



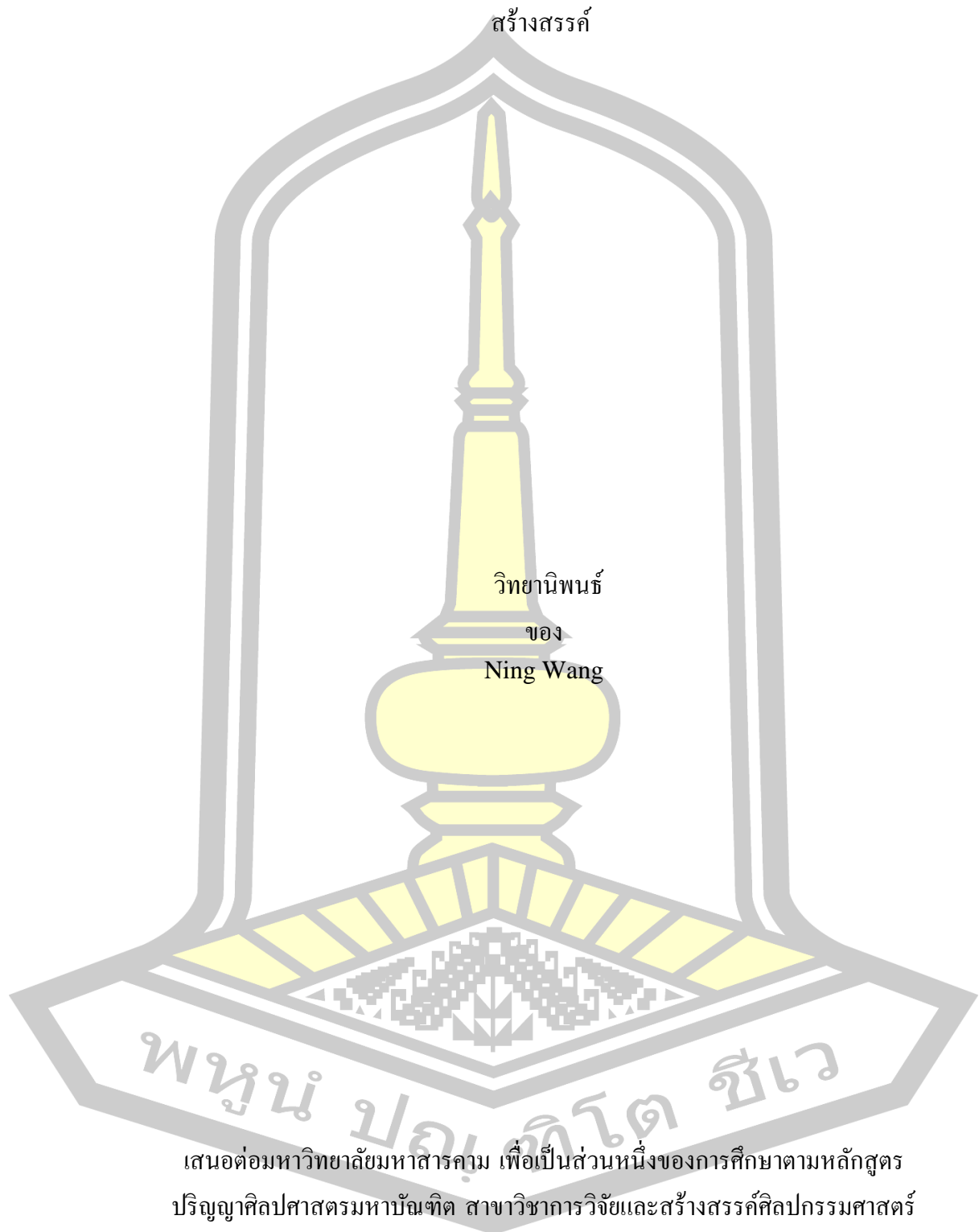
Henan Runan Wheatgrass Painting Art Aesthetics and Creative new product in  
Visual Design

Ning Wang

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Arts in Fine and Applied Arts Research and Creation  
February 2025

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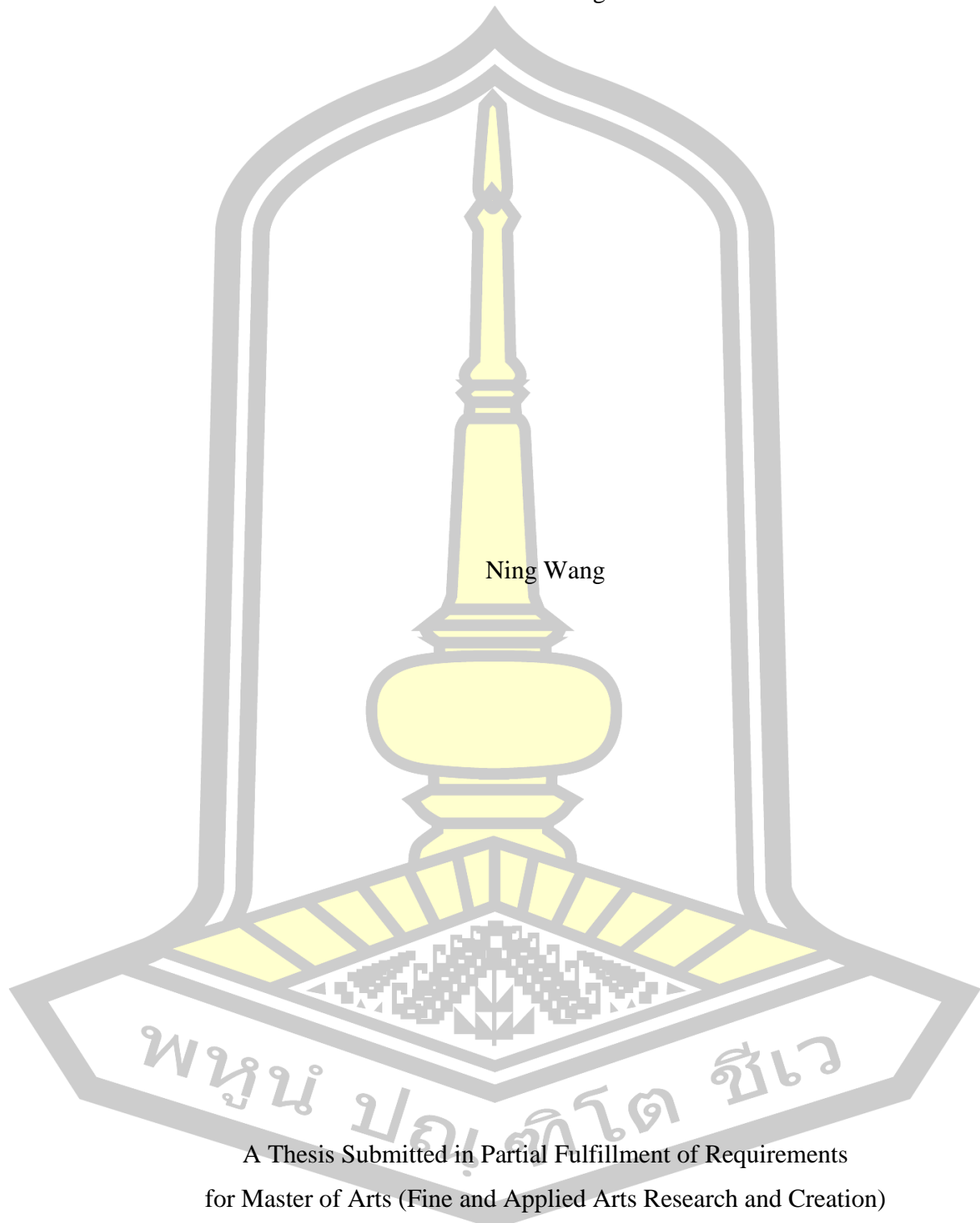


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาดำเนินการตามหลักสูตร  
ปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

กุมภาพันธ์ 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Henan Runan Wheatgrass Painting Art Aesthetics and Creative new product in  
Visual Design



Ning Wang

A Thesis Submitted in Partial Fulfillment of Requirements  
for Master of Arts (Fine and Applied Arts Research and Creation)

February 2025

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The examining committee has unanimously approved this Thesis, submitted by Ms. Ning Wang , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Mahasarakham University

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<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2025

### ABSTRACT

Chinese straw painting has historical, artistic, economic and social values. It originated from the folks. It is a kind of clipping art like paper-cutting and cloth patching. It is a kind of Chinese folk clip art and one of China's unique handicrafts. It is known as "the best of China and a folk treasure" and is extremely pleasing to the eye. As one of the branches of Chinese straw painting, Henan Runan straw painting is not only a major feature of Zhumadian City, Henan Province, but also a representative of the local culture of the Central Plains. Straw painting is simple and elegant, lifelike, rich in three-dimensional sense and layering, and exudes natural luster. It has good phoenix effect and strong artistic appeal. The characters, flowers, birds and animals produced are lifelike and vivid, giving people a simple, natural, noble and elegant beauty.

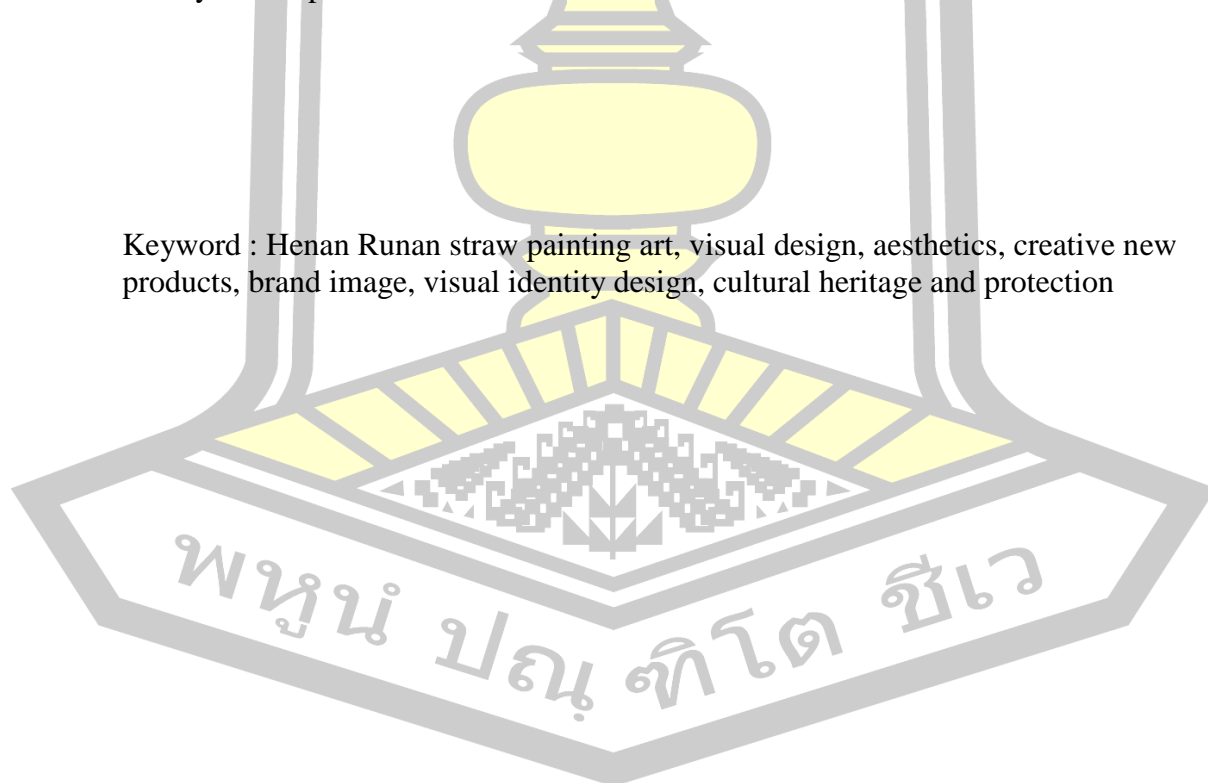
This study aims to explore the aesthetics and creative new products of wheat straw painting in Runan, Henan Province in visual design. The research objectives include the following: (1) To study the aesthetic trend of wheat straw painting in Runan, Henan Province in the historical process and the visual expression of aesthetics. (2) To study and analyze the commercialization of wheat straw painting in Runan, Henan Province and the consumer market demand for new products. (3) To create new wheat straw painting products. The research objectives are arranged in the order of Chapters 2, 3, and 4 of the paper.

This paper is a qualitative research and creative. It mainly adopts two main research concepts: visual design and aesthetics. It includes relevant research, surveys, statistics and interviews. A purposeful sampling method was adopted in this study. The tools used in the study were surveys, observations, focus groups and questionnaires, and applied research. The statistics used were mean and standard values. Data were collected through field surveys of the following groups: local inheritors of wheat straw painting art in Runan, Henan, craftsmen, artists, ordinary people, tourists, researchers, consumers and youth consumer groups, etc.

The research results prove that the content and form of Henan Runan straw painting art in each period of the historical process have rich cultural heritage

and unique artistic characteristics. The evolution of people's aesthetic trends from ancient times to the present has also injected colorful, fine craftsmanship, and reconstructed artistic aesthetic forms into the visual form of Runan straw painting. The consumer market and the consumer groups are gradually becoming wider. Facing the consumer behavior and needs of the new generation, the products are gradually becoming practical and functional. Under the old cultural identity, creative new products also include the innovative invention of cultural and creative products. The concepts of visual design and aesthetics are used to give new products new functions and life, and to create and design a series of cultural and creative products of Henan Runan straw painting, such as Henan Runan straw painting VI logo design, IP image design, etc. The use of cultural and creative design allows this niche Chinese intangible cultural heritage that faces sales bottlenecks to be widely popularized and popularized to the public, solving the current problems of niche consumer market, insufficient people's cognition, and few inheritors. Let people not only understand China's intangible traditional culture, but also discover a world deeper and wider than the ridge in inheritance and creation. And make it one of the main entry points for the local economy. From a macro perspective, it also leaves a reference data source for the inheritance and innovation of other intangible cultural heritage. Exploring the "crystallization process" of new creative products of Ru'nan wheat straw painting in Henan in the current iteration of time and space, art and technology, art and society, art and human spiritual needs, will become a shining art galaxy in the long river of history of this period.

Keyword : Henan Runan straw painting art, visual design, aesthetics, creative new products, brand image, visual identity design, cultural heritage and protection



## ACKNOWLEDGEMENTS

When the work of the paper is about to be completed, there are many people and

things to be grateful for in the process. Take this opportunity to express.

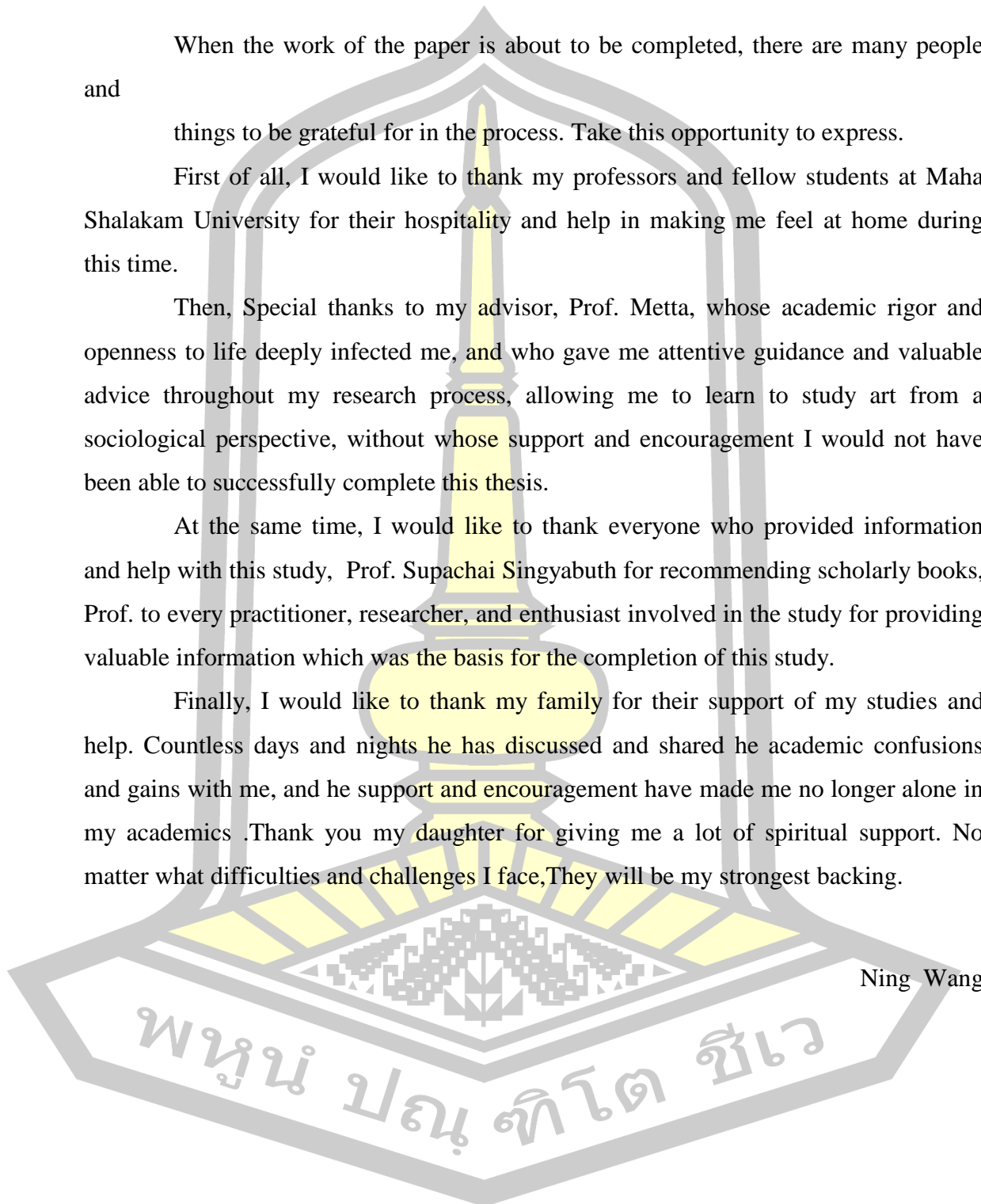
First of all, I would like to thank my professors and fellow students at Maha Shalagam University for their hospitality and help in making me feel at home during this time.

Then, Special thanks to my advisor, Prof. Metta, whose academic rigor and openness to life deeply infected me, and who gave me attentive guidance and valuable advice throughout my research process, allowing me to learn to study art from a sociological perspective, without whose support and encouragement I would not have been able to successfully complete this thesis.

At the same time, I would like to thank everyone who provided information and help with this study, Prof. Supachai Singyabuth for recommending scholarly books, Prof. to every practitioner, researcher, and enthusiast involved in the study for providing valuable information which was the basis for the completion of this study.

Finally, I would like to thank my family for their support of my studies and help. Countless days and nights he has discussed and shared he academic confusions and gains with me, and he support and encouragement have made me no longer alone in my academics .Thank you my daughter for giving me a lot of spiritual support. No matter what difficulties and challenges I face,They will be my strongest backing.

Ning Wang

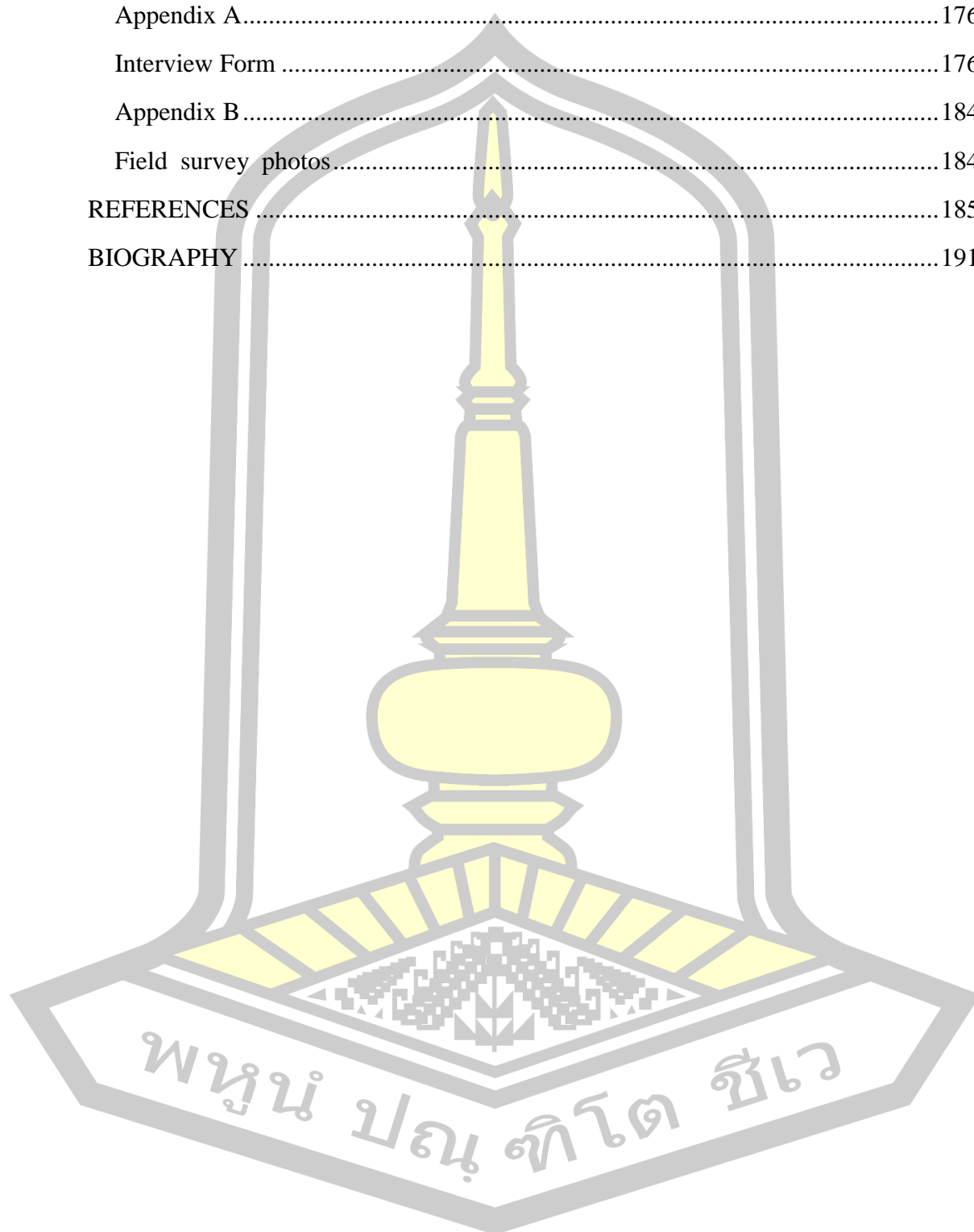


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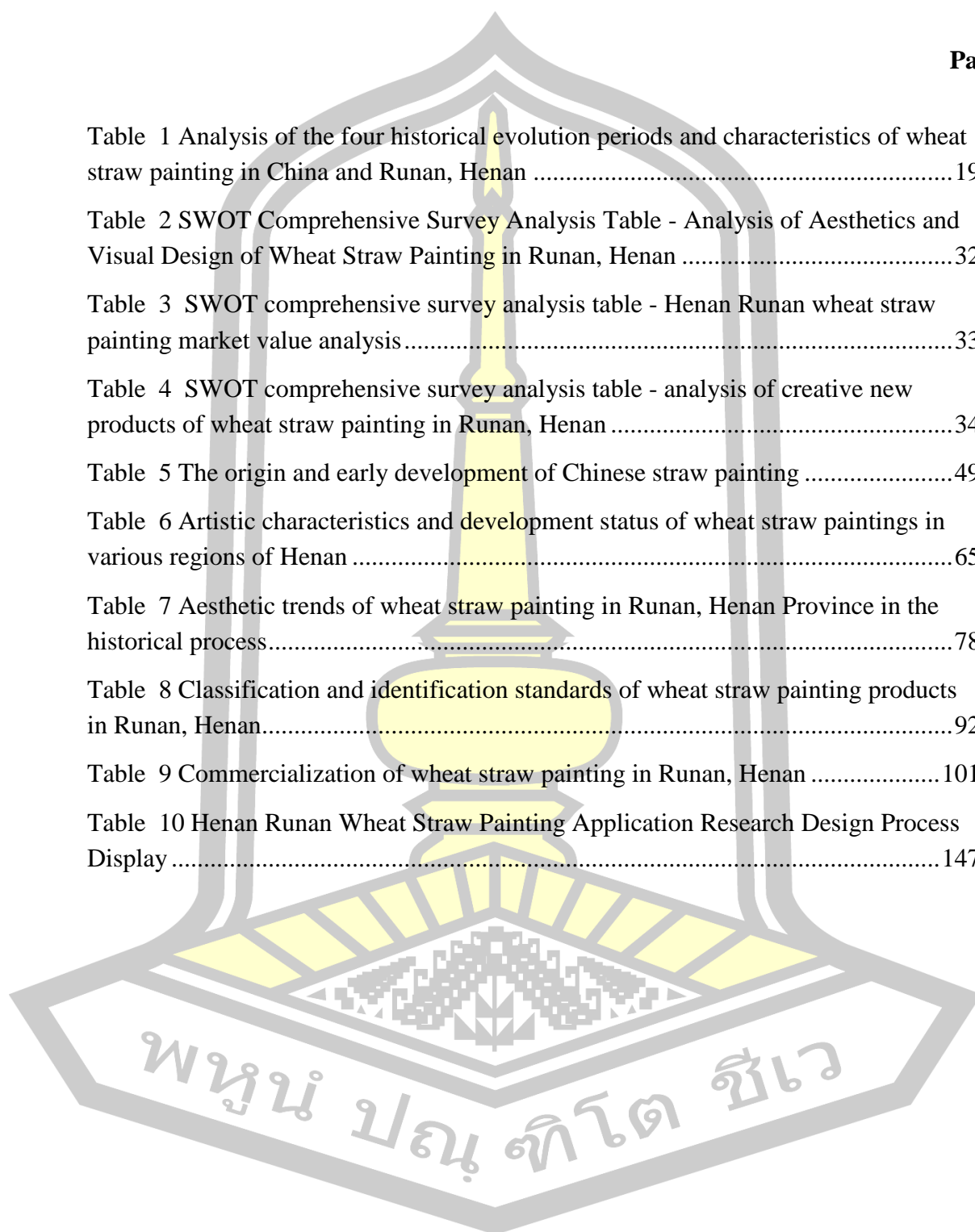
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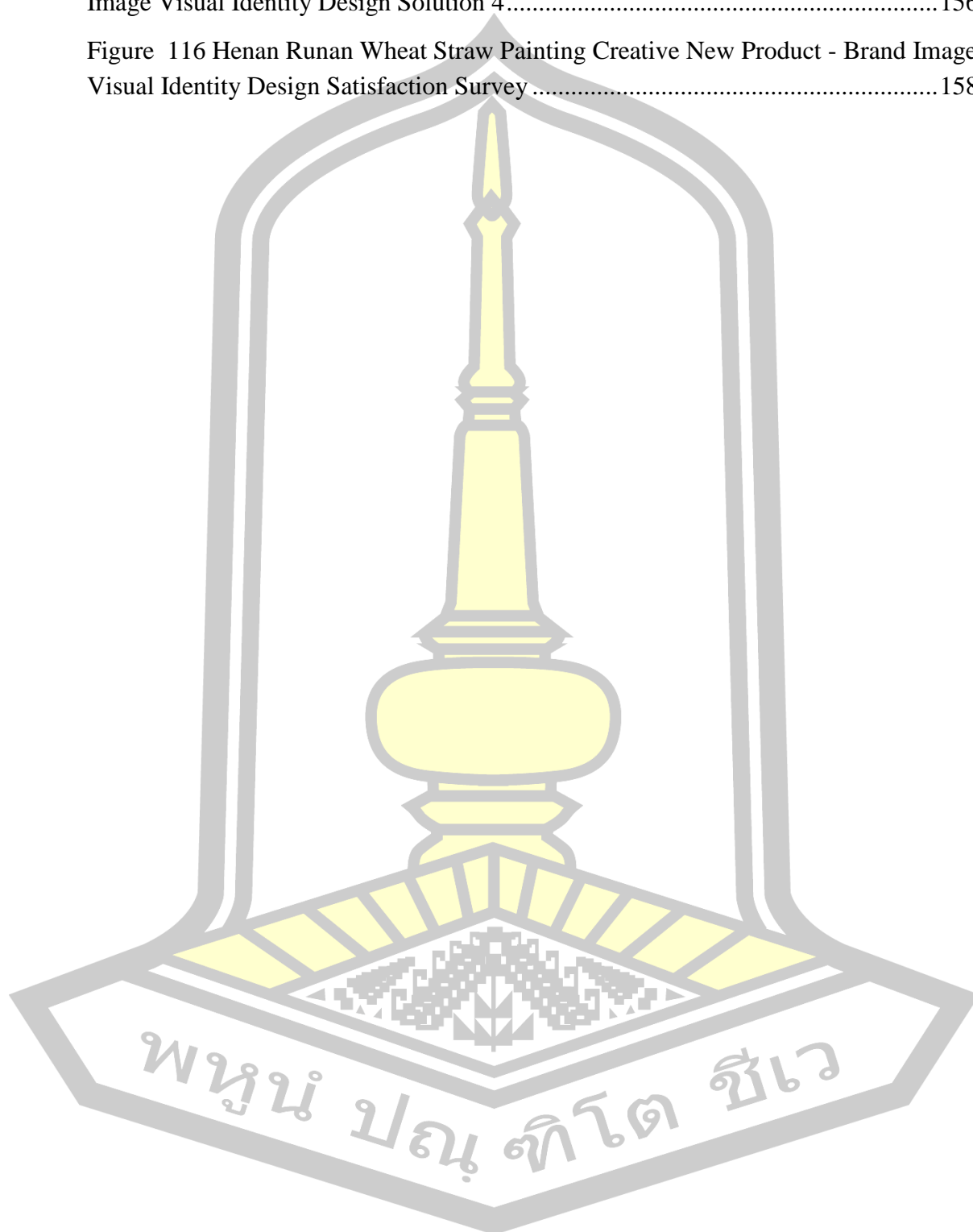
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# Chapter I

## Introduction

### 1.1 Background of Research

There are several classic pasta dishes in the food culture of almost every country in the world. Simple and rustic wheat, with its ever-changing "superpowers" and the hard work and wisdom of our ancestors, has developed together with human civilization for thousands of years. As a product of the domestication of wild ancestors by humans in the Neolithic Age, Wheat<sup>[1]</sup> The cultivation history of wheat is more than 10,000 years. According to archaeological evidence, wheat was introduced into China about 4,000 years ago. Later, wheat was gradually planted in the Central Plains from west to east. Around 3000 BC, wheat began to be planted in the Yellow River Basin. Eventually, wheat replaced millet and other crops and became the main food crop in the north.

Wheat is a general term for wheat plants. It is a monocotyledonous plant of the Gramineae family that is widely grown around the world. Wheat caryopsis is one of the staple foods of humans. It can be ground into flour to make bread, steamed buns, biscuits, noodles and other foods; after fermentation, it can be made into beer, alcohol, liquor (such as vodka), or biofuel. Wheat is rich in starch, protein, fat, minerals, calcium, iron, thiamine, riboflavin, niacin, vitamin A and vitamin C. Wheat is one of the three major grains, almost all of which is used as food, and only about one-sixth is used as feed. The Mesopotamian Valley is the earliest region in the world to cultivate wheat, and China is one of the earliest countries in the world to cultivate wheat (History of Botany. (2012). Encyclopedia.).

Henan Province is located in the Central Plains and is known as the "China's granary". The southern region under its jurisdiction is an important agricultural production base in China. Zhumadian City is located in the southern part of Henan Province and is collectively referred to as "Southern Henan".

Southern Henan is located in the transition zone between the north and south of China. In this simple and sturdy land, not only are wheat and rice the main crops, but the customs and culture also have characteristics of both the north and the south, with the south being the main and the culture being diverse. When the harvest season comes, the wheat waves in the fields ripple in the breeze. The sturdy land nourishes generations of people's high respect for all things in nature, as well as their yearning and pursuit for a better life and harmonious coexistence between man and nature.

While people are pursuing the ever-changing forms of wheat, wheat is also subtly changing human society. Wheat is closely related to human civilization. It is both a witness to ancient civilization and a participant in modern civilization.

While satisfying their taste buds and physical needs, people are also exploring spiritual demands. Originated from the folk art of wheat straw painting (also known as

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[1] Wheat: Pinyin: Xiao Mai, Chinese name: wheat, Latin name: *Triticum aestivum* L., English name: wheat, aliases: bran wheat, floating wheat, floating wheat, empty wheat, soft wheat, wheat. Kingdom: Plant Kingdom, Phylum: Angiosperms, Subphylum: Angiosperms, Class: Monocots, Domain: Eukaryota, Planting Time: Before Cold Dew, Origin: Western Asia.

wheat straw painting, wheat straw painting), with the farmers' love for the land and life, has endowed wheat with stronger artistic vitality.

As a treasure of Chinese traditional art, straw painting is one of the unique and long-standing traditional handicrafts in China, and belongs to the category of folk clip art, which is a representative item of China's intangible cultural heritage. Intangible Cultural Heritage, referred to as "non-legacy", is the opposite of "material cultural heritage". In China, intangible cultural heritage refers to various traditional cultural expressions that have been passed down from generation to generation by people of all ethnic groups and regarded as part of their cultural heritage, as well as physical objects and places related to traditional cultural expressions. Intangible cultural heritage is the most dynamic and important part of cultural diversity, the crystallization of human civilization and the most precious common wealth, carrying human wisdom, civilization and glory of human history. On October 17, 2003, the 32nd General Conference of UNESCO adopted the "Convention for the Safeguarding of the Intangible Cultural Heritage", which is an important milestone in the protection of intangible cultural heritage in human history. On August 28, 2004, the Standing Committee of the Tenth National People's Congress of the People's Republic of China approved the "Convention for the Safeguarding of the Intangible Cultural Heritage", and China became the sixth country to join the "Convention". As of December 2023, the UNESCO Intangible Cultural Heritage List (Register) includes 730 heritage items, corresponding to 145 countries. Among them, China has included a total of 43 items, ranking first in the world. As of December 2023, the four-level intangible cultural heritage lists with Chinese characteristics at the national, provincial, municipal and county levels have recognized more than 100,000 representative intangible cultural heritage items.

Like paper cutting and cloth pasting, straw painting is a kind of clipping art. It originated in the Sui and Tang Dynasties and reached its peak in the Song Dynasty. It was once a handicraft used by the imperial court. As it gradually faded away in later generations, it has been difficult to find its traces in historical relics and documents. It was not until the excavation of the tomb of King Huai of Qin in the 1960s that straw painting was able to see the light of day again. (A Wonderful Art of Chinese Folk Art: Straw Painting in Runan County, Henan. (2012). China Environment Channel.) Chinese straw painting originated from the folk, but because it was once presented to the court as a royal art tribute and appreciated and collected by royal relatives and nobles as a unique art, it is even more precious and rare.

Wheat has always been regarded as a sacred thing by people. The ancients gave wheat a very high status when offering sacrifices to heaven and earth. It symbolizes harvest and wealth. Because its material source is wheat straw, wheat straw painting not only has a strong folk flavor, but also has a symbolic meaning of auspiciousness and nobility. Wheat straw painting is produced and processed with pure natural raw materials, which conforms to the environmental protection concept advocated by human social civilization. Its color is mainly carbonized, which has the characteristics of being unchanged for a hundred years and easy to preserve. The rich cultural connotation and superb artistic skills have made wheat straw painting win honors for the Chinese nation in art exhibitions in many countries in the world. It has now been officially praised by the Ministry of Culture of China as "a unique Chinese folk art" (Tian Guojie. 2003. p.40.).



According to the places of production and inheritance, straw paintings are mainly distributed in Henan, Shaanxi, Shanxi, Beijing, Shanghai and other places. In addition to the wheat straw paintings in Runan, Henan, the more representative ones include the wheat straw paintings in Pucheng, Weinan, Shaanxi, which were listed as the sixth batch of intangible cultural heritage projects in Shaanxi Province; Shanxi straw paintings, which were announced as provincial intangible cultural heritage by the People's Government of Shanxi Province in June 2009 and renamed "Zha Wheat Straw"; Qingdao straw paintings; Beijing Jinming straw paintings; Shanghai Jinshan Haipai straw paintings, etc., are no longer listed.

Due to the different folk customs in various provinces and cities in China, the style and characteristics of straw paintings are also very different. For example, Shanghai Jinshan straw paintings belong to the southern Chinese faction in terms of artistic style. The production process is based on the Shanghai style. The materials are very sophisticated, and the original production methods are used to make the composition richer, the picture more realistic, and the performance more delicate. The light and shadow levels are ever-changing, and the three-dimensional effect is amazing. It has an influence in Shanghai Jinshan and even the Jiangnan region in China (Cheng Jiayu, Gan Yuqiong. 2021.). The raw material of Inner Mongolian wheat straw painting is a kind of local oats in Inner Mongolia. Different from wheat, oats belongs to the cereal crop. Therefore, the style of Inner Mongolian wheat straw painting is very different from that of wheat straw painting in the Central Plains of Henan and coastal areas. It has a strong grassland atmosphere, and the local culture and geological features are vividly displayed in the painting (Anonymous, Fenghua..2019). During the grain harvest season, peasant artists from all over the country collect and prepare the raw materials for straw paintings. After being passed down from generation to generation, this handicraft has been carried forward. In some tourist cities and sales markets, straw painting craftsmen transform wheat straw into lifelike pictures in the form of figures, animals, flowers and birds, landscapes, calligraphy and paintings, etc. Common straw painting handicrafts include decorative paintings in glass frames, screens, decorative mirrors, dressing boxes, etc., among which decorative paintings are the main display of straw painting artworks, and they are in hanging, standing, sitting, flat, and three-dimensional forms, with three types of large, medium, and small volumes. As an important form of Chinese folk arts and crafts, its artistic expression not only brings people beautiful enjoyment, but its environmentally friendly and regenerative materials, pure handmade craftsmanship, and permanent preservation techniques also demonstrate the long and profound national culture and the great spiritual connotation of labor creation. It is also an important way for local farmers to get rich.

Henan Province, referred to as "Yu", is a provincial-level administrative region in China. It is located in the central and eastern part of China, the middle and lower reaches of the Yellow River, and has a total area of 167,000 square kilometers. The terrain is high in the west and low in the east, consisting of plains and basins, mountains, hills, and water surfaces. Henan Province is located at the junction of China's coastal open areas and the central and western regions. It is not only the middle zone of China's economic development from east to west, but also an important birthplace of the Chinese nation and Chinese civilization. Historically, more than 200 emperors from more than 20 dynasties have established their capitals in

Henan. Henan Province ranks first in China in terms of underground cultural relics and second in terms of above-ground cultural relics. It is a province with many cultural relics in China. The representative culture of Henan's history is "Central Plains Culture". As a major agricultural province and grain transformation and processing province in China, Henan Province mainly grows grain crops. The total wheat output accounts for more than a quarter of China's total output. It is the first industry in Henan Province, and the wheat planting and grain sowing area ranks first in China.

Runan County is located in the southern part of Henan Province and the central part of Zhumadian Prefecture. It is affiliated to Zhumadian City, Henan Province. It is connected to Queshan, Suiping and Zhumadian City in the west, Shangcai County in the north, Pingyu County in the east and Zhengyang County in the south. It has a history of nearly 2,000 years. It is located in the Huaibei Plain and has a land area of 100,000 hectares. The Suyu Lake in the county is the largest plain artificial reservoir in the country. There are more than 280 cultural relics in the county. It has a long history, outstanding people and profound cultural heritage. It has been designated as a historical and cultural city by the Henan Provincial Government (Runan County Chronicles, p3.) Runan County has a strong foundation of folk art. For example, the well-known love story of Liang Zhu turning into butterflies originated here. It is also the birthplace of the legendary story of Dong Yong and the Seven Fairies. It has a strong local flavor and local characteristics. The more popular folk arts include calligraphy, painting, paper-cutting, clay sculpture, straw painting, color-tying, woodcut, sewing cloth toys, puppets, iron flower making, blowing sugar figures, sorghum straw weaving, carved walnut buckles, etc. In addition, its climatic characteristics are very suitable for wheat planting and growth. It is the main wheat production base in the country. The wheat produced is of good quality and high yield. The abundance of raw materials reduces the material cost of wheat straw painting and saves transportation time, so that folk artists can make full use of wheat straw to exert their wisdom. Therefore, wheat straw painting is rooted in such a land with profound cultural heritage and favorable natural conditions (Henan Province (provincial administrative region of the People's Republic of China), Encyclopedia).

The historical process of wheat straw painting in Runan, Henan, can be traced back to Wangqiao peasant painting in Luodian Township during the Ming and Qing Dynasties. Luodian Township is located on the west bank of Suyu Lake in Runan County, which is a beautiful place. This township has a long history, outstanding people and rich cultural heritage. Luodian Township is a famous cultural and artistic town in China, and is one of the 50 cultural towns in China named by the Ministry of Culture. Folk crafts such as paper-making, cloth-making, clay sculpture, paper-cutting and painting in the township have been passed down from generation to generation. Peasant paintings, which were born in the Ming and Qing Dynasties, are widely circulated in the local area and have a history of more than 300 years (Li Ying and Wang Yaru.2006.p8). Peasant paintings are a kind of painting that strongly reflects the consciousness of farmers and rural life, with a wide range of themes and rich content, and truly reproduces the changes in rural life. Farmers in Wangqiao Township work in the fields during the busy farming season and paint during the slack season. Farmer paintings are simple in concept, simple in lines, brisk in brushwork, and simple and pure. They depict the working scenes of the working

people and their joy after the harvest. They use modern rural customs, human figures, and common rural animals and plants as the main themes, highlighting the real life and personal feelings of the rural working people. Their works have won many awards when exhibited in and outside Henan Province. In 1993, Luodian Township, Runan County, founded the first farmer painting academy in China, the Henan Wangqiao Farmer Painting Academy. In 1994, they sent their farmer paintings to Japan for exhibition and sales. In 1996, they were named "Hometown of Folk Art" by the Ministry of Culture of China. In 2006, Henan Runan Wheat Straw Painting was selected as the first batch of provincial intangible cultural heritage in Henan Province (Liu Hao, Liu Hua, Dai Jianxin..2014.).

The transition from Wangqiao peasant painting to straw painting in Luodian Township, Runan County, Henan Province, is a period of change in China. The cultural industry began to gradually transform from state-owned and unified management to the market, and from a simple social function to a paid operation. How to develop, consolidate and improve Wangqiao peasant painting so that it can keep up with the times is a new topic. Yuan Baohua, the founder of Runan straw painting, was the director of the Luodian Township Cultural Station in Runan County, the president of Wangqiao Peasant Painting Academy, and the chairman of the Wangqiao Peasant Painting Association of Henan Province. In view of the reality that the funds approved by the township government and other departments in major events every year were far from meeting the needs of the normal activities of the Peasant Painting Academy, he led everyone to take the road of supporting the cultural industry through multiple channels. In this way, Runan straw painting, as the sister art of Wangqiao peasant painting in Luodian Township, Runan, was born (Li Ying and Wang Yarui.2006.p8). On the basis of peasant paintings, peasant painters sow and harvest wheat during the busy farming season, and create and develop painting art on wheat straw during the slack farming season, giving the ancient craft of wheat straw painting a new life in the great labor of mankind. They boldly absorb artistic expression techniques such as Chinese painting, paper cutting, and pyrography, use modern scientific and technological means, and develop a unique style of Chinese folk craft treasures with both form and spirit - Henan Runan wheat straw painting with exquisite production technology, which has become an extension and development of Wangqiao peasant paintings in Luodian Township, Runan County. Farmers have also given wheat a stronger artistic vitality in their labor.

Wheat straw painting as a Chinese folk handicraft <sup>[2]</sup> , The hand-harvesting and selection of wheat straw is critical and directly determines the quality of wheat straw painting. The selected wheat straw is first made into a base material through

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[2] Folk handicrafts: Folk handicrafts refer to a kind of arts and crafts that are mainly handmade by the working people of the people to meet the needs of life and aesthetic requirements, using local materials. There are many varieties of handicrafts, such as: Song brocade, bamboo weaving, straw weaving, hand embroidery, blue printed cloth, batik, hand wood carving, clay sculpture, paper cutting, folk toys, etc. Due to the differences in social history, customs, geographical environment, and aesthetic views of various regions and ethnic groups, handicrafts in various places have different styles and characteristics, which fully demonstrate the elegance of Chinese handicraft art. It is a treasure of Chinese national culture and art. It is famous at home and abroad for its long history, exquisite skills, rich categories, and masterpieces handed down from generation to generation. For thousands of years, traditional handicraft products have always been a major characteristic industry representing the Chinese nation. Traditional handicrafts are both cultural and artistic works and daily necessities, and are closely related to people's lives.

multiple processes; secondly, according to the luster, pattern and texture of the wheat straw itself, because it is generally not easy to color, the color needs to be ironed out with an iron, and traditional wheat straw paintings do not have any dyeing; then cut and paste according to needs, and the finished traditional wheat straw painting artwork, like the color of gold, achieves the effect of a single color expressing the overall color through the transition of different shades of color, just like every feather of a bird is processed from light to dark. Therefore, although the traditional wheat straw painting is processed in monochrome, whether it is a person, flower, bird or animal, it is full of three-dimensionality and layering, vivid, lifelike, and vivid, giving people a simple and natural, noble and elegant beauty, with the advantages of bright luster, good decorative effect, and strong artistic appeal.

The historical evolution of wheat straw painting in Runan, Henan Province, from peasant painting to wheat straw painting, has a history of a hundred years in the local area. As of 2022, as agriculture is the primary industry in Runan County, the area of grain crop planting is 1.9429 million mu, a year-on-year increase of 0.11%, and the wheat planting output has steadily increased, providing strong and convenient conditions for the creation of wheat straw painting (Runan County. Encyclopedia). Therefore, as one of the representative projects of intangible cultural heritage of traditional Chinese art, Runan wheat straw painting not only has its unique regional and environmental advantages in the production and operation of raw materials, but also as a product of the combination of crops and cultural arts, a large amount of local wheat straw has been turned into treasure by the creation of peasant artists. With the development of the cultural tourism industry, generations of folk artists have gathered their diligence and wisdom. On the basis of inheriting traditional craftsmanship, they have also oriented themselves to modern diversification, high-quality and international development, and paid more attention to the development and research of new products. They have studied ancient craft techniques. On the basis of maintaining the natural luster and texture of wheat straw, the craftsmen have processed it through more than 20 steps including fumigation, steaming, bleaching, dyeing, branding, ironing, painting, cutting and pasting. They have absorbed the expressive techniques of traditional Chinese painting, printmaking, paper cutting, relief and other arts, and made innovative inventions in Runan wheat straw painting. Profound changes have taken place in production techniques, visual forms, display media and themes. Artistic forms and aesthetic connotations are constantly surpassing each other. Its unique craftsmanship has exuded characteristics that are incomparable to other folk art forms. Its whereabouts are gradually spreading across the country, allowing peasant artists and collectors from various provinces and cities to gradually understand straw painting and join the production team for the development and research of straw painting. The artistic charm of Henan Runan straw painting is not only reflected in the unique regional historical culture it contains, but also in its inheritance and innovation in development. The distinctive artistic characteristics have presented an unprecedented radiating art form in the field of folk art (Liu Hao, Liu Hua, Dai Jianxin. 2014.).

In terms of cultural value, Henan Runan straw painting transforms the local Chinese cultural history such as Liang Zhu culture, Cheyu culture, Pangu culture and Leizu culture into various visual language of straw painting, making it more national, cultural, historical and educational, forming cultural identity; in terms of social value,



hardworking and wise craftsmen gradually developed the practical functions of existing straw painting screens, straw painting ceramic craft bottles and other household products from the traditional straw painting decoration and appreciation function, making it more usable and functional; in terms of artistic value, the production technology has changed from the monochrome processing of traditional straw painting to a colorful and diverse visual art display space through innovative inventions, and the visual presentation language has also evolved from traditional flowers and birds, figures, to plot stories; in terms of economic value, it has developed from a two-dimensional plane to a three-dimensional form of straw painting products, such as from frame decorative paintings to screens, home furnishings, stationery, etc. The rise and development of Runan straw painting art has not only developed and strengthened the local characteristic cultural industry, but also effectively driven the local people to prosperity. In terms of the recycling value of environmentally friendly resources, the recycling and reinvention of raw materials also promotes the continuous development of human civilization. Ru'nan straw painting art products frequently appear in domestic and foreign markets with the footsteps of tourists. Social recognition has made it a cultural business card with local and national characteristics, and it is praised as "a unique Chinese treasure and a folk treasure"(Liu Hao, Liu Hua, Dai Jianxin. 2014.).

In terms of production process and procedures, the traditional Runan straw paintings in Henan are almost the same as those in other regions of China. According to Ms. Yuan Yueying, the fifth-generation inheritor of Runan straw painting, the production of Runan straw painting first requires material selection. After going through multiple processing steps, it is soaked in traditional Chinese medicine. This step is also the key to moisture-proof and insect-proof and to be preserved for a hundred years without being damaged. Then it is cut open and flattened, and then fumigated. The natural luster and texture of the straw itself are fully utilized. Combined with the temperature changes, the fumigation parts are flexibly treated according to the importance. The technology absorbs and integrates many artistic techniques such as traditional Chinese painting, printmaking, paper cutting, and pyrography. After being ironed with an iron, the surface of the straw presents different shades and colors after carbonization. In professional terms, it is expressed as "deep paste, medium paste, and shallow paste". The principle is similar to the iron painting technique. Wheat straw painters often judge the depth of color based on the degree of "paste" of the straw. Finally, according to the subject matter and pattern, through more than 20 processes such as cutting, trimming, printing, and pasting, they carefully create folk art straw painting works.

Henan Runan wheat straw painting combines traditional crafts with painting art, based on aesthetic art, visual design and multiple enjoyments of touch, feeling, perception and kinesthetics, and uses wheat straw painting as a medium to show the inner spiritual yearning and psychological demands of ordinary people and farmers, and the folk customs and folk customs of the time travel long distances like the wind, and then take root and sprout in the hearts of future generations. The inspiration for the creation of Runan wheat straw painting comes from the unique historical culture of the local folk, and is closely connected with the living habits and beliefs of the people. Mountains and rivers depend on each other, and people and land coexist. There are feelings for each side of the mountains and rivers, and the water and soil

support each side of the people. The production and inheritance of Henan Runan wheat straw painting is not only a sense of belonging and identity of generations of farmers to the land, but also reflects the hardworking, simple and self-reliant spirit of struggle of Henan people. As Tang Jialu said: "For folk art, a specific lifestyle and cultural style are the background for the emergence, survival and development of folk art, and are the creative motivation, style and existence form of folk art." Therefore, the differences in living environment, geographical location and cultural patterns also make the straw paintings in each place have different artistic styles, which creates the premise for profound comparison (Tang Jialu. 2020). "Mountains and rivers are different, but the wind and moon are the same." Runan straw paintings shine in the field of Chinese folk art with their unique artistic charm and are widely circulated.

In terms of competitors in the same industry of Henan Runan straw paintings, according to the provincial-level division of Henan Province, there are "Yulong" brand Wang's straw paintings from Puyang City, Anyang City straw paintings, Xuchang City straw paintings, etc. Straw paintings in various cities and counties are flourishing, but they all have the same roots, representing the long history of Central Plains culture.

There are many competitors in the existing production chain of wheat straw painting in Runan, Henan. The source of wheat straw painting in Runan is "Tianzhong Wheat Straw Painting" Co., Ltd. founded by Mr. Yuan Baohua. Its products have passed the ISO9001 quality system international certification and obtained the right to independently operate imports and exports. The company has driven the economic GDP growth of Luodian Town, Runan County. In 2009, Mr. Yuan Baohua died unexpectedly, and the market competitors increased. The company's partners also left one by one. The employees who left the company at that time became self-employed individuals, so various small wheat straw painting workshops of varying sizes developed in Runan County.

At present, all the straw painting self-employed people in Luodian Township, Runan were employees of the former "Tianzhong Straw Painting" Co., Ltd., and they are located not far from the company. Today, the straw painting in Runan is not only owned by Luodian Township, but also by newly established straw painting enterprises in other towns and villages. However, as a market pioneer, the glory and reputation created by "Tianzhong Straw Painting" and its position in the market continue to influence us today. His daughter, Ms. Yuan Yueying, as the inheritor of the skills, continues to move forward along the path paved by her father, devoting herself to the inheritance, research and development, and sales of straw painting, and re-registered "Runan Yuan Yueying Straw Painting Crafts Co., Ltd."

Ms. Yuan Yueying, as an internationally registered senior folk arts and crafts artist, a senior folk artist in Henan Province, a representative inheritor of Henan Provincial Intangible Cultural Heritage Project, and the fifth-generation inheritor of Runan Straw Painting Art, inherited the will of her father and built the first brand of Chinese straw painting on the basis of protecting and inheriting the intangible cultural heritage. With exquisite production technology and a professional R&D team, they have developed thousands of works and established the Yuan Yueying Straw Painting Culture and Art Training Center, focusing on technical training of straw painting for the disabled and promoting employment for the disabled. The "company + farmer" production method allows the disabled to find employment at home through training

and earn money without leaving home, allowing them to get out of poverty and become rich through self-reliance. The company has also been successively rated as the "Henan Rural Disabled Poverty Alleviation Demonstration Base" and the "China Disabled Cultural and Creative Industry Base". Straw paintings have extremely high artistic and collection value in terms of cultural heritage, unique style, functional development, and social services, and are unique in the same industry in China. Therefore, the development of its inheritors, the sophisticated and innovative production technology, and the support of leading enterprises for the entire straw painting cultural industry in Runan have also made it the representative of Runan straw painting and the regional characteristic "business card" of Zhumadian City, Henan Province.

The current development status of wheat straw painting in Runan, Henan, takes "Runan Yuan Yueying Wheat Straw Painting Crafts Co., Ltd." as an example, because, first, it is the largest leading enterprise of wheat straw painting in Runan, occupying a leading position in the sales market and production chain; second, its predecessor is also the source of wheat straw painting in Runan; third, the company is the "China Disabled Persons' Cultural and Creative Industry Base" authorized by the China Disabled Persons' Federation; fourth, Ms. Yuan Yueying is the fifth-generation inheritor of wheat straw painting in Runan.

For the above reasons, in May 2023, as a field investigation reporter, I conducted a field visit to the company and found that the person in charge of the company was Ms. Yuan Yueying, and there were only a few real employees left, only a few middle-aged women and a disabled young woman. The factory was idle, and the orders were the purchase lists issued by government departments. The surrounding self-employed (all employees who left "Tianzhong Wheat Straw Painting" Co., Ltd. that year), employees (disabled people, left-behind women, the elderly, poverty alleviation and assistance recipients, etc.) and the current company have a task allocation relationship. When an order comes in, if the order volume is small, the task will be assigned to the employees in the factory. If the order volume is relatively large, it will be assigned to the surrounding employees or self-employed people working from home. Only when there are a large number of orders, the company will assign tasks to them, and they will complete them at home, and they only need to hand them in to the company on time. The sideline of these employees or self-employed individuals is to make straw paintings. Because they have rich experience in making straw paintings, they have been engaged in the production of straw paintings for more than 5 years, and some have even been engaged in the production of straw paintings for more than 20 years. They generally have low education levels, and some have primary school, junior high school, and high school, but more of them are primary school and junior high school. Most of them are left-behind people with weak labor ability. All the employees or self-employed individuals around these companies regard straw paintings as a sideline. The profit from making straw paintings can earn an average of more than 1,000 yuan per month, which can basically subsidize their family expenses. During the interview, they stated that they would persist in and steadily make straw paintings. Among their income, only large-scale and large-scale straw paintings account for a very large proportion of the income. Customers provide the required patterns, mounting styles, etc. to these employees or self-employed individuals in advance, and they will make them according to customer needs. If the

company has a large order, then they will have extra income. If the company does not have a large order, they rely on odd jobs, farming and vegetable farming to increase their income and make a living. And among the many employees and self-employed individuals around, not everyone has the opportunity to get this job when they encounter a large order from the company. Their main means of self-marketing comes from their superb skills and word-of-mouth, admirable reputation (Liu Mingjin. 2013.).

From the perspective of skill inheritance, although the existing producers have exquisite processing skills, the social existence and development of straw paintings are inseparable from their artistry and commerciality. The higher the artistic value, the higher the commercial collection value. Without the participation and guidance of professional art talents, straw paintings are merely mass-produced. Straw paintings that lack artistry are like soulless decorations, empty and boring.

The commercialization of wheat straw painting in Runan, Henan, can be divided into two categories from the perspective of consumer market and customer groups. Take the representative "Runan Yuan Yueying Wheat Straw Painting Crafts Co., Ltd." as an example:

First of all, the main sales market and customer groups are government departments and public institutions, which are also the main and important channels for the current Ru'nan straw paintings and the company's consumer market. The main uses are business negotiations, gifts, etc. For this part of the customer group, the works require a high level of subject matter, specifications and production skills, and the product positioning is upper-class and high-end consumption; facing this consumer market and customers, its advantages are expensive products, high returns, and stable customers; its disadvantages are unstable order cycles and small quantities. For this high-end customer group, only leading companies can get orders, and the surrounding self-employed and employees have to rely on the company's allocation to have the opportunity to share the leftovers. Otherwise, these small workshops and self-employed have no chance to get orders directly. Similarly, such high-end markets and customers have no confidence and support for the products of self-employed and small workshops.

Secondly, the sales market and customer groups are tourism, cultural and creative industry markets, etc. The customer groups are tourists, cultural and art enthusiasts, collectors, ordinary people, etc. The product positioning is middle and low-level consumption; the existing problem is that local customers rarely buy it. The reason is that the straw paintings placed in craft shops, take the products produced by "Ru'nan County Yuan Yueying Straw Painting Crafts Co., Ltd." as an example. As a leading enterprise and a well-known representative product of intangible cultural heritage, a 30×30cm framed flower and bird decorative straw painting, the official market price is more than RMB 1,200 yuan, and the newly developed craft straw painting ceramic bottle is priced at more than RMB 5,000 yuan. The reason why the product price is so high is that, first, it has the reputation of an inheritor of intangible cultural heritage, and second, it is purely handmade, and each work is a unique work of art. However, because the price exceeds the income affordability of ordinary local families, very few people are willing to buy it. However, the straw paintings produced by small family workshops are not well-known, lack the guidance of professional painting and art design talents, have simple production equipment and low barriers to



market, which leads to uneven quality and low quality of works. As a result, although the price is low, there is no market. A large number of self-employed individuals and small workshops have been gradually eliminated in the wave of social and economic transformation, and those who survive can only make straw paintings as a sideline. Customers from other places do not know about Runan straw paintings. Through interviews with some art collectors and young people, we learned that if it is a home decoration, they prefer fashionable, simple, personalized, interesting and fun artworks, which can show taste and are more dynamic when placed at home. In terms of price, young people now have a rational understanding of consumption, and some high-quality and low-priced products are their first choice.

In China's consumer market, online shopping is now more common. According to research, the three age groups of consumers, namely the middle-aged, young and teenagers, generally learn about various products through channels such as Xiaohongshu, Douyin and Taobao, and mostly buy daily necessities, food, toys, clothing and stationery online. There are specialty stores in various parts of China. As a kind of aesthetic art, straw painting must be rooted in people's food, clothing, housing and transportation, and have strong local cultural characteristics if it wants to integrate into the mass consumer group. In this way, As a cultural symbols<sup>[3]</sup>, it can be remembered and accepted by people. Therefore, in the era of Internet self-media, the new issues we urgently need to address are to protect and inherit Runan straw paintings, improve the transmission of media information, create new straw painting products, and form social and cultural identity.

From the perspective of visual art aesthetics, the visual themes of Henan Runan straw paintings are mostly traditional flowers and birds, landscapes, etc., lacking a sense of fashion. Although there have been great changes from craft forms to product carriers after innovation and invention, as a work of art, the visual evolution of the subject matter of straw paintings is still the direction of development. The existing craftsmen have low cultural level and have not received professional art course training. The low aesthetic literacy of the producers restricts the artistic collection value of the products and cannot meet the aesthetic needs of modern young people. Many people would rather spend hundreds or thousands of yuan to buy a decorative painting, calligraphy and painting or fabric cross-stitch to decorate their homes, and may not choose straw paintings, which has led to the loss of some consumers to some extent. Therefore, straw paintings urgently need to develop creative new products to allow this folk arts and crafts to flourish with the development of the times.

Through literature search and research, there are only 52 studies on wheat straw painting in Runan County in international academic paper databases and journals, and they are studied from the perspectives of fine arts, cultural ecology,

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[3] Cultural symbols: Foreign name: Cultural symbols, refers to signs with some special connotation or special meaning. Cultural symbols are highly abstract and rich in connotation. Cultural symbols are the abstract embodiment of the unique culture of an enterprise, a region, a nation or a country, and are important carriers and forms of cultural connotation. For example, American cultural symbols represent: Wall Street, Broadway, Hollywood, McDonald's, NBA, Coca-Cola, Hilton, Marlboro, Disney, Silicon Valley, Harvard University, Thanksgiving, Superman, Statue of Liberty, Barbie, White House, football, jazz, Starbucks, Walmart; Chinese cultural symbols represent: Chinese language, calligraphy, Beijing Palace Museum, Great Wall, Suzhou Gardens, Confucius, Taoism, Sun Tzu's Art of War, Terracotta Warriors, Mogao Grottoes, Tang Empire, silk, porcelain, Peking Opera, Shaolin Temple, Kung Fu, Journey to the West, Temple of Heaven, Chairman Mao, acupuncture, Chinese cuisine, etc.

curriculum development and practice, teaching research, inheritors, market value, etc. Such as Tian Guojie. 2003.p8.; Pang Liangjun. 2005..p20.; Li Ying, Wang Yarui. 2006.p8.; Zeng Ying. 2010.; Liu Mingjin. 2013.p12.; Panlong. 2015.p2., etc., which will not be repeated here.

As of October 2023, the above 52 historical documents are all papers or briefs, and no books on straw painting have been found. In order to study the historical process of Runan straw painting culture more comprehensively and accurately, information can only be collected through some documents and field surveys.

Intangible cultural heritage not only has an important impact on the protection and inheritance of folk arts and crafts and traditional art, but also has a development effect on the innovative invention of straw painting in the context of visual design semiotics. Conducting a coherent investigation and research on the origin background, development history, survival status, market circulation and economic value, and types of craft themes of Runan County straw painting can more comprehensively promote the inheritance and innovation of intangible cultural heritage in contemporary folk.

Through the collection and collation of relevant literature, it can be seen that the research on wheat straw painting in Runan, Henan Province has three main characteristics: first, most of the research is from the perspectives of the cultural origin, production process, raw material characteristics, and historical process of wheat straw painting; second, most of the academic research is from the perspectives of industrial development, current situation analysis, combination with modern decorative art, and integration of traditional crafts and technology; third, there are few studies from the perspective of aesthetics in visual design and application of creative new products.

This study will use two methods, qualitative research and applied research, to use the aesthetics in visual design to interpret the art of wheat straw painting and create new products, so as to further promote the inheritance and invention of wheat straw painting art and carry forward the Chinese folk arts and crafts culture.

## **1.2 Purpose of the Research**

The objectives of this study are as follows:

- 1.2.1 Study the aesthetic trends and visual expressions of Henan Runan straw paintings in the historical process.
- 1.2.2 Study and analyze the commercial performance of Henan Runan straw paintings and the consumer market demand for new products.
- 1.2.3 Create new straw painting products.

### 1.3 Research Questions

1.3.1 What are the content and form characteristics of Runan straw painting in different periods in the historical process? What aesthetic visual forms have been injected into Runan straw painting by the evolution of people's aesthetic trends from ancient times to the present?

1.3.2 What are the consumer markets and consumer groups for Runan straw painting? What are the consumer behaviors and demands for new products?

1.3.3 Under the old cultural identity, what are the innovations in the form, material, content, craftsmanship, product function, additional function, consumer group, etc. of new products? What existing problems of Runan straw painting can be solved by using the concepts of aesthetics and visual semiotics?

### 1.4 Conceptual Frameworks

"Visual design" and "aesthetics" are two main research concepts. My explanation and argument for these two concepts are as follows.

1.4.1 Visual design is a performance of the object to be communicated, that is, the audience. It is not only conveyed to the visual audience but also to the designer himself, paying attention to all aspects of visual feelings. Visual design is expressed through semiotics and design semiotics theory. It is based on people's study of the nature of symbols of things, the laws of development and change of symbols, the various meanings of symbols, and the relationship between symbols and various human activities. In the field of design, guided by semiotics, starting from a broad background of humanities knowledge, etc., a systematic sorting and in-depth analysis of linguistic semiotics, general semiotics and artistic semiotics is made. From the different levels of grammar, semantics and pragmatics, the modeling language in product design, environmental design and visual communication design is explained, focusing on the relationship between function and meaning, the conception method of design creativity and the interpretation of product meaning, and interpreting and expressing the connotation, meaning and needs of the object in the form of the existence of objects.

Therefore, visual design involves "self" and "social identity", in addition to defining them with some words and meanings. Giving these meanings and connotations to culture is not just verbal, but also involves invention and applied research.

1.4.2 Aesthetics is a branch of philosophy. In 1750, German philosopher Alexander Gottlieb Baumgarten first proposed the concept of aesthetics and called it "Aesthetics". Aesthetics is a discipline that studies the aesthetic relationship between people and the world, that is, the object of aesthetic research is aesthetic activities. Aesthetic activities are a kind of life experience activity that takes the world of images as the object, and it is a kind of spiritual and cultural activity of human beings. Aesthetics is a secondary discipline of philosophy and requires a solid philosophical foundation. It is both a speculative discipline and a perceptual discipline. Aesthetics is closely related to psychology, linguistics, anthropology, mythology, etc.

The concept of aesthetics believes that beauty is not a simple problem, and it can radiate the routine of the original problems of the world. From ancient times to

the present, from the West to the East, the interpretation of "beauty" is multi-perspective and multi-dimensional. It can be a phenomenon, a behavior, an attitude, an idea, or an object; beauty can be static or flowing. It exists in the real world and spreads in the spiritual civilization of human society. Therefore, beauty can only exist in aesthetic relationships. It is inseparable from the aesthetic subject and depends on the aesthetic object. Beauty is the reproduction of abstract things in the spiritual realm, and the world of beauty is purely the world of images.

Visual design is expressed through the guidance of aesthetics. It is the carrier of aesthetics; and visual design without aesthetics is an empty and meaningless behavior. Visual design is a phenomenon of aesthetic re-creation. It is a multidisciplinary cross-interaction process, including the interaction between people, between people and objects, between people and social groups, and between objects, and the collision and fusion between materialism and idealism. This kind of image that is spread and exists by humans using design symbols under the guidance of aesthetics is an indispensable element of society. Through the interaction of aesthetics and visual design, the behavior, cognition, and concept of "beauty" derived are social value and significance.

As mentioned above, aesthetics in visual design is related to humans and society, and society is one of the symbolic systems that constitute each society. With the continuous changes in society, the aesthetics of humans and society also change accordingly. Therefore, the art of wheat straw painting in Runan, Henan exists in the aesthetics of visual design. By analyzing the concepts of visual design and aesthetics, studying the relationship between the two, extracting key elements, and transferring, culturally summarizing, and refining abstract elements, a visual design plan is constructed and creation is guided. Finally, the product design is brought into the theme for certification to draw conclusions. Therefore, the conceptual structure of visual design and aesthetics helps me better understand and create the process of "Creative New Products of Wheat Straw Painting in Runan, Henan".

In this process, the aesthetic research process is the research and analysis unit, visual design is the research and construction foundation, and creative new products are the research and construction core (Table 1).



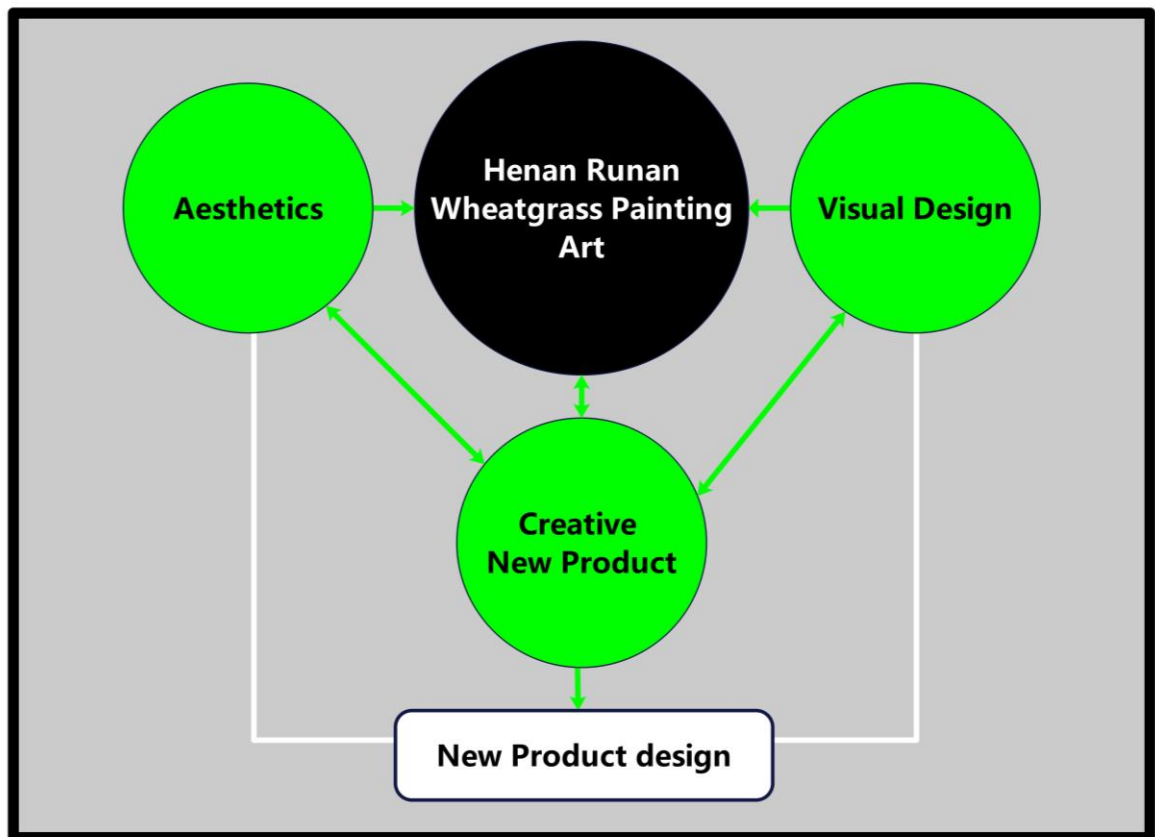


Figure 1 Concepts and conceptual framework

### 1.5. Definition of Terms

There are four research terms in this study, namely, Henan Runan straw painting, art, aesthetics in visual design, and creative new products. These terms are explained below.

#### 1.5.1 Wheat straw painting in Runan, Henan

Wheat straw painting in Runan, Henan will be the research text of this study. Wheat straw painting (also known as wheat straw painting, wheat straw painting) is a treasure of traditional Chinese art, one of China's unique handicrafts, and a kind of Chinese folk clip art. It is a kind of clip art like paper cutting and cloth patching. Wheat straw painting originated in the Eastern Han Dynasty of China. As early as the Sui and Tang Dynasties, it became a royal art. It was not until the excavation of the tomb of King Huai of Qin in the 1960s that wheat straw painting was brought to light. From the original wheat straw painting excavated, it can be seen that although it has been corroded for more than 2,000 years, the painting is realistic in shape and bright in color, and it still retains its ancient and simple nature. Chinese wheat straw painting originated from the folk, but because it was once presented to the court as a royal art tribute and appreciated and collected by royal relatives and nobles as a unique art, it is more precious and rare. Wheat has always been regarded as a sacred thing by people. The ancients gave wheat a very high status when offering sacrifices to heaven and earth. It symbolizes harvest and wealth. Because the material of wheat straw is wheat



straw, wheat straw painting not only has a strong folk flavor, but also has a symbolic meaning of auspiciousness and nobility. Wheat straw painting is produced and processed with pure natural raw materials, which conforms to the environmental protection concept advocated by human social civilization. Its color is mainly carbonized, which has the characteristics of being unchanged for a hundred years and easy to preserve. The rich cultural connotation and superb artistic skills have made wheat straw painting win honors for the Chinese nation in art exhibitions in many countries in the world. It has now been officially praised by the Ministry of Culture of China as "the best of Chinese folk art". On the basis of traditional wheat straw painting, Henan Runan wheat straw painting has invented new processes, new technologies and new materials, integrated local cultural characteristics and historical humanities into the language of the picture, and developed thousands of new wheat straw painting products, which have evolved Chinese wheat straw painting from the traditional dominant decorative effect wheat straw painting to various forms such as scrolls, screens, home furnishings, and stationery. It is not only a representative of Chinese folk arts and crafts, but also has local characteristics. Runan has the first wheat straw painting research base in China. At the same time, the workers who make straw paintings in Runan County prefer the disabled and the poverty alleviation targets in the area. The China Disabled Persons' Federation has established the China Disabled Persons' Cultural and Creative Industry Base for the straw paintings in Runan County, which is also the poverty alleviation demonstration base for the disabled in rural areas of Henan Province. In 2006, the straw paintings in Runan County, Henan Province were selected as the first batch of provincial intangible cultural heritage in Henan Province. From the aspects of history and culture, artistic style, craft characteristics to social services, the straw paintings in Runan County, Henan Province, have a leading position in the straw painting art in China.

#### 1.5.2 Art

Art is a group of objects for aesthetic appreciation. Developed from the gradual evolution theory of Western art history <sup>[4]</sup>. Emphasis on individual creativity (if not genius) and innovation. The emphasis on individual creativity and the emphasis on originality - the "shock of the new" - led to the ascendancy of the avant-garde. Art as a mode of action, a way of behaving with members of society, with the creation of products or specific kinds of effects as its primary goal (Howard Morphy and Morgan Perkins, *The Anthropology of Art*, First published 2006 by Blackwell Publishing Ltd, p.10). The anthropological definition of art points out that art is not an arbitrary category of objects defined by a particular anthropological theory; rather, art creation is a special human activity that involves both the creativity of the producer and the ability of others to respond to and use the art object. Art is a special human behavior (Howard Morphy and Morgan Perkins, *The Anthropology of Art*, First published 2006 by Blackwell Publishing Ltd, p.12). Art can be one of the means of conveying cultural images across time and space. Art production is also a dynamic

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[4]Progressive evolution: The earliest theory of species formation can be traced back to the ancient Greek philosopher Aristotle. There are two completely different views on evolution: naturalists represented by Lamarck and Darwin believe in gradualism (i.e., gradual evolution), and they take "no leaps in nature" as their motto, while geneticists represented by De Vries and Morgan believe in mutation theory. Aristotle (384-322 BC) said in "Zoology" that "the evolution of life is the result of gradual accumulation" (Aristotle 1996). Lamarck believed that the organic world was the result of slow evolution. Darwin believed in the motto "no leaps in nature".

process and part of the dynamic process of production society: relations between men and women, religious ideologies, changes in employment and occupations, art is almost always produced in a competitive environment (Howard Morphy and Morgan Perkins, *The Anthropology of Art*, First published 2006 by Blackwell Publishing Ltd, p.19). The study of art itself is an interdisciplinary field, bringing together anthropologists, artists, art historians and social historians in an exciting adventure (Howard Morphy and Morgan Perkins, *The Anthropology of Art*, First published 2006 by Blackwell Publishing Ltd, p.21).

### 1.5.3 Aesthetics in Visual Design

Visual design and aesthetic theory are the research concepts of this study.

The relevant points of books and research on these two concepts are summarized as follows:

**Visual design:** It is the subjective expression means and results of the eye function. It is similar to and different from visual communication design. Visual communication design is a part of visual design, which is mainly aimed at the object of communication, that is, the audience, and lacks the appeal of the designer's own visual demand factors. Visual communication is conveyed to both the visual audience and the designer himself. Therefore, in-depth visual communication research has paid attention to all aspects of visual perception, and it is more appropriate to call it visual design.

**Semiotics:** It studies the nature of symbols, the laws of symbol development and change, the various meanings of symbols, and the relationship between symbols and various human activities. The application of semiotic principles to specific fields has produced departmental semiotics.

**Design semiotics:** It is the research result of semiotic aesthetics in the field of design, and has been supplemented by many years of postgraduate teaching practice. Starting from a broad background of humanities knowledge, the book systematically sorts out and analyzes linguistic semiotics, general semiotics and artistic semiotics in a simple and easy-to-understand way. From the different levels of grammar, semantics and pragmatics, it explains the modeling language in product design, environmental design and visual communication design, focusing on the relationship between function and meaning, the conception method of design creativity and the interpretation of product meaning (Xu Hengchun.2008.).

**Aesthetics:** (Greek: αισθητική; English: Aesthetic) is a branch of philosophy. The German philosopher Alexander Gottlieb Baumgarten first proposed the concept of aesthetics in 1750 and called it "Aesthetic" (sensitivity), that is, aesthetics. Aesthetics is a discipline that studies the aesthetic relationship between people and the world, that is, the object of aesthetic research is aesthetic activities. Aesthetic activities are a kind of life experience activity of people with the world of images as the object, and it is a spiritual and cultural activity of human beings. Aesthetics is a secondary discipline of philosophy and requires a solid philosophical foundation. It is both a speculative discipline and a perceptual discipline. Aesthetics is closely related to psychology, linguistics, anthropology, mythology, etc. Definition of aesthetics: What is beauty? This is the basic question studied by the discipline of aesthetics. Every philosopher has his own views on this issue. This is not a simple question, through which the discussion of the origin of the world can be radiated. From ancient times to the present, from the West to the East, the interpretation of "beauty" is

complicated. For example, Plato of ancient Greece said: beauty is an idea; Saint Augustine of the Middle Ages said: beauty is the supreme glory and brilliance of God; Chernyshevsky of Russia said: beauty is life; Taoists in ancient China believed: the world has great beauty but does not speak; and a book "Principles of Aesthetics" tells us that beauty can only exist in aesthetic relationships. It is inseparable from the aesthetic subject and depends on the aesthetic object. Beauty is the reproduction of abstract things in the spiritual realm, and the world of beauty is purely the world of images(Aesthetics. 2016.; Zhu Gang, 2006.).

#### 1.5.4 Creative New Products

Creative new products are the applied research of this study.

The researcher will make analysis and research based on the text research and research concepts of this study, and combine traditional inventions and other concepts to create new products of straw painting cultural and creative design. The overview is as follows:

Creative new products refer to high value-added products produced by relying on the wisdom, skills and talents of creative people, using modern scientific and technological means to create and improve cultural resources and cultural supplies, and through the development and application of intellectual property rights. The creative new products of this study mainly refer to creative extensions in cultural and creative design.

### 1.6. Scope of Research

#### 1.6.1 Research area

1.6.1.1 Small workshops, consumer markets, and cultural tourism development and demand in Runan County, Henan Province

1.6.1.2 Runan Yuan Yueying Straw Painting Crafts Co., Ltd.

1.6.1.3 Artistic forms and commercialization of straw paintings in other cities in Henan Province

#### 1.6.2 Time

From the perspective of time, it mainly refers to the time range from the Eastern Han Dynasty to the present. Through the study of the historical process and overall development trend of Chinese straw painting, the straw painting art of China and Runan, Henan Province is divided into four major periods. "It originated in the Eastern Han Dynasty (25-220 AD), developed in the Sui and Tang Dynasties (the combined name of the Sui and Tang Dynasties, starting and ending from 581-907 AD), flourished in the 20th century, and transformed and developed in the 21st century." (Table2)



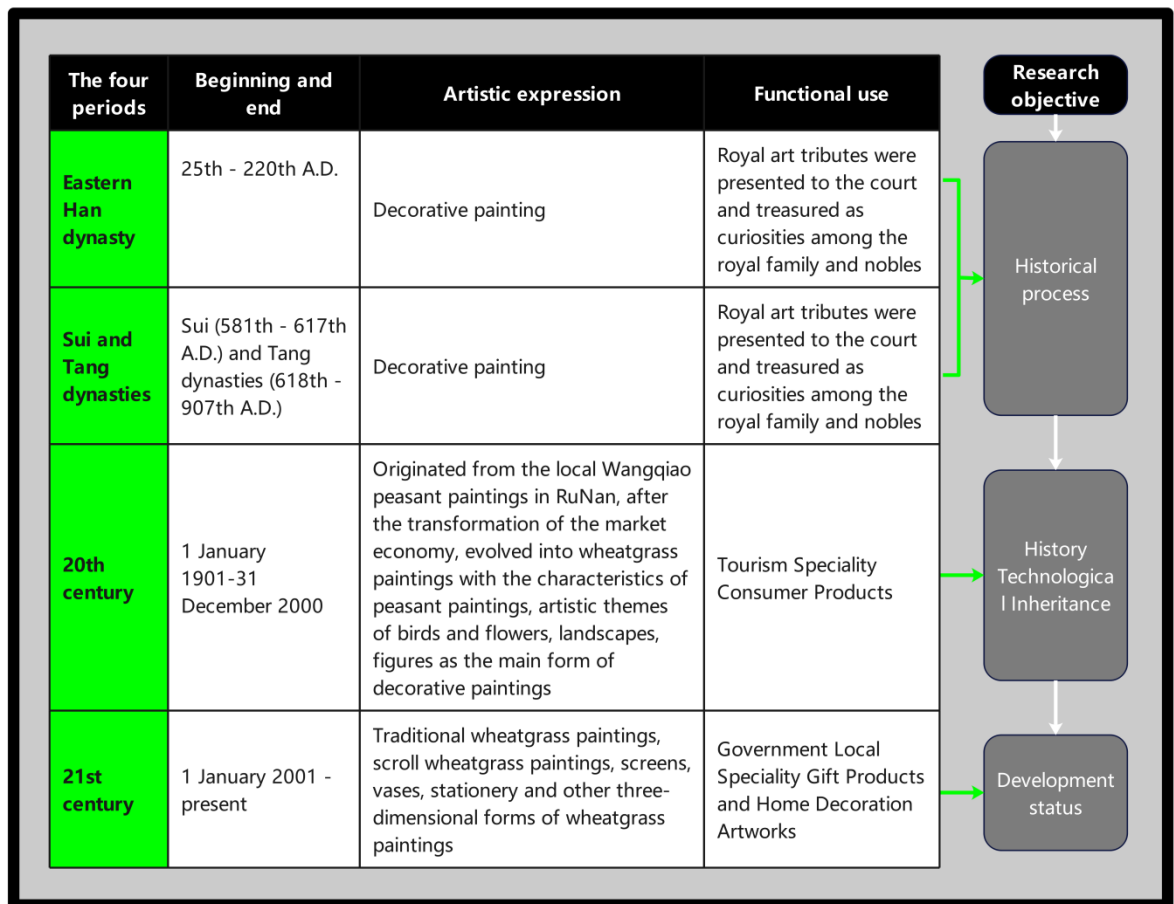


Table 1 Analysis of the four historical evolution periods and characteristics of wheat straw painting in China and Runan, Henan

### 1.6.3 Another

#### Research content

1.6.3.1 Starting from the origin of Chinese straw painting, first study the artistic characteristics, development status, aesthetic trends and artistic themes of straw painting in various regions of Henan Province in the course of history; secondly study the production process, technical requirements and artistic forms and style characteristics of straw painting in Runan, Henan Province in various periods; analyze and summarize the visual form and significance of aesthetics in the art of straw painting in Runan from ancient times to the present.

1.6.3.2 Study and analyze the consumer market, the profile characteristics of the target groups, and the preferences and needs of consumers in Runan, Henan Province, propose countermeasures for the development of new product consumer market and technical style, and study the practical path of straw painting in Runan, Henan Province in visual design and aesthetic art symbols in view of the visual design and cultural pedigree of straw painting in Runan, Henan Province.

1.6.3.3 Create and invent new products of straw painting in Runan, Henan Province. The main content is the brand image design of "Henan Runan Straw Painting": including VI design, cultural and creative products, mascot design, and poster design.

## 1.7 Research Methodology

This research belongs to "pure research" plus "applied research" in "basic research". The goal is to find academic answers and create new designs. Qualitative research methods are used. The classification describes the research methods as follows.

### 1.7.1 Population and Sample

#### 1.7.1.1 The fifth-generation inheritor of Henan Runan Straw Painting:

Mr. Yuan Baohua, the founder of Henan Runan Straw Painting, has passed away. His daughter, Ms. Yuan Yueying, as the fifth-generation inheritor of Runan Straw Painting, continues to protect and inherit Runan Straw Painting. Ms. Yuan Yueying is an internationally registered senior folk arts and crafts artist, a senior folk artist of Henan Province, a representative inheritor of Henan Provincial Intangible Cultural Heritage Project, the fifth-generation inheritor of Runan Straw Painting Art, and the general manager of "Runan Yuan Yueying Straw Painting Crafts Co., Ltd.". She not only inherited the legacy of her father, but also boldly innovated, combining new technologies, new materials, and new processes to develop thousands of new products from traditional straw paintings to Runan Straw Painting. She founded China's first straw painting research institution and integrated straw painting technology into art training and teaching, guiding local disabled people to learn skills and realize their dreams of employment and entrepreneurship.

#### 1.7.1.2 Artists:

(1) Local artists: inheritors of other schools of Henan Runan Straw Painting, self-employed individuals, and production workers.

(2) Artists from other places: inheritors and workers of straw paintings in Zhengzhou, Puyang, Xuchang and other places in Henan.

(3) Self-employed: the earliest group of employees of Henan Runan Straw Painting and local self-employed operators engaged in straw painting.

(4) Workers: workers of Henan Runan Yuan Yueying Straw Painting Crafts Co., Ltd.

1.7.1.3 Ordinary people: some ordinary people who know and buy straw paintings.

#### 1.7.1.4 Tourists:

Tourists here refer to people who are visiting Runan. In Runan, they understand the local folk customs and specialties, and experience and enjoy them.

#### 1.7.1.5 Researchers:

Runan straw paintings attract many researchers from all over the world and China, such as cultural and art collectors, cultural researchers, folk arts and crafts artists, artists, research scholars, etc. Their contribution to research is the core of the inheritance and development of Runan straw paintings.

### 1.7.2 Data Collection

#### 1.7.2.1 Field investigation and data collection:

- (1) Interviews: formal interviews, informal interviews, focus group interviews
- (2) Observations: ordinary observations (or general observations), participatory observations

#### 1.7.2.2 Document collection:

Surveys, questionnaires, cameras, video recorders, audio recorders, field recordings, field notebooks, etc.

### 1.7.3 Instrumentation /Tools

#### 1.7.3.1 Research tools:

The research tools mainly include the field research plan of the paper, the population interview list, the focus interview with the inheritor Ms. Yuan Yueying and her chief assistant, the questionnaire survey of the masses, buyers, audience collectors and other populations, the competitive analysis table of direct and indirect competitors in the sales market, and the interview record of the main concepts of wheat straw painting production site, skill practice, cultural background, value significance, social memory, etc.

#### 1.7.3.2 Research equipment:

The research equipment includes cameras, mobile phones, voice recorders, notebooks, video cameras, etc.

### 1.7.4 Data Analysis

While collecting data, I used the research framework as an introductory classification tool to synthesize the data. First, I organized the information in detail according to the outline of each chapter of the paper; second, I used research concepts to describe the analysis; and finally, I integrated and created the previous work through applied research. My research mainly uses two concepts: visual design and aesthetics. This creative new product is used to analyze the cultural inheritance and reinvention of Henan Runan wheat straw painting in the context of visual design semiotics and aesthetics.

### 1.7.5 Research presentation

#### 1.7.5.1 Full text of research report - descriptive analysis

#### 1.7.5.2 Research article - international research article, Scopus or SSCI level

1.7.5.3 Applied research - creative new product design of Henan Runan Wheat Straw Painting Visual Communication Design. For example: "Henan Runan Wheat Straw Painting" theme and craft visual language design, brand image visual packaging design, series product application design, such as household goods, stationery, daily necessities, etc.

## 1.8 Literature Review

Through the collection and organization of relevant literature, it can be seen that the research on Henan Runan straw painting so far has three main characteristics: First, most of the research is from the perspectives of the cultural origin, production process, raw material characteristics, historical process, etc.; Second, most of the academic research is from the perspectives of the industrial development of straw painting, current situation analysis, combination with modern decorative art, integration of traditional crafts and technology; Third, there are fewer studies from the aesthetic perspective of visual design and the application of creative new products.

### 1.8.1 Domestic Research on Wheat Straw Painting in Runan, Henan

Since the 20th century, through literature retrieval and research, there are only 52 studies on wheat straw painting in Runan County in international academic paper databases and journals, and these studies are conducted from the perspectives of fine arts, cultural ecology, curriculum development and practice, teaching research, inheritors, market value, etc. Such as Tian Guojie. 2003.p8.; Pang Liangjun. 2005..p20.; Li Ying, Wang Yarui. 2006.p8.; Zeng Ying. 2010.; Liu Mingjin. 2013.p12.; Panlong. 2015.p2., etc., which will not be repeated here.

The above 52 historical documents are all papers or briefs, and no books on straw painting have been found. In order to study the historical process of Runan straw painting culture more comprehensively and accurately, information can only be collected through some documents and field investigations.

### 1.8.2 Research on Wheat Straw Painting in Other Cities in Henan Province

Since the 20th century, research on straw paintings in Henan Province has mainly focused on recent achievements: Pei Miaoran, Feng Fan. 2021.; Wang Xiao. 2022.p38-3.; Liu Shuling. 2022.; Shi Beike. 2023., etc., which will not be repeated here.

As one of the representative projects of China's intangible cultural heritage, Henan Province's wheat straw painting is named after the city's name due to different regions. For example, the more famous Runan wheat straw painting originated in Luodian Township, Runan County, Zhumadian City, Henan Province, so it is named "Henan Runan wheat straw painting"; in addition, there is also a wheat straw painting originated in Zhengzhou City, called "Zhengzhou wheat straw painting". This custom of naming after cities is simple and easy to remember, and has gradually been accepted by people and society, and has produced Puyang wheat straw painting, Anyang wheat straw painting, Xuchang wheat straw painting and other branches. Wheat straw painting is a form of handicraft with a broad folk foundation in the Central Plains in various regions and cities in Henan. As a handicraft art derived from farming culture, the reproduction process of wheat straw painting not only realizes the reuse of production materials, increases farmers' income and wealth, and drives local economic development. Under the strategic background of cultural and tourism integration and in-depth development, introducing intangible cultural heritage into the huge domestic and foreign consumer market is the significance of injecting the historical connotation of agricultural civilization into local commerce and tourism.

Puyang straw painting is also a traditional handicraft with a thousand-year-old heritage. It regained its vitality in the 1980s and formed various organizational forms such as companies, cooperatives, and individual households, becoming an important local economic industry. Puyang straw painting is mainly concentrated in Qingfeng County. Qingfeng was formerly known as Dunqiu. Because of the great filial son Zhang Qingfeng in the Sui Dynasty, it was renamed Qingfeng County during the Dali period of the Tang Dynasty, making Qingfeng the only county in China named after a filial son. Today, Qingfeng is a demonstration county of the rural revitalization strategy in Henan Province and an important straw braiding town in northern Henan. According to relevant literature, Puyang Qingfeng straw painting began to be produced as early as the Xuande period of the Ming Dynasty. Although it was intermittent due to wars and dynasty changes, it has continued to this day. Today, Puyang has three important straw painting family brands: Nie's straw painting, Liu's



straw painting, and Wang's straw painting. Among them, Nie's straw painting has been passed down for six generations. From the fifth-generation inheritor Nie Yuanzheng who established the "Bo Yixuan Straw Painting" store in the 1970s to the sixth-generation inheritor Nie Ruili who established "Puyang Ruili Straw Painting Art Co., Ltd." in 2007, Nie's straw painting has been inheriting traditional skills, focusing on maintaining the natural charm of straw painting, fully exploring the symbolic meaning and cultural connotation behind it, and taking the revitalization of the straw painting industry as its own responsibility, developing new products, and innovating skills. On the basis of inheriting the ancestral flat pasting and multi-layer pasting methods, it has developed a relief pasting method, which has greatly improved the skill level and connotation depth of Nie's straw painting. The representative of Liu's straw painting is Henan Arts and Crafts Master Liu Limin, who was influenced by her family tradition and began to devote herself to straw painting in the early 1980s. However, due to her strong market awareness and creative ability, she soon made straw painting an important industry. The representative of Wang's straw painting is Henan Arts and Crafts Master Wang Huaping, who also began to resume straw painting in the early 1980s. He adhered to the ancestral precepts of learning from the ancients but not sticking to the past and the concept of innovation in inheritance. On the basis of inheriting the traditional ancient techniques of straw painting handed down by his ancestors during the Ming Dynasty, he created dozens of new techniques from flat pasting to multi-layer, relief-style three-dimensional straw painting, melon seed shell and straw comprehensive painting, fusion of burrs, porcelain plate straw painting, etc., which greatly enriched and improved the artistic value and aesthetic connotation of straw painting.

Puyang straw painting began to be professionally produced in the 1980s. In the 1990s, three-dimensional ironing techniques emerged, and the form and content of straw crafts were greatly improved. For example, the emergence of many lightweight materials such as resin glass not only overcame the disadvantage of glass being fragile, but also greatly improved the picture area and dust cleaning due to the reduced weight. Traditional folk themes and modern painting techniques are cleverly integrated into the production of straw crafts. From the selection, preparation, breaking and polishing of wheat straw to the pasting of drawings, embossing prototypes, combined ironing, plate decoration, and frame binding, there are standardized technical requirements.

Puyang straw painting has developed to date, and traditional decorative straw painting frame crafts are still the mainstream. However, in terms of sustainable development, the national and local governments have provided policy and financial support, and carried out the folk craft straw painting into the campus, established school-enterprise cooperation and project cooperation, and promoted the contemporary development of Puyang straw painting from the aspects of talent training, product innovation, cultural heritage, and business management. And with the deepening of the integration of culture and tourism, the traditional handicrafts will be transformed into new formats such as experience, entertainment, interaction, and situation. For example, the store selling straw paintings will be built into an art museum farming culture experience park or an intangible cultural heritage training center, where tourists can visit and experience wheat planting, harvesting, straw recycling, straw painting production, and purchase. This return of handicraft culture and the shaping of emotions enable people to feel the warmth of handicrafts in a life

filled with industrial products, and appreciate the source of power for the survival of traditional handicrafts of intangible cultural heritage. It introduces a huge consumer market to the local economy and tourism industry, and also injects the historical connotation of agricultural civilization (Wang Xiao. (2022). Research on the Reproduction of Puyang Straw Painting in the Context of Cultural and Tourism Integration. Journal of Lanzhou University of Arts and Sciences(Wang Xiao.2022.p38-3.)

#### 1.8.3 Research on Wheat Straw Painting in Runan, Henan Province Abroad

Judging from the results of literature data and field survey feedback, although some people abroad know about straw painting, it is limited to channels such as gift giving or intangible cultural heritage learning. The research on Henan Runan straw painting in foreign academic databases is still blank. This study will enable international scholars to further understand and recognize straw painting from the aspects of Runan straw's characteristic style, subject matter, product invention, humanities and history, and appreciate the important connotation and significance of Chinese folk arts and crafts, traditional handicrafts and farming culture in anthropology, sociology, aesthetics, visual design and product design.

#### 1.8.4 A Study on the Significance of Wheat Straw Painting in Runan, Henan

There are many literatures on the significance of wheat straw painting in social existence in Runan, Henan. In summary, the following important significances can be summarized:

##### 1.8.4.1 Artistic innovation rooted in ordinary people

Henan wheat straw painting developed and evolved on the basis of Wangqiao peasant painting in Runan. First of all, Wangqiao peasant painting originated from Luodian Town, Runan County. Since ancient times, this area has been a place where folk art flourishes. Farmers farm when they are busy and practice art when they are free. Therefore, folk arts such as painting, storytelling, singing, and folk art have flourished here. Secondly, wheat, the raw material of wheat straw painting, is an important food that is indispensable to the world and even to the Chinese. It is taken from the people and used for the people. Especially in Henan, as the Central Plains, where wheat is abundant, people enjoy its deliciousness and energy. At the same time, ordinary people also express their expectations and blessings for life in their own way. People no longer feed cattle or burn the harvested wheat straw, but develop and create various crafts ingeniously. Therefore, wheat straw has transformed itself and revived various vitality from waste materials. For example, in terms of daily necessities, wheat straw is made into baskets, straw hats, straw shoes, etc.; in terms of spiritual pursuits, the view and vision of a better life are transformed into a picture, using wheat straw as the raw material, and after multiple processes, the beautiful picture in mind is pieced together and pasted little by little. These wheat straw paintings are in the hands of generations of people, carrying their feelings and blessings on life, standing in front of the general public. Due to the particularity of the material and production process, although wheat straw paintings come from the folk, from the most common plants in life, and from the skills passed down from generation to generation by farmers, they have bloomed a strong artistic flower. They are either monochrome or colorful pictures, with three-dimensional and vivid shapes, which make everyone who sees it admire and be grateful for the gift of all things in nature.

##### 1.8.4.2 Integration of folk art and emerging industries

On the basis of inheriting and carrying forward folk crafts, Henan Ru'nan straw painting has the courage to explore, innovate boldly, and follow the development of the times. Under the leadership of the inheritors of Ru'nan straw painting, it has developed straw painting vases, screens, tea cups, four treasures of the study and other art treasures, which are very popular in the market. In the past 20 years, Ru'nan straw painting has developed more than 200 varieties of handicrafts, which are sold well in more than 30 countries and regions (Ru'nan straw painting: "Turning straw into gold" folk cultural treasure. Craft appreciation. Impression Henan Network).

#### 1.8.4.3 A Folk Art Treasure that is maturing day by day

The production technology and artistry of Henan Runan straw painting have been maturing day by day. Based on peasant paintings, peasant painters have produced and created the first batch of straw paintings, scroll paintings, three-dimensional paintings, etc. On the road of sustainable development, local enterprises have developed and created new varieties and new techniques of straw paintings as the driving force for development. The artistic creation of straw paintings relies on industrial development. Art and industry promote each other, drive local economic development, promote employment, and continuously promote the healthy development of this folk art treasure to a higher level.

#### 1.8.4.4 Inheritance and development of intangible cultural heritage

As a representative project of Chinese intangible cultural heritage folk clipart, Henan Runan straw painting not only has an important impact on the protection and inheritance of folk arts and crafts and traditional art, but also has a development effect on the innovation and invention of Chinese straw painting in the context of visual design conformity. Conducting a coherent investigation and research on the origin, development history, survival status, market circulation and economic value, and types of craft themes of straw painting in Runan County, Henan Province can more comprehensively promote the inheritance and innovation of intangible cultural heritage among the contemporary people.

#### 1.8.5 Aesthetics Research on Henan Runan Wheat Straw Painting Art in Visual Design

The themes and contents of Henan Runan straw painting art in visual design can be divided into six major categories of handicrafts, including landscapes, flowers and birds, figures, animals, religion and historical paintings, with more than 100 varieties (Wangqiao Straw Painting. Baidu Encyclopedia); according to the color of straw painting, it can be divided into two categories: primary color straw painting and colored straw painting. The primary color straw painting is elegant and pleasing to the eye, while the colored straw painting is gorgeous and colorful (Liu Wanlang, Wang Wenxiang. 1986..p337.); according to the finished products of straw painting, it can be divided into decorative and practical types, mainly box decorations, pendant ornaments, screens, calendar cards, bookmarks, New Year's cards, photo cards, napkin covers, invitations, etc. made of straw painting. These items have a unique charm after being embellished with straw art (Biqi, Zhong Yuan. 1990.p255.). From the perspective of practical objects, it can be seen that straw paintings have penetrated into every corner of people's daily lives; straw paintings are also divided into two types: flat and three-dimensional, including ornamental exhibits and practical crafts (Yi Fangfang. 2010..P16).



The wheat straw painting craft in Runan, Henan Province is bright in color. It not only has the simplicity and elegance of embroidery, but also brings together the charm of various paintings and folk arts and crafts. It is gorgeous but not flattering, plain but not vulgar, and can be appreciated by both the refined and the vulgar. It gives people a natural and noble beauty, and has strong decorativeness, high technical value and collection value. In terms of aesthetic sensory experience, the broad mass nature and the particularity of the raw materials bring people a mellow psychological experience of the taste of fireworks in the world.

The aesthetics of wheat straw painting in Runan, Henan Province in vision. Its pattern design includes imitations of famous works and creations by folk artists themselves. The subject matter is to integrate the material life and spiritual life of the local people. The content of the picture comes from life and is higher than life. It is of various shapes and styles. The pattern features natural simplicity, simple and free shapes, and fresh and bright colors, giving people an artistic feeling of returning to nature.

The visual decorativeness of wheat straw paintings in Runan, Henan. Through decorative paintings, craft ornaments, ceramic ornamental bottles, screens and other forms, patterns with unique cultural implications, such as Buddha statues, Guanyin Bodhisattva, pine trees and cranes, are used to form pictures that imply longevity of pine and cranes. The typical decorative features of wheat straw paintings are displayed with bright and auspicious colors and exquisite appearance, so as to dress up people's ordinary lives, please themselves and others in different spiritual worlds, and make life more colorful and interesting.

The visual symbolism of wheat straw paintings in Runan, Henan. First of all, the raw material wheat has always been regarded as a sacred thing by people. From the ancients' sacrifices to the gods of heaven and earth to the selection of the modern Chinese national emblem pattern, wheat has been given a very high status from ancient times to the present. It symbolizes harvest, hope and wealth. Wheat is not only a representative cultural symbol of Henan, but also, based on the long-standing humanistic knowledge and folk customs, the contents of straw paintings are mostly artistic language symbols that symbolize the people's wishes for happiness. For example, the dragon and phoenix patterns represent auspiciousness, the peony flowers represent prosperity, the horse represents immediate success, the mandarin ducks represent happy love, and the mountains and rivers represent lofty spiritual beliefs and strength. Straw paintings seem to be simple flowers, birds, people and landscapes in visual terms, but through broad semiotics, the connotation of aesthetics and philosophy is infiltrated into the picture, which not only reflects the people's love and understanding of beauty, but also their ability to discover beauty. Wise people know how to use all means to interpret the simplest, most common and ordinary things in life, and use their own power to beautify and create their beautiful and happy life from the glimmer of light, making the various elements and symbols of straw paintings play and run lively and agilely under the command of the craftsmen, like dancing, making people's lives brilliant and creative.

The visual color of wheat straw paintings in Runan, Henan. "Color is closely linked to the entire history of human development. When humans began to recognize their own existence and began to have self-awareness, humans entered a new historical period, which is exactly what Heidegger called "clarity" of human beings. (Quoted from Zhang Shiyong. 2006. p4) Color has rich and unusual meanings and expressions in artistic modeling language. In the field of folk arts and crafts, the wheat straw paintings in Runan have developed from the old monochrome processing to the current colorful use of colors. Today's wheat straw paintings in Runan have beautiful colors, mature and transcendent craftsmanship, and the colors of the pictures bloom with the subject matter. Sometimes, artists will intentionally use exaggerated colors to express the common emotions of matter and consciousness. Although most wheat straw paintings are still based on pure colors, they often use black, white, red, yellow, blue, green, purple and other colors with high brightness and purity. The bold use of colors, its subjectivity, emotionality and intensity also reflect the release of people's emotions of joy, anger, sorrow and happiness and the revival and melting of closed consciousness.

The aesthetic characteristics of Henan Runan straw painting are a blend of elegance and vulgarity, simplicity and innocence, and tenacious vitality. Its cultural concept not only has a variety of auspicious meanings such as good luck, exorcism and disaster avoidance, but also has aesthetic, functional, appreciative, pleasant and social connotations. Henan Runan straw painting does not make a sound in aesthetics and visual design symbols. Its picture language and the spiritual connotation it exudes just hit us lightly, and we fall. The awakening of consciousness begins in an unexpected place, like air, or like oxygen, around us and inside us, like a shadow. No matter how time and space flow, we know that the roots and spirit of straw painting are eternal.

#### 1.8.6 Research on the creative new product design of wheat straw painting in Runan, Henan

Through field investigation and interviews with key figures, we learned that the consumption of wheat straw paintings in Runan, Henan is mainly for business negotiations, gift giving, and home decoration. They are sold as tourist souvenirs in various tourist attractions in Runan County. The sales target group is very small, and they are basically self-produced and self-sold. However, the marketization and industrialization of the cultural field are inevitable. Therefore, based on the market advantages of wheat straw paintings in Runan, Henan, the researchers plan to conduct research and design of new products in the art form and cultural and creative products of wheat straw paintings in Runan, Henan. The advantages of new product creation are as follows:

1.8.6.1 Uniqueness. From the source of raw material production, the planting and output of wheat are subject to regional restrictions; Runan County, Henan is located in the Huaibei Plain and is known as the "Chinese Granary" (Runan County, Encyclopedia). Therefore, there is sufficient material supply for the development of wheat straw paintings here.

1.8.6.2 Superiority. The raw materials are sufficient, the cost is low, and the wheat straw after the wheat is harvested is used. It is purely handmade. From the perspective of environmental protection, the production of straw paintings is also a

process of turning waste into preservation and recycling natural energy. At the same time, mature craftsmanship has made straw paintings have the characteristics of being unchanged for a hundred years and easy to preserve.

1.8.6.3 Aesthetics. The picture language preserves the local history, culture and folk customs, combines the preferences of modern people, and has diversified artistic expressions. It is appreciated by both the refined and the popular, giving people a beautiful experience.

1.8.6.4 Functionality. Henan Runan Wheat Straw Painting has developed thousands of craft products and is in a leading position in the field of wheat straw painting research and development in China. On the basis of inheriting traditional culture, they have made innovative combinations of art forms, crafts, materials, themes, and uses. For example, they have combined with Jingdezhen in Jiangxi to create ornamental bottles, screens and other home accessories; combined with wood and bamboo, they have created the Four Treasures of the Study; the craftsmen of Runan Wheat Straw Painting continue to study and think in life and the market, and continue to achieve functional transcendence on the traditional decorative features (Liu Hao, Liu Hua, Dai Jianxin. (2014). Runan Wheat Straw Painting: A Folk Cultural Treasure of "Turning Straw into Gold").

1.8.6.5 Marketability. Runan County mainly relies on agricultural planting for economic income. Based on the local unique resources, wheat straw painting, as a regional business card and tourist consumer product, has not only increased the income of local people, but also alleviated the employment and entrepreneurship difficulties of key support objects and disabled people. It is also one of the main economic income points of the local area (Runan County. Encyclopedia).

1.8.6.6 Value. Runan straw painting combines Central Plains culture and traditional Chinese culture. From cultural connotation to the inheritance and development of skills, it has very important value and research significance in the field of Chinese folk arts and crafts.

#### 1.8.7 SWOT Analysis of Henan Runan Wheat Straw Painting

In summary, the researcher conducted an investigation, research and analysis based on market research, consumer analysis, consumer behavior research, the artistic style of Henan Runan straw painting and its performance in aesthetics and visual design, and innovative new products, and designed a table to sort out the general situation of the straw painting consumer market. The objects of the field survey were other regions in Henan Province - Puyang City straw painting and Shanghai Jinshan straw painting, which represents China's advanced and developed coastal areas. as direct competitors of the Runan straw painting research.<sup>[5]</sup> Indirect competitors<sup>[6]</sup>, From a micro perspective, this paper accurately analyzes and summarizes the advantages and disadvantages of Henan Runan straw painting art in the fields of aesthetics and visual design compared with straw paintings in southern China and other regions in Henan Province, and makes a macro-structure arrangement for the

[5]Direct competitors: What are competitors? Literally, they are competing products. Competitors are actually divided into two types: direct competitors and indirect competitors. Direct competitors refer to products whose business models, user groups, and product positioning are all the same. For example, in the travel industry, Ctrip, Fliggy, and Lvmama are direct competitors.

[6]Indirect competitors: Indirect competitors refer to products that have highly similar customer groups and complementary functional needs, but do not create a direct interest relationship, such as Kugou and NetEase Cloud Music.

next step of sustainable development of Henan Runan straw painting art and creative new products.

SWOT Analysis of Wheat Straw Painting in Runan, Henan <sup>[7]</sup> There are three data analysis research objects. The direct competitor analysis research object is Henan Runan straw painting, and the indirect competitor analysis research objects are other regions in Henan Province - Puyang City straw painting and Shanghai Jinshan straw painting, which represents China's advanced and developed coastal areas.

Competitive product analysis is mainly based on objective and subjective aspects. Objectively, it is to explore and analyze points from the dimensions of market, business, etc. Subjectively, it is to simulate the competitive product process to explore different points for analysis and evaluate the advantages and disadvantages of your own products. Competitive product analysis requires a huge amount of data to support it. You can do some inquiries on some websites to better understand our competitors. Competitive product analysis mainly analyzes the target object through the dimensions of market status, competitive product background, target customer group analysis, competitive product data, product analysis, profit model, and operation strategy. Therefore, the analysis results of Henan Runan Straw Painting are as follows:

#### 1.8.7.1 Henan Runan Wheat Straw Painting

**Aesthetics:**The artistic style is simple and elegant, with various forms. It integrates regional humanities, history and culture into the creation of the picture. It is one of the representative projects of China's Central Plains culture.

**Visual design:**It is mainly reflected in the variety of crafts, including classic straw paintings, scroll straw paintings, three-dimensional straw paintings, straw painting solid wood vases, straw painting ceramic vases, straw painting art pen holders, straw painting craft cups, straw painting four treasures of the study and thousands of other products.

**Market value:**The market positioning is mid-range and high-end; the sales channels are concentrated in four areas: government departments, public institutions, handicraft stores, and tourism consumption; the sales price is  $\geq$ RMB 1,200; the local market is dominated by handicraft stores; the foreign market relies on word of mouth; the consumer groups are mainly high-level people, middle-level people and literary and artistic collectors; consumer preferences are mainly decorative paintings, screens, vases, cups, four treasures of the study, etc.; consumption purposes are reflected in business negotiations, gift giving, home decoration, etc.

#### **Advantages analysis:**

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[7] SWOT: SWOT analysis is also known as situation analysis. It was proposed by a professor of management at San Francisco University in the early 1980s. The four letters of SWOT stand for Strength, Weakness, Opportunity, and Threat. The so-called SWOT analysis, or situation analysis, is to list the various major internal strengths, weaknesses, opportunities, and threats that are closely related to the research object through investigation, and arrange them in a matrix form. Then, using the idea of system analysis, various factors are matched and analyzed to draw a series of corresponding conclusions, and the conclusions usually have certain decision-making nature. Using this method, the situation of the research object can be studied comprehensively, systematically, and accurately, so as to formulate corresponding development strategies, plans, and countermeasures based on the research results. SWOT analysis is often used to formulate group development strategies and analyze the situation of competitors. In strategic analysis, it is one of the most commonly used methods. S and W are internal factors, and O and T are external factors. According to the complete concept of corporate competitive strategy, strategy should be an organic combination of what a company "can do" (i.e. the strengths and weaknesses of the organization) and "may do" (i.e. the opportunities and threats of the environment).



(1) As a representative project of Henan's intangible cultural heritage, it is the most famous and leading local straw painting industry;

(2) It integrates local history and culture into the product images, which is full of local characteristics;

(3) From traditional straw painting to three-dimensional straw painting, the newly invented products cover decorative paintings, household goods, stationery and other fields, with more than a thousand types;

(4) It has China's first straw painting research institution;

(5) The China Disabled Persons' Cultural and Creative Industry Base established by the China Disabled Persons' Federation and the Henan Rural Disabled Persons' Poverty Alleviation Demonstration Base are more supported and recognized by government departments;

(6) It has a leading position in the straw painting art of various regions in China;

(7) The production conditions of raw materials are convenient.

#### **Disadvantage analysis:**

(1) It is more inclined to high-end consumption, which is somewhat separated from the general consumer market. It is expensive and ordinary people rarely buy it;

(2) There are few inheritors and production workers with artistic design and painting skills;

(3) The target group is relatively small and the order volume is small;

(4) The media communication and promotion mechanism is not perfect, and foreign markets and consumers cannot understand and recognize product information in a timely manner;

(5) The artistic style and visual expression language are not fashionable enough and cannot meet the consumption preferences of young people.

#### **Opportunity Analysis:**

(1) Have a professional and large-scale product R&D base;

(2) Be supported and trusted by the national and local governments;

(3) Have a wide range of products and have innovation capabilities, which can promote the development of Chinese straw painting and give consumers more choices;

(4) Transfer local history and culture to the painting, which has more local humanistic characteristics;

(5) Have a good reputation in terms of product craftsmanship and humanistic care, and have a high level of social services, which can enhance the employment and entrepreneurship capabilities of disadvantaged groups in society and radiate and drive the development of the local economy.

#### **Threat Analysis:**

(1) There are many competitors;

(2) The quality of products produced by local small workshops and self-employed individuals varies greatly, resulting in a low image of straw painting;

(3) There are few inheritors, and most of the production workers only regard straw painting production as a side job and are unable to carry out professional and in-depth inheritance and research and development.



#### 1.8.7.2 Other areas in Henan Province - Puyang Straw Painting

**Aesthetics:**The art style is traditional.

**Visual design:**This is mainly reflected in the variety of crafts, including classic straw paintings with flowers and birds, landscapes, maids and other themes as the first choice.

**Market value:**The market is positioned as low-end, mid-end and high-end; the sales channels are concentrated in three areas: government departments, public institutions and handicraft specialty stores; the sales price is  $\geq 800$  RMB; the local market is dominated by handicraft specialty stores; the foreign market relies on word of mouth; the consumer groups are mainly high-level people, middle-level people and art collectors; the consumer preference is mainly decorative paintings; the consumer purposes are reflected in business negotiations, gift giving, home decoration and other aspects.

**Advantages analysis:**

- (1) One of the local representatives of Henan straw painting;
- (2) Convenient raw material production conditions.

**Disadvantage analysis:**

- (1) The product is mainly based on traditional straw painting;
- (2) The content of the picture is still mostly flowers, birds, people and animals;
- (3) The main function of the product is decorative painting.

**Opportunity analysis:**

- (1) The protection and support of the national and local governments for intangible cultural heritage projects;
- (2) Opportunities brought by social and technological development.

**Threat analysis:**

- (1) There are many competitors;
- (2) The products produced by local small workshops and self-employed households are of varying quality, resulting in a low image of straw painting;
- (3) There are few inheritors;
- (4) The ability to innovate and invent products is lacking;
- (5) Public awareness is even more lacking.

#### 1.8.7.3 Shanghai Jinshan Wheatgrass Paintings, representing the advanced and developed coastal areas of China

**Aesthetics:**The artistic style is Shanghai style, with realistic shapes, bright and elegant, bright colors, delicate expressions, and extremely sophisticated material selection and processing. It has an influence in Shanghai and Jiangnan area.

**Visual design:**It is mainly reflected in the variety of crafts. Including classic straw paintings with flowers and birds, landscapes, maids and other themes as the first choice.

**Market value:**The market positioning is mid-range and high-end; sales channels are concentrated in three areas: government departments, institutions, and craft specialty stores; sales price  $\geq 2,000$  yuan; the local market is mainly craft specialty stores; the foreign market relies on word of mouth; the consumer groups are mainly high-level people, middle-level people and literary and artistic collectors; consumer preferences are mainly decorative paintings; consumer purposes are reflected in business negotiations, gift giving, home decoration and other aspects.

### Advantages Analysis:

- (1) Regional advantages. As an international metropolis, Shanghai is not only one of the most advanced cities in China, but also leads in economic development, cultural heritage, education level, industry trends, and population quality in China;
- (2) Shanghai style has an influence in Shanghai and the Jiangnan region, and is a representative of the straw painting art in southern China;
- (3) The selection of materials, processing and production are extremely sophisticated, the works are delicate, the colors are bright and bright, and the shapes are realistic.

### Disadvantages Analysis:

- (1) The product is mainly based on traditional straw painting;
- (2) The content of the picture is still mostly flowers, birds, people, and animals;
- (3) The main function of the product is decorative painting.

### Opportunity Analysis:

- (1) The protection and support of national and local governments for intangible cultural heritage projects;
- (2) Opportunities brought by social and technological development;
- (3) Regional, cultural, and comprehensive advantages.

### Threat Analysis:

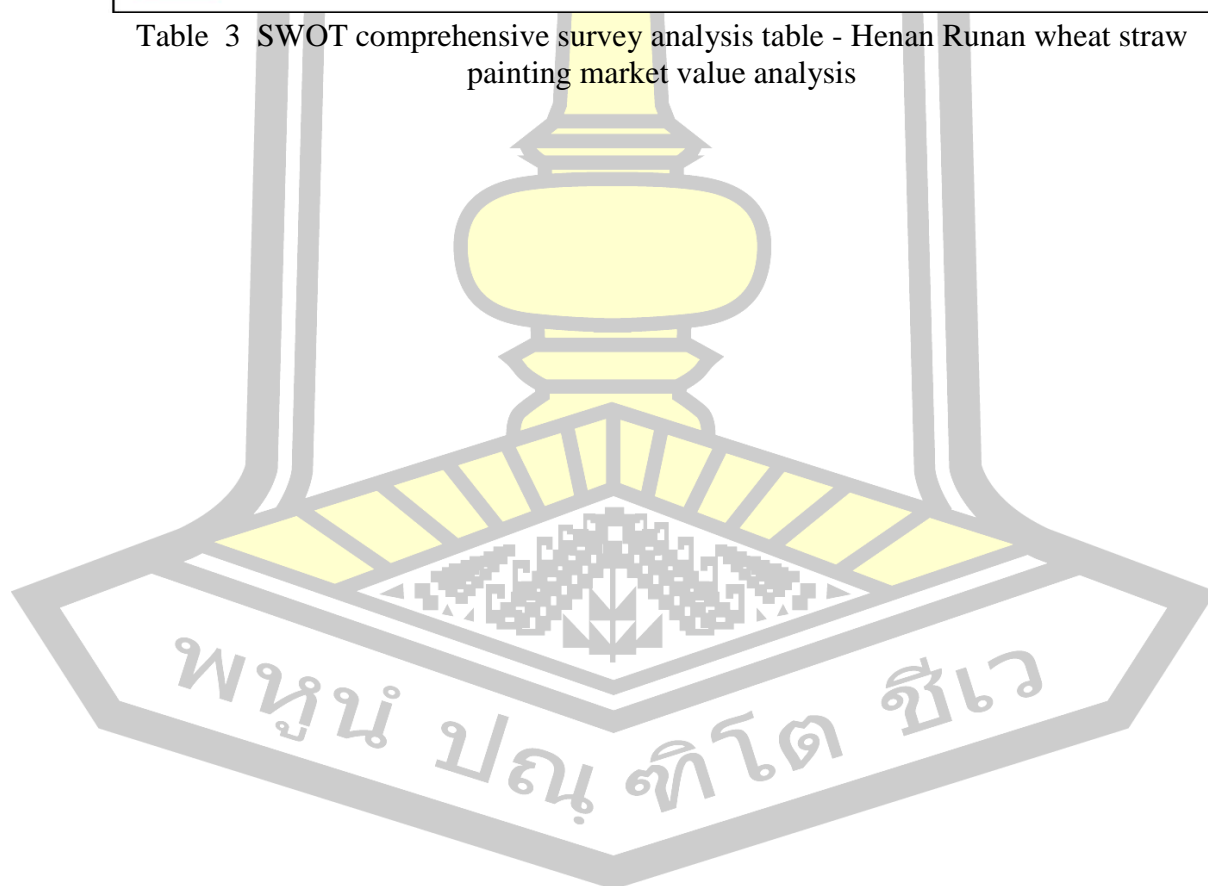
- (1) There are many types of decorative paintings, but few products in three-dimensional and other forms;
- (2) There are few inheritors;
- (3) The price is high and it is out of touch with the general consumer market.

	Classification of competitors	direct competitor		indirect competitor
	Data analysis	Henan Runan Wheatgrass Paintings	Henan Puyang wheatgrass paintings	Shanghai Jinshan Wheatgrass Paintings
Aesthetics	Art style	Simple and elegant, in a variety of forms, the regional characteristics of humanities and history and culture into it, one of the representative projects of China's Central Plains Culture	Traditional style	Sea style, realistic modelling, bright and elegant, bright colours, delicate performance, the selection of materials and processing production is extremely sophisticated and fine, in Shanghai and the Jiangnan region has an influence on the
Visual Design	Craft varieties	Classic wheatgrass paintings, scroll wheatgrass paintings, three-dimensional wheatgrass paintings, wheatgrass paintings of solid wood vases, wheatgrass paintings of ceramic vases, wheatgrass paintings of artistic pen holders, wheatgrass paintings of art cups, wheatgrass paintings of the four treasures of the literati and thousands of other products.	Classic wheatgrass paintings with birds, flowers, landscapes and ladies-in-waiting as preferred subjects	Classic wheatgrass paintings with birds, flowers, landscapes and ladies-in-waiting as preferred subjects

Table 2 SWOT Comprehensive Survey Analysis Table - Analysis of Aesthetics and Visual Design of Wheat Straw Painting in Runan, Henan

Market Value	Classification of competitors	direct competitor		indirect competitor
	Data analysis	Henan Runan Wheatgrass Paintings	Henan Puyang wheatgrass paintings	Shanghai Jinshan Wheatgrass Paintings
	Positioning (marketing)	High-end, mid-range	Medium, high and low end	High-end, mid-range
	Sales channel	Government Departments, Institutions, Specialised Craft Shops, Tourism Consumption	Government Departments, Institutions, Specialised Craft Shops, Tourism Consumption	Government Departments, Institutions, Specialised Craft Shops, Tourism Consumption
	Selling Prices	≥ ¥ 1200 RMB	≥ ¥ 800 RMB	≥ ¥ 2000 RMB
	local market	Mainly craft boutiques	Mainly craft boutiques	Mainly craft boutiques
	Field market	Widely praised (idiom); with an extensive public reputation	Widely praised (idiom); with an extensive public reputation	Widely praised (idiom); with an extensive public reputation
	Consumer Groups	Executives, mid-level and literary hobby collectors	Executives, mid-level and literary hobby collectors	Executives, mid-level and literary hobby collectors
	Consumer preferences	Decorative paintings, screens, vases, mugs, stationery, etc.	Decorative painting	Decorative painting
	Consumer use	Business negotiation, gift giving, home decoration	Business negotiation, gift giving, home decoration	Business negotiation, gift giving, home decoration

Table 3 SWOT comprehensive survey analysis table - Henan Runan wheat straw painting market value analysis



	Classification of competitors	direct competitor		indirect competitor
	Data analysis	Henan Runan Wheatgrass Paintings	Henan Puyang wheatgrass paintings	Shanghai Jinshan Wheatgrass Paintings
Creative New Product →	Strengths	<ol style="list-style-type: none"> <li>1. Henan intangible cultural heritage representative projects, local wheatgrass paintings in the industry's largest reputation, leading position</li> <li>2. Integrate local history and humanities into the product picture, which is very characteristic of the place.</li> <li>3. From traditional wheatgrass paintings to three-dimensional wheatgrass paintings, the newly invented products cover many fields such as decorative paintings, household products, stationery products, etc., with more than thousands of types.</li> <li>4. The first wheatgrass painting research institution in China.</li> <li>5. China Disabled Person's Federation of China Disabled Person's Cultural and Creative Industry Base, Henan Provincial Rural Disabled Person's Poverty Alleviation Demonstration Base, the government departments are more supportive and recognised.</li> <li>6. Leading position in the art of wheatgrass painting in all regions of China.</li> <li>7. Convenient conditions for raw material production</li> </ol>	<ol style="list-style-type: none"> <li>1. One of the local representatives of Henan wheatgrass painting</li> <li>2. Convenient conditions for the production of raw materials</li> </ol>	<ol style="list-style-type: none"> <li>1. Geographical advantage. Shanghai, as an international metropolis, is not only one of the most advanced cities in China, but also a leading city in China in terms of economic development, cultural heritage, education level, industry dynamics and population quality.</li> <li>2. Sea style, influential in Shanghai and the south of the Yangtze River, is a representative of the art of wheatgrass paintings in southern China.</li> <li>3. Selection of materials, processing and production are extremely sophisticated and delicate, the works are delicate, bright and bright colours, and realistic shapes.</li> </ol>
	Weaknesses	<ol style="list-style-type: none"> <li>1. More inclined to high-end consumption, detached from the general consumer market, expensive, and seldom purchased by the general public</li> <li>2. Few inheritors and production workers with artistic design and painting ability.</li> <li>3. Facing a relatively small group of people, the order quantity is small.</li> <li>4. The media dissemination and promotion mechanism is not perfect enough, so the overseas market and consumers can't understand and recognise the product information in time.</li> <li>5. Artistic style and visual expression language are not fashionable enough to meet the needs of young people's consumption preference.</li> </ol>	<ol style="list-style-type: none"> <li>1. The product takes traditional wheatgrass painting as the main direction.</li> <li>2. The content of the picture is still mostly birds, flowers, figures and animals.</li> <li>3. The main function of the product is decorative painting</li> </ol>	<ol style="list-style-type: none"> <li>1. The product takes traditional wheatgrass painting as the main direction.</li> <li>2. The content of the picture is still mostly birds, flowers, figures and animals.</li> <li>3. The main function of the product is decorative painting</li> </ol>
	Opportunities	<ol style="list-style-type: none"> <li>1. With professional and large-scale product development base</li> <li>2. Supported and trusted by national and local governments</li> <li>3. A wide range of products, innovative ability, can promote the development of Chinese wheatgrass painting, so that consumers have more choices</li> <li>4. Transfer local history and culture into the picture, more local humanistic characteristics</li> <li>5. Good reputation in terms of product craftsmanship characteristics and humanistic care, high level of social services, which can enhance the employment and entrepreneurial ability of the socially disadvantaged groups, and radiate and drive the development of the local local economy.</li> </ol>	<ol style="list-style-type: none"> <li>1. Protection and support of intangible cultural heritage programmes by national and local governments</li> <li>2. Opportunities brought about by social and technological development</li> </ol>	<ol style="list-style-type: none"> <li>1. Protection and support of intangible cultural heritage programmes by national and local governments</li> <li>2. Opportunities brought about by social and technological development</li> <li>3. Geographical, cultural and comprehensive advantages</li> </ol>
	Threats	<ol style="list-style-type: none"> <li>1. There are many competitors</li> <li>2. Local small workshops and individual households produce good and bad products, resulting in a low image of wheatgrass painting</li> <li>3. Few inheritors, most of the production workers only take the wheatgrass painting production as a sideline, and cannot carry out professional and in-depth heritage and research and development.</li> </ol>	<ol style="list-style-type: none"> <li>1. Many competitors</li> <li>2. Small fame in Henan local wheatgrass painting industry</li> <li>3. Few inheritors</li> <li>4. Lack of product innovation and invention ability</li> <li>5. Lack of public awareness</li> </ol>	<ol style="list-style-type: none"> <li>1. Product decorative painting varieties are mostly, three-dimensional and other forms of products are fewer</li> <li>2. Few inheritors</li> <li>3. The price is expensive, and the general consumer market is somewhat detached from the general public</li> </ol>

Table 4 SWOT comprehensive survey analysis table - analysis of creative new products of wheat straw painting in Runan, Henan

In summary, Henan Runan straw painting is one of the representative projects of traditional fine arts in China's intangible cultural heritage. It is a cultural name card with local and national characteristics and is known as "a unique Chinese art and a folk treasure". After generations of inheritance and development by folk artists, Runan straw painting presents two important issues in the field of folk arts and crafts and visual design semiotics, namely, aesthetic infiltration and the development of innovative products. At the same time, because Runan straw painting has the value and characteristics of intangible cultural heritage, it not only has important research value in the fields of folk arts and crafts, traditional fine arts, etc., but also we can analyze and study the aesthetics of Runan straw painting in visual design and the creative new products in the evolution of artistic visual forms through its traditional crafts, new technologies, new materials, and new art forms, and protect and inherit this folk arts and crafts.

## **1.9 Benefit of Research**

1.9.1 In China, there are still few studies on the aesthetics and creative new products of Henan Runan wheat straw painting in vision. This work of using applied research to carry out traditional inventions and creative new products will fill this gap. As a subject and applied research, this study involves aesthetics, sociology, visual design and product design. Compared with a single subject, it will add value and conclude that research based on this applied research is still in its infancy. Systematic and comprehensive research can make the results of this study fill the gap in this academic field of folk arts and crafts.

1.9.2 This study further analyzes the value of Henan Runan wheat straw painting from the perspectives of aesthetics, sociology, visual design and product design, which will help people deeply understand the significance of the development of folk arts and crafts and Chinese clipping art. By studying the relationship between art and aesthetics, art and society, art and humanities, and art and visual design symbols, this study will enrich the materials for future research in this field.

1.9.3 Henan Runan straw painting evolved from peasant painting to straw painting, integrating local historical and cultural connotations into the visual language of the painting. It is not only a product of the development of Chinese folk arts and crafts and aesthetics, but also a practical path for the inheritance and invention of China's intangible cultural heritage through the creative new products of straw painting. In particular, this research model will become a research model for the protection and inheritance of traditional culture.

1.9.4 The results of this study will help the national and local governments formulate cultural development policies, such as protection and utilization policies.



## Chapter II

### **The aesthetic trend of wheat straw painting in Runan, Henan Province in the historical process and its visual manifestation in aesthetics**

Henan Province, referred to as "Yu", is a provincial-level administrative region of the People's Republic of China. It is located in the central and eastern part of China and the middle and lower reaches of the Yellow River, with a total area of 167,000 square kilometers. Henan Province is located in the Central Plains and is an important region approved by the State Council to support the implementation of national strategies such as the rise of the central region, ecological protection of the Yellow River Basin, and high-quality development. Henan Province is the birthplace of the Chinese nation, excellent traditional Chinese culture, and Chinese civilization. It is the core area of the Xia, Shang, and Zhou dynasties. More than 200 emperors from more than 20 dynasties established their capitals and prospered in Henan (Henan. (2024). Encyclopedia.) (Figure 1).



Figure 2 Geographical location of Henan Province  
Source: <https://image.baidu.com/>

Zhumadian is a prefecture-level city under the jurisdiction of Henan Province. It is located in the south-central part of Henan Province and is located in the hilly plain area in the upper reaches of the Huaihe River. It is collectively referred to as "Southern Henan". Zhumadian is one of the important birthplaces of Chinese civilization and the core area of the creation activities of Pangu, the ancestor of the Chinese nation. It is the hometown of Leizu, the wife of Emperor Huangdi, and the weapon manufacturing center in the Warring States Period and the hometown of the Cai, Jin, and Jiang families. Zhumadian City's climate is in the transition zone between the subtropical and warm temperate zones. It has the dual climate characteristics of the subtropical and warm temperate zones. It is a typical continental monsoon semi-humid climate with abundant sunshine, abundant heat, abundant rainfall, mild and humid climate, and distinct four seasons. Therefore, the primary industry of Zhumadian City is grain crop planting. As of October 2017, the administrative division of Zhumadian City is 1 district and 9 counties (Zhumadian. (2024). Encyclopedia.) (Figure 2, 3).



Figure 3 Geographical location of Zhumadian City  
Source: <https://image.baidu.com/>



Figure 4 Humanities map of Zhumadian City

Source: <https://image.baidu.com/>

Runan County, under the jurisdiction of Zhumadian City, Henan Province, has a total area of 1,502 square kilometers. Runan is located in the Huaibei Plain and has a history of nearly 2,000 years. There are more than 280 cultural relics in the territory. It has been approved by the State Council of China as an open county to the outside world and designated as a historical and cultural city by the Henan Provincial Government (Runan County, Encyclopedia, 2024) (Figure 4, 5, 6, 7).

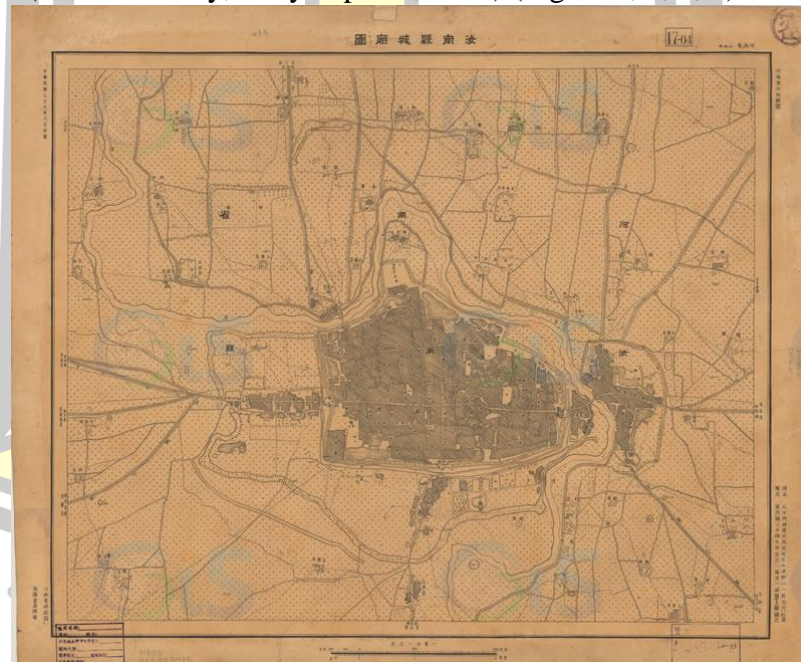


Figure 5 Preview of the full map of the 1947 "Ru'nan County City Map" with historical background

Source: <http://www.txlzp.com/ditu/3325.html>





Figure 6 Partial details of the 1947 "Map of Runan County" with historical background

Source: <http://www.txlzp.com/ditu/3325.html>

Up to now, Runan County has 4 subdistricts, 12 towns and 2 townships. There are Runing Subdistrict, Sanmenzha Subdistrict, Guta Subdistrict, Suyahu

Subdistrict, Wanggang Town, Liangzhu Town, Hexiao Town, Laojunmiao Town, Liupen Town, Jinpu Town, Dongguanzhuang Town, Changxing Town, Luodian Town, Hanzhuang Town, Sanqiao Town, Zhanglou Town, Nanyudian Township, Bandian Township, and the People's Government of Runan County is located in Runing Subdistrict. Luodian Town is the birthplace of the wheat straw painting in Runan, Henan, the object of this study (Runan County.(2024. Encyclopedia.) (Figure 6).

Distribution of towns and villages under Runan County



Figure 7 Distribution of towns under Runan County

Source: <https://image.baidu.com/>

In terms of topography, Runan County is located in the Huaibei Plain, and its geological structure belongs to the Quaternary Huaihe depositional area. The terrain is flat and low-lying, with no mountains. In terms of climate characteristics, Runan County is located in the transition zone between the northern subtropical zone and the warm temperate zone, with the characteristics of the northern and southern climate zones, and belongs to the continental monsoon subhumid climate. There is plenty of sunshine, mild and humid, and four distinct seasons. It is warm in spring and cool in autumn, hot in summer, cold in winter, rain and heat in the same season, sufficient sunlight, and a long frost-free period (Runan County. 2024. Encyclopedia).

In terms of natural resources and economy, Runan County has a soil area of 100,000 hectares, of which arable land is 98,410.06 hectares (1.4762 million mu). Agriculture is the primary industry in Runan County. As of 2022, the planting area of grain crops in Runan County is 1.9429 million mu (Runan County.2024. Encyclopedia).

In terms of history and culture, as of the end of 2022, there are 47 key cultural relics protection sites in Runan County. In December 2005, Runan County was named "China's Liang Zhu Hometown" by the China Folk Artists Association. In June 2006, Runan's "Liang Zhu Legend" was included in the first batch of national intangible cultural heritage lists (Runan County. 2024. Encyclopedia).





Figure 8 Tianzhong Gate, Runan County  
Source: <https://image.baidu.com/>

Because Runan County is a county under the jurisdiction of Zhumadian, located in the east of Zhumadian City, Henan Province. It belonged to Yuzhou in ancient times. Yuzhou was the center of the Nine Provinces, and Runan was located in the center of Yuzhou, so it was called "Tianzhong" (Figure 7). Since its establishment in the Spring and Autumn Period and the Warring States Period, it has a history of more than 2,700 years. From the Qin and Han Dynasties to the Ming and Qing Dynasties, Runan has always been the seat of the county, state, army, and government, and a place where eight directions converge. In Runan County, there is the country's largest plain artificial reservoir Suya Lake, the largest temple in Asia Nanhai Zen Temple, the smallest mountain in the world Tianzhongshan, and the birthplace of the world-famous love legend Liang Zhu's story, the hometown of Liang Zhu, and the "Tianzhongshan" stele inscribed by the great calligrapher Yan Zhenqing of the Tang Dynasty (Runan County. 2024. 360 Encyclopedia).



Figure 9 Wheat  
Source: <https://image.baidu.com/>

Therefore, Henan Runan wheat straw painting is also known as Tianzhong wheat straw painting. It is an art work with wheat (Figure 8) straw as the main raw material. Wheat is the crop that the Central Plains region relies on for survival. Wheat seeds are sown in the fields from early October of the previous year to mature and harvest in late May of the following year, which takes more than half a year and has to go through the wind, frost, snow and rain of the four seasons. After the wheat is harvested, the wheat straw has basically completed its historical mission. Scattered wheat straw can be seen everywhere in the fields beside the villages in rural areas ("History of Henan" Intangible Cultural Heritage: Turning "Grass" into Gold (2023.06.10). Dahe.net.). Wheat straw, also called wheat straw, wheat straw, often exists to be treated as waste, for example, wheat straw is crushed into pieces to feed cattle and sheep; or after the farmers have harvested the wheat, the remaining wheat straw is burned and turned into ashes and deposited on the ground as fertilizer for planting crops the next year; or it is used as fuel for people to cook, etc. Over and over again, their fate is ordinary, dull and monotonous. However, there is still a very small part of wheat straw, which is carefully selected by peasant artists from the perspectives of height, diameter, color, etc., and is kept and collected like lucky ones. When peasant artists make straw paintings, these wheat straws, which are picked out from thousands of miles away, appear confidently and high-spirited. Under the creative spark of peasant artists, they are transformed and reshape their highlight moments.

Henan Runan Wheat Straw Painting originated from the folks and is an ancient art form. Its characteristics are varied styles and vivid lifelikeness. This handicraft not only integrates a variety of art forms, such as Chinese painting, printmaking, paper cutting and pyrography, but is also famous for its unique production method and rich color changes. The artist uses a soldering iron as a brush to iron and color the wheat straw. It needs to go through more than 20 complex processes such as fumigation, painting, engraving, ironing, and pasting, and paste it little by little. Since its birth, wheat straw painting is destined to be a "slow" craft. However, since the development of Runan wheat straw painting, in terms of production and innovation, it has developed six series including flowers and birds (Figure 9), animals, landscapes, figures, historical paintings and Buddhism, with a total of more than 100 varieties of products (Tianzhong wheat straw painting. 2024. Zhumadian Municipal People's Government.).





Figure 10 Innovative flower decoration of Henan Runan wheat straw painting

Source:

[http://m.toutiao.com/article/7347892708628824576/?upstream\\_biz=doubao&use\\_xbridge3=true&loader\\_name=forest&need\\_sec\\_link=1&sec\\_link\\_scene=im](http://m.toutiao.com/article/7347892708628824576/?upstream_biz=doubao&use_xbridge3=true&loader_name=forest&need_sec_link=1&sec_link_scene=im)

From ancient times to the present, from its origin to the present, the historical process of Henan Runan straw painting can be divided into three stages:

First, the origin of the foundation and early development:

พหุพันธ์ ปณฺ ภัโต ชีเว



According to the literature, Chinese straw painting originated in the Eastern Han Dynasty of ancient China (25-220 AD), developed in the ancient Sui Dynasty (581-618 AD) and Tang Dynasty (618-907 AD), and began to flourish in the Song Dynasty (960-1279 AD). It has a history of more than 2,000 years. According to historical records and literature, straw painting was a handicraft circulated and appreciated by nobles and royal families in ancient times, and was rarely circulated among the people. It was not until a certain period in ancient times that wheat began to be widely planted in the Central Plains of China, that is, within the jurisdiction of Henan Province. The rich resources of straw provided sufficient material basis for the birth of straw painting. Folk artists gradually tried to use straw for artistic creation, so that straw painting gradually developed among the people in various places.

Secondly, the inheritance and development in modern times:

Since 1982 in the 20th century, Henan Ru'nan straw painting, based on folk peasant painting, began to be inherited and spread in the local Luodian Town (also known as Luodian Township) and its surrounding areas. In the process of inheritance, the craftsmen constantly absorbed many traditional art expression techniques such as Chinese painting, printmaking, paper cutting, and pyrography to enrich their own artistic expression forms.

Since the 20th century, many folk artists engaged in straw painting have appeared in Luodian Town, Ru'nan County and other places. On the basis of inheriting traditional crafts, they have continuously innovated and improved, making the production process of straw painting more exquisite and the works more beautiful.



Figure 11 Ms. Yuan Yueying, inheritor of wheat straw painting in Runan, Henan  
Source: [https://www.sohu.com/a/368462835\\_698451](https://www.sohu.com/a/368462835_698451)

Then, enter the contemporary prosperity and innovation: In terms of skill inheritance and talent training: A group of excellent straw painting inheritors and craftsmen such as Yuan Yueying (Figure 10) have emerged. They not only have superb skills, but also actively carry out various skill training work (Figure 11), solve the employment problems of local disabled people, left-behind women and the elderly, and cultivate a

new generation of straw painting creation talents, injecting new vitality into the inheritance and development of Henan Ru'nan straw painting.



Figure 12 Ms. Yuan Yueying, inheritor of wheat straw painting in Runan, Henan, conducts technical training

Source: <https://image.baidu.com/>



In terms of product innovation and market expansion: First, the subject matter is continuously expanded, incorporating local cultural elements to enhance cultural value and collection value; second, in terms of form, it is combined with ceramics, furniture and other objects to develop more practical and ornamental art products, such as ceramic craft bottle ornaments (Figure 12), etc., and more than 200 varieties are developed; in addition, the sales market is expanded through e-commerce platforms and other channels, so that straw paintings can go beyond Henan and into the world.



Figure 13 Henan Runan Wheat Straw Painting Innovative Product—Ceramic Crafts Ornaments

Source: <https://image.baidu.com/>

In terms of cultural exchange and honors: actively participated in various cultural exhibitions and exchange activities, such as the Central Plains Cultural Industry Expo and Trade Fair, the Chinese Cultural Heritage and International Intangible Cultural Heritage Exchange Series (Figure 13), etc., to showcase the unique charm of Runan straw painting, and won numerous honors, such as the China Patent Expo Gold Award, the Central Plains Folk Art Exhibition Gold Award, etc., further enhancing the popularity and influence of Runan straw painting.

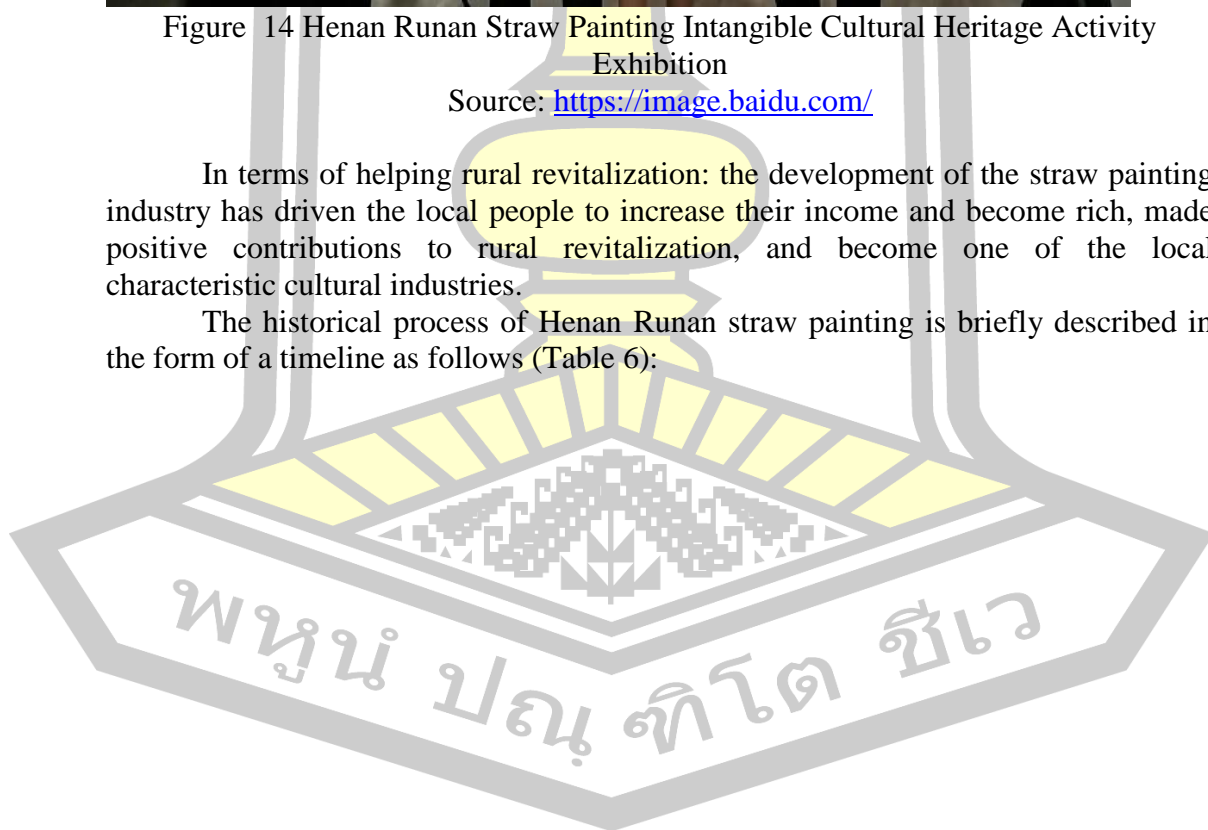


Figure 14 Henan Runan Straw Painting Intangible Cultural Heritage Activity Exhibition

Source: <https://image.baidu.com/>

In terms of helping rural revitalization: the development of the straw painting industry has driven the local people to increase their income and become rich, made positive contributions to rural revitalization, and become one of the local characteristic cultural industries.

The historical process of Henan Runan straw painting is briefly described in the form of a timeline as follows (Table 6):



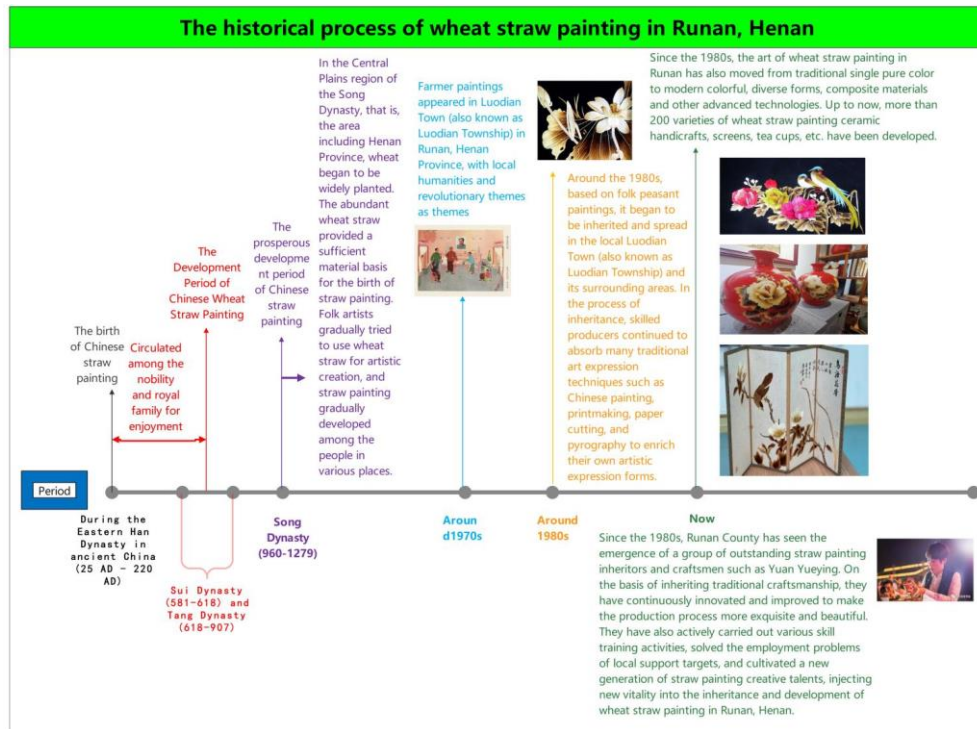


Figure 15 Historical Process of Wheat Straw Painting in Runan, Henan

To sum up, the historical process of wheat straw painting in Runan, Henan Province can be divided into three stages. It originated in the Eastern Han Dynasty of ancient China, developed in the Sui and Tang Dynasties, and began to flourish in the Song Dynasty. This is the origin and early development of the foundation. The inheritance and development in modern times began in the local Luodian Town (also known as Luodian Township) and its surrounding areas around 1982 in the 20th century on the basis of folk peasant paintings. The inheritance and development. Nowadays, a group of outstanding wheat straw painting inheritors and craftsmen such as Yuan Yueying have emerged, making the wheat straw painting in Runan prosperous and innovative in the contemporary era. They not only have superb skills, but also actively carry out various skills training work, solve the employment problems of local disabled people, left-behind women, and the elderly, and cultivate a new generation of wheat straw painting creation talents, which has injected new vitality into the inheritance and development of wheat straw painting in Runan, Henan Province.



## 2.1 The Origin of Chinese Straw Painting

The origin and historical development of Chinese straw painting (Table 7):

### The Origin and Early Form Development of Chinese Straw Painting

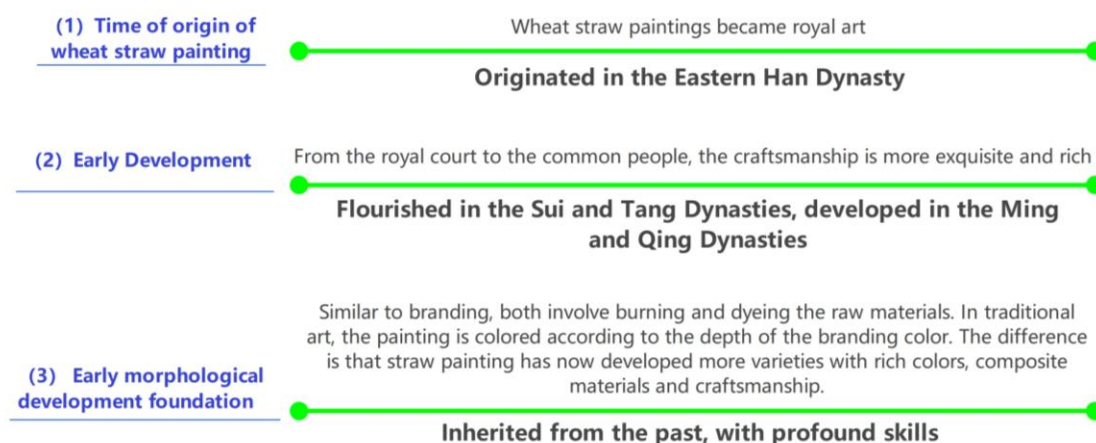


Table 5 The origin and early development of Chinese straw painting  
From Table 6, we can summarize the following three points:

#### (1) Time of Origin of Chinese Straw Painting

It is said that Chinese straw painting (also known as straw painting, straw painting, wheat embossing painting, straw carving, burning painting, etc.) originated in the Eastern Han Dynasty. Liu Xiu was hunted by Wang Mang and had no choice but to hide in the wheat field. The straw immediately turned into a forest to protect Liu Xiu. Therefore, the locals regarded straw as a blessing and auspicious grass, and made straw paintings to offer to the court. According to this legend, the artistic level and meaning of straw painting in the Eastern Han Dynasty had a historical development and sublimation. In the Sui and Tang Dynasties, straw painting became a royal art. In the excavation of the tomb of King Huai of Qin in the 1960s, straw painting was brought to light again. From the original straw painting excavated, it can be seen that although it has been corroded for more than 2,000 years, the painting is realistic in shape and bright in color, and still retains its ancient and simple nature, which is amazing. Then it began to circulate widely among the people. Because wheat is the main food for human survival, it has always been regarded as a sacred thing. The ancients gave wheat a very high status in offering sacrifices to heaven and earth. It symbolizes harvest and wealth. Therefore, wheat straw painting not only has a strong folk flavor because of its material source, but also has a symbolic meaning of auspiciousness and nobility.

## (2) Early development process

Sui and Tang Dynasties: Wheat straw painting began to rise as a royal tribute. During this period, the country's economy was prosperous and culture and art were greatly developed. Wheat straw painting was favored by the court because of its unique artistic charm and became an art piece in the court. Its artistic level and production technology were also further improved.

During the Ming and Qing Dynasties: Straw painting further developed and became popular. With the development of social economy and the prosperity of folk culture, straw painting gradually moved from the palace to the people and became a widely spread folk art form. Folk artists continued to explore and innovate, making the production process of straw painting more exquisite and the themes more diverse.

## (3) The basis for the early development of straw painting

The production process of Chinese straw painting is similar to that of branding iron painting. Iron painting<sup>[8]</sup> Also known as pyrography (Figure 14), It is a traditional art project in the fifth batch of representative projects of municipal intangible cultural heritage in Huai'an City, China. It was called "fire needle embroidery" in ancient times, and recently known as "fire pen painting" and "hot stamping". It is an extremely precious and rare painting type in ancient China. According to historical records, pyrography originated in the Western Han Dynasty and flourished in the Eastern Han Dynasty. Later, due to years of famine and war, it was once lost. It was not until the third year of Guangxu in the Qing Dynasty that it was rediscovered and sorted out by a folk artist named "Zhao Xing" in Nanyang, Henan. After being passed down, it gradually formed several major factions represented by Henan and Hebei. Pyrography used to be limited to pyrography on wooden materials, such as wood boards, barks, gourds, etc. Uneven texture changes naturally occur on the picture, with a certain relief effect, and the colors are dark, light brown or even black. Pyrography uses a special iron pen to burn on fan bones, combs, wooden furniture, paper and silk. Modern bold use of rice paper, silk and so on.

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[8] Iron painting: Iron painting is also called pyrography, which was called "fire needle embroidery" in ancient times, and is also known as "fire pen painting" and "hot painting". It is an extremely precious and rare type of painting in ancient China.

There are two forms of finished iron painting products: one is hard material pyrography products, which can be used for daily necessities such as furniture, small artworks such as bookmarks, small gourds, etc., and can also be used for decorations such as framed calligraphy and painting. The second is soft material pyrography products, such as clothing, mounted scrolls and calligraphy and painting.

With the continuous perfection of pyrography art and the continuous improvement of techniques, modern pyrography has developed a series of new techniques such as retouching, hot engraving, sanding, and baking, making the original traditional iron painting more perfect. On this basis, the use of color allows pyrography to go beyond the single dark and light brown. After repeated burning of the colored iron painting, the color is naturally intertwined, penetrated, and integrated with the brown characteristics. This further expression method makes the originally vicissitudes and ancient iron painting bright and young, presenting a modern aesthetic in the simplicity.





Figure 16 Soldering iron painting 1  
Source: [https://www.sohu.com/a/594759880\\_391640](https://www.sohu.com/a/594759880_391640)

Soldering iron painting uses modern electric soldering pens (Figure 15). Different soldering pen tips are used for different specifications and materials of the work. Generally speaking, there are four types of pens: 1. Pointed pens: Pointed pens are used to burn fine lines and draw very fine patterns. 2. Thick pens: Grind the pointed pens to make them blunt and use them to draw some thick lines. 3. Sloped pens: Grind the nib into a slope, so that the lines drawn are thicker, and can be used to make some freehand patterns. 4. Large sloped pens: The slope is larger and can be used for rendering. In addition, flamethrowers and high-temperature spray pens are also equipped.



Figure 17 Use a powered-on soldering iron brush to carefully control the temperature to create soldering iron paintings

Source:<https://baijiahao.baidu.com/s?id=1588275392488734792>

Iron painting is the result of the carbonization reaction between fire and fiber. The carbonization process can be divided into four stages: the first stage is light yellow, which is the initial color halo of high-temperature burning. The second stage is light brown, which is the tan color halo that appears after further burning from light yellow. The third stage is dark brown, which is the color halo that appears after further burning from light brown. The fourth stage is black, which is burnt color. The color halo of the above four stages is expressed as the pyrography artist uses different tools and controls the strength of his hands. Because it is carbonized, the burned object will show different shades of marks, and it feels like relief when touched, so it creates a strong sense of concave and convex visually (Figure 16).







Figure 18 Soldering iron painting 2

Source: [https://www.sohu.com/a/594759880\\_391640](https://www.sohu.com/a/594759880_391640)

Chinese branding is a painting made by burning with fire. The colors are quaint (Figure 17). It is an art that has been passed down for thousands of years and is a rare and precious painting type in our country. It is said that branding originated in the Qin Dynasty and has a history of more than 2,000 years. In 2021, it was selected into the National Intangible Cultural Heritage Representative Project List. It uses fire as "ink" and metal as a brush. Through temperature control techniques, it does not apply any pigments and mainly uses branding, supplemented by coloring. A characteristic of

branding is that there is no regret after writing. As long as one stroke is wrong, the painting is basically useless, so the requirements for branding painters are also higher.



Figure 17: Soldering iron painting 3  
Source: [https://www.sohu.com/a/594759880\\_391640](https://www.sohu.com/a/594759880_391640)

The difficulty of pyrography creation lies in the use of tools. The high-power and high-temperature electric soldering iron weighs about 500 grams and has a long handle. It is easy to shake when painting and is difficult to control, especially the fine lines are difficult to control. Moreover, it is also a test of physical strength to paint for a long time. However, there is an advantage of using a large soldering iron to paint. The lines it produces are smoother and the temperature can continuously achieve the effect the painter wants. Small soldering irons do not have this effect. In addition, if the painter's body perception ability is not strong, it is also difficult to paint with a large soldering iron. Once the tool shakes, the shape cannot be accurately hit, and the whole painting will be scrapped. Therefore, there are not many craftsmen who can use a large soldering iron to paint and show smooth and fine lines, even in China.



Generally, soldering iron paintings are made on small objects, and the common ones are painting on gourds, etc., so pyrography also needs to be passed on (You can also paint with a soldering iron! This pyrography artist from Lijiang uses an electric soldering iron to tell the story of his journey to the north. 2022. Sohu.).

Among the most famous Chinese iron paintings, the iron paintings in Nanyang, Henan, are the most famous. Therefore, the artistic expression techniques of the wheat straw paintings in Runan, Henan and the wheat straw paintings in Nanyang, Henan are both in the same vein and have the same purpose. The reason for the same vein is that Henan, as the Central Plains, is an important birthplace of Chinese civilization. It has a long history and rich cultural heritage, and provides important spiritual civilization and breeding soil for various folk arts. Whether it is iron painting or wheat straw painting, they all need to be burned or scalded to complete the coloring of the material. And their pictures are basically flowers, birds, animals, people, folk culture and other patterns that are close to life, reflecting people's lives and yearnings, and are used to ward off evil spirits, pray for a good harvest next year, and home decoration. And the Central Plains also provided a deep cultural soil for the birth of wheat straw paintings. Wheat is widely planted here, and wheat straw resources are abundant, providing sufficient raw materials for the creation of wheat straw paintings. The difference is that the branding iron painting is a monochrome flat picture, while the traditional monochrome straw painting requires the straw to be preserved for a long time first, and then burned with a soldering iron to produce colors from light to dark, and then spliced and pasted according to the picture. Whether it is traditional monochrome straw painting or innovative color and composite material straw painting, they are all composed of splicing and pasting pictures. Therefore, in spatial art, branding iron painting is a two-dimensional picture, while straw painting is a three-dimensional picture.

In general, straw painting originated from the wisdom and creativity of the ancient Chinese working people. After a long period of historical development and inheritance, it has continuously evolved and improved and has become a folk handicraft with unique artistic value. Today, straw painting has been included in the list of representative items of national intangible cultural heritage, and has attracted more and more attention and love.

## **2.2 The historical development of wheat straw painting in Runan, Henan**

As mentioned above, before the 1970s, the origin and folk craft foundation of Henan Runan straw painting was based on the legend and early form of Chinese straw painting. Although it is just a legend, it also adds a mysterious historical color and cultural heritage to straw painting. To study the historical development of Henan Runan straw painting, we must start from the initial development stage, entrepreneurship and promotion stage, and inheritance and innovation stage of Henan Runan straw painting (Table 8):



### The historical development of wheat straw painting in Runan, Henan

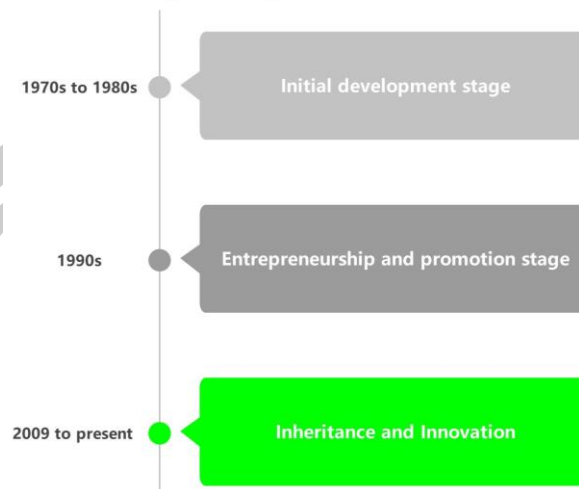


Figure 19 Historical development of wheat straw painting in Runan, Henan  
From, we can summarize the historical development of wheat straw painting in Runan, Henan Province as follows:

#### 2.2.1 Initial development stage (1970s to 1980s)



Figure 20 Wangqiao peasant paintings in Runan

Source: <http://m.zjxingyuegroup.com/nd.jsp?mid=308&id=47&groupId=1>

2.2.1.1 Influence of painting atmosphere: Wangqiao peasant painting (Figure 18) originated from Luodian Town, Runan County. The predecessor of Luodian Town was Wangqiao People's Commune. Since ancient times, this place has been a fertile land for the development of folk art. Many farmers farm when they are busy and practice art when they are not busy. Folk art such as painting, storytelling, singing, and folk art have flourished. The torch of art has been passed down from generation to generation of farmers. The paintings here have distinct folk characteristics and a strong local flavor. Wangqiao peasant painting originated in the Ming and Qing Dynasties and has been continuously inherited and developed in the development of history. It is said that it has been passed down by folk artist Jie Youren to this day and has a history of 300 years. Jie Youren was born in 1641. He studied in a private school when he was young. He loved painting and inscriptions. He often went in and out of temples and halls and studied murals and temple paintings. The peasant paintings he created mainly took folk stories and legends, folk customs and rural life as themes. Later, the Xie, Li and Xue families became married, and Xie Yuanqing, Li Hongyun and Xue Guoyou followed Xie Youren's son Xie Dongwang to learn folk painting. The peasant painting represented by the Xie family gradually developed in the local area and was passed down from generation to generation. This is the predecessor of Wangqiao peasant painting.

During the Cultural Revolution in the 1960s and 1970s, Xu Yun, a graduate of the Central Academy of Fine Arts, was sent down to Luodian Town, Runan County. He practiced calligraphy and painting in his spare time, attracting many villagers who loved painting to ask him for advice. Due to the need for political thought and cultural education propaganda, some farmers in Wangqiao People's Commune who had a foundation in painting began to create peasant paintings with the rural customs, human figures and common rural animals and plants as the main themes, reflecting the real life in the countryside and the personal feelings of the peasant masses. At that time, the commune also held an art training class. The whole commune, from the elderly in their 50s and 60s to children in their 7s and 8s, actively participated in learning painting. This was also the early stage of Wangqiao peasant paintings in Luodian. These peasant paintings were simple in conception, simple in lines, brisk in brushwork, simple and innocent, and showed the working scenes of the working people and the joy after the harvest. The enthusiasm of the local peasant masses to create peasant paintings attracted the attention of Ji Shiqing, then secretary of the Party Committee of Wangqiao People's Commune.

In order to prosper and develop local peasant paintings, in January 1971, the Party Committee of Wangqiao People's Commune organized and opened the first Wangqiao Peasant Painting Training Class. The training class was hosted by Xu Yun, a cadre of the County Cultural Bureau who specialized in fine arts and graduated from the Central Academy of Fine Arts. Xie Zhenqian, Li Xuepu, Xue Mingliang and others who had great influence in the local area were hired as teachers to teach the peasant masses to learn the skills and creation of peasant paintings. The first training class recruited a total of 6 students with junior high school education, including Yuan Baohua, who later played an important role in the development of Wangqiao peasant paintings. In 1972, Wangqiao People's Commune founded the Wangqiao Peasant Painting School, and peasant painting creation quickly became popular throughout the

township. In the spring of 1974, with the support of relevant experts in the art community of Henan Province, Wangqiao People's Commune established the first peasant art school in Henan Province, which cultivated a group of outstanding talents for peasant painting creation, greatly improved the artistic level of Wangqiao peasant painting creation, and peasant paintings have repeatedly won awards when exhibited at home and abroad. In 1993, with the approval of the Henan Provincial Department of Culture, Runan County established the first peasant painting academy in China, the Henan Wangqiao Peasant Painting Academy. The academy has 36 members of the national calligraphy and painting association and 58 members of the provincial level. In 1996, Luodian Township was named the "Hometown of Folk Art" by the Ministry of Culture. At the same time, this also cultivated a group of talents with a basic painting foundation for the development of wheat straw painting.

2.2.1.2 Preliminary exploration of skills: In the 1980s, with the popularization of the rural land contract responsibility system, a large number of laborers were liberated from the fields. Yuan Yueying's father, Yuan Baohua, was a peasant artist with both virtue and art. Born in 1949 and died in 2009, Yuan Baohua never left art or his hometown in his life. Yuan Baohua grew up by the Suya Lake. When he was very young, his family lived in poverty and made money by making lanterns to improve their lives. The simple rural sentiment and the beautiful scenery of Suya Lake inspired his creative inspiration. In order to learn painting, he sought teachers everywhere. No one taught him, so he saved money to buy calligraphy and painting magazines; without a palette, he went to the Suya Lake to pick up various river clam shells instead. As a student of the first Wangqiao peasant painting class, in order to paint the scenery of his hometown into pictures, he often came to the Suya Lake with a painting folder on his back to paint the lake, the reeds and the boats, and the fragrant lotus.

In 1975, Yuan Baohua's peasant painting "Da Zhai Flowers Blooming in the Terraces" was selected by the People's Publishing House and published nationwide. He entered the palace of calligraphy and painting from a layman in the art of calligraphy and painting. Endless reed marshes, wild ducks playing in the water, innocent and lively country girls, old men with vicissitudes of life... The shores of Suya Lake are full of moving paintings. Yuan Baohua is rooted in the source of life, constantly exploring the true meaning of art, and has created hundreds of excellent works that eulogize the new era and new life. He has published more than 20 works in provincial and above media. His works "Harvest Joy", "Reed Marsh Pastoral Song" and "Cornucopia" were exhibited, published and collected at the Japan-China Cultural Exchange Center in Japan. In the "China Rural Excellent Calligraphy and Painting Exhibition" in 1995, one of his works won the first prize, two won the second prize, three won the third prize, and another 8 were collected by the organizing committee.

In 1982, Yuan Baohua moved his family to Luodian Town. At that time, he rented two small storefronts in the town to sell daily necessities. He also often wrote Spring Festival couplets, painted antique New Year pictures, painted slogans and murals for the village. Yuan Baohua did not indulge in the joy of success, but expanded and extended the creation of peasant paintings to a higher level. With the accumulation of peasant painting creation, Yuan Baohua suddenly had an idea and set his sights on wheat straw, which was not good for manure fermentation and fire burning, and began to use wheat straw to create peasant paintings. Wheat straw painting uses wheat straw as raw material. Wheat straw must go through multiple

processes such as fumigation, steaming, bleaching, scraping, pushing, scalding, cutting, carving, weaving, and painting. It is cut and pasted according to the luster, pattern and texture of the wheat straw itself. Wheat straw painting is complicated and purely handmade. It absorbs the techniques of Chinese painting, oil painting, printmaking, pyrography, watercolor, paper cutting, carving, calligraphy, etc., and constantly innovates and changes. After overcoming many difficulties, Yuan Baohua finally completed the straw painting "A Bright Future". However, the straw painting mounted on the board began to fall off. He had to rework it, and finally succeeded by improving the surface spray paint, latex bonding and other processes. The straw paintings created by Yuan Baohua are lifelike and vivid, and are well-known in the surrounding areas. His unremitting pursuit of folk art, especially his exploration in the production of straw paintings, has attracted the attention of township leaders. Recommended by the cultural specialist of the township cultural station, he was hired to work at the township cultural station as a farmer. Later, he took out his savings for many years and used an unused yard of the township cultural station to establish the "Tianzhong Straw Painting Company". He pays great attention to the collection of external information, and collects a lot of information through television, newspapers and other media. As long as he hears that there is a trade fair held somewhere, he will take the straw painting to the fair. After learning that the ordinary straw can be transformed into a magnificent painting, many customers are amazed. Luodian straw painting became a hit. Many local people followed him to learn. He usually only asked students to bring raw materials to learn. Even if some students had no money to buy raw materials, he would buy them for them until they could support themselves after learning. Later, Yuan Baohua became a formal employee and became the director of Luodian Town Cultural Station.

Yuan Baohua's straw paintings (Figure 19) have participated in large-scale national handicraft exhibitions many times and won gold, silver and first prizes many times. In 1994, he was awarded the title of "National Advanced Worker in the Cultural System" by the Ministry of Personnel and the Ministry of Culture, and the title of "Henan Folk Arts and Crafts Master" by the Henan Folk Artists Association.

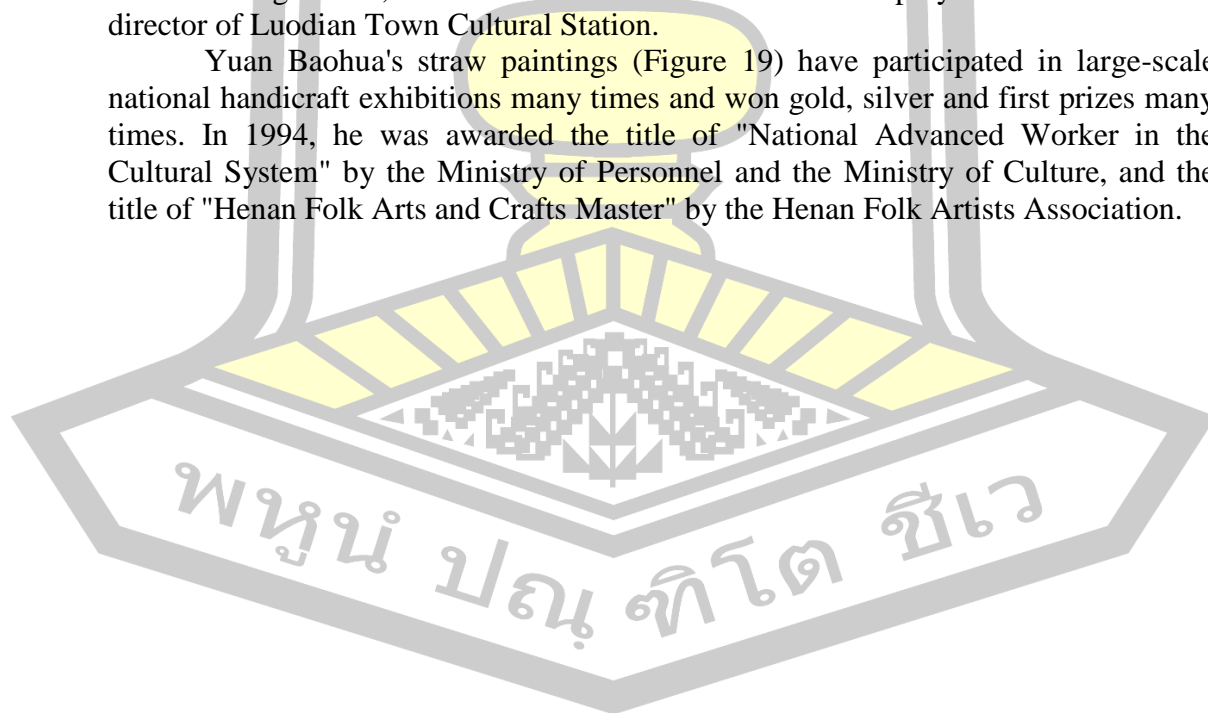






Figure 21 Yuan Yueying's father, Mr. Yuan Baohua's early award-winning peasant painting

Source: The inheritance and development of wheat straw painting by Ru'nan women\_father (sohu.com)

While creating peasant paintings, he began to explore how to turn paintings into handicrafts and promote them to the market. Mr. Yuan Baohua found that wheat straw can be seen everywhere in rural areas and has a certain toughness and luster. After continuous attempts, he finally formed a unique style of making wheat straw painting handicrafts with wheat straw. The production process of wheat straw paintings during this period was relatively simple, but it had gradually formed a certain style and characteristics.

#### 2.2.2 Entrepreneurship and promotion stage (1990s)

2.2.2.1 Establishment of the enterprise: In 1990, with the support of the township, Yuan Baohua took out his savings and borrowed funds, and used the idle yard of the township cultural center to establish the "Tianzhong Straw Painting Company". He led the other six people in the cultural center to start the entrepreneurial journey of straw painting, which marked the beginning of the industrial development of Runan straw painting.

2.2.2.2 Difficult promotion: At that time, the conditions were simple and all the raw materials had to be purchased, made and collected by themselves, but Yuan Baohua collected information through television, radio, newspapers and other media. As long as he heard about a trade fair, he would take the straw painting works by car or train to promote and sell them, and gradually let more people know about the straw painting of Luodian Town, Runan County.





*Figure 22 Ms. Yuan Yueying, inheritor of wheat straw painting in Runan, Henan*  
Source: <https://image.baidu.com/>

2.2.2.3 Gaining recognition: With continuous efforts, the influence of Runan straw painting has gradually expanded. In 1998, the straw painting created by Mr. Yuan Baohua's daughter, Ms. Yuan Yueying (Figure 20), won the provincial "First Prize for Scientific and Technological Achievements"; in 2001, "Tianzhong Straw Painting" was recognized by the provincial, municipal and national tourism departments, and the company was designated as a "Designated Production Enterprise for Tourism Products" by the Provincial Tourism Bureau. The products were awarded "China's Unique Folk Art" by the Ministry of Culture, and the "Tianzhong Straw Painting" trademark was also registered by the State Administration for Industry and Commerce, and obtained the right to independent import and export operations.

2.2.3 Inheritance and innovation stage (2009 to present):

2.2.3.1 Dilemma and persistence in inheritance: In 2009, Yuan Baohua unfortunately passed away due to an accident, which had a certain impact on the inheritance of straw painting. However, under the influence of her father, Yuan Yueying decided to continue along the path paved by her father, not only to walk well, but also to boldly reform and innovate on the basis of inheriting traditional crafts. She re-registered "Yuan Yueying Straw Painting

Company" (Figure 21) and continued to promote the development of straw painting.



Figure 23 Henan Runan County Yuan Yueying Wheat Straw Painting Crafts Co., Ltd.  
Source: Field research - on-site interviews

2.2.3.2 Innovation and development: Yuan Yueying innovated the production process of straw painting, creating three-dimensional pictures based on the original flat pasting, making the straw painting more vivid and lifelike. At the same time, she also incorporated the humanistic and natural characteristics of Runan's Liangzhu culture and Suyu Lake scenery into the painting, enhancing the cultural value and collection value of straw painting. In addition, she also carried out technical training for disabled people in straw painting (Figure 22), adopted the production method of "company + farmers", promoted the employment of disabled people, and cultivated more talents for the inheritance and development of straw painting (Figure 23).



Figure 24 Henan Runan County Yuan Yueying Wheat Straw Painting Crafts Co., Ltd. established China's first cultural and creative industry base for the disabled

Source: <https://image.baidu.com/>



Figure 25 Ms. Yuan Yueying, inheritor of wheat straw painting in Runan, Henan, conducts technical training

Source: <https://image.baidu.com>

### 2.3 Artistic characteristics and development status of wheat straw paintings in various regions of Henan

Henan Province is a provincial-level administrative region in China. It is located in the Central Plains. It is an important region approved by the State Council of China to support the implementation of China's national strategies such as the rise of the central region, ecological protection of the Yellow River Basin and high-quality development. Henan Province is the birthplace of the Chinese nation, China's excellent traditional culture and Chinese civilization. It is the core area of the Xia, Shang and Zhou dynasties. More than 200 emperors from more than 20 dynasties have established their capitals in Henan. Henan Province has a north-south, east-west, high west and low east. It is composed of plains and basins, mountains, hills and water surfaces; it spans the four major river basins of Haihe River, Yellow River, Huaihe River and Yangtze River. Most of it is located in the warm temperate zone, and the south crosses the subtropics. It has a continental monsoon climate that transitions from the northern subtropics to the warm temperate zone. There were humans living in Henan Province 500,000 years ago. During the Qin Dynasty, Sanchuan County was set up in the present Henan Province, and "Henan County" was set up under it. It was the beginning of "Henan" as the name of a formal political region. The Northern Song Dynasty was the golden age of Henan's history in the Middle Ages. After the Southern Song Dynasty, Henan Province entered a period of decline. In October 1954, the capital of Henan Province was moved from Kaifeng to Zhengzhou.

As of August 2024, the province has 17 prefecture-level cities, including Kaifeng, Luoyang, Pingdingshan, Anyang, Xinxiang, Jiaozuo, Puyang, Xuchang,

Luohe, Sanmenxia, and Zhumadian. Henan Province is an important agricultural and grain-producing province in China, with a grain planting area of more than 160 million mu, ranking second in China. Henan Province mainly grows grain crops, with a large wheat planting area, ranking first in China (Henan, Baidu Encyclopedia).

Regional advantages and rich resources have laid a solid foundation for straw painting. There are 7 regional brands of famous straw paintings in the Henan Province, which are Runan straw painting, Kaifeng straw painting, Shangqiu Zhecheng straw painting, Xinxiang straw painting, Jiaozuo Mengzhou straw painting, Puyang straw painting, and Nanyang Tongbai straw painting. Regardless of whether they are called wheat straw, wheat stalks or wheat straw paintings, they are actually all wheat straw paintings, and the raw materials are all wheat straw, but the names are slightly different.

The reason why these 7 regional brand wheat straw paintings are popular and famous in Henan Province, are representative and typical, and even attract attention and praise from people all over China is due to the following reasons:

First, it comes from word of mouth among the common people and is recognized by the public;

Second, from the perspective of visual arts and aesthetics, whether it is Western or Eastern aesthetic standards and views, the straw paintings in these seven regions are more representative, cultural, unique, artistic and socially functional;

Third, the origin of the development of straw paintings in these seven places is roughly the same, and they all represent the Central Plains culture in terms of major attributes, but the local cities where they are located are also slightly different due to folk customs, and the artistic characteristics of straw paintings in each of them are also slightly different. People can also feel the vastness of the Central Plains culture from the representative straw paintings of these seven places;

Fourth, it represents the importance and innovative development of these local cities in the inheritance and innovation of intangible cultural heritage, which is worthy of praise and learning from other cities.

The researchers analyzed these seven representative local straw paintings from the two dimensions of artistic characteristics and development status, so that people can further understand and recognize the characteristic performance of straw paintings in various regions of Henan, so that this intangible cultural heritage can be presented to the world in depth and comprehensively. The analysis results are summarized in the form of charts as follows (Table 9):





Artistic characteristics and development status of wheat straw paintings in various regions of Henan			
Commonalities			
They are all cities under the jurisdiction of Henan Province, located in the Central Plains, with a suitable climate and a large wheat planting area.		The raw materials for straw painting are in sufficient supply	
The local culture is profound		The origin time is basically the same	
The production process is basically the same		The artistic expression style of traditional straw painting is basically the same	
The local government attaches great importance to and supports		The popularity and influence have been continuously improved both at home and abroad	
The difference			
Num ber	Appellation	Artistic Features	Development Status
1	Runan Wheat Straw Painting	Exquisite craftsmanship, strong three-dimensional sense, innovative design combined with new technology, new materials, and new functions give the product a sense of design and art that keeps pace with the times. Rich themes, covering the local Liangzhu culture, chariot culture and other historical cultures in Runan, landscapes, flowers, birds, fish, insects, character stories and other themes, with high artistic expression and cultural connotation.	Continuously exploring and innovating, we have developed new products such as straw painting vases and straw painting craft cups. Luodian Township, Runan County, an intangible cultural heritage of Henan Province, has also been named "Hometown of Chinese Folk Culture and Art (Straw Painting)" by the Ministry of Culture. Yuan Yueying Crafts Co., Ltd. is also China's first cultural and creative industry base for people with disabilities.
2	Kaifeng Wheat Straw Painting	Unique technique, using high quality wheat as raw material, long stalks and fine texture. Diverse styles, combining tradition with modernity.	The works have won high praise in art exhibitions at home and abroad, and their popularity and influence are constantly increasing. Some of the works are also presented as state gifts to international friends, with high cultural exchange value.
3	Shangqiu Zhecheng Wheat Straw Painting	The painting style is based on traditional folk crafts and strives to pursue the characteristics of the times. In terms of color application, the natural color of wheat straw is the main tone, embellished with a few bright colors and rich in changes, with a red and black background. The subject matter is wide-ranging and has a strong artistic appeal.	He has a certain degree of fame and influence in the Zhecheng area of Shangqiu. His works are not only popular in the domestic market, but also exported to Europe, America, Southeast Asia, Hong Kong and Macao, etc., with high commercial value and market prospects.
4	Xinxiang straw painting	Techniques are innovative, and art works are skillfully created with exquisite techniques such as wire drawing, hollowing, clipping and combination, and three-dimensional painting and fumigation. Among them, the three-dimensional painting and fumigation technique is the first technique of Xinxiang straw painting, which makes the surface of the straw form rich layers and light and shadow, light and dark, and color changes, making the works more vivid and realistic. Rich forms of expression: In addition to traditional flat straw paintings, there are also production techniques that attach straw paintings to other objects, such as porcelain plates and musical instruments, which increases the practicality and artistic expression of straw paintings.	There are professional straw painting production companies and cultural parks. Their works have won many awards at home and abroad. The company and cultural park have also won honors such as "Well-known Cultural Products in Henan Province" and "Top Ten Tourism Products in Xinxiang City".
5	Jiaozuo Mengzhou Wheat Straw Painting	By integrating multiple art forms and covering a wide variety of subject matter, we have developed six major series of landscapes, figures, flowers and birds, religion, animals, and historical paintings, with a total of more than 200 types of works to meet the needs of different consumers.	As a representative project of intangible cultural heritage at the county level, the brand effect continues to expand, with production, exhibition and sales points in many cities across the country. The founder Tang Jinming has won honorary titles such as "Outstanding Chinese Artist in the World", "Master of Chinese Handicrafts", and "Master of Arts and Crafts in Henan Province". His works are also praised by the industry as "the best in China", "rare masterpieces" and "national treasures".
6	Puyang Straw Painting	The artistic characteristics are distinct. The background is mostly black. The main part is often based on the original color of straw, which is ironed to express the depth and lightness. The use of black background is elegant and solemn, and it contrasts sharply with the main object. In terms of modeling concepts, it focuses on the expression of subjective feelings and spiritual ideas.	The local area is actively exploring the inheritance and development of straw painting, and is promoting the development of the straw painting industry by increasing popularization efforts, cultivating outstanding cultural inheritors, exploring and creating excellent new works, and building well-known brands.
7	An yang Wheat Straw Painting	The themes of Anyang straw paintings mainly include figures, flowers, birds, insects and animals, and Yin and Shang culture. Figures focus on reflecting life through people, while flowers, birds, insects and animals are more realistic. The famous Chinese Yin and Shang culture that has been passed down for thousands of years in the local area is used to show the profound historical and cultural heritage of the hometown.	Yindu District of Anyang City has rich historical and cultural resources. It integrates historical and cultural elements into straw painting and promotes the local culture through exhibitions and competitions. It is a traditional art craft unique to the local people. After more than 30 years of exploration and time, Anyang straw painting has formed a complete process through continuous experience exploration and practice, integrating traditional manual skills and modern technical means, and has achieved long-term development of the straw painting industry. It has not only increased employment opportunities and income for farmers, but also had a positive impact on the economic and cultural development of Anyang and the people's life and production.
Sum ma ri ze	There are 7 representative local straw paintings in Henan Province. The reason why Henan Runan straw paintings occupy the primary position is that Runan straw paintings are the first to be rated as a representative project of Henan Provincial Intangible Cultural Heritage, the "Hometown of Chinese Folk Culture and Art (Straw Painting)" named by the Ministry of Culture of China, and the first cultural and creative industry base for people with disabilities in China. It is the first representative of local straw paintings in Henan Province that is recognized and highly appreciated by the national government and the people, and the new products developed are also one of the objects of imitation and learning for straw paintings in other places in China.		

Table 6 Artistic characteristics and development status of wheat straw paintings in various regions of Henan

From Table 6, we can summarize the artistic characteristics and development status of straw paintings in various regions (7 cities) of Henan Province as follows:

(1) Runan Straw Painting (Figure 24,25,26,27):

There are 7 representative local straw paintings in Henan Province. The reason why Runan straw painting in Henan Province occupies the first place is that Ru' nan straw painting is the first representative project of Henan Provincial Intangible Cultural Heritage, the "Hometown of Chinese Folk Culture and Art (Straw Painting)" named by the Ministry of Culture of China, and the first cultural and creative industry base for people with disabilities in China. It is the first local straw painting representative in Henan Province recognized and highly appreciated by the national government and the people, and the new products developed are also one of the objects of imitation and learning for straw paintings in other places in China.

The works shown below are the traditional monochrome representative works of Ru' nan straw painting with themes of flowers, birds, animals and figures, as well as the creative home straw painting ceramic ornaments combined with ceramics that are now invented and innovated.



Figure 26 Henan Runan Wheat Straw Painting of Flowers and Birds: Peony Blossoms - Full Moon and Beautiful Flowers

Source: <https://image.baidu.com>





Figure 27 Henan Runan Wheat Straw Painting of Flowers and Birds: Phoenix Bird Modeling Work

Source: <https://image.baidu.com>



Figure 28 Henan Runan Wheat Straw Painting Figures: Folk Children Playing Scene

Source: <https://image.baidu.com>



Figure 29 A creative new product of wheat straw painting in Runan, Henan Province - ceramic vase ornaments for home decoration

Source: Field investigation - field interview

**Artistic features:** The production process requires cutting, bleaching, scraping, twisting, scalding, smoking and other processes, making full use of the natural color, texture and texture of the straw, and the paintings produced have a strong three-dimensional sense. Its expression techniques draw on art forms such as Chinese painting, paper cutting, and pyrography, and can delicately show the expressions and postures of figures, flowers, birds, animals and other images. The pictures are elegant and simple, and the innovative craftsmanship is as high as more than 200 varieties. **New technologies, new materials, and new functions** give innovative products a sense of design and art that keep pace with the times. **Rich themes:** It covers the historical culture of Runan's local Liangzhu culture, car culture, and other themes, such as landscapes, flowers, birds, fish, insects, and character stories, with high artistic expression and cultural connotations.



Development status: Development status: It once had a glorious history and promoted the economic development of Luodian Town, Runan County, Zhumadian. However, as time goes by, it faces some challenges. For example, although there are many practitioners in the local area, they are niche high-end consumer products, and there are few inheritors with professional art foundations. In recent years, under the leadership of the inheritor, Ms. Yuan Yueying, the company has continuously explored and innovated, and developed new products such as straw-painted vases and straw-painted craft cups. At present, Runan straw painting has been listed as an intangible cultural heritage of Henan Province, and Luodian Township, Runan County has been named "Hometown of Chinese Folk Culture and Art (Straw Painting)" by the Ministry of Culture. Yuan Yueying Crafts Co., Ltd. is also China's first cultural and creative industry base for people with disabilities.

## (2) Kaifeng straw painting

The vast and fertile land of China has nurtured generations of simple and honest people in the Central Plains. The ancient source of art and culture with a long history has nurtured many celebrities, scholars and artistic elites. The current generation of influential figures, with their outstanding talents, radiates unique and brilliant light in the hall of Chinese art.

Chen Zhenqiang (Figure 28), a representative of Kaifeng straw painting, is a dazzling beam of light in this radiant light. He is from Kaifeng, Henan, and is famous for making straw paintings (Figure 29). He is known as a master of folk art. He is currently the chairman of the Henan Provincial Handicraft Committee and a researcher at the Intangible Cultural Heritage Protection Center of Henan University. In 2015, the Henan Jinmai Cultural Industry Co., Ltd. he founded was awarded the title of "Chinese Cultural Heritage Protection Unit" by the Oriental Chinese Cultural Heritage Protection Center. (Wolong Bixia.2018.Chen Zhenqiang only loves straw painting all his life, and promotes his unique skills to serve his country. <https://baijiahao.baidu.com/s?id=1607791931608412788&wfr=spider&for=pc>.)



Figure 30 Chen Zhenqiang, inheritor of Kaifeng wheat straw painting

Source:

<https://baijiahao.baidu.com/s?id=1607791931608412788&wfr=spider&for=pc>



Figure 31 Kaifeng straw painting

Source:

<https://baijiahao.baidu.com/s?id=1607791931608412788&wfr=spider&for=pc>

Artistic features: Unique techniques: High wheat should be selected as raw material, with long stalks and fine texture. It goes through more than a dozen processes such as steaming, boiling, soaking, splitting, scraping, grinding, pasting, cutting, scalding, pasting, and combining. In the production process, it absorbs a variety of artistic techniques such as Chinese painting, folk paper-cutting, Nanyang pyrography, and carving, so that the work has both the unique texture of straw painting and the essence of other art forms. Diverse styles: Creators can flexibly use various techniques and expressions according to different themes and themes to create works of different styles, including both traditional Chinese style and innovative styles that integrate modern elements.

Development status: Kaifeng straw painting, as an intangible cultural heritage project, has received attention and support from the local government and relevant departments. Some straw painting artists continue to innovate, and their works have won high praise in domestic and foreign art exhibitions, and their popularity and influence are constantly increasing. Some works are also presented to international friends as state gifts, with high cultural exchange value.

### (3) Shangqiu Zhecheng Golden Wheat Straw Painting

Golden straw painting (Figure 30) is a traditional handicraft of Zhecheng County, Shangqiu. It is one of the cultural heritages of Henan Province and a representative project of the city's intangible cultural heritage. Its historical process,

production process, materials and development status are basically the same as those of all local straw paintings.



Figure 32 Shangqiu Zhecheng Golden Wheat Straw Painting

Source:[https://baike.baidu.com/item/%E9%87%91%E9%BA%A6%E8%8D%89%E7%94%BB/7417834?fr=ge\\_ala](https://baike.baidu.com/item/%E9%87%91%E9%BA%A6%E8%8D%89%E7%94%BB/7417834?fr=ge_ala)

**Artistic features:** The painting style is based on traditional folk crafts and strives to pursue the characteristics of the times. In terms of color application, the natural color of wheat straw is the main tone, embellished with a few bright colors and rich in changes, and matched with red and black backgrounds, making it seamless, eye-catching and atmospheric, which is also a feature that is more obvious than wheat straw paintings in other places. **Wide range of themes:** handicrafts of various themes such as figures, flowers and birds, animals, landscapes, etc. can be produced. The works are lifelike and have strong artistic appeal.

**Development status:** It has a certain degree of popularity and influence in the Zhecheng area of Shangqiu. Its works are not only popular in the domestic market, but also exported to Europe, America, Southeast Asia, Hong Kong and Macao, with high commercial value and market prospects. The local government is also actively promoting the inheritance and development of golden wheat straw paintings, and cultivating more wheat straw painting production talents through exhibitions, training and other activities.

#### (4)Xinxiang straw painting

The inheritor of Xinxiang straw painting is Ms. Chang Aiying (Figure 31), who graduated from the Department of Fine Arts of Henan University. In 1992, while sorting out various traditional techniques of straw painting, Chang Aiying explored the "three-dimensional painting fumigation technique", which is also the most prominent feature of Xinxiang straw painting. It has clear layers, reasonable perspective, and natural light, which further enriches the expression form and scope of straw painting.





Figure 33 Ms. Chang Aiying, inheritor of Xinxiang straw painting  
Source: <http://ct.xinxiang.gov.cn/fwzwhyc/info/1353.html>

Artistic features: Innovative techniques, using exquisite techniques such as wire drawing, hollowing, clipping and pasting, and three-dimensional painting and fumigation to skillfully create works of art. Among them, the three-dimensional painting and fumigation technique is the first technique of Xinxiang straw painting (Figure 32), which makes the surface of the straw form rich layers and light and shadow, light and dark, and color changes, making the work more vivid and realistic. Rich forms of expression: In addition to traditional flat straw paintings, there is also a production technology that attaches straw paintings to other objects, such as porcelain plates and musical instruments, which increases the practicality and artistic expression of straw paintings.



Figure 34 Xinxiang straw painting masterpiece "Music on the Strings"  
Source: <http://ct.xinxiang.gov.cn/fwzwhyc/info/1353.html>



Development status: There are professional straw painting production companies and cultural parks, such as Xinxiang Spring Sound Arts and Crafts Co., Ltd. and Xinxiang Spring Sound Ecological Cultural Park. Under the promotion of representative inheritor Chang Aiying, the company has continuously innovated in techniques, composition and forms of expression, and its works have won many awards at home and abroad. The company and cultural park have also won honors such as "Well-known Cultural Products in Henan Province" and "Top Ten Tourism Products in Xinxiang City".

#### (5) Jiaozuo Mengzhou Wheat Straw Painting

Jiaozuo Mengzhou straw painting, also known as Jinming straw painting (Figure 33), is the first straw painting in Henan Province named after a local inheritor. Over the years, under the leadership and creation of Mr. Tang Jinming, Jiaozuo Mengzhou straw painting has transformed into a series of interesting or fresh and elegant works of art, and has been honored with its high value in the Great Hall of the People in Beijing, Tsinghua University, CCTV column group and other places.



Figure 35 Wheat straw painting in Mengzhou, Jiaozuo - Han Yu, a famous figure in Mengzhou history and culture

Source: [https://m.thepaper.cn/baijiahao\\_22328234](https://m.thepaper.cn/baijiahao_22328234)

**Artistic features:** Integration of multiple art forms: Using modern technology, many artistic forms such as Chinese painting, embroidery, paper-cutting, relief, etc. are cleverly integrated into the production process of wheat straw painting. Through more than a dozen special processes such as fumigation, steaming, scalding, bleaching, cutting, engraving, weaving, and painting, the works not only maintain the unique luster and texture of wheat straw, but also have a unique sense of layering and three-dimensionality. **Rich and diverse themes:** Six major series of landscapes, figures, flowers and birds, religion, animals, and historical paintings have been developed, totaling more than 200 varieties of works, meeting the needs of different consumers. **Development status:** The brand effect continues to expand, and there are production, exhibition and sales points in many cities across the country. Founder Tang Jinming has won honorary titles such as "Outstanding Chinese Artist in the World", "Master of Chinese Handicrafts", and "Master of Arts and Crafts in Henan Province". His works are also praised by the industry as "China's Unique", "Rare Works", and "National Treasures".

#### Puyang Straw Painting



Figure 36 The eighth-generation inheritor Wang Huaping and the ninth-generation inheritor Wang Jiajia jointly created straw paintings

Source:

<https://baijiahao.baidu.com/s?id=1787776481159320466&wfr=spider&for=pc>

Puyang straw painting (Figure 34).is represented by the inheritor Wang's straw painting, which has been passed down to the ninth generation for hundreds of years. The skills are passed down from generation to generation by the ancestors through oral and hand-to-hand teaching The ninth-generation inheritor Wang Jiajia, following his father Wang Huaping and others, is committed to creating new techniques such as relief-style three-dimensional straw painting, melon seed shell and straw integrated painting, ceramic straw painting, and fusion burr, from flat pasting to multi-layered creation, which greatly improved the artistic rendering power of straw craftsmanship, developed more than 1,000 varieties, 16 major series, and created a series of art works.

Artistic features: Unique materials: Made from wheat, the material is green, environmentally friendly and auspicious. Wheat is a symbol of harvest, peace and wealth in the hearts of the ancient working people, and has a lofty status, which also adds a unique cultural connotation to straw painting. Complex production process: The creation is based on the natural luster, texture and texture of wheat straw. The production is divided into material selection, material splicing, material cutting, hot material, combination, mounting and other processes. Each step requires exquisite skills and patience. Distinctive artistic characteristics: The background is mostly black, and the main part is often based on the original color of wheat straw. It is ironed to express the depth and lightness. The use of black background is elegant and solemn, which contrasts sharply with the main object. In terms of modeling concepts, it focuses on the expression of subjective feelings and spiritual ideas.

Development status: As an intangible cultural heritage of our country, it is valued and protected by the local government. The local area actively explores the inheritance and development of wheat straw painting, and promotes the development of the wheat straw painting industry by increasing popularization efforts, cultivating excellent cultural inheritors, exploring and creating excellent new works, and creating well-known brands.

#### (7) Anyang straw painting

Artistic characteristics: The themes of Anyang straw paintings mainly include figures, flowers, birds, insects and animals, and Yin and Shang culture. Figures focus on reflecting life through people, while flowers, birds, insects and animals are more realistic. The famous Chinese Yin and Shang culture that has been passed down for thousands of years in the local area is used to show the profound historical and cultural heritage of the hometown (Figure 35).

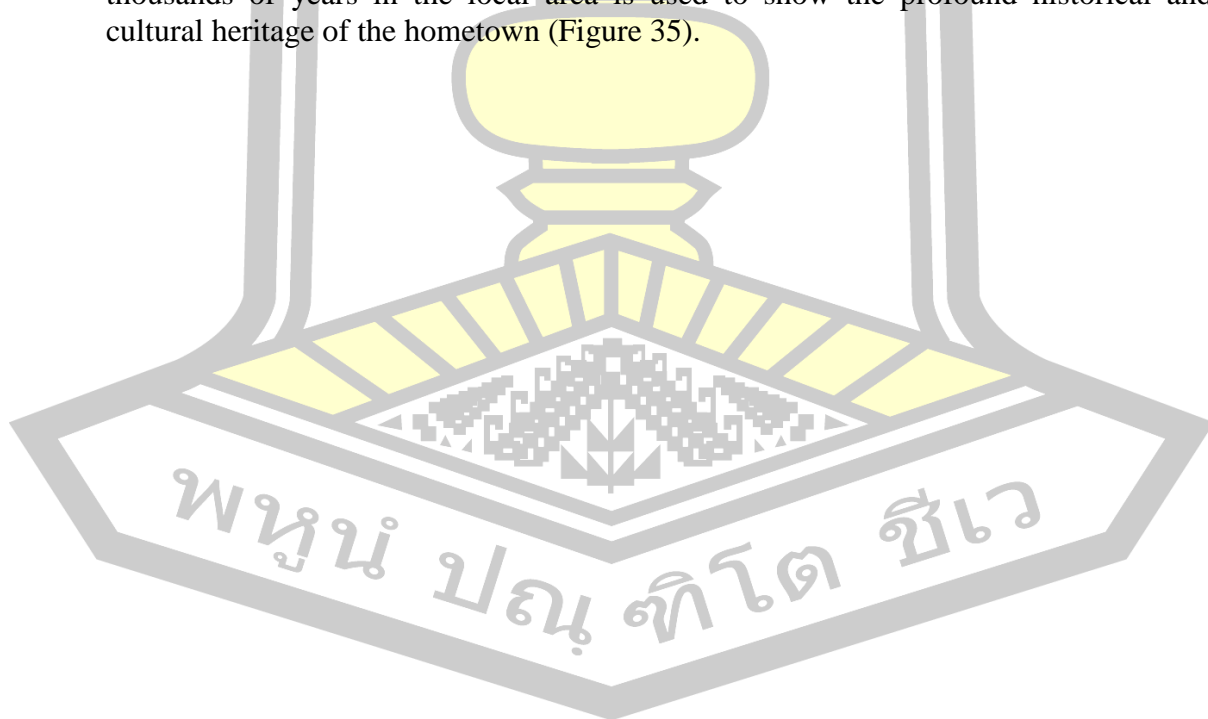




Figure 37 Anyang straw painting "Singing with Emotion" by Huang Yanyong,  
photographed by Niu Wentang  
Source: People's Daily Online

Development status: Anyang Yindu District has rich historical and cultural resources. It integrates historical and cultural elements into straw painting and promotes the local culture through exhibitions and competitions. It is a traditional art craft unique to the local folk. After more than 30 years of exploration and time, Anyang straw painting has been continuously explored and practiced through experience, integrating traditional manual skills and modern technical means to form a complete process, so that the straw painting industry has been developed for a long time. It not only increases farmers' employment opportunities and income, but also has a positive impact on Anyang's economic and cultural development and people's life and production.

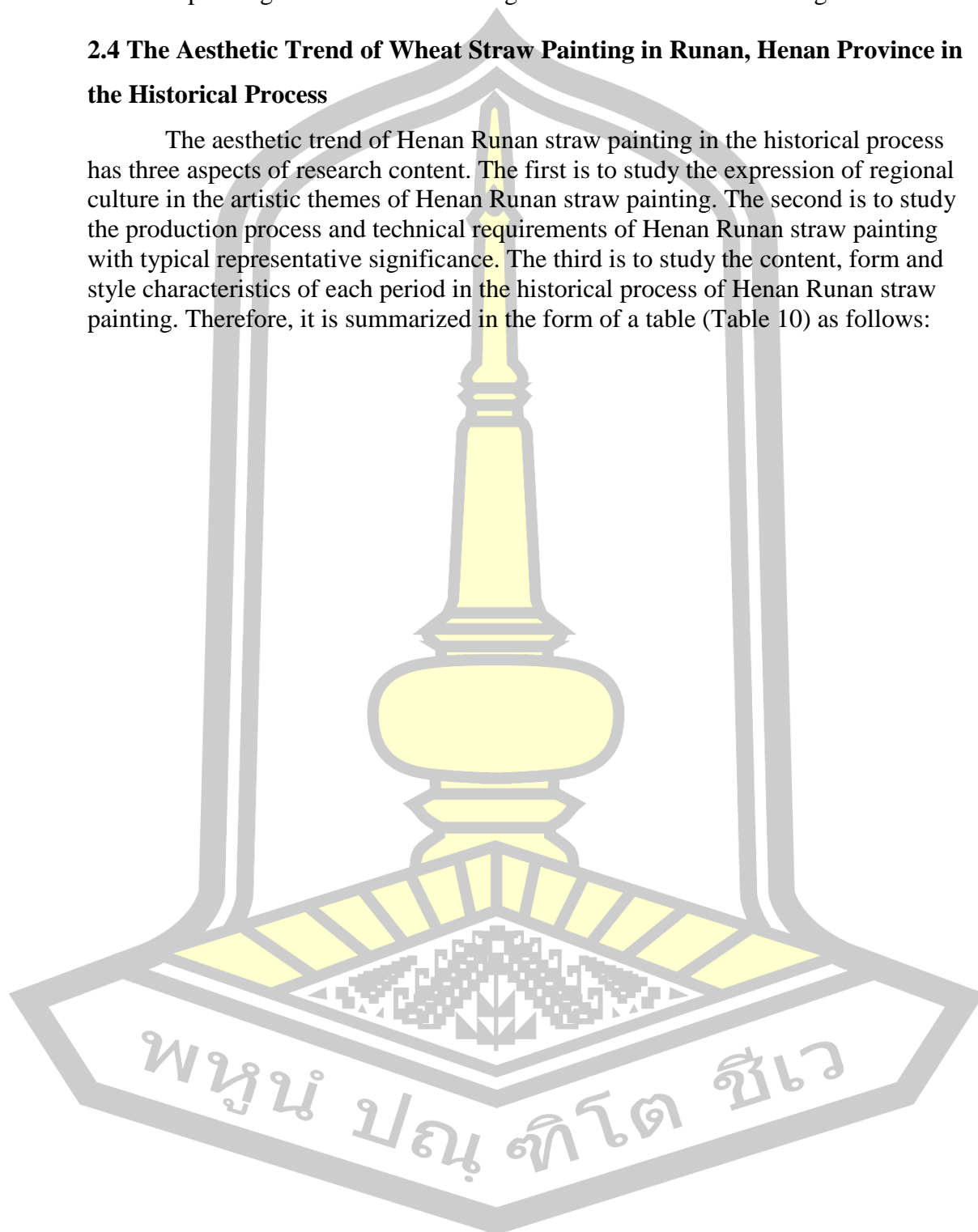
In summary, in the development process of wheat straw painting in Henan Province in recent years, on the basis of traditional skills, great changes have taken place in materials, characteristics and themes. Some emphasize techniques, some emphasize craft varieties, and some emphasize local cultural characteristics. Their influence has been gradually improved at home and abroad, and some still stick to tradition and consolidate their own foundation. The reason why the straw painting in Runan, Henan Province is chosen as the research object of this study is not only because it is the first batch of representative intangible cultural heritage projects in Henan Province and the first cultural and creative industry base for the disabled in the country, but also because it has been constantly innovating on the basis of inheriting traditional culture. Although the straw paintings in some places are more designed



and artistic because the inheritors are professional artists, they are not as profound as the straw paintings in Runan in inheriting historical civilization and regional culture.

#### **2.4 The Aesthetic Trend of Wheat Straw Painting in Runan, Henan Province in the Historical Process**

The aesthetic trend of Henan Runan straw painting in the historical process has three aspects of research content. The first is to study the expression of regional culture in the artistic themes of Henan Runan straw painting. The second is to study the production process and technical requirements of Henan Runan straw painting with typical representative significance. The third is to study the content, form and style characteristics of each period in the historical process of Henan Runan straw painting. Therefore, it is summarized in the form of a table (Table 10) as follows:



## The Aesthetic Trend of Wheat Straw Painting in Runan, Henan Province in the Historical Process

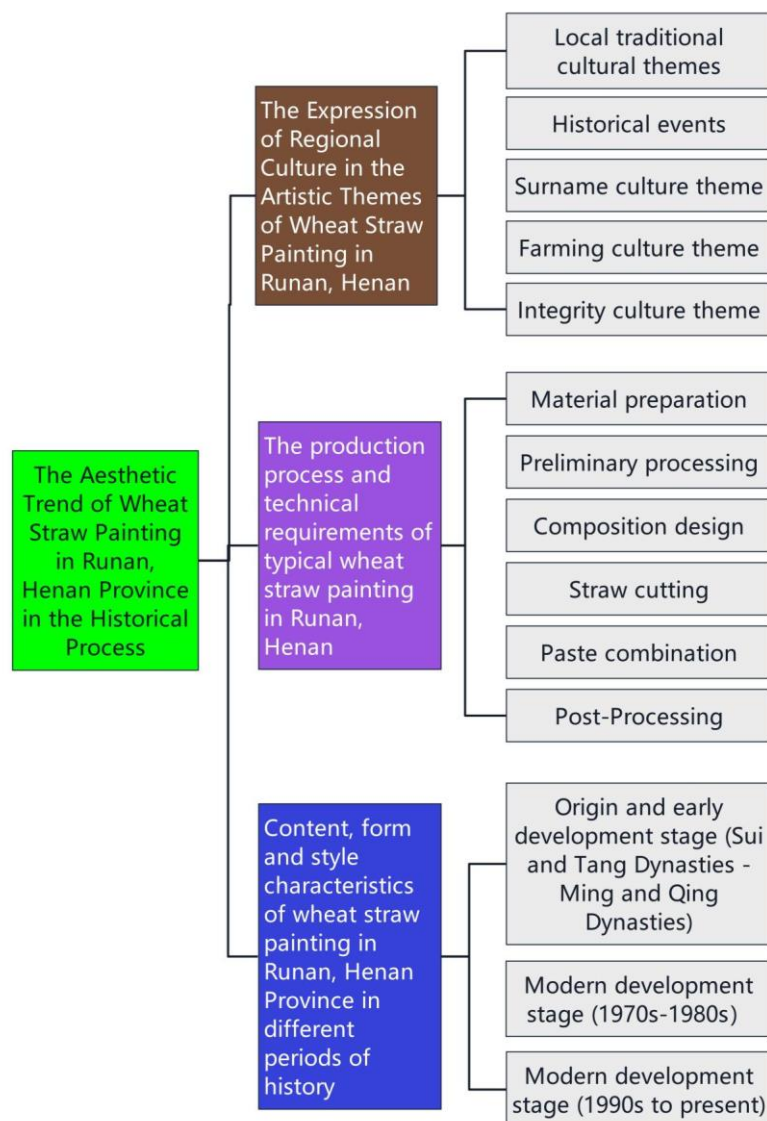


Table 7 Aesthetic trends of wheat straw painting in Runan, Henan Province in the historical process

From Table 7, we can summarize the following aesthetic trends of Henan Runan straw painting in the historical process:

#### 2.4.1 Expression of regional culture in the artistic themes of wheat straw painting in Runan, Henan

##### 2.4.1.1 Local traditional cultural themes

They include traditional Chinese cultural themes that are well-known both at home and abroad and have been passed down for thousands of years, such as Liang Zhu culture, chariot culture, Pangu culture and Leizu culture.

(1)The connotation and social impact of Liang Zhu culture: The Liang Zhu story has been circulated among the people for more than 1,460 years. Liang Shanbo and Zhu Yingtai is one of the four major love stories of the Han Chinese and is known as the eternal masterpiece of love. According to the research of historians of the Wei and Jin Dynasties, the Liang Zhu story originated from Ma Town, Runan County, Zhumadian City, Henan Province. The hometown site now includes the Liang Zhu Tomb, Liangzhuang, Zhuzhuang, Mazhuang, Hongluoshan Academy, Yuanyang Pond, Eighteen-mile Farewell Road, Caoqiao (Caoqiao) and the tomb of Zou Tong, the burial place of Liang Zhu's master. According to legend, during the Western Jin Dynasty in my country, a young student Liang Shanbo left home to study and met a student dressed as a man, Zhu Yingtai. The two hit it off and shared similar interests. They became sworn brothers at Caoqiao and later went to Hongluoshan Academy together. In the academy, the two spent every day together and their feelings deepened. Three years later, Yingtai returned home, and Shanbo saw her off for eighteen miles. The two reluctantly said goodbye. Shanbo, under the guidance of his teacher's wife, took the butterfly jade fan left by Yingtai to the Zhu family to propose marriage, but Zhu's father betrothed Yingtai to the Ma family. After returning home, Shanbo was filled with grief and anger, and fell ill and died. Yingtai was heartbroken to hear that Shanbo died for her. Soon, the Ma family came to marry her, and Yingtai was forced to get on the sedan chair with anger. When she arrived in front of Shanbo's tomb, Yingtai insisted on getting off the sedan chair, crying and worshiping the dead, and died of excessive grief. She was later buried on the east side of Shanbo's tomb. For more than a thousand years, the love story of Liang Zhu has been passed down for a long time. There are many theories about the birthplace of the characters and the origin of the story of "Liang Zhu", but after research and verification by many authoritative experts, it is determined that the source of the "Liang Zhu" story is in Runan County, Zhumadian City, Henan Province, which is beyond doubt. The theory that the Liang Zhu legend originated from the Central Plains has been recognized by the historical circles of my country. In 1997, CCTV's "Arts and Culture" column reported on the hometown of Liang Shanbo and Zhu Yingtai in detail under the title "The Eternal Masterpiece of the Central Plains". The famous host Zhou Tao and the host Zhang Li of the military world program also came here for interviews. On October 18, 2003, the launch ceremony of the folk legend "Liang Shanbo and Zhu Yingtai" special stamps was held in Zhumadian City, which further established the theoretical status of Runan as the birthplace of Liang Shanbo and Zhu Yingtai (Liang Zhu Culture. 2004 Sina.).

As the "hometown of Liang Zhu in China", the legend of Liang Zhu is widely spread in Runan County and there are a large number of related sites. At the same time, the "Legend of Liang Zhu" is China's most attractive oral art and national intangible cultural heritage, and it is also the only Chinese folk legend that has had a

wide impact in the world. Wheat straw painting creators have created many works that show the love between Liang Shanbo and Zhu Yingtai based on the story of Liang Zhu. For example, wheat straw paintings delicately depict classic scenes such as Liang Shanbo and Zhu Yingtai studying together in the academy, seeing each other off for 18 miles, and turning into butterflies and flying together, which vividly show the deep friendship and the beauty of love between Liang Shanbo and Zhu Yingtai. These works not only have artistic value, but also inherit and promote the local Liang Zhu culture, allowing more people to understand this unique cultural symbol of Runan through wheat straw paintings (Figure 36).



Figure 38 Henan Runan Wheat Straw Painting Liang Zhu Cultural Theme Works  
Source: <https://image.baidu.com>

(2) Car culture [9] : According to legend, the inventor of the car was a man named Xi Zhong during the Xia Yu period. He took advantage of the fact that Pingyu was rich in high-quality trees and developed a covered vehicle for nobles to ride - the "car". Because the land was flat, someone invented the "car", so it was named "Pingyu". "Xi Zhong invented the car" is an important event in the history of the development of Chinese civilization. On September 28, 2010, the awarding ceremony of "China's Car and Car Culture Hometown" and "China Car and Car Culture Research Center" was held in Pingyu County, Henan Province. From then on, "car and car culture" became the county's bright name card, which will surely play a positive role in promoting the protection of the origin of intangible cultural heritage,

[9]Vehicle Culture: Pingyu County is located in the southeast of Henan Province, at the junction of two provinces (Henan and Anhui) and three cities (Zhumadian, Zhoukou, and Fuyang). It has a total land area of 1,282 square kilometers, and has jurisdiction over 5 towns, 12 townships, and 2 street offices, with a total population of 950,000. It is a national key poverty alleviation and development county, a national demonstration county for east-west cooperation, a national waterproof and moisture-proof hometown, a national health county, and a provincial garden city. It has been rated as an advanced county in the province's safe construction for two consecutive years. Pingyu County is located in the Huanghuai Plain, with a flat terrain, a mild climate, and abundant high-quality trees. Pingyu has a long history and culture and is the birthplace of Chinese vehicles.



the inheritance and development of China's car and car culture (Figure 37), and the development of the county's economy and cultural tourism.



Figure 39 Overview of car culture

Source:[https://baike.baidu.com/item/%E4%B8%AD%E5%9B%BD%E8%BD%A6%E8%88%86%E6%96%87%E5%8C%96%E4%B9%8B%E4%B9%A1/8051359?fromModule=search-result\\_lemma](https://baike.baidu.com/item/%E4%B8%AD%E5%9B%BD%E8%BD%A6%E8%88%86%E6%96%87%E5%8C%96%E4%B9%8B%E4%B9%A1/8051359?fromModule=search-result_lemma)

**Pangu Culture:** Pangu is the ancestor of the Chinese nation. Pangu culture is the native culture of the Chinese land. Pangu spirit is the "root" of Chinese culture. It is profound and profound, transcending time and space and shining forever. Pangu culture has a long history. The myth of Pangu creating the world has spread over the mountains and rivers of China after a long process of dissemination. The remains of Pangu the Great can be found not only in Han areas but also in ethnic minority areas. Wherever he went, he formed the landscape, customs, folk customs, totem worship, etc. Its wide coverage and far-reaching influence are unmatched by any myth since the beginning of mythology (Pangu Culture, Baidu Encyclopedia).

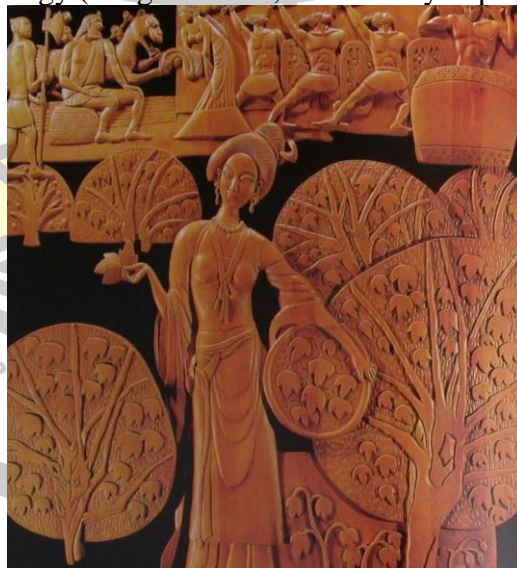


Figure 40 Overview of Leizu Culture

Source:[https://baike.baidu.com/item/%E5%AB%98%E7%A5%96/558987?fr=ge\\_al](https://baike.baidu.com/item/%E5%AB%98%E7%A5%96/558987?fr=ge_al)

(4) Leizu Culture (Figure 38).: Leizu, also known as Leizu, was a figure in ancient China. She was the daughter of Xiling clan, the first wife of Emperor Huangdi, and the mother of the Chinese nation. Leizu is an outstanding representative of the female ancestors of our country. She pioneered the cultivation of mulberry and silkworms, the spinning of silk and the creation of clothing civilization. She is known as the "ancestor of silk" and is revered by later generations as the "first silkworm" saint. She was the first to advocate marriage and the rise of the civilized marriage customs of "eight bows to get married", men marrying at the age of 30 and women marrying at the age of 20, thus she is known as the founder of "marriage civilization" Leizu. She was the mother of the country and brought benefits to the people. Together with Emperors Yan and Huang, she opened up the vast world and bid farewell to the wilderness. Her achievements were as great as the sun and the moon, and her virtues were known to the Chinese nation. Xiping County (ancient Xiling) in Zhumadian City, Henan Province is the hometown of Leizu, the birthplace of the Chinese nation's mulberry planting, silkworm breeding, silk reeling and clothing civilization, and the birthplace of Leizu culture. Leizu culture is a precious heritage and essence of Chinese traditional culture. It belongs to the category of ancient Chinese culture and root culture, is a precious treasure of the world's silk culture, and is an important part of Yanhuang culture and Bashu culture. It is also a shining example of oriental female culture. Leizu's spirit of diligence, benevolence, tolerance, innovation, and dedication and noble qualities are precious spiritual wealth of our Chinese nation (Leizu culture, Baidu Encyclopedia)

#### 2.4.1.2 Historical events

Many famous battles and events have taken place in Runan's history, such as the battle of Xuanhu between Liu Song and Northern Wei that established the confrontation between the Northern and Southern Dynasties, Li Su's snowy night entry into Caizhou to capture Wu Yuanji and end the rebellion of the late Tang Dynasty, the battle of the Song-Mongol coalition to destroy the Jin Dynasty, and the battle of Runing Prefecture where Li Zicheng, the King of Chuang, dominated the Central Plains. These historical events are presented in the artistic themes of wheat straw painting. The creators use the artistic form of wheat straw painting to show the war scenes, the images and expressions of historical figures, etc., so that people can intuitively feel the weight and vicissitudes of Runan's history, and also allow these historical events to be remembered and passed on in artistic works (Figure 39).



Figure 41 Ru'nan straw painting on historical events  
Source: Field investigation - on-site interviews and filming

#### 2.4.1.3 Surname culture themes

Runan has a rich surname culture, and surnames such as Zhou and Yuan have deep roots in Runan. Themes related to these surname cultures may appear in straw paintings, such as creating some works showing historical celebrities of the Zhou and Yuan families, or creating works based on the development of surname culture, reflecting the unique status and value of Runan as the birthplace of surname culture.

#### 2.4.1.4 Farming culture themes

Runan is located in the Central Plains and is a large agricultural county with a long history of farming culture. Wheat straw paintings use wheat straw as the main raw material, which is closely related to farming culture. In terms of subject matter, there are works depicting farmers' labor, harvest scenes, and rural scenery, such as the busy scene of wheat harvest, crops in the fields, rural houses and livestock, etc. These themes are full of rich rural flavor and interest in life, reflecting the Runan people's love for the land and their attachment to farming life, and also reflecting the important position of farming culture in Runan's regional culture (Figure 40).





Figure 42 A picture of Ru'nan wheat straw painting on farming culture

Source: Field investigation—on-site interviews and filming

#### 2.4.1.5 Theme of honesty culture

Runan is also the birthplace of the "chicken and millet agreement" - the culture of honesty. Wheat straw paintings may use the story of "chicken and millet agreement" as the theme, showing the noble character of the ancients who valued trust and kept their promises, and conveying the connotation and value of honesty culture. This type of wheat straw painting has a positive significance for promoting honesty culture and guiding people to establish correct values. At the same time, it also enriches the artistic themes and cultural connotations of Runan wheat straw paintings.

In summary, in terms of subject matter, Runan straw paintings fully utilize and spread the local regional culture. Due to the fame and historicity of its regional culture, straw paintings appear more profound and ancient, thus spreading China's historical civilization to the world at a deeper level.

พหุวัฒนธรรม  
ศิลปหัตถกรรม



#### 2.4.2 The production process and technical requirements of typical Ru'nan wheat straw painting in Henan (Figure 41)



Figure 43 Complete straw painting production site - Ms. Yuan Yueying demonstrated production on site

Source: [http://www.360doc.com/content/20/0706/16/50120487\\_922622182.shtml](http://www.360doc.com/content/20/0706/16/50120487_922622182.shtml)

Ru'nan wheat straw painting in Henan is a kind of clipping art like paper cutting and cloth pasting. The wheat straw has to go through multiple processes such as fumigation, steaming, bleaching, scraping, pushing, ironing, cutting, carving, weaving and painting. According to the luster, pattern and texture of the wheat straw itself, it is generally not colored, but cut and pasted according to the needs.

Because it involves the core technology and intellectual property rights of straw painting, after a lot of literature search and field interviews, the researchers can only summarize the basic production process as follows (Table 11):

### Henan Runan Wheat Straw Painting Production Process and Technical Requirements

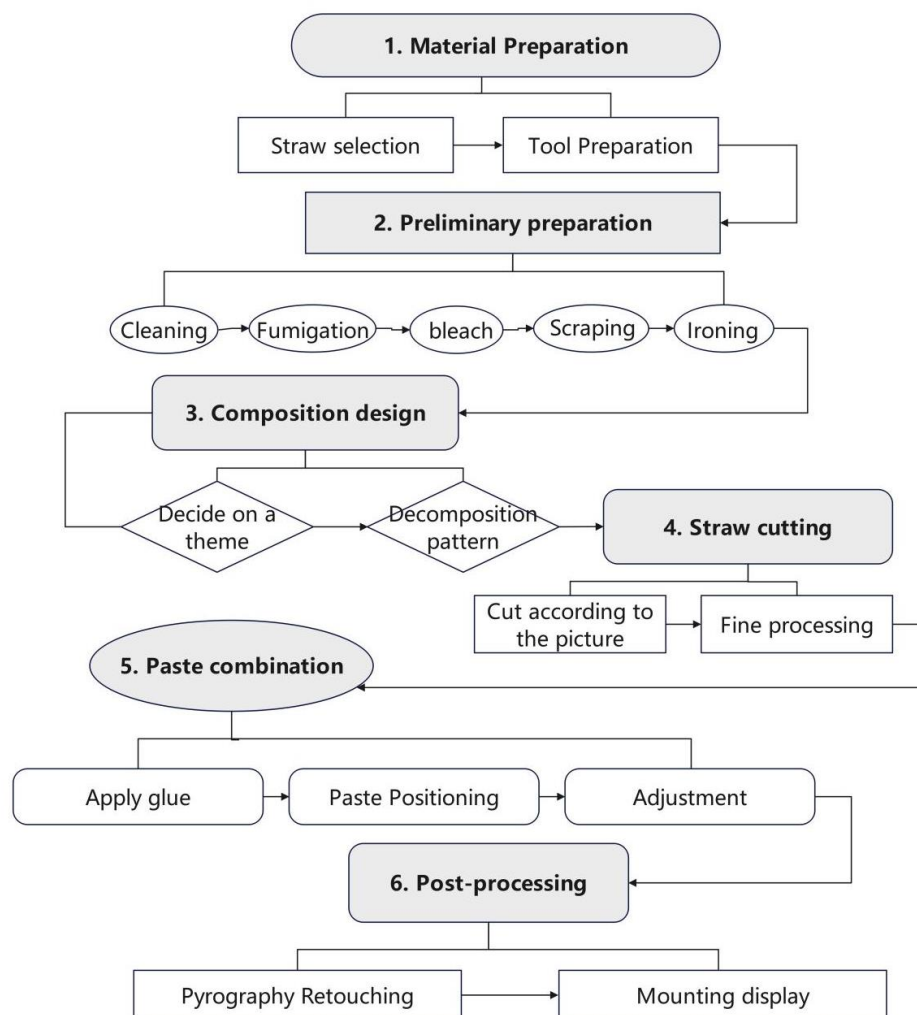


Figure 44 Henan Runan Wheat Straw Painting Production Process and Technical Requirements

From Table 11, the following production process of wheat straw painting in Runan, Henan Province is summarized:

#### 2.4.2.1 Material preparation

**Selection of wheat straw:** Choose thick, round, shiny and moderately long wheat straw. Remove the top and root of the wheat straw, and only keep the middle part with good texture. This step directly affects the quality and final effect of the wheat straw painting. High-quality wheat straw is the basis for making exquisite wheat straw paintings.

**Tool preparation:** Small and medium-sized lightweight scissors, paper cutters, painting supplies, glass paper, color mixing tools, basins or large aluminum pots, towels, electric irons, brushes, flat brushes, various carving knives, needles, powder puffs, tweezers and other tools are required.

#### 2.4.2.2 Preliminary treatment

**Cleaning:** Wash the selected wheat straw with clean water to remove dust, impurities and residual wheat ear particles on the surface, etc., to ensure that the wheat straw is clean and tidy.

**Fumigation:** Put the cleaned wheat straw into a special fumigation device or container and fumigate it with an appropriate amount of fumigant (such as sulfur, etc.). The purpose of fumigation is to disinfect and sterilize the straw, while making the color of the straw brighter and more durable, and increasing the toughness and plasticity of the straw (Figure 42).



Figure 45 Fumigated wheat straw

Source: Field survey—field interview and filming

**Bleaching:** If you need to make a light-colored or white part of the straw painting, you need to bleach the straw. Soak the fumigated straw in a bleaching powder solution or other suitable bleaching agent. The soaking time is determined according to the color change of the straw and the required bleaching degree. The bleached straw should be fully rinsed with clean water to remove the residual bleach.

**Scraping:** Use a blade or scraper to carefully scrape off the green skin on the surface of the straw to expose the white inner core. When scraping, you must control the strength to scrape the green skin cleanly without scratching the inner core of the straw, so as not to affect the strength and appearance of the straw.

**Ironing:** Use an electric iron or other tools to iron the scraped straw. Ironing can make the straw flatter and smoother, which is convenient for subsequent cutting and pasting operations. During the ironing process, pay attention to controlling the temperature and time to prevent the straw from being scorched or deformed (Figure 43, 44).





Figure 46 Original color ironed wheat straw  
Source: Field survey—on-site interview shooting



Figure 47 Dyed and ironed wheat straw  
Source: Field survey—field interview and shooting



#### 2.4.2.3 Composition design:

Determine the theme: According to the creative intention and customer needs, determine the theme and content of the straw painting, such as flowers and birds, landscapes, figures, historical stories, etc. (Figure 45).



Figure 48 Researcher and inheritor Ms. Yuan Yueying discussing the theme of straw painting creation

Source: Field investigation - on-site interview shooting

Draw the draft: For more complex patterns or pictures, you need to draw a detailed draft on paper first. You can use pencils, charcoal pencils and other tools to draw, ensuring that the lines of the draft are clear and accurate.

Decompose the pattern: Decompose the drawn draft into individual parts so that they can be pasted and combined with straw later. When decomposing, pay attention to the shape, size and proportion of each part to ensure that the final combined picture is harmonious and beautiful (Figure 46).



Figure 49 Decomposition pattern

Source: Field survey—on-site interview and shooting

#### 2.4.2.4 Cutting of straw:

Cutting according to the pattern: According to the decomposed pattern, use scissors or paper cutter to cut the ironed straw into the corresponding shape and size. When cutting, try to keep the texture and gloss direction of the straw consistent, so that the pasted picture will be more natural and beautiful (Figure 47).



Figure 50 Cutting wheat straw according to the diagram  
Source: Field investigation—on-site interview and filming

Detailed processing: For some parts that need to show details, such as facial expressions of characters and feathers of animals, the straw needs to be cut and processed more carefully. You can use tools such as carving knives to carve the straw into small pieces or filaments, and then paste them (Figure 48).



Figure 51 Fine processing of details  
Source: Field investigation - on-site interview shooting

#### 2.4.2.5 Paste combination:

**Apply glue:** Apply a proper amount of glue on the back of the cut straw. The glue should have good viscosity and durability, and should not affect the color and texture of the straw.

**Paste positioning:** According to the pattern and decomposed parts of the draft, paste the straws with glue on the base plate one by one. When pasting, pay attention to the accuracy of the position and the tightness of the connection between the straws to avoid gaps or overlaps.

**Adjustment and modification:** During the pasting process, the picture should be adjusted and modified continuously to check whether the proportion, position and color matching of each part are reasonable. If you are not satisfied with it, you can make modifications and adjustments in time (Figure 49).



Figure 52 Adjustment and modification  
Source: Field investigation—on-site interview shooting

#### 2.4.2.6 Post-processing:

**Pyrography modification:** Use tools such as soldering iron to perform pyrography modification on the surface of straw painting. Pyrography can increase the layering and three-dimensional sense of the picture, making the pattern of straw painting more vivid and realistic. When pyrography, you must control the temperature and strength of the soldering iron to avoid scalding the straw or damaging the picture.

**Framed display:** Frame the finished straw painting. You can choose suitable picture frames, cardboard and other materials to decorate and protect the straw painting. The mounted straw painting can be displayed and sold as a work of art.

The above is the production process of wheat straw painting in Runan, Henan. In view of the characteristics of handicraft production, the craftsmanship varies greatly, so the products are subdivided into several categories according to the degree of craftsmanship and processing difficulty, which can be used for reference (Table 12):



## Classification and Identification Standards of Wheat Straw Painting Products in Runan, Henan

Classification	Identification criteria
Category A	The workmanship is very fine, the composition is complex, and it contains a lot of scales, feathers, layered petals, embroidered silk and wool, etc., mainly flowers, birds and animals.
Category B	The workmanship is relatively fine, including some scales, feathers, layered petals, embroidered silk and wool, etc. The main themes are flowers and birds, porcelain, figures, etc.
Category C	The workmanship is average, mainly in pieces, without scales, embroidery, etc.
Category D	Rough workmanship, poor material texture, uneven coloring, poor cutting, or messy, giving people an uncomfortable feeling, and are inferior or defective products.

Table 8 Classification and identification standards of wheat straw painting products in Runan, Henan

From the identification standards in Table 12, we can learn how to identify and classify straw painting products based on the production process and technology of Henan Runan straw painting.

### 2.4.3 Content, form and style characteristics of Henan Runan straw painting in different periods of history

#### 2.4.3.1 Origin and early development stage (Sui and Tang Dynasties - Ming and Qing Dynasties)

**Content and form.** During this period, straw paintings were mainly court crafts, and their contents were mainly auspicious patterns, court life scenes, and some simple natural elements such as flowers, birds, fish, and insects. Due to the limitations of technology and materials, early straw paintings were relatively simple and simple in form, relatively small in size, and mostly small decorative pendants or ornaments.

**Style characteristics.** The style presents the characteristics of simplicity, elegance, and natural innocence. Wheat straw paintings use the luster, texture and texture of the wheat straw itself, without too much artificial modification and dyeing, and present the picture through clever cutting and pasting. The overall appearance gives people a simple and simple beauty, with high artistic value, and is known as the "treasure of clip art." However, the production process of straw paintings during this period was not yet fully mature, and it was still lacking in fineness and expressiveness.

#### 2.4.3.2 Modern Development Stage (1970s-1980s)

**Content and form.** During this period, local peasant painters in Runan began to explore the creation of straw paintings based on traditional peasant paintings. In terms of content, in addition to continuing traditional themes such as flowers, birds, and animals, some elements reflecting rural life and labor scenes were added, such as farmers working and harvest scenes, making the content of straw paintings closer to life. In terms of form, the size of the works gradually increased, and some larger straw



paintings began to appear, and the composition also paid more attention to the sense of layering and space.

**Style characteristics.**The style combines traditional and modern characteristics. On the one hand, the simple and natural style of straw paintings is retained, while absorbing some modern painting composition and expression techniques, making the works more vivid and expressive. During this period, straw paintings began to develop from pure art appreciation to practical functions, and some practical crafts such as straw screens and decorative paintings appeared.

#### 2.4.3.3 Modern development stage (1990s-present)

**Content form.**The content themes are more extensive. In addition to traditional themes such as flowers and birds, landscapes, and figures, local historical culture, folk customs, and natural scenery are also integrated. For example, the Liangzhu culture in Runan and the scenery of Suyu Lake have become the creative themes of straw paintings. In terms of form, in addition to traditional flat straw paintings, three-dimensional straw paintings and ceramic straw painting craft bottles have also been developed. Through the special treatment and clever combination of straw, three-dimensional straw paintings give the picture a stronger sense of three-dimensionality and layering, giving people a more realistic visual effect.

**Style characteristics.**The style is more diversified and personalized. With the continuous improvement and innovation of production technology, the style of straw painting presents a situation of flourishing. Some works pursue a delicate and exquisite style, focusing on the depiction of details; some works emphasize a grand and magnificent style, focusing on the overall momentum and expressiveness of the picture. At the same time, the creators of straw paintings also pay more attention to the embodiment of personal style, so that each work has a unique artistic charm. In terms of color application, in addition to the traditional primary color of straw, we also began to try to use some auxiliary materials and color processing techniques to make the colors of the works richer and brighter.

## **2.5 The visual form and significance of aesthetics in wheat straw painting art in Runan, Henan from ancient times to the present**

Researchers of visual forms in Henan Runan straw painting art analyze and describe its aesthetics from the two periods of ancient and modern times through materials, composition, craftsmanship and color; at the same time, the significance of Henan Runan straw painting is also mainly based on these two periods. Through the analysis of cultural heritage, spiritual sustenance, artistic innovation, economic development and other perspectives, people can more intuitively understand the connotation and influence of Henan Runan straw painting as a representative project of intangible cultural heritage.

### 2.5.1 Visual form

#### 2.5.1.1 Origin and early development stage

The use of materials is primitive and natural. In the early stage of the origin of wheat straw painting, craftsmen mainly used wheat straw directly after simple processing. The natural color and texture of wheat straw are the main elements of the picture, presenting a simple and natural visual experience. Due to the limitations of technology at the time, the processing of wheat straw was relatively rough, but this primitive material application gave the work a unique charm and showed the true beauty of nature. For example, although the flower and bird patterns made of simple wheat straw collage are not delicate enough, the natural texture and color changes of wheat straw give the picture a simple beauty.

The composition is simple and intuitive. The composition of early Ru'nan wheat straw painting is relatively simple, mostly based on central composition or symmetrical composition. The main image of the picture is prominent, the background is relatively simple, and there is no excessive decoration and foil. This simple composition method enables the audience to quickly focus on the main content of the picture and intuitively feel the message conveyed by the work. For example, some wheat straw paintings with animals as the theme, the animal image is located in the center of the picture, and the surrounding blank or simple lines are used to outline the background, giving people a simple and clear visual experience.

Traditional and simple themes. The themes are mostly common folk things, such as some simple flowers, birds, fish, insects, rural life scenes, etc. These themes come from people's daily life, have a strong rural flavor, and reflect people's observation and understanding of life at that time. The picture is relatively intuitive, without too much artistic processing and deep allegorical expression (Figure 50).



Figure 53 Traditional monochrome wheat straw painting in Runan, Henan

Source: <https://image.baidu.com>

### 2.5.1.2 Development stage

Enrichment and integration of techniques. As time went by, the artists of Runan straw painting continued to explore and try new techniques, and gradually absorbed many artistic expression methods such as Chinese painting, printmaking, paper cutting, and pyrography. For example, the composition and brushwork of Chinese painting were borrowed in straw painting to make the picture more layered and artistic; the engraving technique of printmaking was used to enhance the line sense and three-dimensional sense of straw painting; the hollowing technique of paper cutting was integrated to make the work more delicate and exquisite; the hot stamping technique of pyrography was introduced to enrich the color and texture expression of straw painting. The integration of these techniques makes the visual art language of straw painting more diverse and the artistic expression greatly improved (Figure 51).



Figure 54 Colorful wheat straw paintings in Runan, Henan Province, during their development stage

Source: <https://image.baidu.com>

Expansion and deepening of themes. Themes are no longer limited to traditional folk things, and begin to expand to a wider range of fields. On the one hand, the excavation of traditional cultural themes is more in-depth, such as historical stories, myths and legends, scenes and characters in classical literary works, etc. have become important themes of creation. Works such as "Along the River During the Qingming Festival" and "Twelve Beauties of Jinling" are presented in the form of straw paintings, which not only show the artistic charm of straw paintings, but also inherit and promote traditional culture. On the other hand, attention has been paid to new things and new phenomena in real life, reflecting the development and changes of the times, making straw paintings more contemporary.

### 2.5.1.3 Modern and contemporary innovation and diversification stage

Innovation in design concepts. Modern Runan straw paintings have made great breakthroughs in design concepts, and pay more attention to the artistry and innovation of works. Artists began to make bold innovations in the composition, color, form and other aspects of straw paintings from the perspective of modern art. For example, the use of asymmetrical composition, exaggerated color contrast, abstract expression, etc., makes the works more visually impactful and modern. At the same



time, straw paintings are combined with modern home decoration, fashion gifts, etc. to design products that are more in line with modern aesthetics and market demands (Figure 52).



Figure 55 Henan Runan Wheat Straw Painting Material Innovation Works - Craft Ceramic Ornaments

Source: <https://image.baidu.com>

Innovation in materials and crafts: In terms of material selection, in addition to traditional straw, attempts have been made to introduce other auxiliary materials, such as silk, metal, gemstones, etc., to match and combine with straw to create richer material effects. In terms of craftsmanship, straw painting is more sophisticated in material processing and production techniques. After fumigation, bleaching, ironing, cutting, weaving and painting, the straw can be processed into various shapes and textures, with richer details. For example, in straw paintings that depict characters, the facial expressions and clothing textures of the characters can be presented through fine straw cutting and pasting, making the characters more vivid and lifelike. At the same time, with the help of modern scientific and technological means, such as laser cutting and 3D printing, the straw is finely processed and shaped, which improves the efficiency and accuracy of production and also brings new possibilities for the creation of straw paintings (Figure53).



Figure 56 Innovation and combination of wheat straw painting techniques in Runan, Henan

Source: Field survey - on-site interview



Rich and diverse composition. Modern and contemporary Ru'nan straw paintings are more diverse in composition and are no longer limited to traditional composition methods. Painters began to draw on the composition techniques of traditional Chinese painting, printmaking, paper-cutting and other art forms, and adopted scattered composition, layered composition and other methods to make the picture more layered and spatial. At the same time, the combination of elements in the picture is more flexible, focusing on the echo and contrast between the elements, which enhances the artistic appeal of the picture.

Diverse use of colors. In terms of color, in addition to retaining the natural color of the straw, painters began to try to dye the straw to enrich the color expression of the picture. According to the theme and atmosphere of the work, different color combinations are used to make the work more visually impactful. For example, in straw paintings that express festive scenes, bright red, yellow and other warm colors are used to create a cheerful and warm atmosphere.

Diversification of styles. Ru'nan straw paintings present diversified style characteristics, including works with simple elegance and traditional charm, as well as fashionable, modern and creative works; there are realistic works that can delicately express the shape and details of objects, as well as freehand works that emphasize the expression of artistic conception and the transmission of emotions. This diversity of styles meets the aesthetic needs of different consumers and makes Ru'nan straw paintings more competitive in the art market.

### **2.5.2 Significance**

#### **2.5.2.1 Ancient times**

Carrier of cultural heritage. In ancient times, straw paintings were court handicrafts, and their production and inheritance were mainly carried out in the court and the aristocracy. It carries the cultural, aesthetic and artistic concepts of the time, and through the creation and spread of straw paintings, the ancient cultural information is passed down. For example, some straw paintings with myths and legends and court life as the theme reflect the social outlook and people's spiritual pursuits at the time, and provide important visual materials for future generations to understand ancient culture.

Expression of spiritual sustenance. In ancient times, people were full of awe and worship of nature and gods. Some patterns and themes in straw paintings often have auspicious and blessing implications, and have become a way of expressing people's spiritual sustenance. For example, the common patterns of dragons, phoenixes, unicorns, etc. in straw paintings symbolize power, auspiciousness and auspiciousness, and express people's yearning and pursuit for a better life.

#### **2.5.2.2 Modern and contemporary**

Display of regional culture. Modern and contemporary Ru'nan straw paintings incorporate elements of local history and culture (Figure 54), folk customs and other elements, becoming an important window for displaying Ru'nan's regional culture. For example, straw paintings based on Ru'nan's Liang Zhu culture and Tianzhong culture not only have artistic value, but also carry the historical memory and cultural connotation of the Ru'nan region, playing a positive role in promoting and popularizing Ru'nan's regional culture.



Figure 57 Henan Runan Wheat Straw Painting Historical Folklore Works: Bringing Fortune and Treasures

Source: <https://image.baidu.com>

The embodiment of artistic innovation. With the development of the times, Runan straw painting has continuously absorbed new artistic concepts and techniques, and has innovated and developed. It is no longer just a traditional handicraft, but also a creative form with a modern artistic atmosphere. Painters express their understanding and perception of life and society through the innovation of straw painting, which promotes the development and inheritance of folk art. At the same time, the innovation of straw painting also provides reference and inspiration for the development of other folk arts.

The promotion of economic development. The development of the straw painting industry in Runan has brought new growth points to the local economy. The production and sales of straw paintings have driven the development of related industries, such as straw acquisition, processing, packaging, and transportation, providing employment opportunities and income-increasing channels for local people. At the same time, as a cultural product with local characteristics, straw painting also has a high degree of popularity and influence in the tourism market, which has played a positive role in promoting the development of local tourism.

## 2.6 Summary

Through the introduction and research in the first two chapters, we have further understood the basic overview of Ru'nan straw painting. From the historical context and the overlapping of years, we have discovered its beauty, felt the charm of traditional culture and the great wisdom of mankind. This folk art originated from the fireworks of the market, has been passed down for a long time, slowly penetrated into the folk, and slowly took root in people's hearts. It is not only the feeling and sublimation of beauty of generations of ordinary people in the baptism of the eternal years, but also the optimistic, confident and tenacious strong emotions they convey to life and hardships with wisdom, hard work and efforts.

### **2.6.1 The aesthetic trend of Henan Ru'nan straw painting in the historical process has developed with the development of the times**

2.6.1.1 The expression of the production process. On the basis of the traditional monochrome production process, the addition of color, wire drawing, inlay, reorganization and other processes makes the straw painting move towards three-dimensional and spatial changes in the continuous development trend of modern times;

2.6.1.2 The expression of the subject matter of the picture. On the basis of traditional aesthetic pictures such as flowers and birds, figures, animals and plants, and landscapes, it moves towards life and the people, and the subject matter of the pictures develops in breadth. There are not only concrete pictures that reflect local historical and cultural themes and modern social life themes, but also abstract pictures that represent people's spiritual demands and are full of imagination and vision;

2.6.1.3 The embodiment of style characteristics. From the simple and elegant origin period, it has gradually developed into a variety of styles and colorful, and the function has gradually changed from ornamental decoration to practicality;

2.6.1.4 The embodiment of content form. From two-dimensional flat decorative paintings have moved towards three-dimensional functional products, such as modern screen straw paintings, ceramic bottle straw paintings, etc. The reorganization of composite materials is also a human exploration of the diversity of beauty and the tolerance and development of diversified aesthetics.

### **2.6.2 The visual embodiment of Henan Runan straw painting in the aesthetics of historical process**

2.6.2.1 The embodiment of materials. From the original natural monochrome picture processing, after the development of the times, it has continued to improve, and the material processing and production techniques have become more sophisticated and complex, and can be processed into various shapes and textures, with richer details.

2.6.2.2 The embodiment of composition. From a single simple picture, in the exploration and development of generations of craftsmen, the composition techniques of various art forms such as Chinese painting, printmaking, paper cutting, etc. are combined, and scattered composition and layered composition are adopted to make the picture more layered and spatial. The style is a combination of Chinese and Western styles, rich and diverse, and the artistic appeal of the picture is stronger and more vivid.

2.6.2.3 The embodiment of color. In addition to retaining the natural color of the straw, the straw is also dyed to enrich the color expression of the picture. Different color combinations are constantly used according to the theme and atmosphere of the work to make the work more visually impactful.

Henan Runan straw painting is not only a carrier of cultural heritage, but also an expression of human spiritual sustenance. Its aesthetic trend and aesthetic visual embodiment in the historical process are a window for historical civilization and regional culture to be continuously displayed to the public in the course of time. Artistic innovation has promoted the development and inheritance of folk art, and the development of the industry has also played a positive role in promoting the development of contemporary social economy and tourism culture.

## Chapter III

### **Commercialization of wheat straw paintings in Runan, Henan and the consumer market demand for new products**

The previous chapter describes the aesthetic trend of Henan Runan straw painting in the historical process and the visual embodiment of aesthetics. From the historical development of Henan Runan straw painting, the artistic characteristics and development status of wheat straw painting in various regions of Henan, the transformation of aesthetic trends, and the visual form and significance of aesthetics in Henan Runan straw painting art from ancient times to the present, we not only understand the basic overview of Runan straw painting, but also sigh that as a traditional handicraft of China's intangible cultural heritage, it has developed with the development of the times in the context of historical development. The blooming of this traditional culture is a microcosm of human great wisdom. It is not only a carrier of cultural inheritance, but also an expression of human spiritual sustenance. It is a window for historical civilization and regional culture to be continuously displayed to the public in the course of time. Artistic innovation has promoted the development and inheritance of folk art, and the development of the industry has also played a positive role in promoting the development of contemporary social economy and tourism culture.

Based on the above, this chapter studies the commercial performance of Henan Runan straw paintings and the consumer market demand for new products, and conducts in-depth investigation and research on the current brand image of Henan Runan straw paintings. It also analyzes the significance and role of brand image identification design in promoting the development of Henan Runan straw paintings. Based on the current problems, this chapter proposes an improvement strategy for the brand image identification design of Henan Runan straw paintings, laying the foundation for Henan Runan straw paintings to reach the public, promote innovative development, and create economic effects.

#### **3.1 Commercialization of Wheat Straw Painting in Runan, Henan**

The purpose of studying the commercialization of wheat straw painting in Runan, Henan Province is to further understand its current development status. The researchers summarized the research content and research perspectives in the form of charts



<b>Commercialization of Wheat Straw Painting in Runan, Henan</b>	<b>Product diversification and serialization</b> Rich themes    Various styles presented	(1)
	<b>Development of production and sales models</b> Enterprise production    Sales channel expansion    physical store sales Online sales    Customized services	(2)
	<b>Brand building and promotion</b> Brand building    Cultural activities promotion	(3)
	<b>Integrate with the tourism industry</b> Tourism souvenirs    Tourist attractions cooperation	(4)
	<b>Industry drives employment and poverty alleviation</b> Increased employment opportunities    Significant role in poverty alleviation	(5)

Table 9 Commercialization of wheat straw painting in Runan, Henan  
From Table 13, it can be concluded that the commercialization of Henan Runan straw painting mainly includes the following five aspects:

#### **Product diversification and serialization**

**Rich themes:** The expression content of wheat straw paintings is widely drawn, and multiple series have been developed, including landscapes, flowers and birds, figures, animals, religions and historical paintings. For example, wheat straw paintings with the theme of the zodiac dragon show the unique charm of intangible cultural heritage; and series of works such as the love story of Liang Zhu, which are made with the Liang Zhu culture of Runan County as the material, are very popular in the market. These themes can meet the aesthetic needs and cultural preferences of different consumers.

**Multiple styles:** There are craft paintings, deformation paintings, freehand paintings, etc. in terms of style, which have both modern and antique styles, pure colors and color craftsmanship, providing consumers with a variety of choices





Figure 58 Henan Runan Wheat Straw Painting Products with Diverse Styles -  
Decorative Pendants

Source: <https://image.baidu.com>



Figure 59 Henan Runan Wheat Straw Painting Products with Diverse Styles—  
Ceramic Ornaments

Source: <https://image.baidu.com>



Figure 60 Henan Runan Wheat Straw Painting Products with Diverse Styles—Home Screens

Source: <https://image.baidu.com>

#### (2) Development of production and sales model:

**Enterprise production:** A number of straw painting handicraft companies have emerged in the local area, which integrate design creation and processing and manufacturing to carry out large-scale production. The operation model of the enterprise makes the production of straw paintings more standardized and efficient, and can meet the market's requirements for product quantity and quality.

**Sales channel expansion:** **Physical store sales:** There are straw painting specialty stores or display sales points in the local area and some tourist attractions and cultural blocks to facilitate tourists and consumers to buy.

**Online sales:** Using e-commerce platforms for online sales has expanded the sales scope and increased the popularity and influence of products. Some straw painting companies also promote new products through live broadcasts and other methods, attracting more consumers.

**Customized services:** Some companies provide customized services. Consumers can customize straw paintings of specific themes, sizes, and styles according to their needs and preferences, meeting personalized needs.

#### (3) Brand building and promotion

**Brand building:** Some straw painting companies focus on brand building and have established a good brand image by registering brands, improving product quality and service levels. For example, the "Tianzhongshan Brand" Tianzhong Straw Painting trademark has been registered by the State Administration for Industry and Commerce and has obtained the right to operate imports and exports independently (Figure 58).





Figure 61 Brand building and promotion of wheat straw painting in Runan, Henan—  
local business card, a unique place in the world

Source: <https://image.baidu.com>

Promotion of cultural activities: Actively participate in various cultural activities, exhibitions, competitions, etc. to improve the popularity and reputation of straw painting. For example, activities such as straw painting cultural festivals and intangible cultural heritage exhibitions have attracted the attention of many audiences and media, playing a positive role in the promotion of straw painting (Figure 59).



Figure 62 Henan Runan Wheat Straw Painting Intangible Cultural Heritage Activity  
Exhibition

Source: <https://image.baidu.com>



#### (4) Integration with the tourism industry

**Tourist souvenirs:** As a handicraft with local characteristics, straw paintings have become one of the important tourist souvenirs in Runan County. During their visits, tourists buy straw paintings as souvenirs or gifts for relatives and friends, which increases the sales of straw paintings (Figure 60).



Figure 63 Performance of the straw painting tourism consumption market

Source: <https://image.baidu.com>

**Cooperation with tourist attractions:** Cooperate with local tourist attractions and scenic spots to set up display and sales areas for straw paintings in the scenic spots, combine the cultural connotation of straw paintings with tourism resources, and enhance the cultural experience of tourism.

#### (5) Industry drives employment and poverty alleviation

**Increase in employment opportunities:** The development of the straw painting industry provides employment opportunities for local residents, especially for some left-behind women, disabled people and other groups. Straw painting production has become an important way for them to find employment at their doorstep. Through training and technical guidance, they can master the skills of straw painting and achieve employment and income increase.

**Significant poverty alleviation effect:** With the support and guidance of the government, the straw painting industry has become one of the local poverty alleviation industries. By establishing the "company + training center + disabled people" model, it has driven the poor out of poverty and achieved good economic and social benefits.



Figure 64 The Disabled Persons' Federation of Runan County, Henan Province, held a training course on straw painting vocational skills with the theme of "Everyone has a certificate, skilled in Henan"

Source: <https://image.baidu.com>

### 3.2 Analysis of the market demand for new products of straw painting in Runan, Henan

#### 3.2.1 Analysis of the market demand for new products

##### 3.2.1.1 Demand for art collection

High-end art market: Some consumers have a high level of art appreciation and collection hobbies. They have a deep understanding of the artistic value of straw paintings and are willing to pay a higher price to buy high-end works with unique artistic style, exquisite craftsmanship and created by well-known straw painting artists. These works usually reach a high level in subject selection, composition design, color matching and craftsmanship, and have strong artistic appeal and collection value (Figure62). For example, large-scale straw paintings with historical culture, religious mythology, etc. as themes often attract the attention of such collectors.

พหุ ประเด็น ชีว



Figure 65 Henan Runan Wheat Straw Painting High-end Artwork Creation  
Source: Field Survey—On-site Interview

Cultural theme collection: Some straw paintings related to specific cultural themes are also favored by the collection market. For example, straw paintings with themes such as Liang Zhu culture and Tianzhong culture in Runan have special significance for collectors who study and love local culture, and can meet their needs for regional cultural art collection.

#### 3.2.1.2 Home decoration needs

Adaptation to modern home style: As people pay more attention to the home environment and improve their aesthetic level, more and more consumers hope to enhance the artistic atmosphere and cultural taste of their homes through decorative paintings. With its natural materials, unique texture and simple and elegant style, straw paintings are very suitable for modern home decoration. For the decoration of various modern home styles such as simple, Nordic, and new Chinese styles, straw paintings can be integrated with them, adding a natural, warm and artistic atmosphere to the home environment. For example, some straw paintings with natural scenery, flowers and plants as themes are of moderate size and soft colors, suitable for hanging in living rooms, bedrooms and other spaces.

Personalized customization needs: Consumers' personalized needs for home decoration are increasing, and the market prospects for customized straw painting products are broad. Consumers can customize straw paintings of specific themes, sizes, and colors according to their home style, space size, personal preferences, etc., so that they can better fit the home environment and become a unique home decoration.

### 3.2.1.3 Demand for tourist souvenirs and gifts

**Tourist souvenir market:** As a historical and cultural city, Runan attracts a large number of tourists every year. As a handicraft with local characteristics, straw paintings are one of the favorite tourist souvenirs for tourists. Tourists can buy straw paintings not only as their own travel souvenirs, but also as special gifts to relatives and friends to share travel experiences and local culture. Small, easy-to-carry straw paintings, such as straw bookmarks and straw pendants, are especially popular with tourists.

**Demand for business gifts:** In business activities, gifts with cultural connotations and artistic value can often express respect and attention to partners. As a unique cultural and artistic gift, straw paintings are suitable for giving in business occasions. Enterprises can customize straw paintings with corporate logos, cultural elements or specific themes as business gifts to customers, partners, etc., which can not only enhance the cultural image of the enterprise, but also enhance business relationships.

### 3.2.1.4 Cultural education and training needs

**Schools and educational institutions:** As a traditional folk art, straw painting has a high cultural and educational value. The demand for straw painting by educational institutions such as schools and art training institutions is mainly reflected in teaching materials and art training courses. Schools can purchase straw paintings as examples and teaching materials for art teaching, so that students can understand and learn the artistic characteristics and production process of straw paintings; art training institutions can offer straw painting training courses to meet the needs of students and art lovers for learning straw paintings.

**Cultural activities and exhibitions:** Various cultural activities, art exhibitions, museums and other places also have a certain demand for straw paintings. When these places hold relevant cultural activities and exhibitions, they need to display straw paintings to enrich the exhibition content and spread the culture of straw paintings. At the same time, some cultural activities will also invite straw painting artists to conduct on-site demonstrations and teaching to increase the interactivity and cultural connotation of the activities.

## 3.3 Research on the brand image of wheat straw painting in Runan, Henan

Henan Runan straw painting, as a representative project of Chinese intangible cultural heritage folk clip art, stands out in Henan Province and among local straw painting brands in China for the following reasons:

1. The regional history and culture used in some of the themes of Runan straw painting, such as the Liang Zhu story, are well-known at home and abroad;
2. Innovative products, such as ceramic craft bottles made of composite materials and four treasures of the study, are well-known nationwide;
3. It has a great influence and has China's first cultural and creative industry base for the disabled;
4. It has strong social service, industry + training, which has greatly alleviated the employment problems of poverty alleviation and assistance objects and promoted local economic development;



5. Runan straw painting is at the leading level in terms of historical and cultural heritage, production technology, picture characteristics, artistic style, development status, popularity, and social effects.

6. It is the first provincial intangible cultural heritage representative project in Henan Province, and it occupies the top position in local straw painting within the province.

Henan Runan straw painting products are local representative products in the market of business gifts, high-end art crafts, and tourism culture, not only in China, but also exported to many countries overseas. It has driven the local economic development, is the business card of Zhumadian City, and one of the main economic industries in Runan County. It is also an important representative of the local faction of Chinese straw painting.

### 3.3.1 Questionnaire survey on the brand image of straw painting in Runan, Henan

In this case, there are more than thousands of companies, self-employed households and workers engaged in straw painting production in Runan County. Among them, there are three straw painting production companies with more competitive and large scale, Yuan Yueying Straw Painting Crafts Co., Ltd., Runan County Mingzhen Straw Painting Crafts Factory, and Runan County Jinyu Straw Painting Crafts Co., Ltd., which have company registration experience, are registered with the government tax department, and have influence in the local and media. The straw painting production companies in Runan County with more competitiveness and scale can be traced back to the origin. Yuan Yueying's straw painting is still the leader, because the straw painting she inherited and produced is not only a representative project of Henan Province's intangible cultural heritage awarded by the government, but also her company's production base is also a designated manufacturer for business exchanges and high-end handicraft consumption by the Runan County and even Zhumadian Municipal Government.

However, from the representative of the Runan straw painting inheritance base to other companies and manufacturers that have developed along the way, they do not have a systematic, representative, artistic and recognizable identification design plan in terms of brand image. They are all named after the person in charge, and are only announced to the public by the manufacturer's name in the media and public places. For example, Yuan Yueying Straw Painting Crafts Co., Ltd. is named after the inheritor, Ms. Yuan Yueying, and other local straw painting production companies are basically in a similar situation. The researchers conducted a questionnaire survey on this issue. The subjects were inheritors, citizens, artists, tourists, and craftsmen of Runan straw paintings. The age range included young, middle-aged, and elderly people. They included general managers of straw painting production companies, production workers, students, artists, collectors, government department staff, tourists, researchers, farmers, and teachers. Their educational backgrounds included high school students, college students, undergraduates, and postgraduates and doctoral students. The questionnaire had 14 questions, which started from the subjects' understanding of Runan straw paintings, hobbies, consumption habits, and personal suggestions. After questionnaire survey and data analysis, the survey content and questionnaire research results were converted into charts. The survey results are interpreted as follows (Figure 63):

1. Your gender is(您的性别是): [单选题]

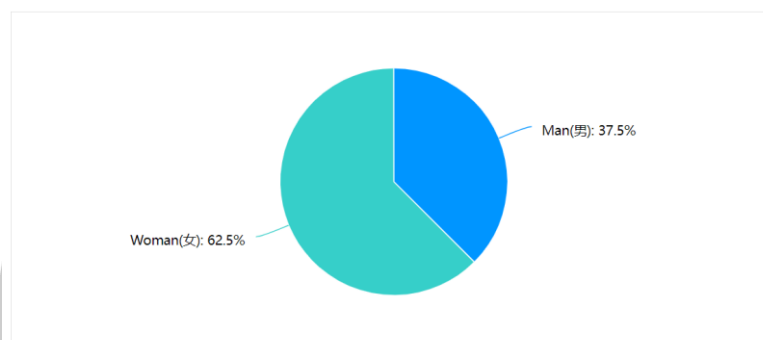


Figure 66

2. What is your age group(您的年龄段是)? [单选题]

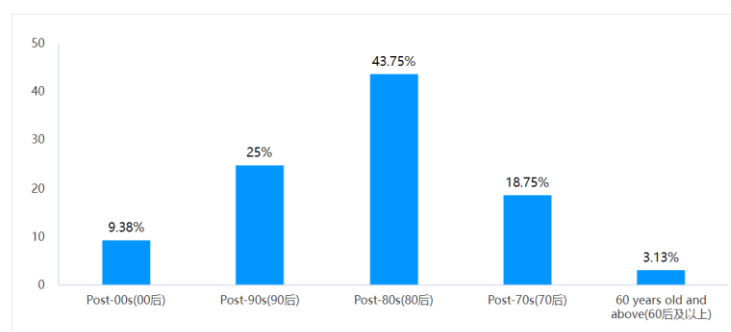


Figure 67

3. What is your educational background(您的学历是)? [单选题]

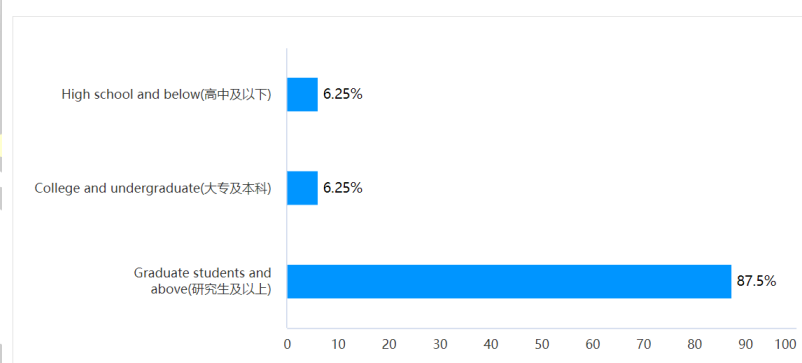


Figure 68 Basic information of the research subjects' gender, age and education level

Source: Questionnaire survey

As of late November 2024, there are 32 subjects in this study, 62.5% of whom are female, and most of them are born in the 1980s and 1990s. Their education level ranges from high school to college and undergraduate, and 87.5% of them are professional art researchers and learners with graduate or above education. Because some respondents are older, they can make straw paintings, but they are not proficient in the use of electronic technology products, so their family members fill in the form on their behalf.

Among these respondents, 75% do not know or do not know much about Henan Runan straw paintings. Among these respondents, those who know about Runan straw paintings are also inheritors, producers and artists, collectors and art researchers (Figure64).

4. Do you know about Henan Runan straw painting(您了解河南汝南麦草画吗)? [单选题]

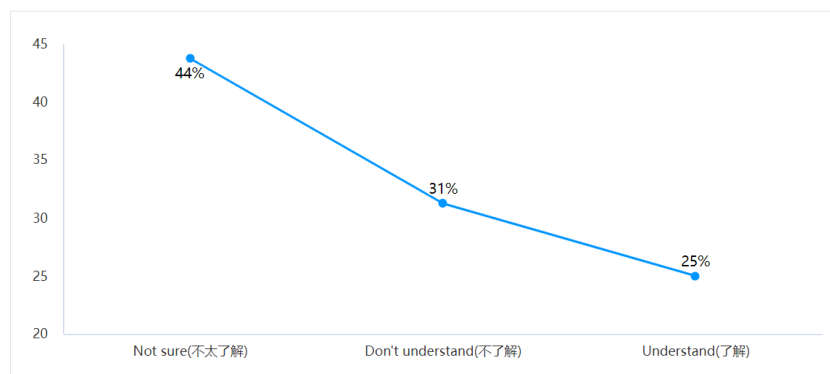


Figure 69 Research subjects understanding of Runan straw paintings  
Source: Questionnaire survey

The researchers continued to investigate and analyze the research subjects' consumption behavior of purchasing Runan straw paintings in Henan

5. What do you think about buying or collecting Henan Runan wheat straw painting souvenirs in the following places(您对在以下地方购买或收藏河南汝南麦草画纪念品有何想法)? [矩阵单选题]

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题目\选项	Not interested(没有兴趣)	Want to buy(想要购买)	Already purchased(已经购买)
Physical Store(实体店)	10(31.25%)	22(68.75%)	0(0%)
Online e-commerce platform(网络电商平台)	12(37.5%)	20(62.5%)	0(0%)
Tourist attractions(旅游景区)	10(31.25%)	21(65.63%)	1(3.13%)
Business Gifts(商务馈赠)	6(18.75%)	26(81.25%)	0(0%)

6. What is the reason why you don't want to buy Henan Runan wheat straw paintings(您不想购买河南汝南麦草画的原因是什么)? [多选题]

选项	小计	比例
No habit of buying handicrafts(没有购买工艺品的习惯)	5	15.63%
Does not conform to personal aesthetics(不符合个人审美)	3	9.38%
Sameness, commonplace(千篇一律、司空见惯)	6	18.75%
Don't understand(不了解)	14	43.75%

There are many straw painting products recommended by e-commerce companies, and the products are almost the same. I don't know what the value and significance of buying them are(电商推荐麦草画产品众多, 产品相差无几, 不知道购买价值和意义是什么)?	11	34.38%
I have never heard of the brand Henan Runan Wheat Straw Painting(没有听说过河南汝南麦草画这个品牌)	13	40.63%
The media recommends many local brands of straw paintings. I want to buy straw paintings that have collection value and significance, but I know nothing about straw painting brands and am rather blind(媒体推荐众多麦草画地方品牌, 想购买具有收藏价值和意义的麦草画, 但是对麦草画品牌一无所知, 比较盲目)	16	50%

7. What is the reason for you to buy Henan Runan wheat straw paintings(您购买河南汝南麦草画的原因是什么)? [多选题]

选项	小计	比例
China's intangible cultural heritage, commemorative significance(中国非物质文化遗产, 有纪念意义)	23	71.88%
Has practical uses(有实际用途)	5	15.63%
The price is right(价格合适)	8	25%
Good meaning(美好寓意)	15	46.88%
Interested in appearance design(外观设计感兴趣)	16	50%
Show local characteristics and cultural heritage(表现地方特色和文化底蕴)	23	71.88%

Figure 70 Survey and analysis of the research subjects' consumption behavior of Ru' nan straw paintings  
Source: Questionnaire survey



The study found that the subjects had a strong desire to buy in physical stores, accounting for 68.752%, followed by tourist attractions, accounting for 65.63%, and then online e-commerce platforms, accounting for 62.5%; and 81.25% of the subjects wanted to buy Henan Runan straw paintings for business gifts.

The main reason why the subjects did not want to buy Henan Runan straw paintings was that they did not understand the products, and there were many straw painting products recommended by e-commerce platforms. From the recommended introduction, the products were almost the same, and they did not know the value and significance of blindly buying? However, 40.63% of the respondents had never heard of the Henan Runan straw painting brand.

The reasons why the subjects wanted to buy Runan straw paintings were, in order of proportion, that it was China's intangible cultural heritage and had commemorative significance; it showed local characteristics and cultural heritage, had beautiful meanings, and was interested in the appearance design.

In the process of investigating the publicity channels, it was found that 50% of the subjects learned about and knew about Runan straw paintings through online media such as WeChat and Weibo, while 40.63% of the respondents had never heard of this intangible cultural heritage of great significance in the local area (Figure66).

8.How did you hear about Henan Runan Wheat Straw Painting(您从哪些渠道听说过河南汝南麦草画)? [多选题]

选项	小计	比例
Newspapers and magazines(报刊、杂志)	3	9.38%
WeChat, Weibo and other online media(微信、微博等网络传媒)	16	50%
Television and other advertising(电视等广告宣传)	4	12.5%
Word of mouth(口耳相传)	7	21.88%
Scenic spot(景区看见)	7	21.88%
Haven't heard of it(没有听说)	13	40.63%

Figure 71 Investigation and analysis of the promotion channels of Ru'nan straw painting

Source: Questionnaire survey

In question 9, the subjects believed that if Henan Runan straw painting wants to gain a foothold in the market, brand image recognition design is very important, accounting for 59.38%; followed by its beauty and creativity, accounting for 56.25%; and finally, regional characteristics are more important, accounting for 43.75% (Figure 67).

9.What do you think is more important for Henan Runan straw paintings to gain a foothold in the market(您觉得河南汝南麦草画在市场大众中立足哪点更重要)? [矩阵单选题]

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题目选项	Very unimportant(非常不重要)	Not important(比较不重要)	More important(比较重要)	Very important(非常重要)
Low price(价格低廉)	3(9.38%)	8(25%)	17(53.13%)	4(12.5%)
Creativity(创意程度)	4(12.5%)	2(6.25%)	8(25%)	18(56.25%)
Regional characteristics(地域特色)	4(12.5%)	2(6.25%)	12(37.5%)	14(43.75%)
Practical value(实用价值)	4(12.5%)	10(31.25%)	13(40.63%)	5(15.63%)
Aesthetics(美观程度)	4(12.5%)	1(3.13%)	9(28.13%)	18(56.25%)
Brand identity design(品牌形象识别设计)	4(12.5%)	2(6.25%)	7(21.88%)	19(59.38%)

Figure 72 Survey and analysis of the subjects' personal opinions on the development of Ru'nan straw painting

Source: Questionnaire survey

The research subjects believed that the promotional designs represented by Henan Runan straw paintings were effective in identifying Henan Runan straw paintings and could be used as representatives, accounting for 90.63%; the logo design represented by industry characteristics and the regional culture represented by the local history and culture of Runan accounted for 81.25%; and the Runan straw painting craft ornaments made of composite materials such as ceramics, bamboo and wood accounted for 75%

10.What do you think can effectively identify Henan Runan wheat straw paintings(您觉得能有效辨识河南汝南麦草画的是什么)? [矩阵单选题]

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题目选项	Can represent(可以代表)	Can not represent(不能代表)
Regional culture represented by the local history and culture of Runan(以汝南当地历史文化为代表的地域文化)	26(81.25%)	6(18.75%)
Logo design represented by industry characteristics(以行业特色为代表的标识设计)	26(81.25%)	6(18.75%)
Promotional design represented by wheat straw painting in Runan, Henan(以河南汝南麦草画为代表的宣传设计)	29(90.63%)	3(9.38%)
Runan wheat straw painting craft ornaments made of ceramic, bamboo, wood and other composite materials(陶瓷、竹木等复合材料组合的汝南麦草画工艺摆件)	24(75%)	8(25%)
Runan Wheat Straw Painting Based on Peasant Painting(以农民画为基础的汝南麦草画)	23(71.88%)	9(28.13%)

Figure 73 Survey and analysis of representative objects that can effectively identify wheat straw paintings in Runan, Henan

Source: Questionnaire survey

The subjects' highest preference for Runan straw painting-related content is for Runan straw painting tourism cultural and creative products and IP mascots. This shows that the younger the subjects are, the more trendy and youthful their preferences are. Simple, fashionable and lively cultural and creative products are the first choice for young and highly educated consumers

11.您对汝南麦草画以下内容喜欢的程度是?(1-5分,打分,5分为最喜欢)/How much do you like the following content of Runan Wheat Straw Painting? (1-5 points, 5 points is the most favorite) [矩阵单选题]

[查看详细数据](#)

题目\选项	1	2	3	4	5
汝南麦草画装饰画/Ru'nan wheat straw painting decorative painting	2(9.09%)	0(0%)	7(31.82%)	8(36.36%)	5(22.73%)
汝南麦草画工艺摆件/Ru'nan Wheat Straw Painting Craft Ornaments	3(13.64%)	0(0%)	3(13.64%)	8(36.36%)	8(36.36%)
汝南麦草画家居饰品/Runan Wheat Straw Painting Home Decor	3(13.64%)	0(0%)	5(22.73%)	9(40.91%)	5(22.73%)
汝南麦草画旅游文创产品/Ru'nan Wheat Straw Painting Tourism Cultural and Creative Products	2(9.09%)	1(4.55%)	4(18.18%)	6(27.27%)	9(40.91%)
汝南麦草画IP吉祥物/Runan Wheat Straw Painting IP Mascot	1(4.55%)	3(13.64%)	4(18.18%)	5(22.73%)	9(40.91%)

Figure 74 Survey and analysis of preferences for content related to wheat straw painting in Runan, Henan  
Source: Questionnaire survey

Then, the research subjects and respondents believe that the main reason why Henan Runan straw painting is a niche is that most people do not know about Runan straw painting, accounting for 93.75%; there is a lack of brand guidance design. Apart from word of mouth and related media recommendations, people cannot learn more and more comprehensively about Runan straw painting, accounting for 65.63%; there is no standardized and mature brand image guidance, and people are relatively blind about it, accounting for 65.5% (Figure 70).

12.What do you think are the reasons why Henan Runan straw paintings are so niche(您认为河南汝南麦草画之所以小众, 原因在于哪些)? [多选题]

选项 #	小计 #	比例
There are many local workshops and self-employed businesses, and the quality of their products varies greatly(当地作坊和个体户众多, 产品良莠不齐)	10	31.25%
Most people still don't know about Runan straw painting(多数人还不了解汝南麦草画)	30	93.75%
People are unable to choose products with collection and commemorative value from the many manufacturers of Runan wheat straw paintings(人们无法从汝南麦草画的众多厂家中, 选择有收藏和纪念价值的产品)	9	28.13%
Without standardized and mature brand image guidelines, people are relatively blind about it(没有规范成熟的品牌形象指引, 人们对此比较盲目)	20	62.5%
High-end products are too expensive(高端产品过于昂贵)	4	12.5%
I don't know how to choose a reliable manufacturer for customized products(定制产品不知道该如何选择可信的制作厂家)	7	21.88%
There is a lack of brand guidance design. Apart from word of mouth, people cannot learn more about Runan straw painting(缺乏品牌引导设计, 除了口口相传, 人们无法更多更全面的了解汝南麦草画)	21	65.63%

Figure 75 Investigation and analysis of the reasons why wheat straw painting is a niche in Ru'nan, Henan  
Source: Questionnaire survey

Regarding the re-creation of the brand image identification design of Henan Runan straw painting, the respondents prefer a design that is unique, cute, modern, and can authentically reflect the cultural characteristics (Figure 71).

13.Regarding the re-creation of Henan Runan Wheat Straw Painting brand image identification design, which method do you prefer(关于河南汝南麦草画品牌形象识别设计的再创作,您更喜欢的方式是)? [多选题]

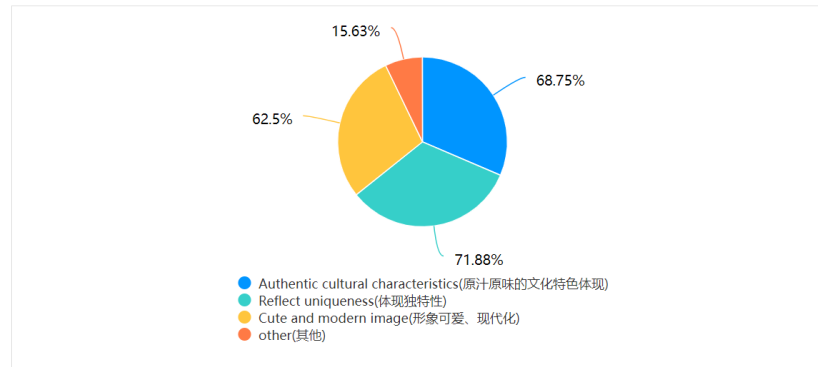


Figure 76 Survey and analysis of the interviewees' favorite ways to recreate wheat straw paintings in Runan, Henan

Source: Questionnaire survey

They believe that the primary task to increase the influence of Henan Runan straw paintings and enhance brand publicity is to improve visual identification design (Figure 72).

14.What do you think is the first priority to improve the influence and brand publicity of Henan Runan straw paintings(您认为提高河南汝南麦草画影响力和品牌宣传辐射力度,首要任务是提升什么)? [单选题]

选项	小计	比例
Concept Identification(理念识别)	8	25%
Behavior Recognition(行为识别)	0	0%
Visual Identity(视觉识别)	21	65.63%
Auditory Vision(听觉视觉)	2	6.25%
Environmental Identification(环境识别)	1	3.13%

Figure 77 Survey and analysis on the primary task of improving the influence and brand strength of Henan Ru'nan wheat straw paintings

Source: Questionnaire survey

Based on the above questionnaire and data analysis, we can conclude that representative and unique identification design is an effective way to identify brand image. However, the ambiguous image design makes Henan Runan wheat straw painting not stand out from the many local wheat straw painting brands, but also looks bland and unremarkable, without characteristics, like a grain of gold wrapped in leaves scattered on the earth. We know its charm and energy, but we need to dig it out from many leaves and weeds to see it. Otherwise, we can only leave it to time and some imaginary opportunities, such as when the wind blows, the fallen leaves next to it are blown away, so that we can see it lying there shiningly. But how many perfect nodes are needed to see it in time as desired? However, a set of systematic and scientific identification design can make Henan Runan wheat straw painting like a king, quickly and brilliantly shining among many competitors. Its image identification design makes people feel its unique, life-giving and creative temperament all the time.



### 3.3.2 Current status of brand image design of wheat straw painting in Runan, Henan

In the previous research and narration, we know the basic overview of wheat straw painting in Runan, Henan, its origin, development and current status, as well as its aesthetics, artistic style, aesthetic evolution and visual design trajectory, all of which show the charm and profound cultural heritage of Chinese intangible cultural heritage handicrafts to the world. It is not only an ordinary and simple human being, in the face of the eternal and magnificent natural things, with his hands and wisdom, a microcosm of historical civilization, social life and economic development, but also the progress and guidance of the times. Its production process, artistic style and aesthetic art evolution are constantly innovating and developing in the hands of generations of craftsmen. However, its brand image has been ignored, so that the development of wheat straw painting in Runan, Henan Province has been different. Some of the local people and companies engaged in this work have different cultural levels. Some are from art and design related majors, and some have not even attended primary school. Some practitioners are simply to make money and support their families, while some practitioners are because of their love and pursuit. Therefore, the wheat straw painting products circulating in the market are of varying quality. Runan wheat straw painting is represented and practiced by Yuan Yueying Wheat Straw Painting Crafts Co., Ltd. founded by the inheritor Ms. Yuan Yueying. However, some self-employed individuals or practitioners in the surrounding areas are also setting up companies to imitate the brand, which has also brought certain adverse effects and restrictions to the image of Runan wheat straw painting.

During the field survey, an exclusive interview was conducted with Ms. Yuan Yueying, the inheritor of wheat straw painting in Runan, Henan Province. Through field investigations and interviews, some data and information on the existing brand image design of Runan wheat straw painting were collected, as shown in the figure (Figure73, 74):



Figure 78 The current status of the brand logo used by Ms. Yuan Yueying, the inheritor of wheat straw painting in Runan, Henan

Source: Field survey



Figure 79 The current status of external publicity graphic design used by Ms. Yuan Yueying, the inheritor of wheat straw painting in Runan, Henan

Source: Field survey

The above is the current status of the brand logo, magazines and posters used by Ms. Yuan Yueying, the inheritor of Henan Runan wheat straw painting, for external publicity. They have been used for many years. At that time, it was just to let people know that it was the wheat straw painting made and handled by the inheritor, so this intangible cultural heritage was named after her. At that time, only a simple logo was designed, and it has been used on other graphic materials for publicity. Through interviews, we learned that according to the needs of the inheritor Ms. Yuan Yueying, Henan Runan wheat straw painting urgently needs to create a set of systematic brand image creative new products that can represent Henan Runan wheat straw painting in terms of aesthetics and visual design, so that people can further understand Henan Runan wheat straw painting and learn from it anew. The brand image and creative new products can be felt to have its uniqueness and

standardization, so that straw painting can stand out among many local brands, carry forward Chinese traditional culture, and let China's intangible cultural heritage enter the general public and the market. On the basis of inheritance, close to life, according to people's needs, we can develop cultural and creative products that are suitable for the contemporary young generation. Let this intangible cultural heritage adapt to the development trend of the times in the historical changes, let generations of people carry forward the spirit of innovation in inheritance, and constantly sublimate and create this cultural heritage, so that people can always feel the charm and aesthetic appeal of Henan Runan straw painting folk crafts in the eternal time and space.

### **3.4 The significance and role of the brand image identification design of Henan**

#### **Runan straw painting**

The creative new products of Henan Runan straw painting in aesthetics and visual design include the improvement of straw painting crafts, the improvement of straw painting brand image design, and the extension design of cultural and creative products, etc., which improve the production process and picture beauty of straw painting products, and use a variety of materials to create composite materials, giving straw painting new functions. This is the goal that generations of Runan straw painting craftsmen have been pursuing and creating. It flows slowly and gradually rises. There is no highest, only continuous improvement. Therefore, starting from the brand image design, developing and creating new visual design products and cultural and creative products of straw painting, people's awareness of it can be quickly improved from the current situation, and its development can be promoted, so that people can feel the aesthetics, design, artistry, standardization and recognition of Runan straw painting in the visual transmission they are exposed to, and further promote this intangible cultural heritage to fit the public.

The significance and role of brand image recognition design, a creative new product in aesthetics and visual design of Henan Runan straw painting, are as follows:

##### **3.4.1 Enhance brand recognition**

In the fiercely competitive art market and handicraft market, Runan straw painting with unique brand image recognition can stand out. It needs to use clear brand logos, color systems and other visual elements so that consumers can quickly identify the Runan straw painting brand among many products, which helps the brand establish a unique position in the market.

For example, when consumers see the distinctive brand logo on the straw painting, or recognize the brand's specific color matching on the packaging, they can easily distinguish it from other ordinary handicrafts.

##### **3.4.2 Inherit and promote culture**

As an intangible cultural heritage, the improvement of brand image recognition design is crucial to cultural inheritance. An excellent brand image can carry and spread the profound historical and cultural connotations behind the straw painting, such as its historical background originating from the Sui Dynasty and the local folk culture.

When the brand image is displayed through various channels, such as brand brochures and exhibition spaces, it is actually telling the cultural story of Runan straw

painting to a wider audience, so that this ancient folk art form can be continued and carried forward.

#### 3.4.3 Enhance brand value and reputation

Professional and high-end brand image identification design can enhance the value of the Runan straw painting brand. Clarify the brand positioning and core value from the concept identification, so that consumers can realize that straw painting is not just a decoration, but also a work of art that embodies the wisdom and efforts of traditional craftsmen.

A good brand image helps to attract more high-end customers and art lovers who are willing to pay a higher price for straw paintings with brand value, thereby enhancing the brand's reputation. For example, in art exhibitions or high-end gift markets, straw paintings with outstanding brand images are more likely to be selected.

#### 3.4.4 Promote market expansion and sales

A unified and attractive brand image helps the Runan straw painting brand to open up different sales channels. Whether in physical stores, tourist souvenir markets or e-commerce platforms, a recognizable brand image can attract the attention of more potential consumers.

The packaging design and environmental identification in brand image identification design will also affect consumers' purchasing decisions. Exquisite packaging can increase the attractiveness of products, while a comfortable and cultural display environment can enhance consumers' desire to buy, thereby promoting the sales of straw paintings.

#### 3.4.5 Enhance consumer identity and loyalty

When the brand image of Runan straw painting can accurately convey the brand's values, cultural connotations, production technology and other information, consumers will have a stronger sense of identity with the brand. Consumers will choose to buy straw paintings because they appreciate the culture and artistic concepts represented by the brand.

In addition, a good brand image can also cultivate consumer loyalty through high-quality service quality (visual identification) and other aspects. Consumers feel the brand's professionalism and dedication during the purchase process, and will be more willing to buy the brand's straw paintings again and recommend them to others.

### **3.5 Strategies for improving the brand image recognition design of wheat straw paintings in Runan, Henan**

There are many aspects to the strategy of improving the brand recognition design of wheat straw paintings in Runan. In summary, there are the following aspects:

#### **3.5.1 Concept recognition**

Clearly define the brand positioning and core values, emphasize its unique value as an intangible cultural heritage artwork, and tell the brand story in a vivid and interesting way, including the inheritance of its production process and its close connection with local culture, so as to enhance consumers' recognition and emotional resonance with the brand.

#### **3.5.2 Behavior recognition**

Standardize the production process and procedures to ensure that each wheat straw painting can meet high-quality standards, while focusing on the combination of



traditional craftsmanship and modern innovation, showing the brand's professionalism and persistent pursuit of quality. And improve service quality, provide professional, enthusiastic and thoughtful services, for example, provide customers with maintenance knowledge and customization suggestions for wheat straw paintings, handle customer feedback and problems in a timely manner, and improve customer satisfaction and loyalty.

### **3.5.3 Auditory Identification**

Create a brand theme song or promotional music: Integrate the local music elements of Runan and the sound characteristics of the straw painting production process, such as the rustling sound of straw and the cutting sound of scissors, to create a recognizable and appealing brand theme song or promotional music, which can be used in brand promotional videos, offline activities and other occasions to enhance the brand's auditory memory points.

### **3.5.4 Environmental Identification**

Create a brand display space: Set up a special straw painting showroom or experience store, and design a space environment with cultural atmosphere and artistic sense. Use elements such as lighting, display racks, and decorative paintings to create a comfortable and elegant atmosphere, so that consumers can better appreciate and feel the charm of straw paintings. Optimize the online display interface: Optimize the page design on online channels such as the brand's official website and e-commerce platform stores, use high-definition and exquisite straw painting pictures and videos to show the details and production process of the works, and ensure fast page loading speed and good user experience.

### **3.5.5 Visual identification**

#### **3.5.5.1 Logo design**

Based on wheat straw, wheat straw paintings or elements related to the regional culture of Runan, design a simple, unique and creative logo that can accurately convey the core value and cultural characteristics of the brand and is easy to identify and remember. And standardize the VI design application system, such as graphic design, font design, standard combination design of logo and font, standard color auxiliary color design, auxiliary pattern design, etc., so that people can feel the rigor, standardization and brand of Henan Runan wheat straw painting when applying the logo in different occasions and media.

#### **3.5.5.2 Color design**

Study traditional color matching: In-depth understanding of the color application rules in traditional works of Runan wheat straw painting, including common color combinations, color tones, and the emotions and cultural connotations conveyed by colors. For example, traditional Runan wheat straw paintings may use more natural colors, such as golden and brown straw, reflecting a simple and mellow beauty. Analyze the relationship between traditional color matching and Runan regional culture and folk customs, and explore the cultural value and aesthetic significance. For example, some specific color combinations may be associated with local traditional festivals, folk tales, etc.

Introducing modern color concepts: In combination with color theories in modern visual design, such as color psychology, color contrast and harmony, the colors of Runan straw paintings are innovatively applied. For example, according to color psychology, color combinations that can cause specific emotional responses are

selected to enhance the appeal of the work. Try to use non-traditional color materials or dyeing techniques to bring new color effects to straw paintings. You can explore the use of natural plant dyes, environmentally friendly pigments, etc. to enrich the layers and texture of colors.

**Color scheme design:** Develop personalized color schemes based on different creative themes and target audiences. For example, for straw paintings with children as the main audience, bright and lively colors can be used; while for works in the high-end art collection market, more calm and elegant color combinations can be selected. In color design, pay attention to the overall coordination and sense of rhythm, and create a harmonious and rhythmic visual effect through the distribution, contrast and transition of colors.

#### 3.5.5.3 Poster design

The extraction of the elements and content of the Ru'nan straw painting poster can be started from the following aspects:

**Exploration of Ru'nan regional culture.** In-depth research on Ru'nan's history, culture, folk customs, traditional art, etc., to explore the aesthetic elements and cultural connotations. For example, Ru'nan's Liang Zhu culture and Tianzhong culture can be the source of inspiration for straw painting creation. Integrate the regional cultural elements of Ru'nan into the creation of straw painting, and convey the unique charm and cultural heritage of Ru'nan through the design of the content, color, composition and other aspects of the picture. For example, Ru'nan's ancient buildings, traditional costumes, folk stories, etc. can be used as themes for creation.

**Expression of cultural connotation and emotion.** Through the atmosphere of the poster picture, the emotional expression of the work, the artistic style and personality expression, people can recognize and understand that Ru'nan straw painting has a higher recognition and collection value among many works of art. Arouse the emotional resonance of the audience.

**Study the composition method of Ru'nan straw painting poster design.** Understand how to guide the audience's sight, convey stories and emotions through composition. Drawing on the composition principles in modern visual design, such as the golden ratio, dynamic composition, and blank space, new ideas can be brought to the poster composition of Runan straw painting. Or use light and shadow effects to create a sense of hierarchy and enhance the audience's sense of participation and interactivity. It is also possible to combine the concepts of multimedia and interactive design to develop posters with dynamic composition, explore three-dimensional and multi-layered composition methods, and increase the vitality and dynamics of the work. Or break the traditional composition rules and try irregular composition or collage composition to create a unique visual effect.

In the exploration and practice, the designer's emotions, thoughts and creativity about Henan Runan straw painting are injected, and the overall rhythm and rhythm of the work are used to drive the audience's emotional plot development of Runan straw painting, making the picture more harmonious and beautiful, and the image of Runan straw painting more rich, three-dimensional and diversified.

#### 3.5.5.4 Packaging design

For straw painting works of different series and sizes, such as handbags, packaging boxes, and mascot packaging boxes, design exquisite, practical and environmentally friendly packaging. From the packaging structure, you can also

design inner packaging, middle packaging, and outer packaging; packaging materials can be selected from wood, paper, etc., pay attention to texture and details, such as adding traditional patterns, brand logo hot stamping technology, etc., to enhance the grade of the product.

#### 3.5.5.5 Mascot design

As the representative image of a brand or activity, the mascot has a strong visual appeal. It helps the brand stand out from many competitors with its unique appearance, distinct personality and lively image. Runan mascot design can shape the personality of the brand. By giving the mascot specific personality traits, such as beauty and wisdom, consumers can have corresponding emotional cognition of the brand.

It can also be used as a carrier of cultural heritage, integrating local traditional costumes, folk stories, characteristic buildings and other elements. In the process of display and dissemination, the mascot conveys these cultural elements to more people, allowing traditional culture to continue. When people see this mascot, they will be curious and yearning for the uniqueness of this city, thereby promoting the promotion of local tourism culture.

At the same time, designing a friendly and lively mascot image is easy to trigger emotional resonance among consumers.

Ru'nan straw painting can also carry out various online and offline activities through mascots, such as mascot-themed competitions, group photo activities, social media interactions, etc. In the process of participating in these activities, consumers can not only have a deeper understanding of the brand, but also have a pleasant experience, thereby enhancing brand loyalty.

The mascot of Henan Ru'nan straw painting helps to strengthen people's memory of the event. Because of its vivid image and easy to remember, people often think of the mascot first when recalling the event. This memory reinforcement is of great significance to the long-term brand building and subsequent promotion of the event, and can make the event leave a deep impression in people's memory.

#### 3.5.5.6 Cultural and creative extension product design

It is mainly aimed at the younger generation of consumer groups, such as: blind boxes, card design, badge design, home accessories design, etc., so that Ru'nan straw painting can enter the public and penetrate into every bit of life.

Visual identification design is also an important channel for improving the brand image identification design of Henan Ru'nan straw painting. This is also an important application research content in the next chapter of this paper. Standardized and mature brand image identification design can further enhance the artistic value and market competitiveness of the work and promote the innovation and development of Ru'nan straw painting.

### 3.6 Summary

In the study of the commercial performance of Henan Runan straw painting and the demand for new product consumption market, we have a deeper understanding of the problems of lack of product awareness and insufficient market economic effect caused by the slow update of the existing brand image of Henan Runan straw painting, the backward design concept and expression form, which are an important factor affecting the development of Henan Runan straw painting, and are also urgent problems that need to be solved to improve the market economic effect of Runan straw painting and promote this intangible cultural heritage to keep up with the development of the times.

The purpose of improving and improving the brand image identification design of Henan Runan straw painting is as follows:

First, inherit culture. Straw painting is a kind of Chinese folk clip art. Henan Runan straw painting has a long history and unique production technology. Through brand image identification design, the cultural connotation behind straw painting can be better sorted out and displayed, including its origin, development process, and folk wisdom contained in the production technology, so that this ancient art form can be inherited. For example, the local historical and cultural elements of Runan are incorporated into the brand image design, such as ancient legends, farming culture and other related patterns or stories, so that consumers can understand the cultural foundation of straw painting while contacting the brand.

Second, it is to enhance market competitiveness. In the context of increasingly fierce competition in the handicraft market, a clear brand image recognition design can help Runan straw painting highlight its own characteristics. It can make Runan straw painting stand out from many handicrafts and attract more consumers' attention. For example, design a unique brand logo that can reflect the characteristics of straw painting materials (straw) and production processes (such as fine weaving or clipping patterns), so that consumers can recognize and remember the Runan straw painting brand at a glance.

Third, it is to expand the consumer group. Accurate brand image recognition helps to break geographical restrictions and attract consumers of different ages, genders, cultural backgrounds and consumption levels. The brand image can be designed according to the preferences and values of the target customer group to make the product more in line with market demand. For young consumer groups, a brand image with modern and fashionable elements can be designed, such as launching a straw painting product series combined with anime-style patterns, and using social media channels and popular marketing methods that young people like in brand promotion.

Fourth, standardize brand management. Brand image recognition design includes the establishment of a visual identification system (VIS), such as brand logos, color systems, packaging design and other specifications. This helps the Runan straw painting brand maintain consistency in all aspects of product production, sales and promotion, and improves the efficiency of brand management. When an enterprise has a unified brand image standard, it can follow the standard in store decoration of



physical stores, page design of online stores, product packaging and promotional materials production, etc., to avoid confusion in brand image.

In short, to promote the development of Ru'nan straw painting in Henan, the first thing is to improve the brand image recognition design of Ru'nan straw painting in Henan. It is not only a reflection of cultural value, but also carries the local folk culture and the ingenuity of traditional craftsmen. A good brand image recognition design is an external manifestation of this cultural value, which can enhance the cultural status of straw painting. It makes people realize that straw painting is not only a handicraft, but also a cultural heritage, which plays an irreplaceable role in the dissemination of culture and the shaping of local cultural image. For example, in the brand image promotion, the craftsmanship of straw painting artists is emphasized, and how they select materials, conceive and carefully make each straw painting is told, so that consumers can feel the profound cultural value. It can also enhance economic value. The improvement of brand image can directly drive the economic value growth of Ru'nan straw painting. With the improvement of brand awareness and the optimization of image, consumers' recognition and acceptance of products will increase, and the added value of products will also increase. For example, a straw painting brand with a good brand image can have a higher product price than ordinary straw painting products without a brand or with a poor brand image, and it has greater sales potential in the market, which can bring more economic benefits to the local straw painting industry. It can also promote the sustainable development of the industry. It helps to attract more capital investment, talent gathering and technological innovation. When the brand image of Runan straw painting is good, it will attract external investment to expand production scale, improve production technology, etc. At the same time, it can also attract more young people willing to learn straw painting production skills and provide talent support for the sustainable development of the industry. Develop more new styles and application scenarios for products, so that the straw painting industry can constantly adapt to market changes and achieve sustainable development.



## Chapter IV

### A creative new product of wheat straw painting in Runan, Henan

Creative new products are the applied research of this study. According to the text research, research concepts, field surveys and SWOT data analysis and research of this study, the researcher found that the consumer group of traditional wheat straw paintings in Runan, Henan is mainly middle-aged and elderly people, with a high-end niche consumption level. The visual design is mainly in the form of handicrafts, and the content of the pictures is mostly flowers, birds, people, scenery, folk culture, etc. According to the needs and preferences of the new consumer market and consumer objects in the field survey, the consumer group of new creative products focuses on teenagers, and the consumption level of new products is the general public. The visual design form takes the cultural and creative product design that young people like as the starting point, and focuses on the user experience and portable use of consumers and new products from an aesthetic perspective. Related extended works are designed to enable new consumer groups to further understand Henan Runan wheat straw paintings, so that wheat straw paintings can enter the general public, take root and sprout. Combining the relevant concepts and forms of expression of visual design, create new cultural and creative design products of wheat straw paintings. Creative new products refer to high value-added products produced by relying on the wisdom, skills and talents of creative people, using modern scientific and technological means to create and improve cultural resources and cultural supplies, and through the development and application of intellectual property rights. The creative new products in this study mainly refer to creative extensions in visual communication design.

The design scope and process are as follows: The brand image identification design of Henan Runan Straw Painting, including logo design, basic application system design, poster design, packaging design, mascot IP image design, cultural and creative extension design, etc., is actually to create a complete VI identification system design for Henan Runan Straw Painting. The purpose is to make Henan Runan Straw Painting, a niche Chinese intangible cultural heritage facing sales bottlenecks, popularize and enter the society widely, let more people understand and like straw painting, and make it one of the main entry points for the local economy. From a macro perspective, as one of the representative research and practice projects of China's intangible cultural heritage, it leaves a reference data source for the inheritance and innovation of other intangible cultural heritages. At the same time, in aesthetics and visual design, from the material or intangible existence of ideologies such as art form, art style, art concept, art production, and art space, it is discovered that in the current iteration of time and space, the "crystallization process" of new creative products of art and technology, art and society, and art and human spiritual needs in the wheat straw paintings of Runan, Henan, has enabled the development of wheat straw paintings of Runan, Henan during this period to become a shining galaxy in the long river of history.

## 4.1 Inspiration from Henan Runan Wheat Straw Painting Brand Identity Design

### 4.1.1 Logo design inspiration

**Reflect regional characteristics:** The brand logo of Runan straw painting can incorporate regional characteristics of Runan, such as Runan's landmark buildings, natural scenery, historical and cultural symbols, etc. For example, the landscape elements of Runan, such as Tianzhong Mountain and Suya Lake, can be abstractly designed and integrated into the brand logo, so that consumers can associate Runan with this place at a glance, enhancing the regional recognition of the brand. Utilizing the unique materials and craftsmanship characteristics of Runan straw painting, the texture, color or hot stamping, engraving and other elements in the production process of straw are transformed into the design elements of the logo, highlighting the industry characteristics and product uniqueness of the brand.

**Convey brand value:** The brand logo should be able to accurately convey the brand value of Runan straw painting, such as artistic value, cultural value, and environmental value. The core values of the brand can be expressed through the shape, color, font and other design elements of the logo. For example, the use of simple fonts and tones can convey the traditional cultural connotation of straw painting; the use of green colors can reflect the environmental characteristics of straw painting. The logo design should be concise and clear, easy to remember and identify. Avoid overly complex graphics and too many details so that consumers can remember the brand logo in a short time and establish a connection with the brand.

### 4.1.2 Inspiration from color design

**Choose representative colors:** The Ru'nan straw painting brand can choose representative colors to shape the brand image. For example, the natural golden color of straw can be used as the main color of the brand to convey the natural material and rustic beauty of straw painting. At the same time, some auxiliary colors, such as red and blue, can be matched to increase the vitality and personality of the brand. Consider the emotional associations and cultural connotations of colors. Different colors will trigger different emotional reactions. Choose colors that match the brand value and target audience. For example, red represents enthusiasm and vitality, blue represents stability and professionalism, and green represents environmental protection and nature.

**Maintain color consistency:** Maintain color consistency in various promotional materials and product packaging of the brand. This can enhance the brand's recognition and unity, allowing consumers to feel the unique charm of the brand at different contact points. For example, brand logos, promotional posters, product packaging, etc. should all adopt a unified color scheme. Pay attention to color matching and coordination. Choose color combinations that match each other harmoniously to avoid color conflicts and inharmonious situations. You can refer to the principles and methods of color matching, such as contrasting color matching, similar color matching, etc., to create beautiful and comfortable visual effects.

#### 4.1.3 Inspiration from packaging design

**Highlight product features:** The packaging design of Runan straw painting should highlight the characteristics and advantages of the product. Transparent packaging or window design can be used to allow consumers to directly see the exquisite craftsmanship and unique materials of straw painting. At the same time, pictures and introductions of the products can be printed on the packaging to allow consumers to better understand the products. Use the shape and structure of the packaging to show the artistic value of straw painting. For example, it can be designed as a scroll packaging, imitating the binding method of ancient calligraphy and painting, and increasing the cultural connotation and artistic sense of the product.

**Reflect brand style:** The packaging design should be unified with the overall style of the brand. If the brand is positioned as a high-end art brand, the packaging design should adopt a simple, atmospheric and exquisite style; if the brand is positioned as a fashionable and young brand, the packaging design can be more lively, novel and creative. Add elements such as brand logos and brand slogans to the packaging to strengthen the brand image. At the same time, the brand's sense of quality and grade can be enhanced through the packaging material, printing process and other aspects.

#### 4.1.4 Communication design inspiration

**Use multiple communication channels:** Runan straw painting brand can use multiple communication channels to promote its brand image. In addition to traditional advertising, exhibitions and other methods, it can also use emerging channels such as the Internet and social media to spread the brand. For example, establish a brand official website and social media account, publish straw painting works, production process, brand story and other content to attract consumers' attention and participation. Cooperate with tourist attractions, cultural activities, etc. to promote Runan straw painting as a local cultural product. Straw painting display areas and sales points can be set up at tourist attractions, and straw painting cultural festivals, art exhibitions and other activities can be held to increase brand awareness and influence.

**Create a unique brand experience:** Create a unique brand experience for consumers through brand communication design. For example, straw painting production experience activities can be carried out to let consumers experience the production process of straw painting and feel the artistic charm of straw painting; or straw painting art lectures and seminars can be held to improve consumers' cognition and appreciation of straw painting. Use interactive communication methods to enhance the interaction and participation of consumers with the brand. For example, conduct online voting, interactive games and other activities to allow consumers to participate in the decision-making and creation process of the brand, thereby increasing consumers' loyalty and identification with the brand.



## 4.2 LOGO Design

Based on the above field investigation and data analysis, after an interview with Ms. Yuan Yueying, the inheritor of wheat straw painting in Runan, Henan, and on the basis of the concept of aesthetics and visual art, the brand image identification design of wheat straw painting in Runan, Henan, was studied and created in the third semester.

First, the VI logo design of wheat straw painting in Runan, Henan was designed. From the perspectives of the emotional appeal of the inheritors, the local cultural characteristics, the characteristics of wheat straw painting, the significance of inheritance and the potential demand of the consumer market, the graphic design techniques and principles such as graphics, text, color and typography design in visual design were used to create a brand logo with aesthetics and design concepts. Four logo schemes were designed:



Figure 80 Henan Runan Wheat Straw Painting Creative New Product—Brand Image  
Logo Design Solution 1  
Source: Original Design

Traditional straw paintings are mainly in the form of flowers and birds. Starting from this perspective, this scheme combines straw and the monochrome earth tones commonly used in traditional straw paintings to design a logo that combines pictures and texts. The red shape is a traditional Chinese seal, and the text in red is the name of the inheritor, Yuan Yueying. The overall design is simple and natural



Figure 81 Henan Runan Wheat Straw Painting Creative New Product - Brand Image  
Logo Design Scheme 2

Source: Original Design

This scheme is also a logo of graphic combination. Wheat is the raw material of wheat straw painting, symbolizing harvest and hope, and the meaning of perfection. This logo focuses on the combination and layout design of the fonts of Henan Runan Wheat Straw Painting (Figure76).



Figure 82 Henan Runan Wheat Straw Painting Creative New Product - Brand Image  
Logo Design Scheme 3

Source: Original Design

Scheme 3 adopts a point and line composition design from the visual design perspective. This logo is simple in shape and evolved from elements such as wheat, the tip of a brush, and a drawing board. In the concept of aesthetics, it is an abstract logo with broad imagination



Figure 83 Henan Runan Wheat Straw Painting Creative New Product—Brand Image  
Logo Design Scheme 4  
Source: Original Design

Scheme 4 uses a geometric circle as the basic shape, which meets the emotional and psychological demands of the Chinese people. In China, the circle represents the concept of perfection and happiness. The graphic design of this scheme draws on elements such as wheat, sky, field, earth, and the first letter of the surname Yuan, and refines and combines them. The traditional color system of wheat straw painting is used in color, giving people a bright and artistic visual experience

#### Henan Runan Wheat Straw Painting Brand Image Logo Design Satisfaction(河南汝南麦草画品牌形象标志设计满意度) 16

1.How much do you like the following four logo design options? 1-5 points, 5 points is the most favorite(您对以下四种标志设计方案的喜欢程度是?1-5分,打分,5分为最喜欢) [矩阵单选题]

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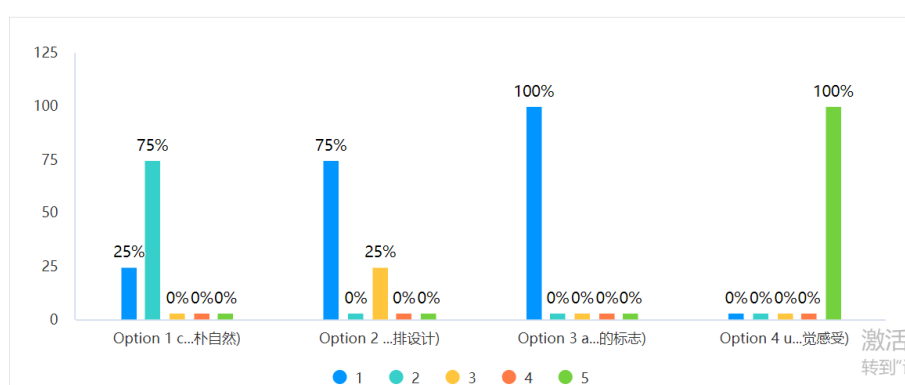


Figure 84 Henan Runan Wheat Straw Painting Creative New Product - Brand Image  
Logo Design Satisfaction Survey  
Source: Questionnaire Survey

For these four logo design schemes, the researchers selected four people, including the inheritor of wheat straw painting in Runan, Henan, an artist, a visual designer, and ordinary audiences, to conduct a questionnaire survey. The opinions of the inheritor, Ms. Yuan Yueying, were mainly used. The scores were given according to the degree of preference for the scheme. Dark blue represents the lowest score, with a score of 1 point, and green represents the highest score, with a score of 5 points. The final data obtained showed that everyone agreed with scheme 4 the most. From the interview dialogue, they believed that scheme 4 was more dignified and atmospheric from color to composition and the selection and design of elements, which was convenient for later application (Figure79).

### 4.3 IP mascot image design

IP mascot image design is a design method that represents a specific brand, activity, organization or concept by creating a unique, personalized and charming character image.

IP is not only representative of the brand, but also can trigger emotional resonance and enhance affinity. In the consumer market, you can create a memory point for consumers. When people see this mascot, they will think of the brand and improve the brand recognition. For example, Mickey Mouse, as the mascot of Disney, has become a world-renowned cultural symbol. When people see Mickey Mouse, they will think of Disney.

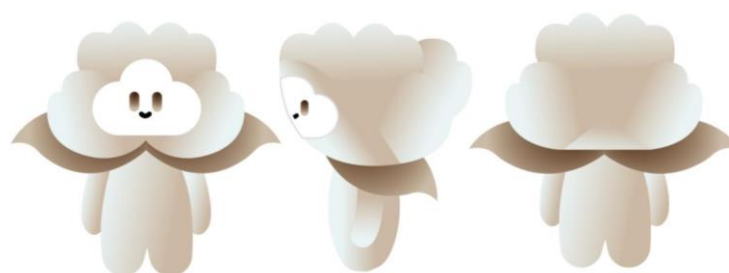
The creative and unique appearance design and personalized personality characteristics of IP mascots make it easier for the audience to interact and connect emotionally with the mascot.

At the same time, the scalability of IP mascots should not only adapt to different scenes and ensure that the mascot can maintain good visual effects and expressiveness in various occasions, but also be easy to derive and expand to meet the needs of the brand's continuous development. And it can be applied on different media platforms, such as TV, Internet, mobile phones, etc. Ensure that the mascot can maintain a consistent image and quality in different media environments. For example, make animated short films and emoticons of mascots, spread them on social media, and expand the influence of the brand.

In short, IP mascot image design is a comprehensive creative process that needs to consider multiple aspects such as brand representativeness, emotional connection, creativity and uniqueness, and scalability. Through a well-designed mascot, it can bring higher visibility, reputation and loyalty to the brand, and become a powerful tool for brand communication.

Based on this, when designing the IP mascot of Henan Runan Wheat Straw Painting, the IP mascots I designed have alien shapes, human shapes, mechanical scarecrow shapes that can dance in space, and cute little angel shapes. Lively and cute, with strong affinity and brand recognition. In the graphic design specifications, IP design must have demonstrations from three angles: front, side, and back, also called three views. The design plan is shown in the figure below:





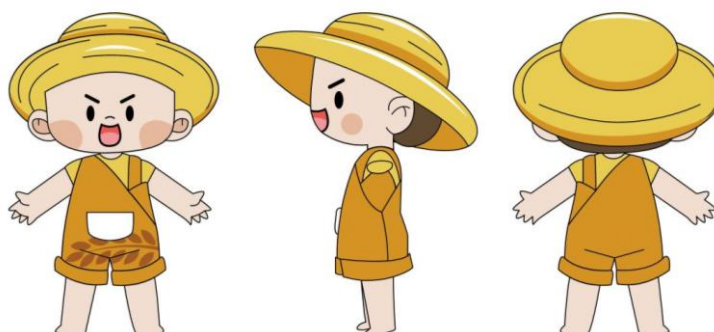
正视图 / Front view

侧视图 / Side view

背面图 / Back view

Figure 85 Henan Runan Wheat Straw Painting Creative New Product—Brand Image  
IP Mascot Image Design Plan 1  
Source: Original Design

IP mascot image design plan 1 (Figure80): The inspiration for the design comes from wheat straw and the cut shape. The main color is the monochrome design of traditional wheat straw painting, which symbolizes the vigorous vitality of this intangible cultural heritage



正视图 / Front view

侧视图 / Side view

背面图 / Back view

Figure 86 Henan Runan Wheat Straw Painting Creative New Product—Brand Image  
IP Mascot Image Design Plan 2  
Source: Original Design

IP mascot image design plan 2 (Figure81): The overall shape is a lively, cute and full-bodied farmer-shaped character. The clothing and hat represent the farmer's self-confidence, hard work and hardworking spirit under the scorching sun. The facial expression represents the hospitality of the people of Runan County, and also implies the vitality and vigor of Runan wheat straw painting



Figure 87 Henan Runan Wheat Straw Painting Creative New Product—Brand Image  
IP Mascot Image Design Plan 3  
Source: Original Design

IP mascot image design plan 3 (Figure82): The design of the wheat fairy, whose hair is woven from slender and soft wheat straw, showing a natural golden color, and the hair ends are slightly curled, as if fluttering in the wind, giving people a sense of agility. The face is drawn in a simple and cute cartoon style, with big and bright eyes, like two crystal clear wheat grains, and the eyes reveal curiosity and friendliness. The mouth is slightly raised, revealing a bright smile, which contains the love and pride of wheat straw painting art



Figure 88 Henan Runan Wheat Straw Painting Creative New Product—Brand Image  
IP Mascot Image Design Plan 4  
Source: Original Design

IP mascot image design scheme 4 (Figure83): Inspired by the scarecrow watching over the wheat field and Michael Jackson's mechanical dance and street dance, the playful and flexible body movements create a warm, harmonious and interesting visual effect, as if bringing people into a world full of wheat fragrance and artistic atmosphere. The overall color is mainly yellow and ochre, reflecting the profound heritage and steady temperament of Runan wheat straw painting based on traditional craftsmanship. The overall design concept integrates modern art elements, implying that Runan wheat straw painting continues to innovate and develop while inheriting tradition (Figure83).

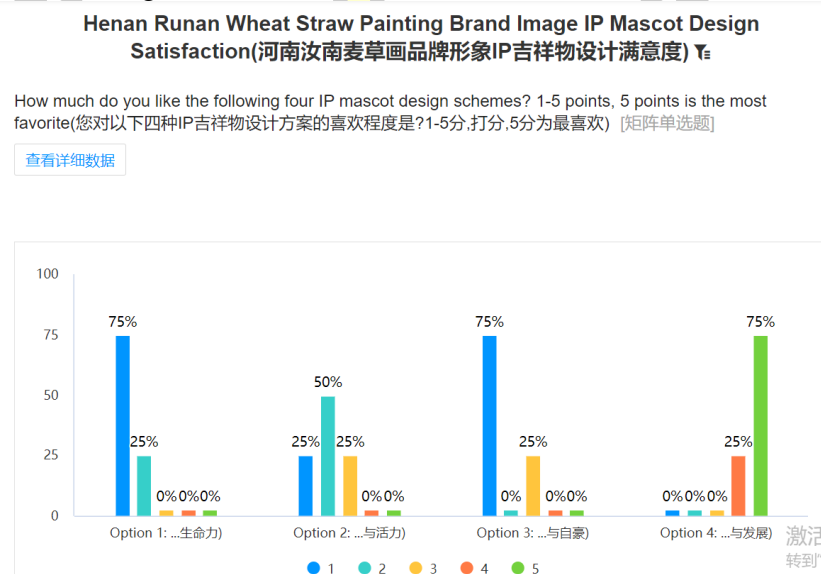


Figure 89 Henan Runan Wheat Straw Painting Creative New Product - Brand Image IP Mascot Design Satisfaction Survey

Source: Questionnaire Survey

The researchers continued to conduct a questionnaire survey on the research subjects for these four IP mascot image design schemes, mainly based on the opinions of the inheritor, Ms. Yuan Yueying, and scored according to the degree of preference for the scheme. Dark blue represents the lowest score, which is 1 point, and green represents the highest score, which is 5 points. The final data showed that everyone agreed most with Scheme 4. From the interview dialogue, we learned that they thought Scheme 4 was more lively and agile. The mascot street dance shape and the image of the scarecrow fit the theme, were dynamic, and unforgettable (Figure 84).

#### 4.4 Poster Design

Poster design is a form of visual communication art, which mainly displays information in a specific space (such as walls, display boards, etc.) through the combination of graphics, text, colors and other elements, in order to convey specific information, attract attention, stimulate emotions or guide actions. The design plan is shown in the figure below:



Figure 90 Henan Runan Wheat Straw Painting Creative New Product——Brand Image Poster Design Plan 1  
Source: Original Design



Poster design 1 (Figure 85): The overall color is blue, which is calm and stylish. The graphic is refined with the flower and bird shapes of straw paintings, and the central composition shows a noble and elegant temperament.



Figure 91 Henan Runan Wheat Straw Painting Creative New Product—Brand Image Poster Design Plan 2  
Source: Original Design

Poster design 2 (Figure 86): The symmetrical composition guides the theme and the typical representative images of straw painting into the audience's eyes. Brown is the main color of traditional straw painting. It is simple and generous, giving people a feeling of simplicity, elegance and profound cultural heritage.



Figure 92 Henan Runan Wheat Straw Painting Creative New Product—Brand Image  
Poster Design Plan 3  
Source: Original Design

Poster design 3 (Figure 87): This poster design uses a collage of photographic silhouettes to present the production scene of straw painting to the audience, allowing them to better understand and become familiar with straw painting. At the same time, Chinese calligraphy fonts are used to design the main title and subtitle of the poster, giving the entire picture a more traditional Chinese design style.

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Figure 93 Henan Runan Straw Painting Creative New Product - Brand Image Poster  
Design Plan 4

Source: Original Design

Poster Design Plan 4 (Figure88): This poster design is also a graphic collage expression, but it uses the mascot as the theme image. The overall layout prefers free layout design, similar to the Dadaist style of expression, and it also appears more vivid, lively and novel, changing the simple impression of straw painting.

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### Henan Runan Wheat Straw Painting Brand Image Poster Design Satisfaction(河南汝南麦草画品牌形象海报招贴设计满意度)

Please choose the one you like from the following four poster designs?(请在下面四种海报招贴设计中选出您认可的方案?) [矩阵单选题]

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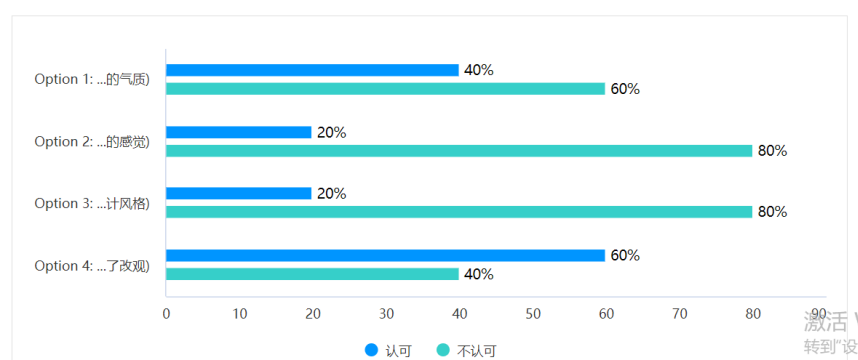


Figure 94 Henan Runan Wheat Straw Painting Creative New Product - Brand Image Poster Design Satisfaction Survey  
Source: Questionnaire Survey

The above is a survey on the satisfaction of the research group with poster design. The fourth option ranks first in recognition, and the first option ranks second

## 4.5 Packaging Design

The packaging design of Henan Runan Wheat Straw Painting is mainly aimed at the souvenir packaging box or handbag design of the tourism consumption market. The design expansion diagram and effect diagram are shown in the following figure:



Figure 95 Henan Runan Wheat Straw Painting Creative New Product—Brand Image Packaging Design Solution 1  
Source: Original Design



Packaging design 1 (Figure 90): This is an inner packaging design for a set of Runan straw paintings. It can also be used as a gift box for the tourism market. It is an expanded packaging design based on the first logo design and poster design. The overall color is dark blue, which is calm, noble and classy. The only drawback is that this packaging box lacks detailed design.



Figure 96 Henan Runan Wheat Straw Painting Creative New Product—Brand Image Packaging Design Solution 2  
Source: Original Design

Packaging design scheme 2 (Figure91): This set of schemes includes the handbag design and the inner packaging box design, which is a set with the second set of logos and posters. This inner packaging box and the packaging box of the first scheme are both flip-top box designs. The colors are simple and generous, and they use the traditional colors of straw painting, which means that traditional culture will continue to be passed on to more people.



Figure 97 Henan Runan Straw Painting Creative New Product - Brand Image  
Packaging Design Scheme 3  
Source: Original Design

Packaging Design Scheme 3 (Figure 92): covers the inner packaging box and handbag design. Khaki is the original color of straw painting, and the picture is still the production scene of straw painting. The box is used as a carrier to display and spread the story of straw painting to everyone.



Figure 98 Henan Runan Wheat Straw Painting Creative New Product—Brand Image  
Packaging Design Solution 4  
Source: Original Design

Packaging design scheme 4 (Figure 93): Handbag shape, directly decorated with poster pictures, bright colors, lively pictures, giving people a bright visual experience.

Based on the above, the researchers listed these four packaging design schemes and established a focus interview group. The interviewees were inheritors, packaging designers, artists, etc., and communicated with them about the advantages and disadvantages of each packaging design scheme. Based on the above designs, the fourth packaging design handbag was finally selected.

#### 4.6 Extended Design

The extended designs of wheat straw paintings mainly include work permits for staff (Figure 94, 95), mobile phone screen savers for the tourism and cultural consumption market (Figure 96), home screen crafts (Figure 97), etc. The design drawings are shown in the following figure



Figure 99 Henan Runan Wheat Straw Painting Creative New Product——Brand Image Extension Work Permit Design Plan 1

Source: Original Design



Figure 100 Henan Runan Wheat Straw Painting Creative New Product——Brand Image Extension Work Permit Design Plan 2

Source: Original Design



Regarding the design of extended products, the design of work permits (badges) is frequently used. It can be used in tourist attractions and between craftsmen, and can also be used as a card holder or badge. Figure 94 and 95 are extended designs based on the logo and poster designs of Plan 1 and Plan 2. The uniform wearing of work permits (badges) can reflect the rigor, standardization and service of Runan straw painting in details, so that people can trust and identify with the Runan straw painting brand more.



Figure 101 Henan Runan Wheat Straw Painting Creative New Product—Brand Image Mobile Screensaver Design  
Source:Original Design

The mobile phone screen saver design (Figure96) is a common consumer product in modern society, and its users include the old, middle-aged and young generations. It can not only promote the traditional culture of Runan straw painting, but also be close to life, so that the intangible cultural heritage can be inherited and developed in a new way, and it has certain functionality and practicality.

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Figure 102 Henan Runan Wheat Straw Painting Creative New Product—Brand Image Home Screen Design  
Source:Original Design

The existing straw painting screen design in Runan, Henan is mainly based on traditional monochrome straw painting and colorful straw painting. The extended home screen design of this creation and research combines IP mascots to make the picture reorganized. The screen designed in this way is used in some modern and minimalist decoration style rooms, which looks more fashionable and youthful. This design is an innovative design that integrates tradition and modernity, and reflects the forward-looking development of Runan straw painting

#### 4.7 Comprehensive Presentation

In the previous creative process display, VI design, IP mascot design, poster design, packaging design, etc. were displayed separately. The purpose is to allow everyone to intuitively see the detailed design of each plan in each category. The researchers designed four sets of plans for the creative new product of Runan wheat straw painting - brand image identification design. The display ideas of this chapter are: comprehensive display of each set of plans - questionnaire survey satisfaction - four sets of plans satisfaction summary survey - determine the final version of the application research. The flow chart of this chapter is shown in the following table

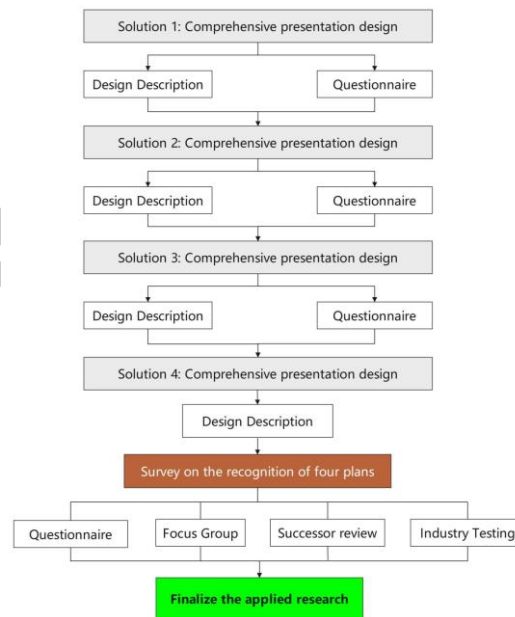


Table 10 Henan Runan Wheat Straw Painting Application Research Design Process Display

Now we will summarize and organize each design scheme, and present it as shown in the following figure:



Figure 103 Henan Runan Wheat Straw Painting Creative New Product——Brand Image Visual Identity Design Solution 1

Source: Original Design

Brand image visual identification design plan 1 (Figure99) Design description: The overall color is mainly dark blue, and the logo elements use the flower and bird shapes of traditional wheat straw paintings. The logo content includes graphic design, horizontal and vertical versions of the logo graphics and standard fonts, and reverse white and black draft designs; the system design of VI is conducive to later extended use. The IP image is an alien mascot. As for the recognition of this plan, four questions were designed, namely: 1. Do you know about Henan Runan wheat straw paintings? 2. Do you think this plan is suitable for the brand identification design of Henan Runan wheat straw paintings? 3. If you evaluate it according to the score of 1-5, how many points would you give this plan? 4. Please briefly outline the advantages and disadvantages of this design plan. From cognition to professional design evaluation, questionnaires were conducted on different research subjects



Figure 104 Henan Runan Wheat Straw Painting Creative New Product——Brand Image Visual Identity Design Solution 1 Satisfaction Survey  
Source: Questionnaire Survey



The data shows that apart from inheritors and craftsmen, not many people have a deep understanding of straw painting. 80% of the respondents believe that this solution is not suitable for use as a new creative product of straw painting. From their opinions, we searched the word cloud chart that appeared frequently and learned that they think the biggest problem with this solution is that the logo is too complicated, which is not convenient for later extended use, but the overall color looks good.



Figure 105 Henan Runan Wheat Straw Painting Creative New Product—Brand Image Visual Identity Design Solution 2  
Source: Original Design

Brand image visual identity design plan 2 (Figure 100) Design description: Based on the previous plan, this plan uses the second set of logo designs, and the logo content is basically consistent with the first set. The color spectrum used is the traditional straw painting color spectrum, and the recognition of this plan is also the same as the four questions and answers. The questionnaire survey was conducted on different research object groups

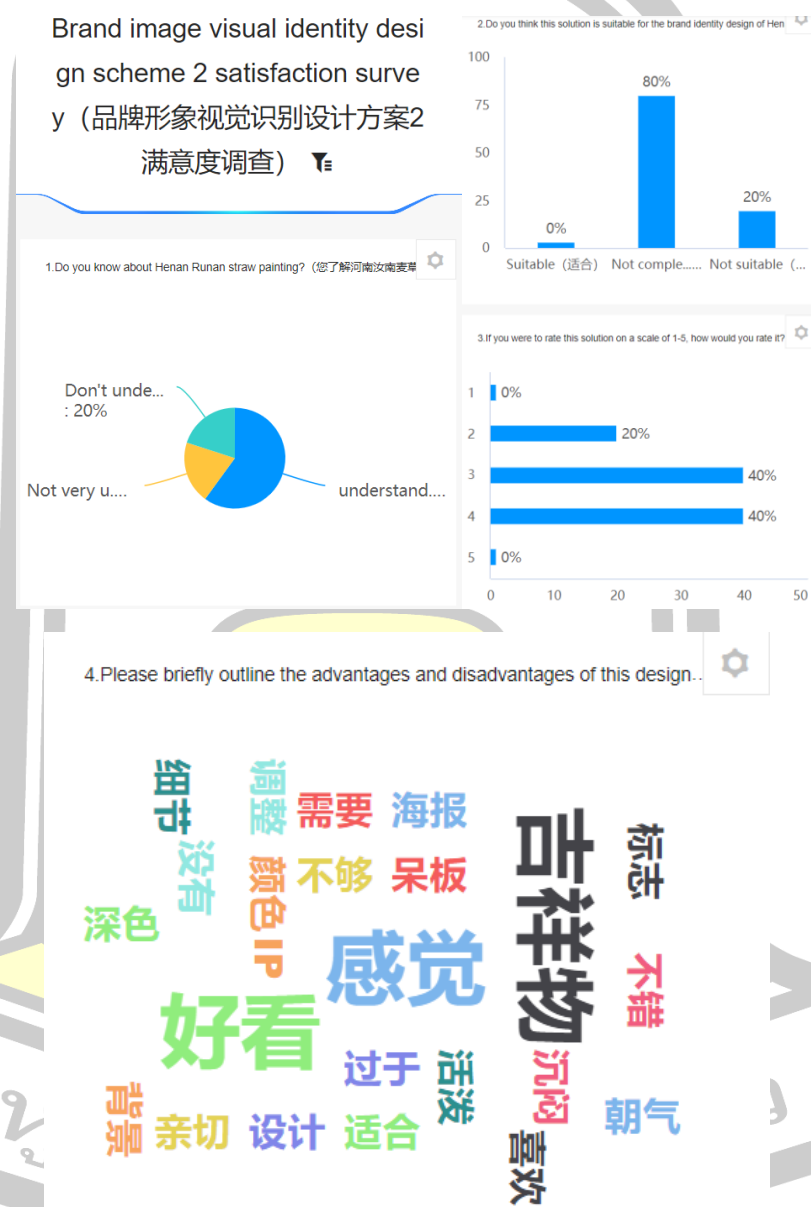


Figure 106 Henan Runan Wheat Straw Painting Creative New Product—Satisfaction Survey on Brand Image Visual Identity Design Scheme 2

Source: Questionnaire Survey

The respondents of this set of solutions believe that the logo design is improved compared to the first set, but the overall background color is too dull. The poster and IP mascot design can reflect the cultural atmosphere and give people a friendly feeling, but the details need to be adjusted. As a creative new product of Henan Runan Straw Painting, the brand image design is not very suitable.



Figure 107 Henan Runan Wheat Straw Painting Creative New Product—Brand Image Visual Identity Design Solution 3  
Source: Original Design

Brand image visual identity design scheme 3 (Figure 102) Design description: This scheme is different from the previous two schemes in design style. Its IP mascot and poster design are two different expression methods. Regarding the recognition of this scheme, the same four questions were asked to conduct a questionnaire survey on different research object groups

Brand image visual identity design  
 gn scheme 3 satisfaction survey  
 y(品牌形象视觉识别设计方案3  
 满意度调查) 7



Figure 108 Henan Runan Wheat Straw Painting Creative New Product— Brand Image Visual Identity Design Solution 3 Satisfaction Survey

Source: Questionnaire Survey

The respondents of the third set of plans pointed out many problems, such as the poster images were not novel and creative enough, the overall design was bland, and the IP image could not fully represent the straw painting. What is worth affirming is that the logo design in this set of plans was unanimously recognized by everyone.

Therefore, based on the research of the above three sets of plans and the guidance of the research object group, adjustments were made in the fourth set of plans. The original logo design in the fourth set of plans was directly replaced with a logo recognized by everyone (Figure 104, 105), and then the details were processed and improved. The mascot and some copywriting information in the fourth set of



plans were also considered and designed. At the same time, in order to increase the dissemination strength, 6 poster designs based on straw paintings and IP mascots were created using different colors. The display effect is shown in Figure (Figure106):

Henan Runan Wheat Straw Painting Brand Image Logo Design Satisfaction(河南汝南麦草画品牌形象标志设计满意度)

1.How much do you like the following four logo design options? 1-5 points, 5 points is the most favorite(您对以下四种标志设计方案的喜欢程度是?1-5分,打分,5分为最喜欢) [矩阵单选题]

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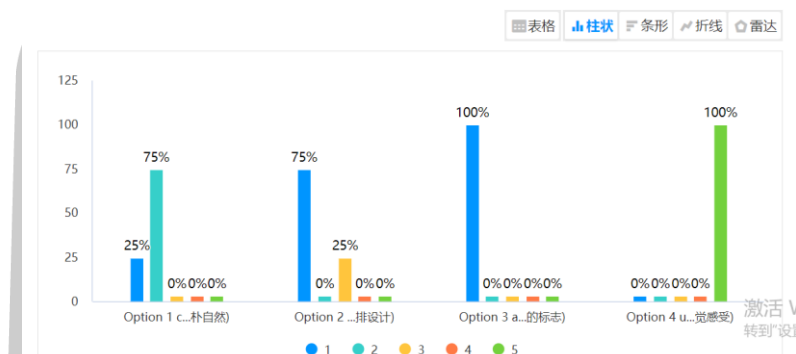


Figure 109 Henan Runan Wheat Straw Painting Creative New Product - Brand Image Logo Design Satisfaction Survey  
Source: Questionnaire Survey



Figure77 河南汝南麦草画创意新产品——品牌形象标志设计方案3

Source: 原创设计

Replace



Figure78 河南汝南麦草画创意新产品——品牌形象标志设计方案4

Source: 原创设计

Figure 110 Henan Runan Wheat Straw Painting Creative New Product - Brand Image Logo Design Satisfaction Survey  
Source: Questionnaire Survey





Figure 111 Henan Runan Wheat Straw Painting Creative New Product——Brand Image Visual Identity Design Solution 4  
Source: Original Design

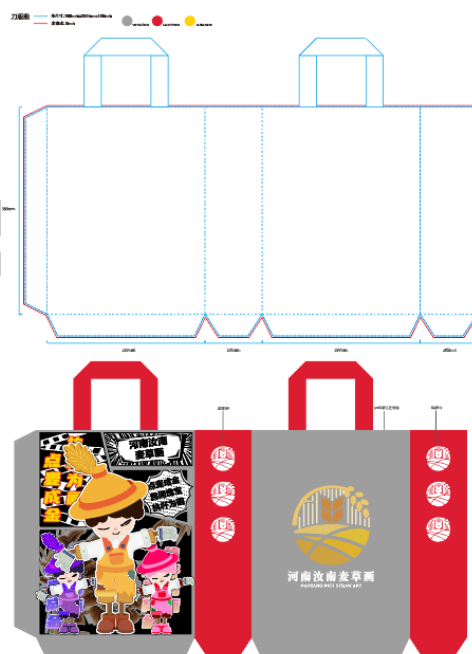


Figure 112 Henan Runan Wheat Straw Painting Creative New Product—Brand Image Visual Identity Design Solution 4  
Source: Original Design



Figure 113 Henan Runan Wheat Straw Painting Creative New Product—Brand Image Visual Identity Design Solution 4  
Source: Original Design



Figure 114 Henan Runan Wheat Straw Painting Creative New Product—Brand Image Visual Identity Design Solution 4  
Source: Original Design



Figure 115 Henan Runan Wheat Straw Painting Creative New Product—Brand Image Visual Identity Design Solution 4  
Source: Original Design



Brand image visual identity design scheme 4 (Figure 106-1, 106-2, 106-3, 106-4, 106-5) Design description: This scheme is based on the previous three schemes, and is a set of creative works that combine tradition and innovation based on questionnaires and repeated revisions. The works cover five sections: logo design, poster design, IP image design, packaging design, and extended product design. Each section has designed multiple sub-products. Due to the length of the article, it cannot be enlarged and displayed again. All design contents are original designs and do not involve copyright. In this scheme, the mascot is given the character characteristics of being full of vitality, positive, innovative and hardworking. It also shows that Henan Runan Straw Painting, as China's first creative industry base for the disabled, is not only willing to help others and work hard, but also drives partners to grow happily together. "Anli Straw Painting, that's great!" is the catchphrase of the IP mascot. This is a local dialect. The explanation is: "Anli" means "mine", highlighting the mascot's pride and sense of belonging to Runan Straw Painting. "Zhonglihenna" means very good and great in Runan dialect, which directly expresses the mascot's high praise and affirmation of wheat straw painting, and can also make people familiar with Runan dialect feel intimate, and it is more local and infectious in the process of communication.

In terms of color matching, the main color is golden yellow. As the main color of wheat straw, golden yellow is the main color of the whole scheme, representing the natural color of wheat straw, the raw material of wheat straw painting, and also symbolizes sunshine, vitality and hope. The golden wheat straw shines in the sun, implying the vitality of Runan wheat straw painting in the process of inheritance and development. The auxiliary colors are red, blue, purple, etc. The rich colors imply that Runan wheat straw painting continues to innovate and develop while inheriting traditions, integrating modern art elements and showing diversified charm.

The overall creates a warm and harmonious visual effect, as if bringing people into a world full of wheat fragrance and artistic atmosphere. And let people feel the hospitality of Runan and the unique charm of wheat straw painting art.

So far, the brand image visual identity design of Henan Runan Straw Painting's creative new product has been completed. In order to further test the effectiveness of the creative new product, we conducted a comprehensive evaluation of these four groups of plans from the aspects of questionnaire survey, focus group interview, inheritor review, and industry designer testing. The survey results are as follows



Brand image visual identity design solution satisfaction survey (河南汝南麦草画  
品牌形象视觉识别设计方案满意度调查) 7

第1题: How much do you approve of the following creative new product of Henan Runan wheat straw painting - brand image visual identification design in terms of aesthetics and visual design? (您对下列河南汝南麦草画创意新产品—品牌形象视觉识别设计方案, 在美学和视觉设计中的体现, 认可度是多少?) [矩阵单选题]

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题目\选项	Not reflected (没有体现)	Occasionally manifest (偶尔体现)	There is a manifestation (有体现)
Solution 1 (方案1)	2(18.18%)	8(72.73%)	1(9.09%)
Solution 2 (方案2)	3(27.27%)	7(63.64%)	1(9.09%)
Solution 3 (方案3)	6(54.55%)	4(36.36%)	1(9.09%)
Solution 4 (方案4)	0(0%)	1(9.09%)	10(90.91%)

第2题: Please briefly summarize your views and suggestions on the preferred solution (请简要概述您所喜欢方案的观点和建议) [填空题]

词频分析

观点分析

AI观点分析

隐藏词云图

详细作答情况

详细词频分析



第2题: Please briefly summarize your views and suggestions on the preferred solution (请简要概述您所喜欢方案的观点和建议)

词频分析

搜索答案文本

搜索

过滤空选项

导出Excel

序号	提交答卷时间	答案文本	查看答卷
1	12月13日 16:22	我最喜欢第一套和第四套方案。我认为这两套方案一个色彩稳重, 一个靓丽活泼, 但是第四套方案更佳, 因为它的细节设计很多, 让人能直观感受麦草画的艺术性。	<a href="#">查看答卷</a>
2	12月13日 16:24	第四套方案, IP形象特别有趣, 让我充满好奇心去探究它。	<a href="#">查看答卷</a>
3	12月13日 16:24	第四套方案更加成熟完善	<a href="#">查看答卷</a>
4	12月13日 16:25	第三套方案设计过于呆板, 不够新颖大方	<a href="#">查看答卷</a>
5	12月13日 16:26	第一套方案色彩搭配高级典雅	<a href="#">查看答卷</a>
6	12月13日 16:27	第四套方案更具有视觉设计和美学概念	<a href="#">查看答卷</a>
7	12月13日 16:27	第四套方案比较有艺术性和设计性	<a href="#">查看答卷</a>
8	12月13日 16:28	方案四更加有创意, 并具有系统性的设计感	<a href="#">查看答卷</a>
9	12月13日 16:29	方案四在用户体验伤比较具有美感和艺术设计感	<a href="#">查看答卷</a>
10	12月13日 16:32	希望第四套能够体现传承人的个人信息	<a href="#">查看答卷</a>

Figure 116 Henan Runan Wheat Straw Painting Creative New Product - Brand Image Visual Identity Design Satisfaction Survey  
Source: Questionnaire Survey and Focus Interview

From the comprehensive questionnaire survey and interviews, a total of 11 research subjects were randomly selected, including inheritors, teachers of art design, industry designers, students, art collectors, etc. These answers are their evaluations of a preferred set of solutions. Some research subjects like the first and fourth sets, while others like the third set.

In this sample, the fourth set of solutions is considered to have the most aesthetics and visual design, accounting for 90.91%. Among them, the inheritor Ms. Yuan Yueying and industry designers highly recognize the fourth set of solutions. They believe that this set of solutions breaks the dull impression of wheat straw paintings in the past, and gives new vitality, with a strong sense of visual design. When applying, people can quickly remember the IP mascot in this set of solutions, and the fourth set of solutions is relatively more mature and complete, and more artistic and beautiful.

Therefore, the fourth set of solutions has been recognized by the research subjects and can be displayed in front of everyone as the brand image of wheat straw painting in Runan, Henan. It is also hoped that this change can lead to the vigorous development of wheat straw painting in Runan.

#### **4.8 Summary**

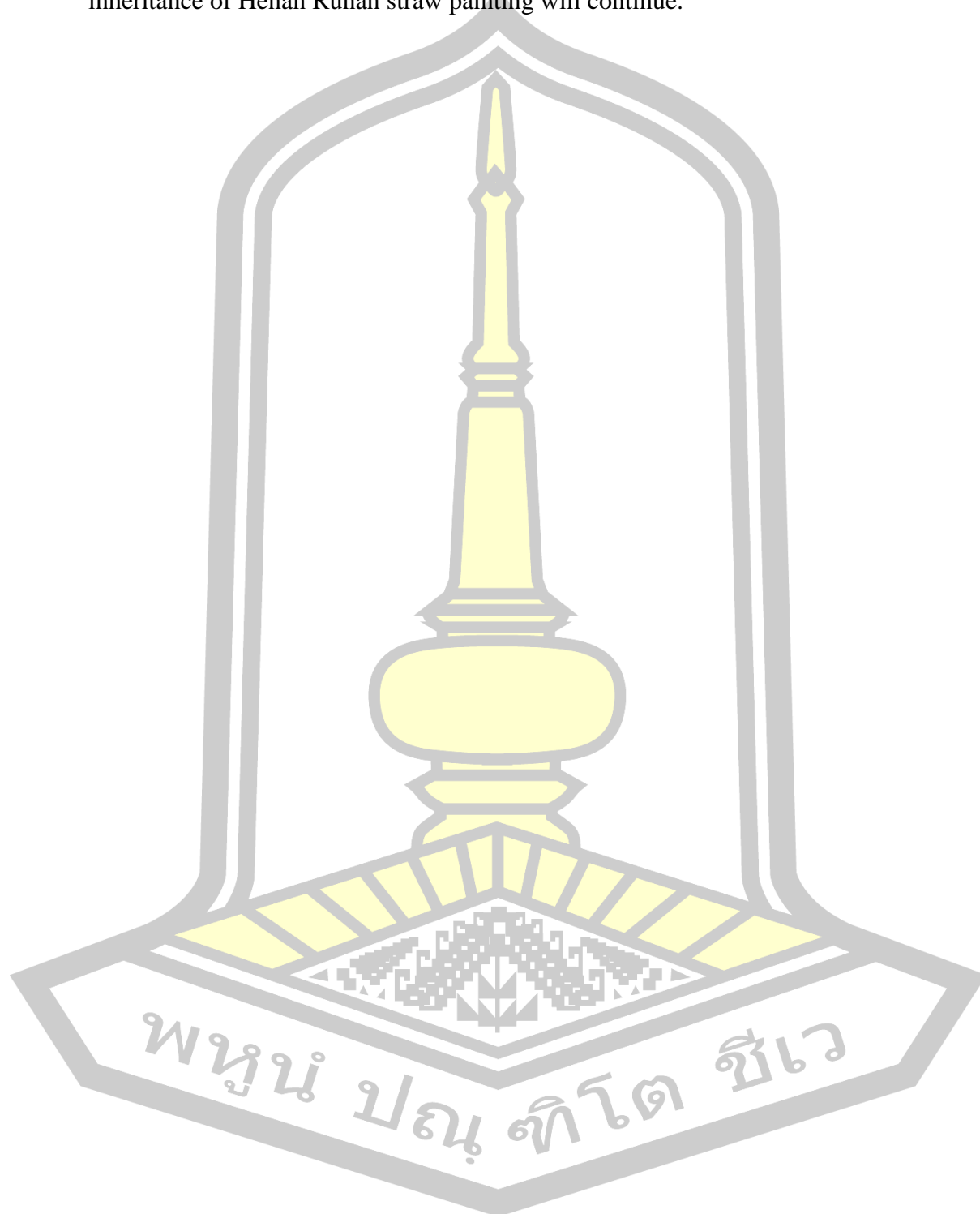
The aesthetics and creative new products of Henan Runan Wheat Straw Painting in visual design, through graphic design, have carried out logo system design, IP mascot design, poster design, packaging design and extended product application design for its brand image recognition.

In order to carry out this application research in depth and comprehensively, four sets of schemes were designed respectively, and corresponding forms of design were made for the aesthetic preferences of different age groups, and presented to the audience in different tones, styles and forms of expression. Finally, under the guidance and approval of the research subjects such as inheritors, focus groups, and industry designers, the fourth set of schemes was determined as the final draft of this application research.

The visual design application research starts from the perspective of consumer needs at all levels. The purpose of designing creative new products is to brand the packaging identification design of Henan Runan Wheat Straw Painting, a folk arts and crafts, based on the inheritance connotation of intangible cultural heritage, and use new products to strengthen its connection with the key point of systematic development of aesthetics and visual design in the core value of Henan Runan Wheat Straw Painting. And strengthen people's memory of soft wheat straw painting. Because of its vivid image and easy to remember, people often think of its brand image first when recalling Runan Wheat Straw Painting. This memory reinforcement is of great significance to the long-term brand building and subsequent promotion of the event. It can make the intangible cultural heritage of Runan straw painting leave a deep impression in people's memory like a historical art symbol, thereby establishing a close relationship and improving the loyalty to the Runan straw painting brand.

All the applied research in this study is the original design work of the researcher himself, and does not involve copyright disputes. It is hoped that through

such research, more audiences will gradually understand Henan Runan straw painting in visual art, aesthetics and emotional resonance, so that the development and inheritance of Henan Runan straw painting will continue.





## Chapter V

### Conclusion, Discussion, and Recommendations

#### 5.1 Conclusion

Henan Runan straw painting evolved from peasant painting to straw painting, integrating local historical and cultural connotations into the visual language of the picture. It is not only a product of the development of Chinese folk arts and crafts and aesthetics, but also further analyzes the value of Henan Runan straw painting from the perspectives of aesthetics, sociology, visual design and product design, which helps people to deeply understand the significance of the development of folk arts and crafts and Chinese clip art. Its importance is reflected in the following aspects:

##### **5.1.1 The importance of Henan Runan straw painting creative new product application research**

5.1.1.1 Cultural inheritance: protect and spread local culture. Runan straw painting is a local folk art. Brand image identification design can deeply explore the regional culture, folk customs and traditional handicraft history of Runan behind straw painting. By incorporating these cultural elements into the brand image, such as local historical stories and traditional patterns, Runan culture can be effectively protected to prevent it from gradually disappearing under the impact of modern society. It helps to spread the cultural value of Runan straw painting to a wider area. When the brand image is recognized and accepted by consumers, the related straw painting culture will also spread, allowing more people to understand this intangible cultural heritage with local characteristics. Enhance cultural identity. For local residents, a well-designed brand image identification system can arouse their pride and identity in local culture. The establishment of the Runan straw painting brand can become a symbol of local culture, allowing residents to cherish their cultural heritage more and stimulate their enthusiasm for participating in cultural inheritance.

5.1.1.2 Product marketing: improve product recognition. In the increasingly competitive handicraft and creative product fields, brand image identification design can make new products of Runan straw painting stand out from many similar products. Unique brand logos, packaging designs and color systems can leave a deep visual impression on consumers, help consumers quickly identify and remember the Runan straw painting brand, and thus increase the chances of the product being chosen. Shaping product image and value. Reasonable brand image design can enhance the product image of Runan straw painting, positioning it from a simple handicraft to a high-end creative product with cultural connotation and artistic value. Through the dissemination of brand stories and brand concepts, products are given higher value, making consumers willing to pay a higher price for them, thereby improving the economic benefits of products. The brand image identification system can unify the appearance and style of products, and can convey a professional and consistent product image to consumers, whether displayed in physical stores or on online sales platforms, and enhance consumers' trust in product quality and brand reputation.

5.1.1.3 Industrial development: Promote the upgrading of the straw painting industry. The application research of brand image identification design will help the Runan straw painting industry develop from traditional handicraft workshop production to modernization and industrialization. By establishing a branded operation model, we can standardize product quality standards, production processes and sales channels, and promote the scale and specialization of the industry. Drive the coordinated development of related industries. The development of the straw painting brand can attract more resources to related industries, such as raw material planting (wheat straw planting), packaging material production, logistics and transportation, cultural tourism, etc. The attractiveness of the brand image can also drive the local cultural tourism industry in Runan. Tourists may come to visit the straw painting workshop and experience the straw painting process because of their interest in the straw painting brand, thereby promoting the prosperity of the local tourism industry and forming a good situation of coordinated industrial development.

Through the creative new products of straw painting, we can provide a practical path for the inheritance and invention of China's intangible cultural heritage. In particular, this research model will become a research model for the protection and inheritance of traditional culture. And by studying the relationship between art and aesthetics, art and society, art and humanities, and art and visual design symbols, we can enrich the data for future research in this field.

#### **5.1.2 Research on creative new products of wheat straw painting in Runan, Henan can stimulate new creations in many ways**

5.1.2.1 Material innovation: expand the types and processing methods of wheat straw. Study the characteristics of different varieties of wheat straw, such as toughness, color, texture and other differences. For example, it is found that some special varieties of wheat straw can present richer colors and unique textures after specific treatment (such as special fermentation and dyeing process), so as to apply them to the creation of wheat straw paintings and create visual effects that have never been seen before. It is also possible to explore the combination of wheat straw and other natural materials (such as feathers, leaves, petals, etc.) to enrich the material level of the works. For example, wheat straw is matched with colorful feathers to produce lifelike bird wheat straw paintings. The luster of the feathers forms a sharp contrast with the simplicity of the wheat straw, which enhances the artistic appeal of the works.

5.1.2.2 Process improvement: Integrate modern scientific and technological means. Use digital technology to assist in the design of wheat straw paintings. For example, computer software can be used to accurately design and simulate the effect of wheat straw painting patterns, so that the cutting and splicing methods of wheat straw can be planned in advance, improving the efficiency and accuracy of creation. At the same time, research the application possibilities of laser cutting, 3D printing and other technologies in the production of straw paintings. Laser cutting can make the edges of straw more neat and smooth, and 3D printing technology can produce straw painting bases or decorative parts with three-dimensional effects, adding new spatial dimensions to straw paintings. Innovate production techniques. Explore new straw pasting techniques, such as developing special glue formulas to make straw pasting more firm and present different pasting thicknesses and texture effects. You

can also try to combine straw weaving with painting, using weaving technology in the background or frame of straw paintings, and traditional painting techniques in the main part to create a unique artistic style.

**5.1.2.3 Subject matter expansion:** Combine contemporary culture and hot spots. Pay attention to current popular culture, social hot spots and other elements, and integrate them into straw painting themes. For example, create straw paintings with popular cartoon characters and movie scenes as the theme to attract the younger generation of consumers. You can also create a series of straw paintings with environmental protection themes, such as depicting natural ecological beauty, endangered animals, etc., which not only reflects the characteristics of the times, but also gives straw paintings a deeper social significance. Explore new elements of Runan region. In-depth research on the local historical and cultural relics, folk legends, and modern development achievements of Runan, and use these newly excavated elements as themes for straw painting creation. For example, with the newly built cultural venues and characteristic agricultural industrial parks in Runan as the theme, the modern style of Runan is displayed, so that straw painting is closely linked to the local development of Runan, and its cultural connotation is continuously enriched.

**5.1.2.4 Style innovation:** Learn from multiple art styles. Learn from Western modern art styles (such as abstract expressionism, cubism, etc.), and incorporate their concepts and expression techniques into straw painting creation. For example, abstract lines and color blocks are used to construct the picture of straw painting, breaking the more realistic style restrictions of traditional straw painting and creating works with strong visual impact. At the same time, the modeling characteristics and color matching of other Chinese folk art styles (such as paper-cutting, shadow puppetry, etc.) are borrowed to bring new visual feelings to straw painting. Create a personalized artist style. Encourage straw painting creators to develop their own unique artistic style. For example, some creators are good at delicate realistic style, and they can further enhance their ability to depict details, showing the exquisiteness of the microscopic world in straw paintings; some creators prefer bold and rough style, and they can increase the amount of straw used and the strength of brushstrokes in their works, and attract specific art collectors through their unique style.

### **5.1.3 Purpose of the visual identification design of the brand image of the creative new product of wheat straw painting in Runan, Henan**

**5.1.3.1 Purpose of establishing a unique brand identity**  
Strengthen brand recognition. In the fiercely competitive market of handicrafts and cultural and creative products, through the unique brand image visual identification design, such as designing a distinctive brand logo, unique color matching and unique font style, the creative new product of wheat straw painting in Runan, Henan can quickly stand out from many similar products. For example, the logo is designed based on the shape of wheat straw or the typical pattern of wheat straw painting, and it is applied to product packaging, promotional materials and other aspects, so that consumers can recognize the brand's wheat straw painting products at a glance, thereby leaving a deep impression in the minds of consumers and improving the brand's popularity and reputation.

Communicate the core value of the brand: Visual identification design is a powerful tool for conveying brand concepts and core values. The exquisite craftsmanship, profound Ru'nan regional cultural connotation, and inheritance and

innovation of traditional crafts contained in straw painting can be directly conveyed to consumers through visual elements such as displaying pictures of the production process of straw painting on the packaging, using patterns and colors that reflect the cultural characteristics of Ru'nan, etc., so that consumers can understand the uniqueness and value of the brand's straw painting products the moment they see the brand's visual image, and then establish an emotional connection between consumers and the brand.

#### 5.1.3.2 Purpose of Improving Product Image

**Shaping a high-end quality image:** Through exquisite and professional brand image visual identification design, such as the use of high-quality packaging materials, exquisite printing technology and elegant design style, the overall sense of grade of new creative products of Henan Ru'nan straw painting can be improved. When consumers come into contact with the product, they can feel the high quality and artistic value of the product, thereby changing the inherent impression that consumers may have of the roughness and low-end of traditional handicrafts, positioning straw painting as a high-end cultural and creative product with collection value and strong decorativeness, attracting consumer groups pursuing quality life and art collection, and improving the added value and market competitiveness of the product.

**Unify product visual style:** Ensure that the brand image visual identification design is consistent in all aspects of the product and various promotion channels. From the label design and packaging appearance of the product itself, to the official website and social media pages online, to the decoration of offline stores, exhibitions, etc., a unified visual style is adopted, including the same logo, color, font and pattern and other elements. This can bring consumers a coherent and professional visual experience, enhance consumers' trust and loyalty to the brand, and also help establish the brand's authority and stability in the market.

#### 5.1.3.3 Promote market promotion purposes

**Attract target customer groups:** According to the characteristics of the target customer groups of Henan Runan Straw Painting Creative New Products, such as age, gender, cultural background, consumption habits, etc., targeted brand image visual identification design is carried out. For example, if the target customer is a young cultural and creative enthusiast, a fashionable, lively and creative visual style can be adopted, and popular culture elements and modern design techniques can be incorporated into the design; if it is a middle-aged or elderly art collector, a classic, stable and culturally rich design style can be preferred. In this way, the brand visual image can accurately attract the attention of the target customer group and stimulate their interest in the product and desire to buy.

**Assist marketing communication activities:** Brand image visual identification design provides strong visual support for the marketing communication activities of straw painting. In marketing methods such as advertising, promotional activities, and public relations activities, a unified and attractive visual image can enhance the communication effect. For example, by making exquisite promotional posters, product catalogs, video advertisements, etc., the charm of straw painting can be displayed in a unique visual style, making marketing information easier for consumers to accept and remember. At the same time, when participating in handicraft exhibitions, cultural and creative markets and other activities, the brand visual image can attract visitors' attention among many booths, guide them to understand and buy



products, thereby effectively expanding the brand's market influence and product sales range.

#### 5.1.3.4 Purpose of cultural inheritance and promotion

Continuing the traditional handicraft culture: Straw painting, as a traditional folk handicraft, has a long history. One of the purposes of developing creative new products of wheat straw painting in Runan, Henan, is to ensure that this traditional skill can be passed down from generation to generation. By innovating on the basis of traditional straw painting and integrating modern design concepts and production techniques, the ancient straw painting can find a new living space in contemporary society so that it will not be forgotten due to the changes of the times.

Spreading Runan regional culture: Straw paintings carry the local cultural memory and characteristics of Runan. Each straw painting may contain elements of Runan's folk legends, customs, historical stories, etc. Developing creative new products can better show the unique charm of Runan culture, spread Runan's regional culture to a wider area through straw paintings, and enhance people's cognition and understanding of Runan culture.

#### 5.1.3.5 Economic development objectives

Open up markets and increase income: Traditional straw paintings may have a limited market scope due to old styles and single functions. The development of creative new products can meet the needs of different consumers and open up new markets. For example, developing straw paintings with modern decorative functions can attract more home decoration consumers; straw paintings designed as tourist souvenirs can meet the needs of the tourism market. This will help increase the sales of straw paintings, thereby increasing the income of craftsmen and the economic benefits of local related industries.

Industrial upgrading and sustainable development: Promote the upgrading of the straw painting industry from traditional small workshop production to modernization and industrialization. Through the development of creative new products, standardize production processes, improve product quality, create brand image, and form a complete industrial chain. This can not only promote the sustainable development of the straw painting industry itself, but also drive the coordinated development of related industries such as raw material planting (straw planting), packaging, transportation, and sales, injecting new vitality into the local economy.

#### 5.1.3.6 Purpose of meeting social needs

Enriching the supply of cultural products: With the increasing social culture today, people's demand for cultural products is becoming more and more diversified. Creative new products of straw painting can be used as a unique cultural and artistic work to meet consumers' needs for art appreciation, cultural experience, personalized decoration, etc. For example, consumers are provided with straw painting experience kits that allow them to make some links by themselves, so that consumers can feel the charm of straw painting during the participation process.

Adapting to the trend of aesthetic changes: With the development of the times, people's aesthetic concepts are also constantly changing. The development of new creative products of straw painting is to adapt to this aesthetic change, integrate modern aesthetic elements into traditional straw painting, and make the product more in line with the aesthetic standards of contemporary people in terms of color, shape,

subject matter, etc., thereby enhancing the attractiveness of straw painting in modern society.

## 5.2 Discussion

### 5.2.1 Previously, people's research on wheat straw painting in Runan, Henan Province mainly focused on the following aspects

5.2.1.1 Historical origin and inheritance context: Its origin can be traced back to the Sui Dynasty. After years of inheritance and development, it has presented different characteristics and styles in different periods. Luodian Town, Runan County, as a nationally famous hometown of folk culture and art, has many folk artists who have devoted themselves to the creation and inheritance of wheat straw painting, among which representative inheritors such as Yuan Yueying have played an important role.

5.2.1.2 Production process and technical innovation: The production requires more than a dozen or even more than 20 manual processes such as steaming, ironing, scalding, branding, scraping, pasting, cutting, and gluing. The process is complex and delicate, and the harvesting and selection of raw materials such as wheat straw are required.

On the basis of traditional craftsmanship, continuous innovation is integrated into traditional art expression techniques such as Chinese painting, printmaking, pyrography, carving, and embroidery to make the picture more artistic and appealing, and modern scientific and technological means are also combined to improve production efficiency and product quality.

5.2.1.3 Artistic features and style: Wheat straw painting uses the natural luster, pattern and texture of wheat straw to show the beauty of simplicity, nature, nobility and elegance. The style is varied and vivid, integrating multiple art forms. Through clever design and production, it can achieve the combination of plane and three-dimensional, virtual and real, and create a relief effect to enhance the volume and texture of the work.

5.2.1.4 Cultural connotation and value embodiment: It incorporates local cultural characteristics such as Liang Zhu's butterfly transformation and Suya Lake scenery in Runan, as well as rich historical allusions, mythological stories and other cultural elements, which enhances the cultural value and collection value. As an important part of folk arts and crafts, it embodies the wisdom and creativity of the working people and is of great significance to the study of local folk culture and traditional art.

5.2.1.5 Industrial development and market promotion: Analyze its economic value development under the trend of cultural consumption and healthy consumption, and explore how to promote industrial development through innovation so that it can better adapt to the needs of today's economic development.

Some straw painting companies have explored and practiced in product development, brand building, and market promotion, developed multiple series of products, and obtained relevant honors and certifications.

In summary, previous research on Henan Runan straw painting was mostly theoretical research, which was a study of the craftsmanship, techniques, artistic style, intrinsic value, industrial development, and market promotion of straw painting.

### **5.2.2 The difference of this research on the content of Henan Runan straw painting**

This research is about the application research of Henan Runan straw painting in aesthetics and visual arts to create new products, which is an invention based on the inheritance of traditional culture. Focus on the visual identification design of Henan Runan straw painting brand image, and the content of new product development includes the logo design, poster design, mascot design, packaging design, and extension design of Henan Runan straw painting brand.

In China, there are few studies on the visual aesthetics and creative new products of Henan Runan straw painting. Using applied research to explore the visual design invention of Runan straw painting and integrate traditional and modern design will fill this gap. It not only expands the breadth of the research field of Runan straw painting, but also deeply reflects on the all-round and in-depth development of Runan straw painting.

As a discipline and applied research, this study involves aesthetics, sociology, visual design and product design. Compared with a single discipline, it will increase the value of academic research and draw a conclusion in the study: the research based on this applied research is still in the initial and exploratory stage. In terms of visual design, the systematic and comprehensive design research on the brand image of Runan straw painting can make the results of this study fill the gap in the academic field of folk arts and crafts. This is also the new problem about the development of Runan straw painting seen at the end of the study. In the future, I hope to continue in-depth research and make its brand image recognition design like traditional arts such as Chinese paper-cutting art and woodblock carving, so that more people can find the fun and charm of studying it. Let Runan straw painting flourish in many brand image visual packaging recognition designs, let more people understand and inherit it, and present diversified and new artistic vitality in development.

## **5.3 Recommendations**

Based on the above summary and discussion, we have learned about the origin, development, artistic style and current status of the Ru'nan straw painting. In the process of applied research, we have also seen the difference between the research content of straw painting in the past and the research content of this application. In the process of touching on the breadth and depth of research on the development of Ru'nan straw painting in Henan, we have drawn some conclusions and suggestions. The results of this study will help the national and local governments to formulate cultural development policies, such as protection and utilization policies. The commercialization of brand image improves market effects, etc. Some suggestions on the protection, inheritance and creative design of new products of Ru'nan straw painting in Henan:

### **5.3.1 Suggestions on aesthetics and visual design**

#### **5.3.1.1 Brand logo design:**

Highlight cultural connotation: Cultural elements related to Runan, such as Liang Zhu culture and Tianzhong culture, can be incorporated into the logo design to reflect the regional cultural characteristics and make it more storytelling and cultural.

Emphasis on uniqueness: Design a simple and recognizable logo to avoid being similar to other handicraft brand logos. From the perspective of the production process and material characteristics of straw painting, create unique graphic symbols so that consumers can recognize and remember them at a glance.

#### 5.3.1.2 Color application strategy

Combination of inheritance and innovation: On the basis of retaining the color of straw and traditional color matching, combine with modern color trends for innovation. For example, when expressing traditional themes, appropriately add popular colors or gradient colors to make the picture more contemporary and visually impactful.

Establish a brand color system: Determine a set of exclusive brand color systems and apply them to all straw paintings and related promotional materials to enhance brand recognition and consistency.

#### 5.3.1.3 Graphic and pattern design

Innovate traditional patterns: innovate traditional patterns such as flowers, birds, and landscapes, add modern design elements or combine them with modern themes, such as combining traditional flower patterns with modern geometric patterns to create new patterns that have both traditional charm and modern aesthetics.

Develop series patterns: design series patterns with stories or themes, such as creating a series of straw paintings with the theme of "Ru'nan Twenty-four Solar Terms", and through a unified design style and color matching, form a coherent and holistic visual effect, enhance the cultural connotation and artistic value of the brand.

#### 5.3.1.4 Packaging and display design

Environmental protection and cultural integration: use natural and environmentally friendly packaging materials, such as wood and paper, to reflect the environmental protection concept of straw paintings, and at the same time integrate the cultural elements and brand logo of Runan straw paintings into the packaging to enhance the brand image and cultural added value.

Diversified display forms: use modern display technology, such as 3D display, light and shadow display, etc., to create a unique display space for straw paintings, so that the audience can appreciate the details and beauty of the works more comprehensively and deeply, and enhance the brand's appeal and influence.

#### 5.3.1.5 Digital visual presentation

Establish brand websites and social media accounts: Through exquisite web design and high-quality content, display the works, production process, brand stories, etc. of straw painting, attract more potential consumers, regularly publish relevant content of straw painting on social media, interact with users, and expand the brand's communication range.

Produce digital art works: Use digital technology to combine straw painting with animation, interactive design, etc. to create digital art works, such as straw painting animation shorts, interactive straw painting experiences, etc., to show the artistic charm of straw painting in a novel form, attract the attention and love of the younger generation of consumers.

#### 5.3.1.6 With the help of AI intelligent design tools

Use AI intelligent painting software to input instructions or sketches related to straw painting, such as cultural elements of Runan, traditional patterns of straw painting, etc., to quickly generate a variety of color matching, pattern design, composition



layout schemes, and provide innovative ideas for the design of brand logos, packaging, promotional posters, etc.

#### 5.3.1.7 Use big data analysis

By analyzing consumers' preferences for traditional cultural crafts, aesthetic trends, and awareness and willingness to buy straw paintings through big data, we can understand the needs and preferences of the target audience, so as to more accurately grasp the design direction in brand image design, choose colors, patterns and design styles that are more in line with the audience's preferences, and improve the brand's appeal and market competitiveness.

#### 5.3.1.8 Use VR and AR technology

Use VR and AR technology to create an immersive virtual exhibition or experience space for straw paintings, allowing the audience to appreciate the works in person and feel the artistic charm of straw paintings. At the same time, through interactive design, such as touch, rotate, zoom and other operations, the interaction and fun between the audience and the works are increased, injecting new vitality into the brand image and attracting more young consumers.

#### 5.3.1.9 Leverage the Internet and new media platforms

Leverage the communication advantages of the Internet and new media platforms, such as Douyin, Xiaohongshu, WeChat, Facebook, etc., to display the production process of straw paintings, finished product displays, artistic interpretations and other content to attract more potential consumers' attention. It is also possible to collect user feedback and suggestions through online voting, interactive activities, etc., to provide reference for the optimization of brand image recognition design.

### **5.3.2 Suggestions on commercialization and the consumer market of creative new products**

#### 5.3.2.1 Product design innovation

**Subject matter expansion:** In addition to traditional themes such as landscapes, flowers and birds, and figures, modern popular cultural elements such as animation characters, film and television scenes, and Internet celebrity landmarks are combined to develop straw painting products with a sense of the times to attract young consumer groups. Explore the local cultural elements of Runan, such as Runan's historical stories, folk customs, and characteristic buildings, and create an exclusive straw painting series with regional cultural identity.

**Diversification of forms:** Break through the traditional flat straw painting form and develop three-dimensional straw painting works, such as using multiple layers of straw to paste and shape to make three-dimensional ornaments and decorative pendants, etc., to increase the spatial sense and artistic appeal of the product. Combine with other materials or crafts, such as inlaying straw paintings on the surface of wooden photo frames and ceramic utensils, or matching with metal wires, jewelry, etc., to create high-end art products with composite materials and increase product added value.

**Functional integration:** Design straw painting products with practical functions, such as straw painting decorative lamps, draw straw painting patterns on the lampshade, and have both lighting and decorative functions; straw painting bookmarks, notebook covers and other stationery products, meet daily use needs while spreading straw painting art.

### 5.3.2.2 Packaging design optimization

**Style unification:** Establish the overall packaging style of the Runan straw painting brand, and form a unified visual identification system from the aspects of color, pattern, font, etc. For example, use tones with Runan regional characteristics, such as simple earth yellow, elegant turquoise, etc. as the main color, and match traditional straw texture patterns or Runan cultural iconic patterns as auxiliary decorations. Design a unique brand font, and integrate the shape or calligraphy style of straw into the font design, which can be used for brand names, product descriptions and other textual content on the packaging to strengthen the brand image.

**Material environmental protection and texture:** Select environmentally friendly and degradable packaging materials, such as paper packaging boxes, cloth bags, etc., to reflect the natural and environmental protection concept of straw painting, and echo the natural materials of the product. Focus on creating texture in packaging materials, such as using textured special paper, thick cardboard or linen bags with a rustic texture, etc., to enhance the grade and quality of packaging and leave a good first impression on consumers.

**Information display and interaction:** Clearly and concisely display the name, subject matter, size, material, production process, instructions for use (if any) and other information of straw painting products on the packaging to facilitate consumers to understand the products. Add interactive elements, such as setting a QR code on the packaging. Consumers can scan the code to watch the straw painting production process video, learn about the brand story, participate in online interactive activities, etc., to enhance the connection and stickiness between consumers and the brand.

### 5.3.2.3 Brand marketing promotion

**Online marketing:** Establish an official brand website and e-commerce platform to display the full picture of new creative products of straw painting, including product pictures, video introductions, production process display, purchase channels, etc., to provide a convenient shopping experience. Use social media platforms for promotion, such as opening WeChat public accounts, Weibo official accounts, Douyin short video accounts, etc., regularly publish the creative design, production process, new product previews, user cases and other content of wheat straw painting products, attract fans to pay attention and interact, and expand brand influence through fan word-of-mouth communication. Cooperate with Internet celebrities and cultural and art bloggers, invite them to experience and recommend Runan wheat straw painting products, and use their traffic and influence to expand the target customer group.

**Offline marketing:** Open brand stores or counters in local and surrounding tourist attractions and cultural and art blocks in Runan, attract the attention of tourists and local consumers through distinctive store decoration and display, and make wheat straw paintings into tourist souvenirs and cultural gifts with local characteristics. Participate in various cultural and art exhibitions, handicraft exhibitions, gift fairs, etc. at home and abroad to showcase the innovative products and unique charm of Runan wheat straw paintings, communicate and cooperate with people in the industry, and expand sales channels and market resources. Organize straw painting cultural experience activities, such as straw painting experience courses and lectures in specialty stores, schools, communities, etc., so that more people can understand the

production process and artistic value of straw painting, cultivate potential consumer groups, and enhance brand awareness and reputation.

#### 5.3.2.4 Pricing and channel strategy

**Pricing strategy:** formulate a differentiated pricing system based on factors such as product design creativity, production process difficulty, material cost, and brand added value. For ordinary creative straw painting products, a more affordable price can be set to meet the needs of mass consumption; for high-end customized, limited edition, or straw painting products in cooperation with other well-known brands, a higher price can be set to highlight its uniqueness and collection value. Regularly evaluate and adjust product prices, and launch promotional activities, discounts, etc. in a timely manner according to market demand, cost changes, competitor prices, etc., to stimulate consumer purchases and increase product sales and market share.

**Channel strategy:** Establish diversified sales channels. In addition to the brand stores, e-commerce platforms, exhibition sales and other channels mentioned above, you can also establish cooperative relationships with gift companies, cultural and art institutions, home decoration companies, etc., include straw painting products in their purchase lists or recommended product series, and expand the sales scope and customer base of the products. Explore cooperation with tourist hotels, homestays, etc., use straw paintings as guest room decorations or provide them to guests as special souvenirs, and use the traffic resources of the tourism accommodation industry to increase product exposure and sales.

Through the above suggestions on product design innovation, packaging design optimization, brand marketing promotion, pricing and channel strategies, the performance of Henan Runan straw painting creative new products in the commercialization process can be effectively improved, and the consumer market demand for new products can be met, promoting the development of Runan straw painting industry, making it stand out in the market competition, and gaining wider market recognition and commercial success.

### 5.3.3 Suggestions on the creation of new products of wheat straw painting

#### 5.3.3.1 Brand image visual identification design

**Brand logo:** Graphic design is creatively designed based on wheat straw or typical patterns of wheat straw painting. It can be an abstract wheat straw form, with smooth lines to outline the dynamic feeling of wheat straw swaying in the wind, or wheat straw can be woven into representative Runan cultural symbols, such as the outline of Tianzhong Mountain, which not only highlights the theme of wheat straw painting, but also highlights the regional characteristics. The logo graphic should have a high degree of recognition and be suitable for dissemination in various sizes and media. In terms of color: refer to the natural color of wheat straw, such as golden yellow, light yellow, light brown, etc. as the main color to convey the natural simplicity of wheat straw painting. At the same time, a small amount of auxiliary colors related to Runan culture can be matched, such as the blue-gray color that symbolizes the ancient buildings of Runan, to emphasize the regional cultural attributes, but the color matching should not be too complicated, generally 2-3 colors are appropriate.

**Brand font:** The style should be unique, and a special brand font should be designed, and its style can be integrated with calligraphy and modern minimalist design concepts. For example, the strokes of the font can be inspired by the slender shape of wheat straw, with a certain degree of curvature and elegance, reflecting the softness and agility of wheat straw; at the same time, the overall simplicity and clarity are maintained to ensure readability, which can be applied to various brand touchpoints such as brand promotional materials, product packaging, and websites.

**Brand slogan:** First, it is necessary to highlight the selling point, such as "Wheat straw is used as a brush to paint the thousand-year splendor of Runan", which not only reflects the production materials of wheat straw paintings, but also emphasizes the display of Runan's long history and culture, allowing consumers to quickly understand the core value and unique charm of the product. Second, it can trigger emotional resonance among consumers and audiences, triggering their emotional identification with the ingenuity of traditional craftsmen, and their emotional connection with the land of Runan, thereby enhancing the brand's affinity in the hearts of consumers.

**Brand visual specification manual:** Comprehensive coverage: Develop a detailed brand visual specification manual, including standard usage specifications for logos (such as size ratio, minimum size, black and white draft, reverse draft, etc.), font specifications (font application examples in different scenarios, font size and spacing settings, etc.), color specifications (standard color value, auxiliary color application range, color matching examples, etc.), graphic pattern specifications (allowed auxiliary graphics and their combination methods, application scenarios, etc.) and brand presentation standards on various media (packaging, advertising, brochures, websites, social media, etc.), to ensure that the brand image remains highly consistent in all communication channels.

#### 5.3.3.2 Improvement of Runan Straw Painting Art

**Innovation in design concepts:** It is necessary to integrate modern elements, integrate modern design concepts and aesthetic concepts into straw painting creation, and combine popular elements such as animation, fashion, and technology to design straw painting products that meet the needs of modern consumers. For example, create straw paintings with popular anime characters as the theme, or combine straw paintings with modern technology products to create creative straw painting electronic product accessories. At the same time, it reflects the regional characteristics, deeply explores the regional cultural characteristics of Runan, such as Liang Zhu culture, Tianzhong culture, etc., integrates these characteristic cultural elements into the design of straw paintings, and creates a straw painting brand with Runan regional characteristics. A series of straw paintings with the theme of Liang Zhu's love story can be designed to show the cultural charm of Runan.

**Product form innovation:** Carry out diversified product development, in addition to traditional straw painting flat works, develop three-dimensional works of straw paintings, such as straw painting sculptures, straw painting ornaments, etc.; expand the application field of straw paintings, and apply them to home decoration, gifts, tourist souvenirs, etc. For example, design straw painting screens, lamps, wall clocks and other home decorations, or develop straw painting characteristic tourist souvenirs, such as straw painting bookmarks, straw painting postcards, etc. Carry out



personalized customization services, provide customers with personalized customization services of straw paintings, and design and produce unique straw paintings according to customer needs and preferences. For example, we can customize commemorative straw paintings for customers, such as wedding anniversaries, birthday anniversaries, etc.; or customize straw painting gifts for enterprises for business activities and corporate publicity.

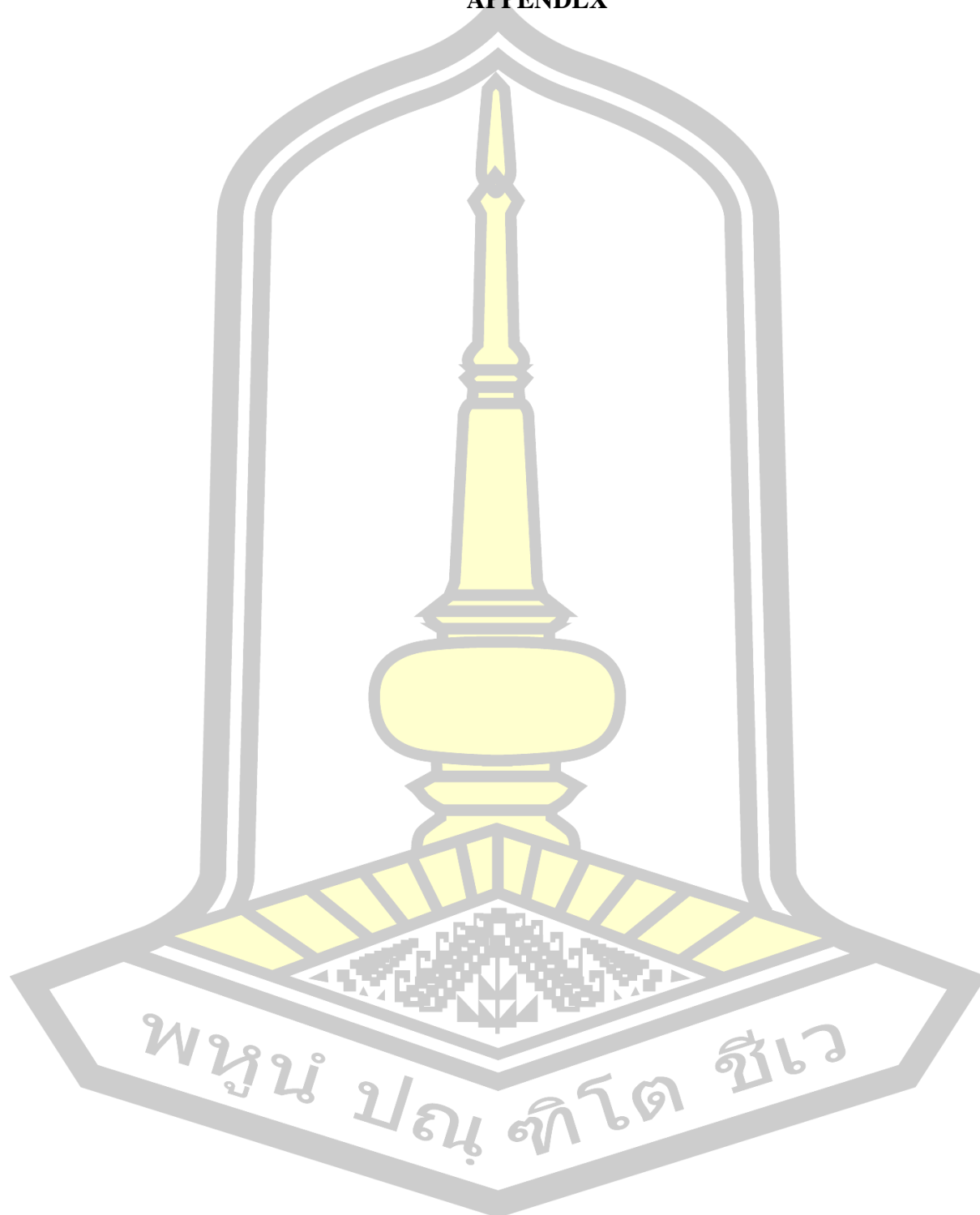
Production process innovation: First, material innovation. On the basis of traditional straw materials, try to introduce other materials to combine with straw, such as metal, wood, leather, etc., to increase the texture and expressiveness of straw paintings. For example, adding metal wire to straw paintings for decoration can enhance the three-dimensional and modern sense of the works. Second, technological innovation. Introduce modern production technology and equipment to improve the production efficiency and quality of straw paintings. For example, use laser cutting technology to finely cut straw to improve the production accuracy of straw paintings; or use digital design and printing technology to assist in the design and production of straw paintings.

Suggestions on the creation and improvement of new products of wheat straw paintings in Runan, Henan, are also inseparable from the inheritance of skills and the cultivation of talents, such as: establishing a heritage system. In local schools, especially vocational colleges and art colleges, we can offer professional courses or elective courses related to straw paintings, systematically teach the production skills, historical culture and other knowledge of straw paintings, cultivate the interests and skills of the younger generation, and reserve talents for the inheritance of straw paintings. For example, we can cooperate with the local vocational and technical schools in Runan to set up special classes for straw painting skills. We can optimize the master-apprentice inheritance model, encourage old artists to accept apprentices and teach their skills, provide certain financial support and honorary awards, and improve the enthusiasm of old artists to inherit their skills. At the same time, standardize the teaching content and standards of master-apprentice inheritance to ensure the accurate inheritance of skills. Regularly organize master-apprentice skill exchange activities and achievement displays to promote the inheritance and innovation of skills. Promote the attraction and return of talents, formulate preferential policies, and attract Runan-born artistic talents and cultural and creative talents to return to participate in the inheritance and development of straw painting. For example, provide entrepreneurial support funds and tax incentives to attract talents to return home to establish straw painting studios or enterprises. Actively promote academic research: strengthen cooperation with universities and scientific research institutions, carry out academic research on Runan straw painting, and deeply explore its historical origins, cultural connotations, artistic value, etc., to provide theoretical support for protection and inheritance. Regularly hold straw painting academic seminars and invite experts, scholars and artists to discuss the development direction of straw painting. Through the cultivation of talents, new blood is continuously injected into the innovative products and creations of straw painting art.

The research and creation of Henan Runan wheat straw painting will surely produce more and more beautiful flowers. The purpose of studying the performance of Henan Runan wheat straw painting creative new products in aesthetics and visual design is to make this intangible cultural heritage shine with the dust in the process of human development. This is just the starting point, to be continued...



## APPENDLX



## Appendix A

### Interview Form

Interview table on the performance of Henan Runan straw painting creative new products in aesthetics and visual design

#### Participant Information:

1. What is your gender?

Male ☐

Female ☐

2. How old are you?

☐ Post-00s

☐ Post-90s

☐ Post-80s

☐ Post-70s

☐ 60 years old and above

3. What is your educational background?

☐ High school and below

☐ College and undergraduate

☐ Graduate students and above

#### Chapter I Introduction

1.1 What is your opinion on the historical origins of Chinese straw painting, a category of Chinese intangible cultural heritage folk clip art?

#### Chapter II The aesthetic trend and visual embodiment of the aesthetics of Henan Runan wheatgrass painting in the course of history

2.1 What do you think of the historical development of wheat straw painting in Runan, Henan?

2.2 Please briefly describe your understanding of the concepts of aesthetics and visual design.



2.3 What do you think about the development of aesthetic trends in Henan Runan straw painting in the historical process?

2.4 What aspects do you think the visual expression of Henan Runan straw painting in aesthetics includes?

Chapter III Henan Runan wheatgrass painting commercial performance and new product consumer market demand : Consumer behavior and trend research and brand image perception

3.1 Do you know about Henan Runan Wheat Straw Painting?

- ☐ Not sure  
☐ Don't understand  
☐ Understand

3.2 What do you think about purchasing or collecting Henan Runan wheat straw painting souvenirs in the following places?

Questions/Options	Not interested	Want to buy	Already purchased
Physical Store			
Online e-commerce platform			
Tourist attractions			
Business Gifts			

3.3 What is the reason why you don't want to buy Runan wheat straw paintings?

- ☐ No habit of buying handicrafts  
☐ Does not conform to personal aesthetics  
☐ Sameness, commonplace  
☐ Don't understand  
☐ There are many straw painting products recommended by e-commerce companies, and the products are almost the same. I don't know what the value and significance of buying them are?  
☐ I have never heard of the brand Henan Runan Wheat Straw Painting  
☐ The media recommends many local brands of straw paintings. I want to buy straw paintings that have collection value and significance, but I know nothing about straw painting brands and am rather blind

3.4 What is your reason for purchasing Henan Runan wheat straw paintings?

- ☐ China's intangible cultural heritage, commemorative significance  
☐ Has practical uses  
☐ The price is right  
☐ Good meaning  
☐ Interested in appearance design

☐ Show local characteristics and cultural heritage

3.5 From which channels did you hear about Henan Runan straw painting?

- ☐ Newspapers and magazines  
☐ WeChat, Weibo and other online media  
☐ Television and other advertising  
☐ Word of mouth  
☐ Scenic spot  
☐ Haven't heard of it

3.6 What do you think is more important for Henan Runan straw paintings to gain a foothold in the general market?

Questions/Options	Very unimportant	Not important	More important	Very important
Low price				
Creativity				
Regional characteristics				
Practical value				
Aesthetics				
Brand identity design				

3.7 What do you think can effectively identify Henan Runan wheat straw paintings?

Questions/Options	Can represent	Cannot represent
Regional culture represented by the local history and culture of Runan		
Logo design represented by industry characteristics		
Promotional design represented by wheat straw painting in Runan, Henan		
Runan wheat straw painting craft ornaments made of ceramic, bamboo, wood and other composite materials		
Runan Wheat Straw Painting Based on Peasant Painting		

3.8 How much do you like the following content of Runan Wheat Straw Painting? (1-5 points, 5 points is the most favorite)

Questions/Options	1	2	3	4	5
Ru'nan wheat straw painting decorative painting					
Ru'nan Wheat Straw Painting Craft Ornaments					
Runan Wheat Straw Painting Home Decor					
Ru'nan Wheat Straw Painting Tourism Cultural and Creative Products					
Runan Wheat Straw Painting IP Mascot					

3.9 What do you think are the reasons why Henan Runan straw painting is so niche?

- ☐ There are many local workshops and self-employed businesses, and the quality of their products varies greatly
- ☐ Most people still don't know about Runan straw painting
- ☐ People are unable to choose products with collection and commemorative value from the many manufacturers of Runan straw paintings
- ☐ Without standardized and mature brand image guidelines, people are relatively blind about it
- ☐ High-end products are too expensive
- ☐ I don't know how to choose a reliable manufacturer for customized products
- ☐ There is a lack of brand guidance design. Apart from passing it on by word of mouth, people cannot learn more about Runan straw painting

3.10 What do you think is the primary task to improve in order to increase the influence and brand publicity of Henan Runan straw paintings?

- ☐ Concept Identification
- ☐ Behavior Recognition
- ☐ Visual Identity
- ☐ Auditory Recognition
- ☐ Environmental Identification

#### Chapter IV Henan Runan wheat grass painting creative new products

4.1 How much do you like the following four logo design options? (1-5 points, 5 points is the most favorite)

Questions/Options	1	2	3	4	5
Option 1 combines wheat straw and the monochrome earth tones commonly used in traditional wheat straw paintings to create a logo design that combines graphics and text. The red shape is a traditional Chinese seal, and the text inside the red is the name of the inheritor, Yuan Yueying. The overall design is simple and natural.					
Option 2 is also a logo of graphic combination. Wheat is the raw material of wheat straw painting, symbolizing harvest, hope and perfection. This logo focuses on the combination and layout design of the fonts of Henan Runan wheat straw painting.					
Option 3 adopts a dot and line design from a visual design perspective. This logo has a simple graphic, which is evolved from elements such as wheat, the tip of a paintbrush, and a drawing board. In the concept of aesthetics, it is an abstract logo with broad imagination.					
Option 4 uses a geometric circle as the basic shape, which meets the emotional and psychological demands of the Chinese people. In China, the circle represents the concept of perfection and happiness. The graphic design of this scheme draws on elements such as wheat, sky, field, earth, and the first letter of the surname Yuan, and refines and combines them. The					

traditional color system of wheat straw painting is used in color, giving people a bright and artistic visual experience.					
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4.2 How much do you like the following four IP mascot design schemes? (1-5 points, 5 points is the most favorite)

Questions/Options	1	2	3	4	5
Option 1: The creative inspiration comes from wheat straw and the cut shape design. The main color is the monochrome design of traditional wheat straw painting, which symbolizes the vigorous vitality of this intangible cultural heritage.					
Option 2: The overall shape is a lively, cute and full-bodied peasant figure. The clothing and hat represent the peasants' self-confidence, hard work and diligence under the scorching sun. The facial expression represents the hospitality of the people of Runan County, and also implies the vitality of Runan straw painting.					
Option 3: The design of the wheat fairy, whose hair is woven from slender and soft wheat straw, presents a natural golden color, and the hair ends are slightly curled, as if fluttering in the wind, giving people a lively feeling. The face is drawn in a simple and cute cartoon style, with big and bright eyes, like two crystal clear wheat grains, and curiosity and friendliness are revealed in the eyes. The mouth is slightly raised, revealing a bright smile, which contains the love and pride of wheat straw painting art.					
Option 4: Inspired by the scarecrow watching over the wheat field and Michael Jackson's mechanical dance and street dance, the playful and flexible body movements create a warm, harmonious and interesting visual effect, as if bringing people into a world full of wheat fragrance and artistic atmosphere. The overall color is mainly yellow and ochre, reflecting the profound heritage and steady temperament of Runan wheat straw painting based on traditional craftsmanship. The overall design concept integrates modern art elements, implying that Runan wheat straw painting continues to innovate and develop while inheriting tradition.					

พหุ ประถมศึกษา



4.3 Please select the one you approve of from the following four poster design options?

Questions/Options	Recognition	Not recognized
Option 1: The overall color is blue, which is calm and stylish. The graphics are refined with the flower and bird shapes of straw paintings as elements, and the central composition highlights the noble and elegant temperament.		
Option 2: Symmetrical composition guides the theme and typical representative images of straw painting into the audience's eyes. Brown is the main color of traditional straw painting, which is simple and generous, giving people a feeling of simplicity, elegance and profound cultural heritage.		
Option 3: This poster design uses a collage of photographic silhouettes to present the production scene of straw painting to the audience, allowing everyone to better understand and become familiar with straw painting. At the same time, Chinese calligraphy fonts are used to design the poster title and subtitle, giving the entire picture a more traditional Chinese design style.		
Option 4: This poster design is also a form of graphic collage, but it uses the mascot as the main image. The overall layout prefers a free layout design, which is similar to the Dadaist style of expression. It also appears more vivid, lively and novel, changing the rustic impression of straw painting.		

4.4 What are your opinions and suggestions on these four packaging design schemes?

4.5 Do you think Option 1 is suitable for the brand identity design of Henan Runan Wheat Straw Painting?

- ☐ Suitable  
☐ Not completely suitable  
☐ Not suitable

4.6 If you evaluate on a scale of 1 to 5, how would you rate Option 1?

- ☐ 1 point  
☐ 2 points  
☐ 3 points  
☐ 4 points  
☐ 5 points

4.7 Please briefly summarize the advantages and disadvantages of Scheme 1 design.

4.8 Do you think Option 2 is suitable for the brand identity design of Henan Runan Wheat Straw Painting?

- ☐ Suitable  
☐ Not completely suitable  
☐ Not suitable

4.9 If you evaluate on a scale of 1-5, how would you rate Option 2?

- ☐ 1 point  
☐ 2 points  
☐ 3 points  
☐ 4 points  
☐ 5 points

4.10 Please briefly summarize the advantages and disadvantages of Scheme 2 design.

4.11 Do you think Option 3 is suitable for the brand identity design of Henan Runan Wheat Straw Painting?

- ☐ Suitable  
☐ Not completely suitable  
☐ Not suitable

4.12 If you evaluate on a scale of 1 to 5, how would you rate Option 3?

- ☐ 1 point  
☐ 2 points  
☐ 3 points  
☐ 4 points  
☐ 5 points

4.13 Please briefly summarize the advantages and disadvantages of Scheme 3 design.

4.14 How much do you approve of the following brand image visual identification design scheme of Henan Runan Straw Painting's creative new product in terms of aesthetics and visual design?

Questions/Options	Not reflected	Occasionally manifest	There is a manifestation
Option 1			
Option 2			
Option 3			
Option 4			

4.15 Please briefly outline your views and suggestions on your preferred option.

4.16 What are your thoughts or suggestions on the aesthetics, visual design and commercialization of the fourth set of solutions that have been determined and approved?

## Chapter V Summary, Discussion, and Recommendations

5.1 What do you think is the significance of the application research of new creative products of wheat straw painting in Runan, Henan?

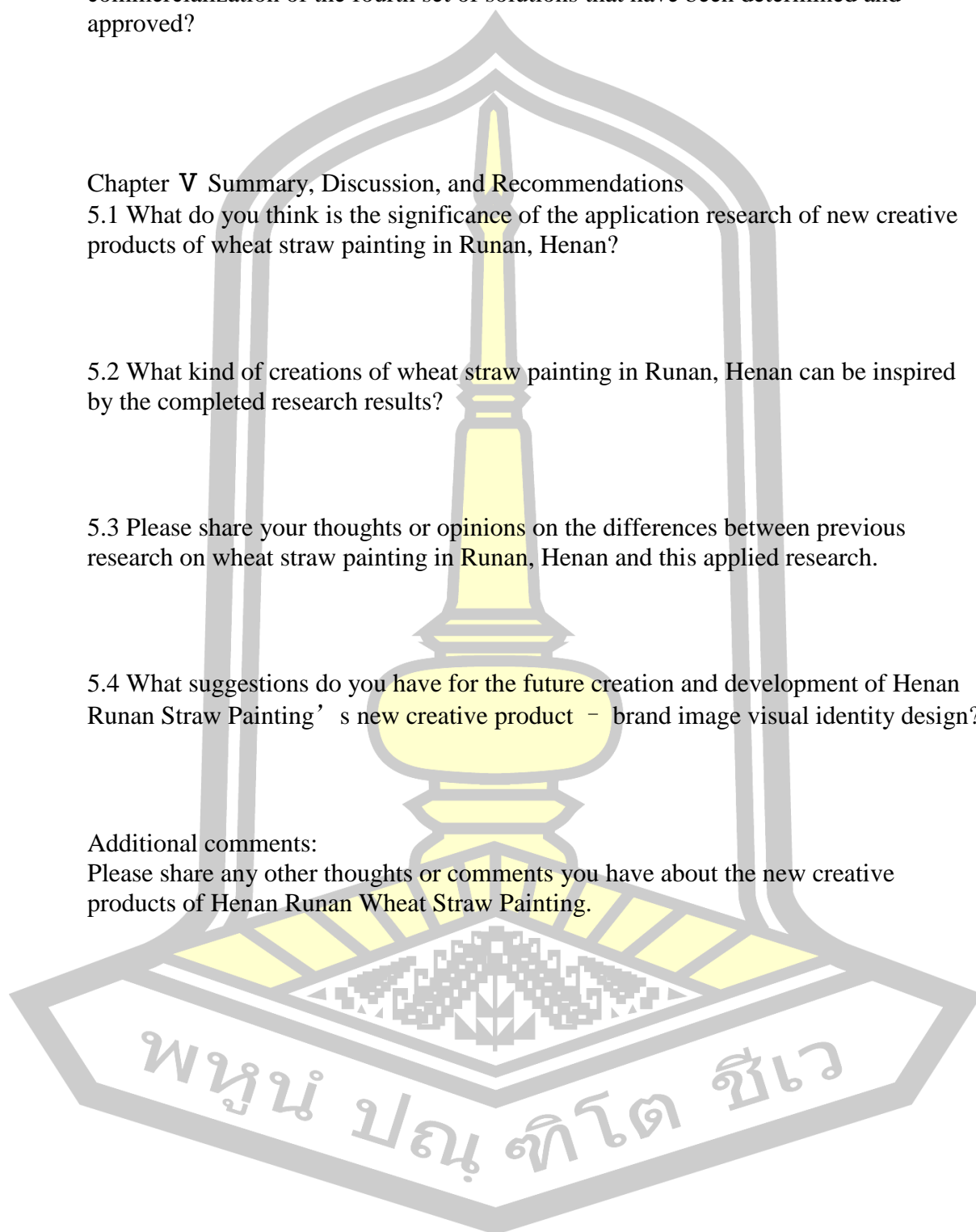
5.2 What kind of creations of wheat straw painting in Runan, Henan can be inspired by the completed research results?

5.3 Please share your thoughts or opinions on the differences between previous research on wheat straw painting in Runan, Henan and this applied research.

5.4 What suggestions do you have for the future creation and development of Henan Runan Straw Painting' s new creative product – brand image visual identity design?

Additional comments:

Please share any other thoughts or comments you have about the new creative products of Henan Runan Wheat Straw Painting.



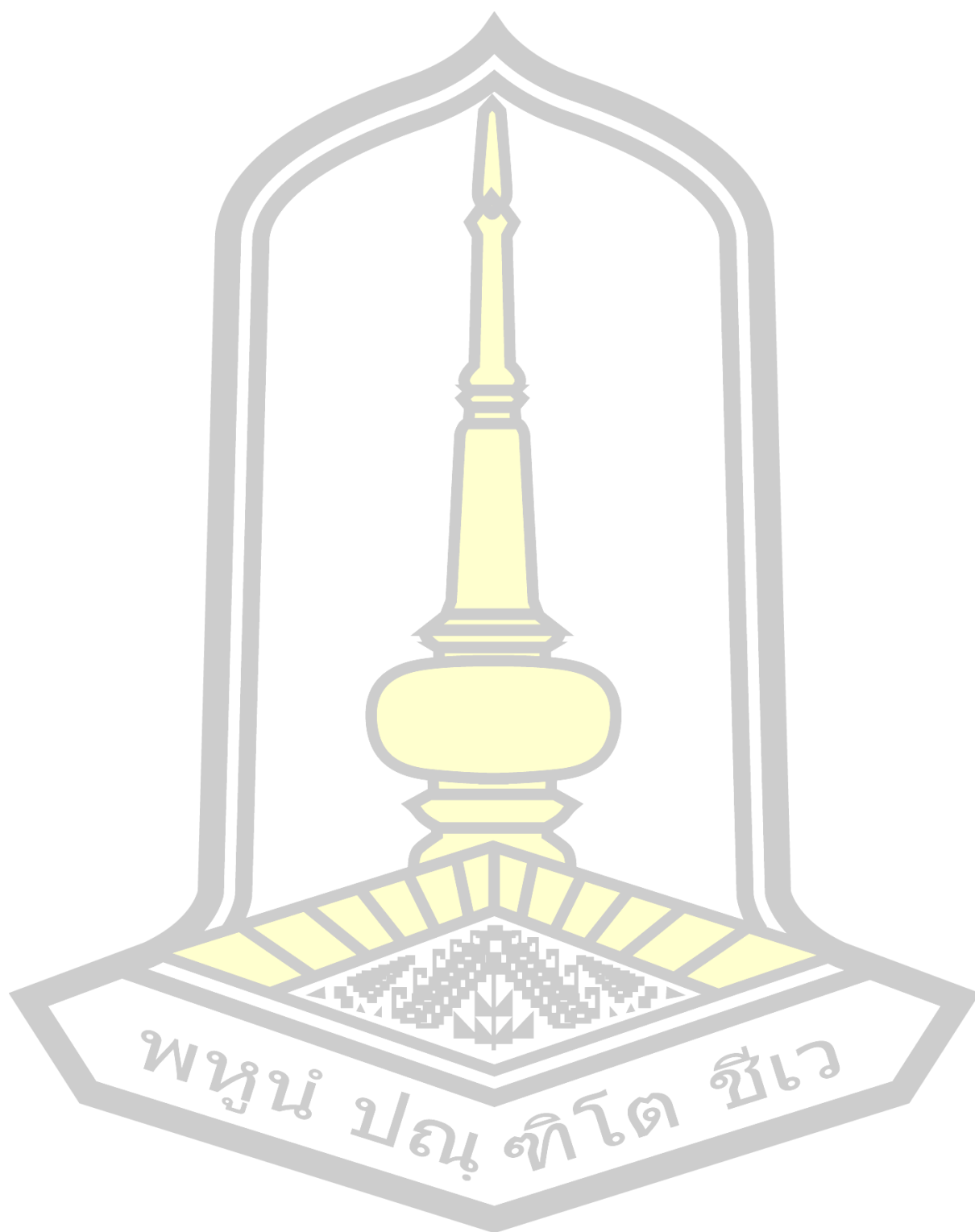
Thank you for participating in this study. Your insights are invaluable.

**Appendix B**  
**Field survey photos**





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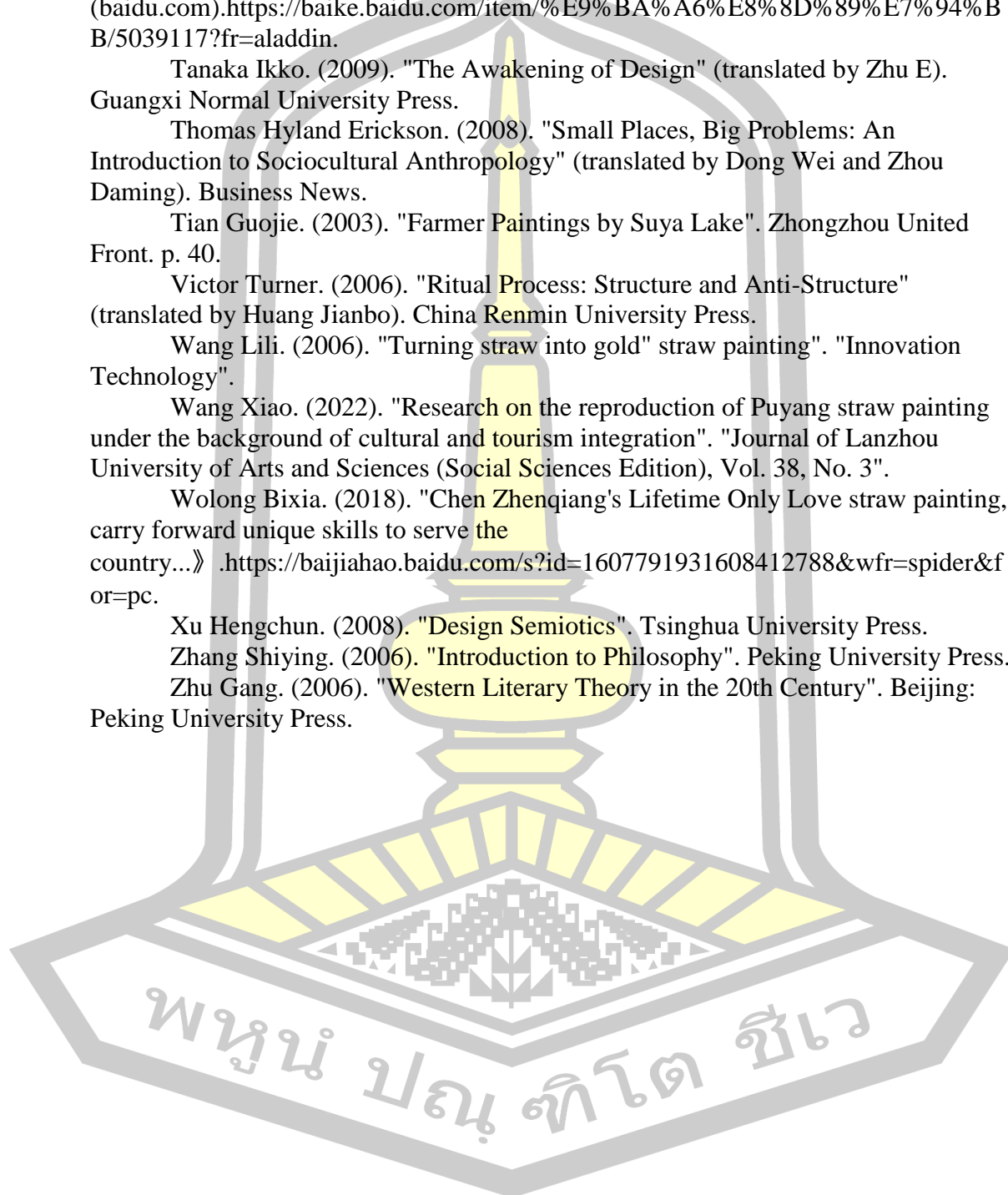
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### List of interviewees

1. Ms. Yuan Yueying, inheritor of wheat straw painting in Runan, Henan  
In the interview, Ms. Yuan Yueying, as the inheritor of wheat straw painting in Runan, Henan and a senior arts and crafts master in Henan Province, first proposed that wheat straw painting in Runan, Henan is an art treasure of all mankind in the world. Everyone is welcome to go to Runan to experience the charm of wheat straw painting. She also hopes that more people can inherit and carry forward this folk art. She pointed out that the development dilemma of wheat straw painting in Runan lies in the lack of professionals. She hopes that wheat straw painting in Runan can create more creative and meaningful products. At the same time, she also hopes to redesign the existing brand image of wheat straw painting in Runan to match the development of the times. In the process of application research in this paper, Ms. Yuan Yueying favored the fourth set of solutions and praised the IP image design of the fourth set of solutions. She hopes to create more extended new products in subsequent work.

2. Ms. Chen Xi, a self-employed wheat straw painter in Runan, Henan Province

She said that wheat straw painting in Runan has a long history and exquisite craftsmanship. In the process of contemporary improvement and innovation, wheat straw painting in Runan has been conducting some experimental designs, and has undergone earth-shaking changes in materials and media. She hopes that wheat straw painting in Runan can become more fashionable and lively, so that this traditional culture can be rejuvenated.

3. Mr. Liu Dabao, a local resident in Runan, Henan Province  
He said that wheat straw painting in Runan, Henan Province is the business card and pride of the people of Runan. Its development has solved many employment problems for relatives and friends around. He hopes that wheat straw painting in Runan, Henan Province will develop better and better.

4. Ms. Huang Lili, a young consumer, a student in school  
She said that she knew nothing about wheat straw painting in Runan, Henan Province before. Through the research and guidance of Teacher Wang Ning, she has a deep understanding of the preciousness and charm of wheat straw painting in Runan, China's intangible cultural heritage. She also hopes that one day she can try to make wheat straw painting herself, and she is full of interest in the production process of wheat straw painting in Runan, Henan Province. She hopes that the school can organize some such elective courses to make everyone's extracurricular life more colorful.

5. Mr. Li Qiang, art collector  
He said that the wheat straw painting of Runan is a microcosm of the local culture of the Central Plains. Through the wheat straw painting of Runan, one can feel the simple, hardworking and self-improvement spirit of the people of the Central Plains, and also feel the profoundness of the local culture in the picture. He also said that the wheat straw painting of Runan is not only a traditional handicraft art, but also a



historical biography. It integrates folk culture, historical civilization and art into the picture. It is the true meaning of art coming from life and higher than life.

6. Mr. Zhang Weiheng, art researcher

He said that the wheat straw painting of Runan not only has the simplicity and atmosphere of the north, but also in the development and innovation in recent years, the craftsmanship is fine, especially the treatment of some details and the treatment of the expressions, clothing and animal forms of the characters, which all reflect the delicate side. It combines the characteristics of the south and the north, and is vulgar and elegant, rough and delicate, and worthy of research and collection by art lovers.

7. Ms. Zhu Xiaomin, a skilled worker in wheat straw painting in Runan, Henan

She said that she was grateful to the wheat straw painting in Runan for providing a way for disabled people like her to find employment and start a business, which not only enabled them to master a skill to make a living, but also allowed them to feel the beauty of life in the process of making wheat straw paintings, allowing her to face difficulties with passion and work hard with a smile.

8. Ms. Chen Mo, a visual designer

She said that as a visual designer, she had been exposed to the visual design of many intangible cultural heritage projects. In terms of brand image recognition design, she believed that there was a lot of blank space in the wheat straw painting in Runan, and there were still many aspects that needed to be explored and enriched.

The above rankings are in no particular order. Thank you all for your support and help.  
About the Author

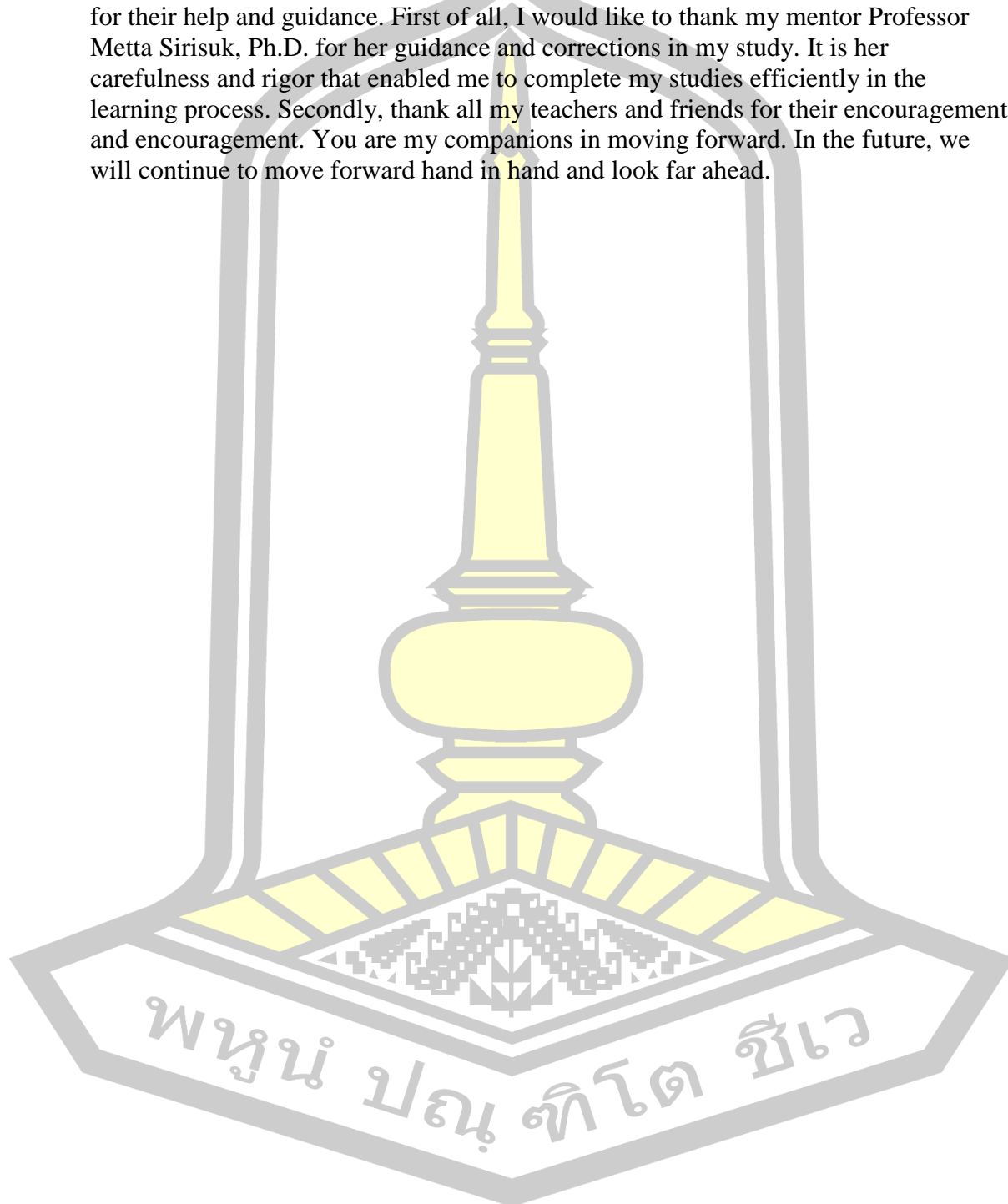
Ms. Wang Ning, born in October 1982, graduated from the Art Design Department of Xi'an Academy of Fine Arts, China. She is a member of the China Democratic League, a member of the teaching and research group of the Art Design Center of Zhengzhou Secondary Vocational School, a national-level psychological counselor level 3, a senior UI designer, a senior dual-qualified teacher, a Tencent Cloud intermediate training certified lecturer, a member of the Zhengzhou Artists Association, a special member of the Zhengzhou Graphic Art Design Association, a member of the Henan Arts and Crafts Association, a special designer of Henan Dingdian News, a member of the China-Korea Design Association, and a member of the China-Europe International Design Culture Association (CEIDA).

She has been engaged in graphic design for many years and has certain practical experience in the industry. She has been working at Zhengzhou Information Technology School since August 2016. She is currently a graduate student majoring in Fine Arts and Applied Arts Research and Creation at Mahasarakham University in Thailand. As a student of Professor Metta Sirisuk, Ph.D., her study and research areas involve graphic design, visual communication design, and art application and creation.

In the past few years of work and study, I have presided over and participated in more than 10 scientific research projects on higher education teaching reform, humanities and social science research in colleges and universities, vocational

education teaching reform, key and general topics in China, published 1 utility model patent, published many papers, and won the finalist award, excellence award and first prize in some domestic and foreign design competitions.

I am very grateful to the professors and teachers of Mahasarakham University for their help and guidance. First of all, I would like to thank my mentor Professor Metta Sirisuk, Ph.D. for her guidance and corrections in my study. It is her carefulness and rigor that enabled me to complete my studies efficiently in the learning process. Secondly, thank all my teachers and friends for their encouragement and encouragement. You are my companions in moving forward. In the future, we will continue to move forward hand in hand and look far ahead.



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