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**BACHELOR'S THESIS**  
on the topic:

Design and illustration of the book « Flowers Grow on Paper »

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## ABSTRACT

Shandong Jiaozhou paper cutting is one of the traditional Chinese paper cutting art forms, and it is also an ancient folk art in Shandong Province. It has a long history, a wide range of themes and a unique cultural connotation. It is famous for its unique paper-cutting skills, beautiful shape and rich meaning, and has been rated as a provincial intangible cultural heritage. Due to the special geographical location of jiaozhou, while bring economic prosperity and the in-depth communication, so jiaozhou paper-cut, formed its own both have delicate work show, decoration, near to the realistic southern charm, and retain the thick plain, concise and lively, advocate the northern tone of unique performance method. Jiaozhou was also awarded the title of "Hometown of Chinese Paper-cut" by the Chinese Federation of Literary and Art at the second China Yangko Festival.

Paper-cut art as one of the important intangible cultural heritage in China, has become a unique art form existence and development, under the new situation of rapid economic development in our country, especially in our country cultural industry more and more attention under the historical conditions, paper-cut art as an intangible cultural heritage, presents a good development momentum, has achieved important results, paper-cut culture innovation and application and paper-cut creative products are more and more higher attention. Based on the Shandong Jiaozhou paper-cutting art culture, combine the excellent traditional Chinese culture and modern technology, promote cultural communication, let the Jiaozhou paper-cutting culture into the more people's vision, inject the blood of the new era, so that the paper-cutting culture continues to carry forward.

This topic is mainly in the form of visual design to show Shandong jiaozhou paper-cut art culture, let people a deeper understanding of the history

and culture of jiaozhou paper-cut, through the history and culture of jiaozhou paper-cutting, form, modelling characteristics of further study, innovative design, paper-cut art IP image, paper-cut books design, etc., in the form of more novel jiaozhou paper-cut art culture show to the public.

*Key words: Shandong Jiaozhou paper-cut culture, IP image design, book design, Jiaozhou paper-cut works, Cultural and creative products*

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## INTRODUCTION

**Relevance of the study:** Jiaozhou paper-cut is listed as the provincial intangible cultural heritage, and its research is of great significance to the protection, inheritance and development of the intangible cultural heritage. Through research, we can better understand its historical and cultural background, artistic characteristics and production techniques, and provide a basis for the formulation of conservation measures and inheritance strategies.

As the hub of China's North-South maritime trade, Jiaozhou's paper-cut art integrates the characteristics of the north and south cultures and shows the unique regional cultural features. The study of Jiaozhou paper-cut is helpful to deeply explore the formation, exchange and change of regional culture, as well as the role of folk art in local cultural identity.

As a cultural card of Jiaozhou, Jiaozhou paper-cut has potential value to promote the development of local cultural tourism and cultural industry. Research on its market potential and development and utilization strategies can promote the growth of local economy and the construction of cultural brands.

Integrating Jiaozhou paper-cut into the modern education system can not only cultivate students' hands-on ability and creativity, but also enhance their sense of identity with traditional culture. Studying how to effectively inherit this excellent traditional skill in modern education plays an irreplaceable role in cultural innovation and sustainable development.

**The purpose of the research:** This design aims to design and produce books about Jiaozhou paper-cut art and culture, paper-cut IP image, etc., combine paper-cut art and modern design concept, and display paper-cut art and culture of Jiaozhou in a comprehensive and in-depth way by visual design, so as to achieve the purpose of inheriting and carrying forward the excellent

traditional Chinese culture, and let people feel the charm of paper-cut art of Jiaozhou. So as to enhance the understanding and recognition of excellent traditional culture.

**Research Objectives:**

1. Analyze the development status of Jiaozhou paper-cut and the future development trend and innovation direction.
2. Integrate modern design concepts with traditional culture to create modern works of art with traditional cultural connotations.
3. Analyze market demand, aim at market positioning, and create Jiaozhou paper-cut cultural and creative products that meet market demand.

**The research subject (theme)** is Shandong Jiaozhou paper-cut art culture "flower on paper" series design.

**The object or focus of the research** are Book design, poster design and other derivative design about Shandong Jiaozhou paper-cut art culture.

**Research methods:** This work uses the following theories and special research methods: to analyze the literature sources and normative literature of the research topic, to combine literature collection and analysis, online and offline investigation, and to explore the integration of paper-cutting art and modern design concepts. Use PS, AI, ID, CAD and other software for design and production.

**The scientific novelty element of the results obtained:** the real paper-cut works are integrated into the book design, so that readers can actually pick up the paper-cut works while reading. The production of paper-cut cultural and creative products that meet the market demand can not only promote the paper-cut art and culture of Jiaozhou, but also obtain certain economic benefits.

**The practical significance of the results obtained:** In the contemporary society, Jiaozhou paper-cut art is facing new opportunities for development. The paper cutting, an ancient folk art form, is combined with modern aesthetics,

and the visual design method is used to innovate and develop it, so that it can adapt to the needs and aesthetic trends of modern society, so as to carry forward the paper cutting art culture of Jiaozhou.

**Structure and volume of the thesis:** This paper includes an introduction, four chapters, a conclusion, a list of references (34), and an appendix. The dissertation consists of 64 pages.



## **Chapter I**

### **Topic selection analysis**

#### **1.1 Study Purpose**

Jiaozhou paper-cut, a folk art form with a long history, is deeply rooted in Jiaozhou, a land with a long history. Jiaozhou, as an important node of China's North-South maritime traffic in history, not only carries the burden of commodity circulation, but also becomes a unique platform for the cultural integration of the north and the south. Such a geographical location gives Jiaozhou paper-cut unique artistic characteristics - it is not only the embodiment of the bold and unrestrained spirit in the culture of the Yellow River basin in the north, but also integrates the unique softness, delicacy and delicacy of the water towns in the south of the Yangtze River, forming a harmonious coexistence of northern and southern cultures and complementation of each other's aesthetic style. Jiaozhou paper-cut was officially included in the first batch of provincial intangible cultural heritage list in 2007, this honor is not only a high recognition of the value of Jiaozhou paper-cut art, but also an encouragement and affirmation of its protection and inheritance work. Subsequently, in 2010, the China Federation of Literary and Art Circles awarded Jiaozhou the honorable title of "Town of Chinese paper-cut", which further established the important position of Jiaozhou in the field of Chinese paper-cut art, marking that Jiaozhou paper-cut not only enjoys a high reputation in China, but also has become a beautiful business card to show the charm of Chinese traditional culture to the world.

The core goal of this design is to skillfully integrate the traditional art form of Jiaozhou paper-cut, which contains profound cultural heritage, with modern design concepts through a series of careful planning and innovative

design, to create works that both retain the traditional charm and conform to the contemporary aesthetic trend. Through the design and production of books about Jiaozhou paper-cut art and culture, paper-cut IP image, etc., the paper-cut art and modern design concept are combined to promote the organic integration of traditional culture and modern social life, and the paper-cut art and culture of Jiaozhou are comprehensively and deeply displayed to everyone in the way of visual design, so that Jiaozhou paper-cut art can enter the public's vision in a more vivid and fresh way. In order to achieve the purpose of inheriting and carrying forward the excellent traditional Chinese culture, let people feel the charm of Jiaozhou paper-cut art, so as to enhance the understanding and recognition of the excellent traditional culture. To become an important force connecting the past and the future, promoting cultural confidence and cultural prosperity.

## **1.2 Study significance**

Jiaozhou paper-cut can be selected as the first batch of provincial intangible cultural heritage, because it is the record of Jiaozhou folk history, but also a cultural card with the characteristics of Jiaozhou, carrying the important value of Jiaozhou history, tourism and cultural industry. Paper cutting in Jiaozhou can be examined for five hundred years of history, five hundred years of Jiaozhou paper cutting development and Jiaozhou people's love for life and beautiful yearning are inseparable. Whether 500 years ago or now, as a folk art, Jiaozhou paper-cut bears the good wishes and blessings of the people of Jiaozhou for a happy life. It is the most simple hope and the most sincere blessing that the people of Jiaozhou faithfully write and depict on colored paper with a handful of small scissors. It is also the record and miniature of the life of the people of Jiaozhou for a long time. In the establishment of cultural confidence today, Jiaozhou paper-cut has also become

the cultural confidence of the people of Jiaozhou, in-depth study of Jiaozhou paper-cut has an extremely important role in enhancing cultural confidence.

Jiaozhou paper-cut with its long history and unique style has become a wonderful flower of Chinese paper-cut, and won the reputation of "the hometown of Chinese folk art (paper-cut)" for Jiaozhou. Jiaozhou paper-cut is mostly presented in the form of window cut and "bobo flower", with a variety of themes, including the traditional "three friends of the cold", magpies, carp and other slim and auspicious themes, but also with Jiaozhou characteristics of the ocean, Jiaozhou Yangko and other themes, which is the embodiment of Jiaozhou paper-cut has a long history and a very innovative sense. As a city card with local characteristics, the study of Jiaozhou paper-cut is of great significance to promote the development of Jiaozhou tourism and cultural industry, and to "revitalize" other folk arts.<sup>[1]</sup>

Jiaozhou paper-cutting, as a widely popular folk art treasure in China, carries the essence of the Chinese traditional culture with its unique artistic characteristics and profound cultural meaning. Exploring Jiaozhou paper-cutting is not only an in-depth exploration of the historical context and evolution of this art category, but also a positive push to promote the paper-cutting art and pass on from generation to generation. With the acceleration of globalization and the modernization process today, many traditional folk arts are facing the threat of marginalization or even loss. Therefore, the study of Jiaozhou paper-cutting is particularly important, which can deepen our understanding of the value of these cultural heritage, and inspire our sense of responsibility to protect and inherit them.

In the contemporary society, Jiaozhou paper-cutting art is facing new opportunities for development. Combining paper-cutting, an ancient folk art form, with modern aesthetics, using visual design methods to innovate and develop it, so that it can adapt to the needs of modern society and the aesthetic trend, so as to carry forward the paper-cut art and culture of Jiaozhou.

### 1.3 Study status

status quo of domestic research:

Chinese scholars have deeply explored the long history and origin background of Jiaozhou paper cutting, and by combining archaeological discoveries and documentary evidence, proved that Jiaozhou paper cutting has a long history, which can be traced back to the Ming Dynasty. The research not only involves the sorting of the time line, but also pays deeply attention to the artistic characteristics and style of Jiaozhou paper cutting, analyzes the unique features of Jiaozhou paper cutting in composition design, line application and color collocation, and compares it with the paper cutting art in other regions in China, in order to highlight the personality and differences of Jiaozhou paper cutting.

At the cultural level, scholars are committed to revealing the profound cultural deposits and values contained in Jiaozhou paper cutting, and analyze them from multiple dimensions such as folk belief system, traditional customs, and rich folk narration. In addition, in order to ensure the vitality of this intangible cultural heritage, scholars and cultural protectors actively explore the inheritance of Jiaozhou paper-cutting skills and culture, and invest a lot of energy in the establishment and innovation of the inheritance mechanism, aiming to make this ancient art form glow with new vitality in the modern society.

Such as jiaozhou paper-cut representative inheritance li-xia dong, she in 2016 for the Chinese folk song conference, took more than 20 days to create more than 200 paper-cut works, with street shop building, human, performance market lively, these works not only decorate the stage, also spread through television, let more people understand and appreciate the charm of jiaozhou paper-cut, she also through into the campus, to participate in the intangible into the community activities, the paper-cutting skills to more people.

Foreign research status:

The research field of paper-cutting in foreign countries has also expanded. In addition to the research on the artistic characteristics and production techniques of paper-cutting itself, some scholars continue to explore new forms and techniques of expression. For example, Japanese paper-cutting art has been innovative in form, use and content, paying more attention to visual effects, using bolder colors, and choosing more diverse materials, which enhances the impact of artistic works. Foreign artists also pay attention to the combination of paper-cut art and other art forms to create new forms of artistic expression, such as paper-cut animation, paper carving art works.

For example, the art of paper carving has attracted much attention in Germany, France, the United Kingdom, the United States and other countries. Many foreign artists are exploring and practicing the charm of paper carving art in their own ways. This art form takes advantage of the plasticity of paper and transforms ordinary paper into imaginative and innovative works of art through the artist's skillful hand, using various techniques such as cutting, folding and pasting. On the international stage, many outstanding paper carving artists stand out with their unique creativity and exquisite skills, such as Helen Musselwhite from the United Kingdom, whose works are praised for their vivid color matching and subtle use of paper materials. Musselwhite's creative layers are distinct, with each layer showing a unique color configuration and texture design, demonstrating her deep understanding of paper and artistic expression.

To sum up, the research on Shandong Jiaozhou paper cutting spans many dimensions, such as history, art, culture and education. These research results not only help to deeply understand the artistic charm and cultural value of Jiaozhou paper cutting, but also provide a solid foundation for the inheritance and innovative development of this traditional art form. However, in today's globalization, it is particularly important to promote the international communication and exchange of Jiaozhou paper cutting, which is not only to

broaden this intangible cultural heritage in a global scope, but also a key step to promote cultural diversity and international art dialogue.

### **Conclusions of section I**

1. Clear the purpose of the research, through the design and production of Jiaozhou paper-cut art and culture books, paper-cut IP image, paper-cut creative products, etc., combining paper-cut art and modern design concepts, the paper-cut art and culture of Jiaozhou paper-cut art and culture are comprehensively and deeply displayed to everyone in the way of visual design, so that people can feel the charm of paper-cut art of Jiaozhou. So as to enhance the understanding and recognition of excellent traditional culture.

2. The analysis of research significance has a lot of important significance for the study of Jiaozhou paper-cutting. Many traditional folk arts are facing the threat of marginalization or even loss. Therefore, the study of Jiaozhou paper-cut is particularly important, it can deepen our understanding of the value of these cultural heritage, and stimulate our sense of responsibility to protect and inherit them. Jiaozhou paper-cut art is also facing new opportunities for development. The paper cutting, an ancient folk art form, is combined with modern aesthetics, and the visual design method is used to innovate and develop it, so that it can adapt to the needs and aesthetic trends of modern society.

3. Analyze the research status of Jiaozhou paper-cut at home and abroad. Chinese scholars have studied and confirmed that Jiaozhou paper-cut has a long history, originating in the Ming Dynasty, through archaeology and literature to explore its unique artistic style, composition, line and color use, show its differences from other regions of paper-cut, and delve into its cultural connotation, including folk beliefs, customs and narratives. Foreign paper-cutting art has expanded to new areas, covering technical innovation and

diversified forms of expression, such as the visual and material innovation of Japanese paper-cutting art. Artists combine paper-cutting with other arts to create paper sculptures, animations, etc., to enhance the shock of art.

## **Chapter II**

### **Practice research and research (design) methods**

#### **2.1 Practice research**

Before launching any design project, sufficient and in-depth research is an indispensable cornerstone, which provides a solid foundation and direction for the design. For the practical research of Jiaozhou paper-cut art design project, I adopted a diversified strategy combining online and offline, aiming to deeply explore and understand the essence of this traditional art through a comprehensive and three-dimensional perspective, and ensure the accurate positioning and effective implementation of the design work.

In the offline research part, I will visit the paper-cutting artists' studios, folk art exhibition halls and historical archives in Jiaozhou and its surrounding areas, and have face-to-face interviews with paper-cutting artists and inheritors, listening to their opinions on paper-cutting art, creative experiences and stories about the inheritance of techniques. At the same time, participate in or observe the local paper-cutting production process, personally experience paper-cutting skills, intuitive feeling of material texture, tool use and technical difficulties, in order to obtain first-hand practical information and perceptual understanding. In addition, visit Jiaozhou folk activities and cultural festivals, in-depth understanding of the role and significance of paper cutting art in local social culture, inject more rich cultural connotation into the design.

In terms of online research, I will make full use of Internet resources, collect documents, historical images and international exchange cases about Jiaozhou paper-cut through databases, electronic libraries, professional forums, social media and other channels, analyze and compare the development status and trend of paper-cut art at home and abroad, and provide a broad



international vision and theoretical support for the design. At the same time, through online questionnaires, online interviews and other ways to collect the public's cognition, interest points and demand feedback on Jiaozhou paper-cut, to ensure that the design can be close to the actual needs of the market and the audience.

In the process of practical investigation, I will continue to verify and integrate the theoretical knowledge acquired with the actual situation. For example, combining the historical context of paper-cut art with modern design concepts, exploring how to give modern aesthetic elements to the works while maintaining the traditional charm; The research results of skill inheritance are integrated into IP image design, so that it has both cultural depth and popular elements. Through such close interaction between practice and theory, we can more accurately grasp the essential characteristics of Jiaozhou paper-cut art, ensure the perfect unity of design innovation and practicality, and effectively promote the inheritance and development of Jiaozhou paper-cut art in the new era.

### **2.1.1 Offline research**

In the process of in-depth offline research, I had the honor to witness that Jiaozhou paper-cut still maintains strong vitality and extensive influence in local social life. With the joint efforts of the government, educational institutions and all sectors of society, Jiaozhou paper-cut is not only properly protected as a cultural heritage, but also radiates new vitality under the background of the new era.

In the school education system, Jiaozhou paper-cut has been included in the teaching plan of many schools as a characteristic course, not only limited to art classes, but also often appears on the elective course list as a highlight of traditional cultural education, and even becomes an important part of enriching

students' extracurricular activities. This practice not only allows students to contact and learn this traditional art from a young age, cultivate their interest in and respect for the craft, but also promotes the intergenerational inheritance of paper-cutting skills, laying a solid mass foundation for the long-term development of Jiaozhou paper-cutting.

The community and civil society groups also spare no effort to promote Jiaozhou paper-cut, and they often organize various forms of exhibitions, lectures, workshops and skills exchange activities, which not only provide a platform for paper-cut artists and lovers to display their works and exchange ideas, but also attract a large number of citizens and tourists to participate, so that more people have the opportunity to experience the charm of Jiaozhou paper-cut. It has deepened the public's understanding and love of this intangible cultural heritage. These activities are often combined with festivals, anniversaries and other time nodes, so that Jiaozhou paper-cut art and people's life customs are closely linked, enhance its cultural identity and social influence.

During the field trip, I was also fortunate to witness a series of exquisite paper-cut works, which not only showed the superb traditional skills, but also integrated modern aesthetic elements, which was refreshing. Through the interaction and learning with the local paper-cutting artists, I not only mastered the basic paper-cutting skills, but more importantly, I deeply realized the spirit of ingenuity and cultural value behind the paper-cutting art. These valuable learning experiences and first-hand research materials have undoubtedly added a rich source of inspiration and practical basis for my design projects, and made me more confident to create design works that not only respect the tradition but also conform to modern aesthetics, but also have educational significance and cultural communication value, so as to contribute to the inheritance and development of Jiaozhou paper-cut art.

In the process of research, we also found several problems and challenges.

The primary problem is that the continuation of Jiaozhou paper-cutting skills encountered difficulties. This rich art form requires a deep understanding and long-term practice of traditional techniques and patterns. However, the high speed and high pressure of modern life greatly compress the time and patience for young people to invest in such meticulous study. Moreover, the commercial potential and development prospects of Jiaozhou paper-cutting are not yet clear. Although the government and non-governmental organizations have actively promoted it, there are still many challenges in its marketization road. In view of this, we need to multi-pronged, let jiaozhou paper cutting in the future years glow more bright light.

### **2.1.2 Online research**

In the online research stage, we focused on questionnaire survey, an efficient and convenient tool, in order to collect the awareness, interest points and expectations of all walks of life on the paper-cut art and culture of Jiaozhou, Shandong Province, more extensively and deeply, so as to provide scientific data support and clear guidance for the subsequent design.

The questionnaire design covers multiple dimensions. First, we asked the respondents about their basic understanding of Jiaozhou paper-cut, including its historical background, artistic features, cultural value, etc., in order to assess the overall understanding level of the current public about this intangible cultural heritage. Secondly, by setting specific questions to explore whether the interviewees have touched Jiaozhou paper-cut in the past, if so, their experience channels, reasons for liking and impressions on the works, etc., in order to outline the interests and preferences of the audience.

More importantly, the questionnaire also pays special attention to the public's views on the future development and innovation of Jiaozhou paper-cut, including how to better inherit and promote, what types of paper-cut

derivatives they want to see, the acceptance and suggestions on the combination of Jiaozhou paper-cut and modern design, etc. These feedback will directly guide us how to balance tradition and modernity, innovation and inheritance in design. Ensure that the design is respectful of cultural roots and resonates widely.

In order to expand the survey coverage and improve the diversity of data, we publish questionnaires through social media platforms, professional cultural forums, email invitations and other channels, and encourage sharing and forwarding, and strive to reach people of different age groups, occupational backgrounds and regions, and collect the broadest range of opinions and voices.

Finally, through statistical analysis of the recovered questionnaire data, we will form a detailed research report, which will become a compass for design work, helping us accurately locate the target group of design, determine the design style and content, and predict the potential market demand, so as to develop a design scheme that is both creative and close to the public's expectations. Effectively promote the spread and activation of Jiaozhou paper-cut culture, and enhance its influence and vitality in modern society.

Through online research we get the data can be analyzed, eighty percent of people or understanding of jiaozhou paper-cut culture, but there are still twenty percent of people do not understand jiaozhou paper-cut culture, and seventy-three percent of people is very interested in jiaozhou paper-cut, which provides a good direction for our design. In the people involved in the survey, most people are willing to learn jiaozhou paper-cut skills, and also hope in the future to participate in the activities related to Shandong jiaozhou paper-cut, so we need to innovate more and more interesting paper-cut activities and paper-cut works, to meet the diverse needs of people, at the same time also carry forward jiaozhou paper-cut culture.

In the questionnaire, I also investigated which kind of paper-cut cultural and creative products people love more, which is conducive to clarifying the

direction in the design process, and clarifying which are their favorite cultural and creative products, such as paper-cut pillows, fans, etc. In the design process, we should focus on innovative design of favorite paper-cut cultural and creative products.

## **2.2 Study (design) method**

(1) Literature collection and analysis: First of all, we can collect the origin, development history, different types of paper-cutting through libraries, academic databases and the Internet, including academic papers, professional books, historical materials and so on. According to the collected literature, it can be systematically sorted and analyzed, and extract important information about Jiaozhou paper-cut culture.

(2) Case analysis and comparative research: collect excellent paper-cut works and excellent book design about paper-cut culture, in-depth study of its connotation value and design and creation methods, make various comparison, and draw advantages from it.

(3) Explore the integration of paper-cut art and book design concept: This part of the research is committed to integrating the unique charm of paper-cut art with the principles of modern book design, and explore the innovative path of transforming paper-cut elements into plane visual language. By analyzing the hollow-out aesthetics of paper cutting, it explores its novel application in book illustration creation, page decoration and cover design, aiming to improve the artistic and cultural connotation of books.

(4) Discussion method: Actively communicate with the tutor and students, timely report the progress to the tutor, conduct an in-depth analysis of the defects in the current progress and the aspects that need to be improved, and finally put forward a set of effective modification plans.

## **Conclusions of section II**

**1.** Offline research and investigation of Jiaozhou paper-cut show that this art is valued locally, integrated into school education and community activities, and promoted inheritance. Personal experience in the learning process, collected rich materials. However, paper-cutting techniques are faced with inheritance problems, and the pace of modern life restricts in-depth learning. In addition, the path to commercialization, while supported, remains challenging. Therefore, comprehensive strategies are needed to help the future development of Jiaozhou paper cutting.

**2.** Conducted an online survey. According to the online questionnaire survey, 80% of the respondents are familiar with Jiaozhou paper-cutting culture, but 20% are not familiar with it, and 73% have strong interest in this culture, which has clearly defined a positive direction for the design. Most people intend to learn paper-cutting and participate in related activities, suggesting the need for innovative activities and works to meet diverse needs and promote the popularization of culture. The survey also pointed out the popular types of paper-cut products, such as paper-cut pillows and fans, and stressed that the design should focus on the innovation of these popular products to better connect with market demand.

**3.** Use a series of research methods to conduct research design, including literature collection and analysis, case analysis and comparative research, exploring the integration of paper-cut art and book design concept, discussion method, etc.

## **Chapter III**

### **Design process and results**

#### **3.1 IP image design**

Paper-cut decoration as an auxiliary element of IP image design, the two can collide and blend with each other, paper-cut decoration with simple, interesting, symbolic form characteristics to highlight the personality, so that traditional culture and art treasure and modern science and technology closely combined, so that traditional cultural symbols appear in front of us with a new look, there is a strange and familiar taste. The interaction between paper-cut decoration and IP image design contains people's love for traditional culture, and it is hoped that traditional culture can achieve innovative breakthroughs under the intensification of modern design, in order to obtain better development space.<sup>[3]</sup>

As paper-cutting oldest folk art in Shandong province, Jiaozhou paper-cutting has a long history and rich cultural connotation. In recent years, in order to better inherit and carry forward the Jiaozhou paper-cut culture, IP image design has become a new form of paper-cut culture promotion. By combining the modeling characteristics of traditional paper-cutting art with modern design techniques, the IP image with both cultural heritage and fashion sense is created to express the artistic charm of Jiaozhou paper-cutting.

##### **3.1.1 Design and conception**

The creation of the IP image of "Cutting dream" aims to reinterpret the deep cultural heritage of Jiaozhou paper-cutting through modern design language, making it a vivid symbol connecting tradition and modernity, art and

the public. In the name of "cutting dream", it means that through the carrier of paper cutting art, cutting out infinite imagination and beautiful vision, conveying that Jiaozhou paper cutting art is not only the art on paper, but also the sustenance of the soul and dream.

In the image design, "cut dream" standing posture shows the traditional literati character, but also lively, showing the Jiaozhou paper-cut art both solemn and interesting dual characteristics. The head design is particularly unique, abandoning the conventional hair accessories, and creatively using the hairpin in the shape of scissors, which is not only a clever visual focus, but also means that the creativity of paper cutting art comes from this simple but magical tool, which is the key to open the dream of art.

Clothing design, carefully selected on behalf of the festival, enthusiasm of the red as the main color, which not only with the Chinese traditional culture of the good meaning of red, but also reflects the Jiaozhou paper-cut in the festival celebration, the daily life of the wide application. The paper-cut pattern carefully arranged on the clothing, every stroke and every stroke have been carefully considered, not only to retain the traditional pattern essence of Jiaozhou paper-cut, but also to refine through modern aesthetic vision, to achieve the seamless docking of tradition and modern. In particular, it is worth mentioning that part of the clothing adopts hollow design, which is an innovative method directly borrowed from the hollow art of paper cutting, making the image of "cutting dream" visually more light and flexible, as if it can jump out of the two-dimensional plane at any time and enter the three-dimensional world of the audience.

Carrying a striking yellow scissors on the back, this design detail not only strengthens the direct correlation between "cutting dream" and paper-cutting art, but also yellow symbolizes honor and wisdom in traditional Chinese culture, suggesting the craftsman spirit and cultural wisdom contained behind the paper-cutting art. The existence of scissors is not only a tool for creation, but



also a sign of the unique identity of the IP image of "cutting dream", so that people can feel its indissoluble bond with Jiaozhou paper-cut art at a glance.

### **3.1.2 Design and finalization**

The IP image of "Cut dream" in the design, cleverly selected bright red as the main color of the costume, this choice not only echoes the color commonly used in Jiaozhou paper-cut in traditional festivals and celebrations, but also means auspiciousness, enthusiasm and vitality, which can quickly attract the attention of the audience and stimulate their curiosity and exploration of Jiaozhou paper-cut art. Part of the area of the clothes adopts cutting and engraving techniques, and printed patterns, which is more in line with Jiaozhou paper-cut art culture. With the style positioning of personification, youth and retro style, it can be closer to people's life and spread traditional culture in a modern way.

## **3.2 Poster design**

The poster design of "Flowers on Paper" series aims to open a new and unique window for the publicity of Jiaozhou paper-cut art and culture through the collision of creativity and aesthetics. This series is not only a collection of graphic design, it is a visual feast, a deep exploration of the integration of tradition and modernity, but also a contemporary interpretation and tribute to the intangible cultural heritage of Jiaozhou paper cutting.

In layout design, we cleverly combined illustration, paper-cut electronic manuscript and IP image, using modern design language and traditional aesthetic principles, so that the picture is rich in visual impact without losing cultural heritage. In the text part, the carefully edited copy is concise and poetic, which not only introduces the story and cultural significance behind each piece

of work, but also guides the audience to think deeply and explore the history and future of Jiaozhou paper-cut. Through the harmonious collocation of words and images, to create both educational and ornamental propaganda posters, so that viewers in the enjoyment of beauty to enhance the understanding and love of Shandong Jiaozhou paper-cut art culture.

"Flowers on Paper" series posters, with its unique creativity, exquisite design and profound cultural heritage, will become a powerful medium to promote Jiaozhou paper-cut art and culture, not only in China, but also in the world to spread and carry forward the charm of excellent traditional Chinese culture, stimulate more people's interest in and respect for traditional art, and promote cultural exchange and inheritance.

### **3.2.1 Design and conception**

In deepening the design concept of the "Flowers on paper" series of posters, it is not limited to traditional display, but through innovative methods to push art and design to a new height. In order to further enhance the visual effect and design sense, bold geometric cutting techniques are used to create a modern and traditional spatial layout through irregular segmentation of the screen. This kind of cutting not only enriches the visual level, but also visually guides the audience's attention flow, so that each part has the possibility of becoming the focus. At the same time, the margin strategy provides breathing space for dense visual information, making the whole design more breathable and giving viewers enough imagination space.

The text introduction part is the finishing touch. Choose calligraphy, calligraphy or modern simple font, carefully match according to the theme and atmosphere of each poster, the text content is concise and poetic, or directly quote the history of Jiaozhou paper-cut, or convey the charm of art in the form of allegory, and form a perfect echo with the image in the picture. The

arrangement of the text has also been carefully considered, neither distracting, but also can guide the viewer's thoughts just right, and deepen the understanding and memory of Jiaozhou paper-cut culture.

Finally, through the vivid depiction of illustrations, the clever integration of IP images, the modern design techniques of geometric cutting and the precise text interpretation, this series of posters together weave a series of visual narrative poems about Jiaozhou paper-cut art, which not only shows the beauty of traditional skills, but also reflects the seamless connection with contemporary aesthetic trends, so that this intangible cultural heritage can be revitalized. Touch the heart of every viewer.

### **3.2.2 Design and finalization**

In the design process, text descriptions and a variety of paper-cut elements and traditional elements are added to the series of posters. The purpose is to enrich the picture on the one hand and enhance the readability of the posters on the other hand. The first and second posters respectively use Jiaozhou paper-cut techniques to create the Temple of Heaven paper-cut works and Qingdao landmark building "May wind" paper-cut works as the main body, with text descriptions, text combination, in a simple and intuitive way to present Jiaozhou paper-cut to everyone. The third poster follows the IP image "cutting dream" in the paper-cut action, and adds the illustration of the famous scenic spot "Taiping Temple" in Jiaozhou, which can also play a propaganda role in Jiaozhou, and then integrates the paper-cut works of window cut. On the whole, the paper flower series posters are simple and generous, regular and simple, and can more intuitively present Jiaozhou paper-cut culture to everyone.

### **3.3. Book design**

When designing and producing books about Jiaozhou paper-cut art culture, the purpose of this design is to skillfully integrate this traditional art with modern book design, and create a work of art that can not only transmit knowledge, but also touch people's hearts. Jiaozhou paper-cut, as a treasure of Chinese folk art, not only carries rich historical and cultural information, but also contains the wisdom and emotion of generations of craftsmen. Its unique artistic language and expression techniques provide infinite inspiration for book design. By integrating paper-cut art into book design, it can bring rich visual effects and aesthetic experience to book design.

In short, the design of this book about Jiaozhou paper-cut art and culture aims to not only transfer knowledge, but also stimulate emotional resonance through the combination of modern design language and traditional art, so that readers can feel the charm of Jiaozhou paper-cut art while enjoying a visual feast, and enhance their understanding, respect and recognition of traditional Chinese culture. And then become the messenger of inheriting and carrying forward the excellent traditional Chinese culture.

### **3.3.1 Design and conception**

The book design adopts the form of folding, unfolding and placement can give people a more intuitive feeling. Red and yellow tones throughout the book, more in line with the image characteristics of paper cutting.

As one of the most widely used colors in paper cutting, red is an auspicious color identified by our Chinese ethnic group, often used as a monochrome, which not only represents auspicious, festive, evil and beautiful meanings, but also has a strong visual impact and can attract people's attention. In many graphic design works, designers boldly use red as the main tone to highlight characteristics. For example, in the packaging design, Coca-Cola

introduced some red "fish jump dragon gate" packaging patterns during the New Year to create a festive atmosphere. <sup>[11]</sup>

The book many words imitation of ancient books, using vertical typesetting, more consistent with traditional culture. Text with paper-cut works, and then the use of interesting typesetting, to ensure the maximum delivery of information at the same time can also let readers watch paper-cut works, photos, not only boring to read the text. After the binding, I add the paper-cut works, so that readers can afford, touch, in reading the book at the same time can really touch the real paper-cut works, rather than only limited to look at the photos to appreciate.

### **3.3.2 Design and final draft**

The design of this book adheres to the concept of "simple but not simple", aiming to lead readers to explore the wonderful world of Jiaozhou paper cutting in a clear and intuitive way. The cover design abandons complexity, adopts light yellow tone as the base, and Outlines a classic Jiaozhou paper-cut pattern with elegant lines in the center, which indicates the theme of the book and reveals a quiet cultural atmosphere. The simple font design is in harmony with the overall style, highlighting the elegant style of the book.

Leafing through the inside pages, you will find that each chapter has been carefully choreographed, text introduction and high-definition decoupage images interspersed, illustrated. What is most expected is that one of the highlights of this book is that the finished books are carefully embedded with real paper-cut artworks made by my own hands. These paper-cut works are not only a physical supplement to the theoretical knowledge in the book, but also a close contact with the traditional craft. Readers can touch the delicate paper texture with their own hands and observe every subtle detail left by the knife

and scissors, so as to deeply feel the unique charm and craftsman spirit of Jiaozhou paper-cut art in the dual experience of vision and touch.

In addition, the binding process of the book is equally sophisticated, the selection of durable and comfortable special paper as the inner page material, to ensure that the color of the paper-cut works can be truly restored, at the same time, the cover design of the hard shell hardcover not only protects the inner page from damage, but also enhances the collection value.

### **3.4 Paper-cut work design**

Handmade paper-cutting, this ancient and exquisite folk art, not only carries rich cultural significance, but also a vivid practice of Jiaozhou paper-cutting culture inheritance and innovation. It not only requires creators to have a high degree of skill and patience, but also needs to have a deep understanding and perception of traditional culture. In this process, the birth of each paper-cut is a tribute to Jiaozhou paper-cut art, but also a fresh transmission of this intangible cultural heritage, so that traditional skills can continue and develop in modern society.

For individuals, making paper cuts by hand is an experience of physical and mental pleasure. In the process of dedicated creation, producers need to concentrate on, without distractions, which can not only effectively relieve the pressure of daily life, achieve the effect of relaxation, but also exercise people's patience and concentration, and improve the personal spiritual realm. The creation process of paper-cut art is a kind of pursuit and shaping of beauty, which can imperceptitiously enhance personal aesthetic ability and artistic appreciation, so that people can find self-value and satisfaction in the creation of beauty.

Taking the iconic landscape of Qingdao as the theme, he designed and created two unique paper-cut works: "May Wind" and "Trestle Bridge". As a

landmark sculpture of May 4th Square in Qingdao, "Wind of May" has been given new life through the form of paper-cut. In this work, the smooth and powerful lines of the paper-cut skillfully outline the dynamics and strength of the sculpture, which not only shows the modern atmosphere of the city of Qingdao, but also conveys the immortality and passion of the spirit of the May Fourth Movement through the form of art, inspiring viewers to think about the history and look forward to the future.

Another work "Bridge", is another name card of Qingdao. In the paper cutting, the outline of the trestle bridge appears particularly soft and beautiful under the delicate cutting, which reflects the delicate and vivid nature of Jiaozhou paper cutting in the performance of the natural landscape.

### **3.4.1 First draft of the design**

At the beginning of the design, I first a lot of observing the two iconic photo images, from different angles in different directions to observe their characteristics and details, and then use CAD for drawing, draw the building line draft, then perfect the details of the building, drawing after sketch samples, repeatedly, improve the design scheme, eventually form a mature work.

### **3.4.2 Design and final draft**

The finished electronic manuscript will be printed out in proportion and bound together with the red paper-cut. The binding must be closely fitted. The parts that need to be cut out should be marked in advance, and then cut, modify, and constantly improve.

## **3.5 Paper-cut cultural and creative product design**

Product design is actually to transform people's spiritual and cultural needs into reality, so as to meet People's Daily needs. With the continuous development of China's economy, people's living standards have been greatly improved, the current people's spiritual and cultural life put forward more requirements, so businesses want to improve the market competitiveness of products, it is necessary to strengthen the design of product spiritual connotation, so as to meet people's consumer needs. The combination of paper-cut art and cultural and creative products can strengthen consumers' interpretation of the cultural connotation of the product, so that they pursue a more valuable consumption experience. Paper-cut art is the crystallization of the wisdom of the ancient working people of our country, is a comprehensive art form, therefore, paper-cut art applied in the design of cultural and creative products, can meet people's double pursuit of material life and spiritual life.

In the application process, designers can also combine the historical and cultural emotions expressed in the paper-cut art with the cultural and creative products, and add China's excellent traditional culture to the product design to form a variety of forms of expression. In the process of application, designers need to interpret the emotions in cultural and creative products, and place the corresponding content of paper-cut culture in them by analyzing the cultural connotation, so as to show people different emotions. In the process of cultural and creative product design, it is necessary to pay attention to the cultural content, but also to innovate and develop.<sup>[16]</sup>

The main purpose of the development of paper-cut cultural and creative products is to combine the traditional cultural element of Jiaozhou paper-cut with modern creative design to create products with unique cultural connotation and market potential, which is also a new way to understand, protect and innovate the culture. Through the development of cultural and creative products, more people can understand and love the jiaozhou paper-cutting culture, and effectively convey the unique spiritual and cultural



connotation of Jiaozhou paper-cutting. In addition, the sales of paper-cut cultural and creative products can also increase the added value of the paper-cut cultural and creative industry and improve the market competitiveness.

Paper living flower series of cultural and creative products mainly include holding pillow, fan, mobile phone case, children's puzzle, key chain, plate and so on. It mainly considers how to effectively integrate the IP image and paper-cutting elements into the product.

Pillow is a common products in household life, use is also very wide, especially under the condition of people increasingly need to sedentary, behind a pillow can make us more comfortable, so the market prospect is very wide, develop paper-cut pillow can not only obtain economic benefits, but also can play the role of promoting jiaozhou paper-cut culture.

Fan is a traditional handicraft. Combine the IP image of paper cutting with fan to derive a set of fan cultural creation, which can make users feel jiaozhou paper cutting art and culture more objectively.

Plate is an essential thing on our table. During the Spring Festival, every family also has the habit of buying new bowls and chopsticks. Integrating paper-cut elements into the plate can enable people to meet the use needs and appreciate the art of paper-cut at close range.

Mobile phone shell cultural and creative products are a combination of paper-cut cultural elements and practicality. This product design should not only consider the protection function of the mobile phone, but also pay attention to the aesthetic appearance and the expression of cultural connotation, combined with innovative design concept, to create a unique mobile phone accessories. Such products can not only provide practical value for consumers, but also convey the cultural spirit.

Children's series of puzzles, simple and small, beautiful and practical, paper-cut puzzles play a role in children's traditional culture of Jiaozhou paper-cut enlightenment at the same time can also play a role in the development of

children's intelligence, coordination ability. Children's puzzles can help children improve their IQ and exercise their ability to process information. In this process, the child needs to recognize the pieces and remember their shapes, constantly trying to get a solution. In addition, puzzles can also cultivate children's observation, the ability to analyze things, and the ability to think logically. Jigsaw puzzles can also exercise children's brain coordination. The left and right sides of the human brain are responsible for processing logic and solving problems, respectively, and overseeing the overall situation. By playing with puzzles, children can learn, understand and remember as they are assembled, helping to exercise and coordinate the two sides of the brain.

The key chain is a small item that people often carry. Integrating the IP image into the key chain not only greatly improves the beauty of the key chain, but also plays a role in transmitting the paper-cutting culture to people.

With the concept of green development becoming more and more popular, the use of disposable plastic bags is gradually declining, replaced by cloth canvas bags that can be used repeatedly, and people are more accustomed to carrying their own canvas bags when buying food. The incorporation of their own paper-cut works can not only play a beautifying role, but also play a role in the promotion of Jiaozhou paper-cut culture.

As a cultural and creative product, paper-cut lanterns are not only ornamental and decorative, but more importantly, they carry profound cultural connotations. The production process of paper-cut lanterns is itself a kind of cultural inheritance, through parent-child activities and other forms, can let more people, especially young people and children to participate in the learning and practice of paper-cut art, enhance the understanding and interest of Jiaozhou paper-cut art and culture.

### **Conclusions of section III**

**1.**IP image design. In order to better inherit and carry forward Jiaozhou paper-cut culture, IP image design has become a new form of paper-cut culture promotion. By combining the characteristics of traditional paper-cut art and modern design techniques, the IP image with both cultural heritage and fashion sense is created to express the artistic charm of Jiaozhou paper-cut.

**2.** The paper flower series posters are used for the propaganda of Jiaozhou paper-cut art and culture and the extension of IP image, mainly using illustrations drawn, electronic manuscripts of paper-cut works, etc., and then integrating IP image into them for typesetting and design, using the combination of illustration and text to introduce and promote Shandong Jiaozhou paper-cut art and culture.

**3.** Combine Jiaozhou paper-cut art with book design. By integrating paper-cut art into book design, it can bring rich visual effects and aesthetic experience to book design, and also enable readers to feel the charm of Jiaozhou paper-cut art while reading, so as to enhance the understanding and identification of traditional culture.

**4.** Handmade paper-cutting is not only a form of artistic expression, but also a way to inherit the paper-cutting culture of Jiaozhou, and it can also have a positive impact on personal physical and mental health and aesthetic ability. I designed and created a landmark sculpture of Qingdao May Fourth Square "May Wind" and a paper-cut work of Qingdao famous scenic spot "Trestle Bridge".

**5.** The main purpose of the development of paper-cut cultural products is to combine the traditional cultural elements of Jiaozhou paper-cut with modern creative design to create products with unique cultural connotations and market potential. It is also a new way to understand, protect and innovate culture. The paper flower series of cultural and creative products mainly include throw pillows, fans, mobile phone cases, children's puzzles, key chains, plates and so on.



## **Chapter IV**

### **Problems in the creation process, solutions and achievement display**

#### **4.1 The problems**

First of all, the biggest problem is that my paper-cutting skills are not high. Although I have been involved in paper-cutting before, I still lack my skills in the face of complex and difficult paper-cutting works. There is also when using CAD to draw the line draft, because they use CAD software is not skilled, spent a lot of time when drawing.

Secondly, in the design of books, different colors are used more, different fonts are also used more, resulting in more complex pictures, when adding paper-cut works are not good to paste.

#### **4.2 Solutions**

First of all, for their paper-cutting skill is not high, I first home at paper-cutting elders communication, learn their paper-cutting techniques and methods, and then follow the elders step by step cut, carved, first imitate them, and then their independent practice, through repeated practice to improve their paper-cutting skills.

Second, in view of the complex picture of books, the color and font are unified, red and yellow tone is always implemented, so that the whole has unity. When the paper-cut works are added to the book, the proportion is set in advance and cut according to the size of the book to ensure that the paper-cut can be put into the book in an appropriate proportion.

### **4.3 Achievement display**

The achievements of the "Paper Raw Flower" series of cultural creative design include IP image design, poster design, book design, paper-cut work design, cultural and creative product design.

### **Conclusions of section IV**

**1. Problems faced.** The primary challenge is the lack of paper-cutting skills, although there is a basic, lack of skills to face complex works. In addition, rusty CAD skills lead to a long time to draw line drafts. When designing books, the colors and fonts are diverse, which makes the pages complicated, and the paper-cut works are not well pasted.

**2. Solution.** First of all, I improved my paper-cutting skills through the guidance of my family elders, from imitation to independent practice, and strengthened my skills. Secondly, optimize the book design, use unified red and yellow and font, adjust the paper-cut ratio in advance according to the book specifications, and ensure the integration of beautiful.

**3. Display results.** Shandong Jiaozhou paper-cut art culture "Flowers on paper" series of cultural creative design results include IP image design, poster design, book design, paper-cut design, cultural and creative product design.

## CONCLUSION

In our graduation design, the topic selection is crucial. Before selecting the topic, I have had a certain understanding of the art and culture of Jiaozhou, Shandong province. As a unique folk art form, Jiaozhou paper-cutting carries rich historical and cultural information and shows the wisdom and creativity of the Chinese nation. In modern society, we should cherish and inherit this precious artistic wealth. We want to show jiaozhou paper cutting in a way that people like to see, so that more people can understand and appreciate the unique charm of Jiaozhou paper cutting.

After this graduation design, I learned a lot, which brought my design thinking and aesthetic ability to a higher level. In the process of learning production, I also learned a lot of new skills, such as how to cut out excellent paper-cut works, and also learned to use CAD to draw some simple draft drawings and so on. In this process, of course, also encountered many difficulties, from the original topic to research to constantly improve the design, are faced with large and small problems, but after the teacher's guidance and repeated thinking also overcome these problems, for example, cannot cut excellent paper-cut works, poster whole picture coordination, not skilled use of drawing software, etc. In the process of solving these problems, it is also a process of improving my own ability. While solving these problems, I have also gained a lot of new knowledge and skills.

In general, this graduation design made me learn a lot of things that I had not learned before, which is an overall improvement of my ability. At the same time, I also have a more comprehensive and in-depth understanding of the art culture. This graduation project is a valuable learning experience. Through this process, I will not only exercise my comprehensive quality, but also improve my practical ability and innovation ability. I firmly believe that this experience

will also accumulate a valuable experience for my future study and life. Finally, in this process, I would like to thank my instructor for their patience and students' enthusiastic help. It is their support and encouragement that enable me to complete the graduation design smoothly. Although the graduation design has ended, the pace of learning will never stop. I will continue to work hard to contribute to the inheritance and development of Shandong Jiaozhou paper-cut art.



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[https://kns.cnki.net/kcms2/article/abstract?v=2R7H8JGA7Ew01veznoyt1te12wdqAzCEQb7\\_FcdmiiY5JRxdynqaUfSUCvNH7SpzR2WXz88qctV3mLBSv1MeHKlbNkMWOzahK1StX0hWUWHTOAZIIVGmD7S2svEYUCwepGyEHtJjYeyT1Wpodyxl5w==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=2R7H8JGA7Ew01veznoyt1te12wdqAzCEQb7_FcdmiiY5JRxdynqaUfSUCvNH7SpzR2WXz88qctV3mLBSv1MeHKlbNkMWOzahK1StX0hWUWHTOAZIIVGmD7S2svEYUCwepGyEHtJjYeyT1Wpodyxl5w==&uniplatform=NZKPT&language=CHS)

## APPENDICES

### IP image design

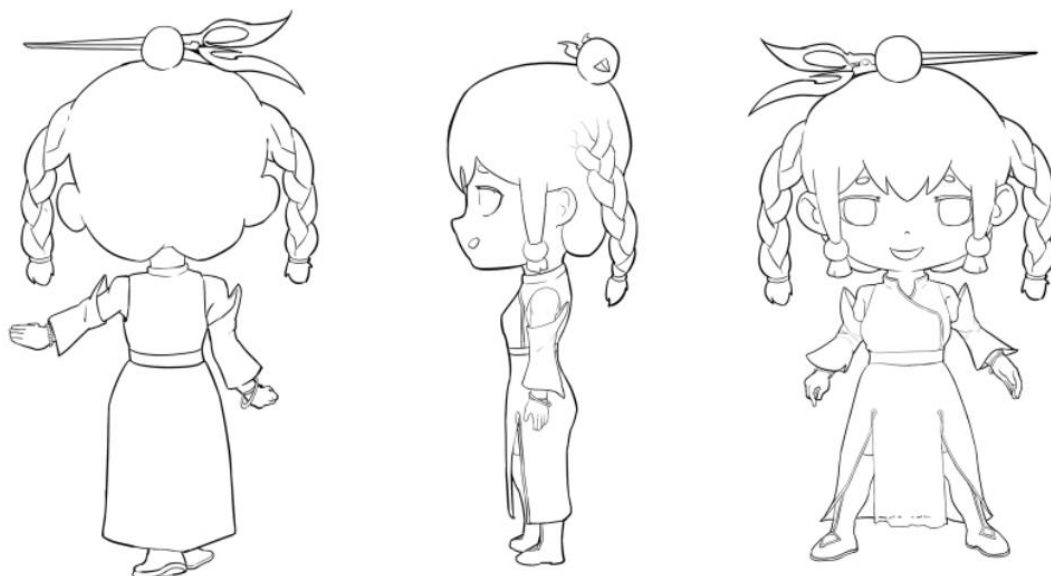


Figure 3-1 IP image three view line draft

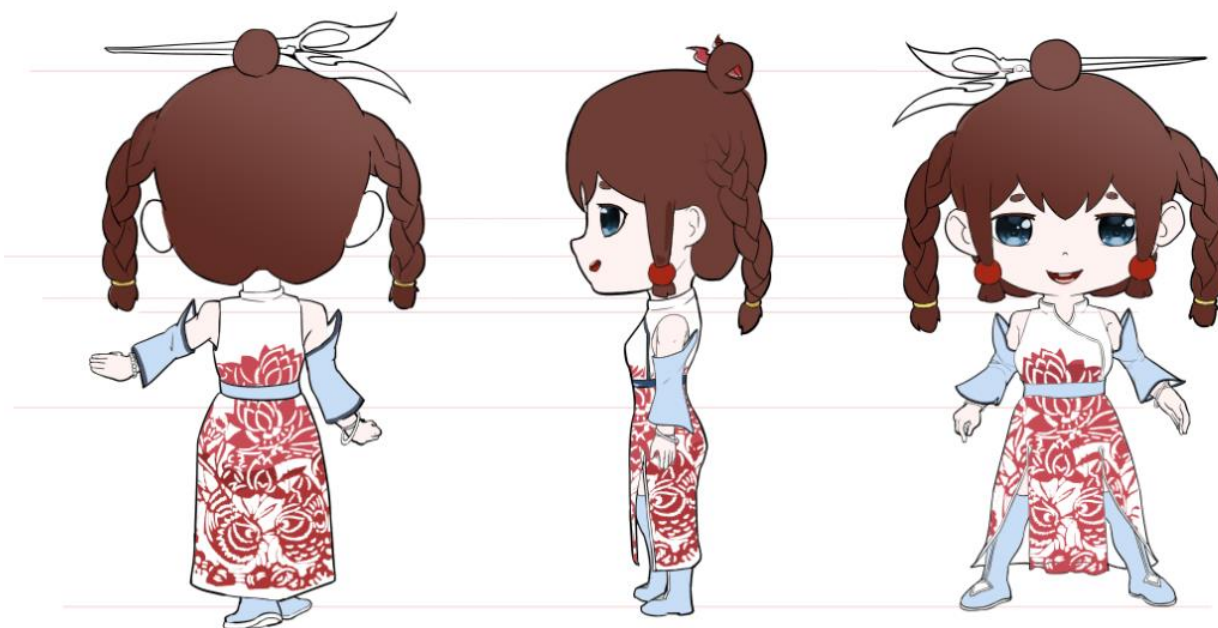


Figure 3-2 IP image three views of the first draft

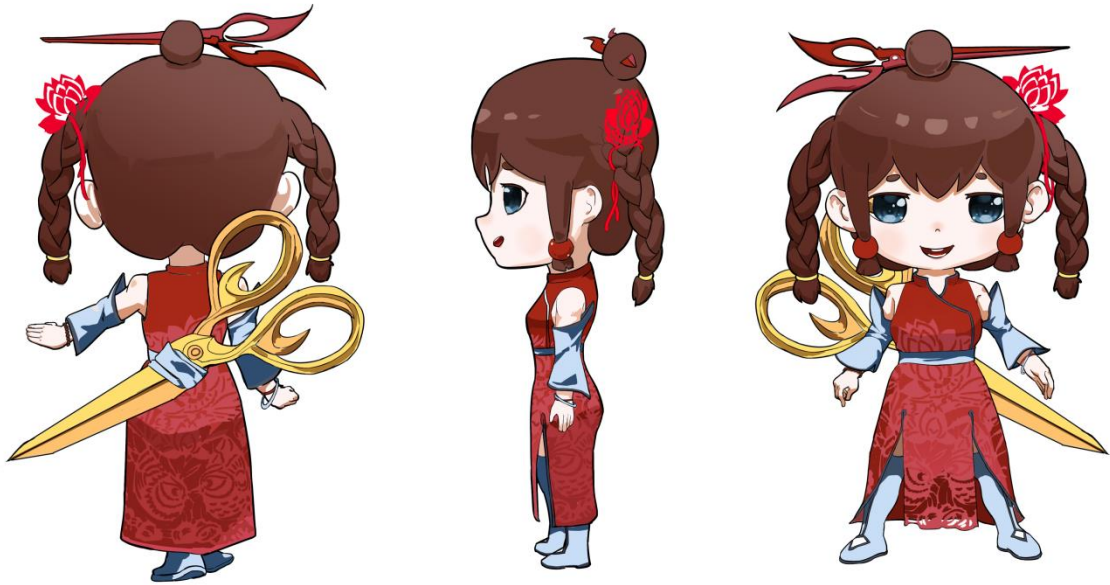


Figure 3-3 IP image three views finalized

## Poster design



Figure 3-4 Poster design



Figure 3-5 Poster design



Figure 3-6 Poster design

### Book design

(this is an electronic picture, then print and bind the book and add paper-cut works in the margins)



Figure 3-7 Book cover

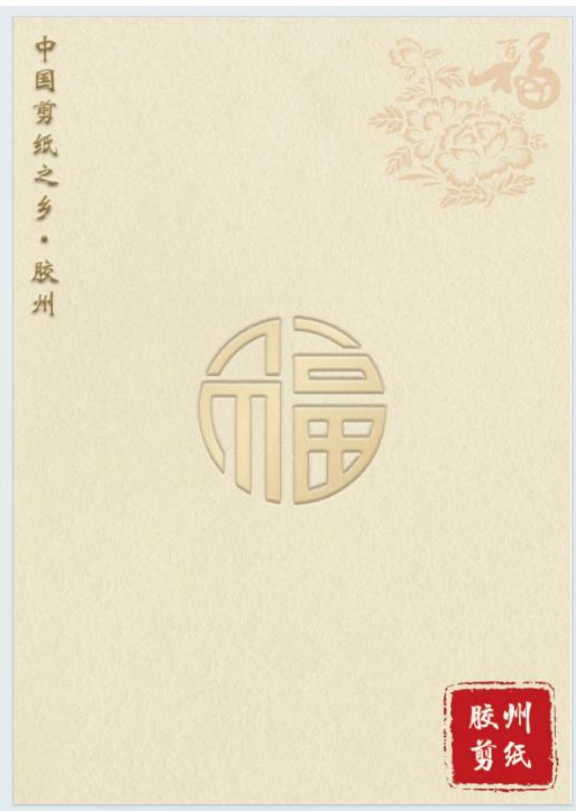


Figure 3-8 Back of a book





Figure 3-9 Inside page



Figure 3-10 Inside page



Figure 3-11 Inside page



Figure 3-12 Inside page



Figure 3-13 Inside page

### Paper-cut work design



Figure 3-14 "May Wind" photo

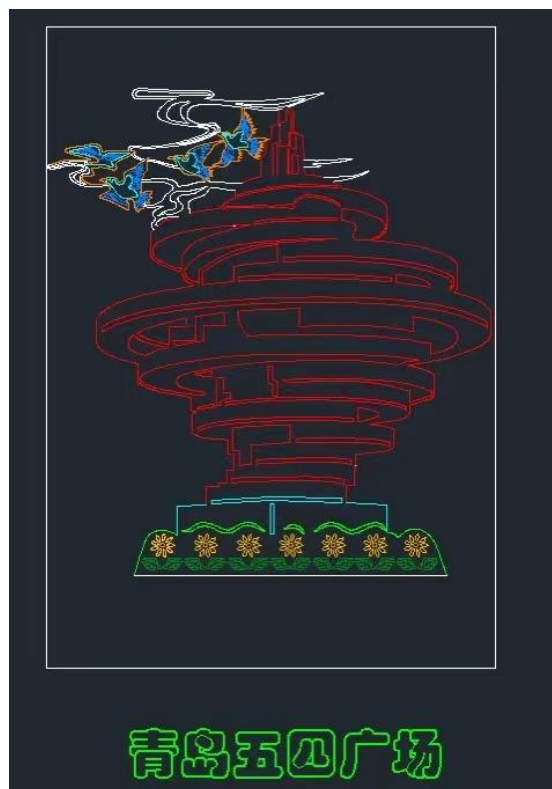


Figure 3-15 "May Wind"  
paper-cut work line draft



Figure 3-16 "Trestle  
Bridge" photo

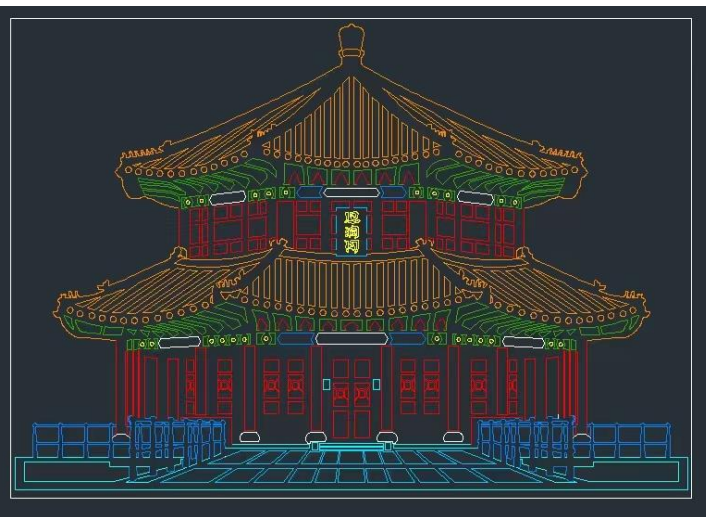


Figure 3-17 "Trestle bridge"  
paper-cut works line draft





Figure 3-18  
"May Wind" paper-cut works

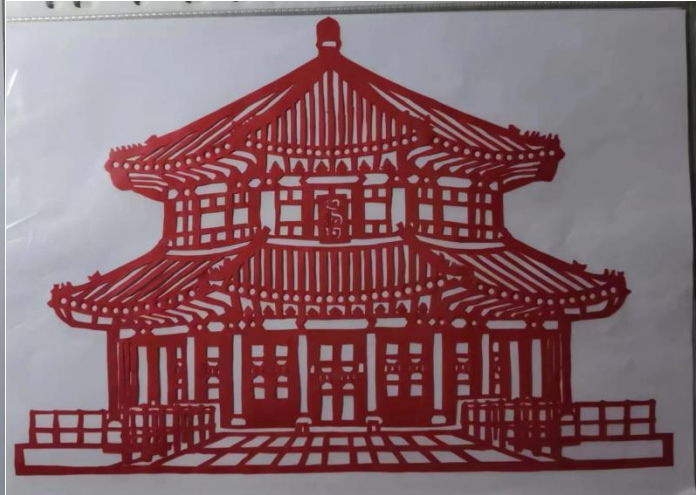


Figure 3-19 "Trestle  
bridge" paper-cut works

(Note: It will be mounted later)

### Paper-cut cultural and creative product design

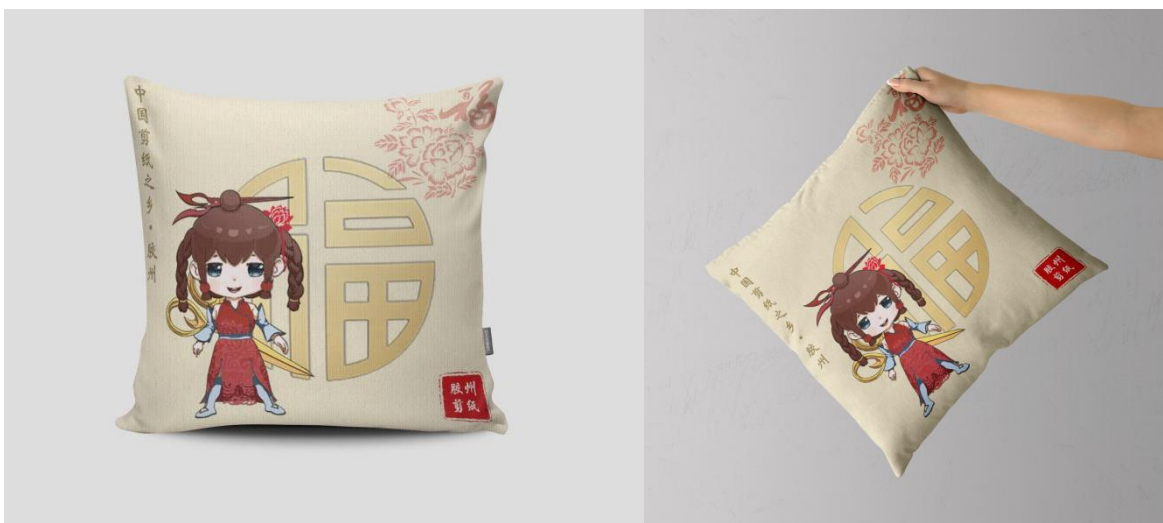


Figure 3-20 Throw pillow



Figure 3-21 Throw pillow



Figure 3-22 Cattail fan



Figure 3-24 Food tray

Figure 3-23 Cattail fan



Figure 3-25 Food tray



Figure 3-26 Food tray



Figure 3-27 Food tray



Figure 3-28 Mobile phone case



Figure 3-29 Mobile phone case



Figure 3-30; Figure 3-31 Spell text to create product design



Figure 3-32 Ordinary Key tool



Figure 3-33 Canvas bag

Figure 3-34 Canvas bag