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BACHELOR'S THESIS

on the topic:

Corporate style redesign for a Chinese brand specializing in wire enamel products

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ABSTRACT

Xiaojie Chen. Corporate style redesign for a Chinese brand specializing in wire enamel products – Manuscript.

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As a treasure of traditional Chinese craftsmanship, filigree enamel carries profound historical and cultural heritage and unique artistic charm. After thousands of years of baptism, it still shines brightly. In recent years, with the booming development of the domestic cultural industry and people's return to traditional culture, wire enamel has become like a phoenix, shining with unprecedented brilliance. On this hot land, the market size of wire enamel is constantly expanding, which is not only a witness to economic prosperity, but also a reflection of cultural confidence

This design selects the intangible cultural heritage treasure of cloisonné enamel culture and traditional Chinese patterns, with cloisonné enamel craftsmanship as the main medium, supplemented by traditional pattern elements, to design cultural and creative products that conform to modern trends and have strong cultural characteristics. The design concept is to extract traditional patterns and color combinations, supplemented by wire cutting enamel technology to create a series of cultural and creative products as a whole. Through modern art design, we can subtly bring traditional Chinese culture closer to our lives, better promote the dissemination and development of Chinese traditional culture, achieve the collision between cultural and creative design and traditional cultural intangible cultural heritage, and promote the modern integration and development of national culture.

Key words: poster design and packaging design, Cultural and Creative, Decorative Life, Traditional, Series

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INTRODUCTION

Relevance of the study: As an important component of China's intangible cultural heritage, filigree enamel carries profound historical heritage and unique artistic value. This study concretizes and visualizes the artistic charm and cultural connotation of wire enamel through carefully designed VI systems, product packaging, logos, etc., making it shine with new vitality and vigor in the context of modern society. This not only helps to enhance the public's awareness and sense of identification with the intangible cultural heritage of cloisonné enamel, but also stimulates the interest and love of the younger generation for traditional craftsmanship, injecting impetus into the intergenerational inheritance of intangible cultural heritage. In a fiercely competitive market environment, a distinct and consistent brand image is crucial for the survival and development of enterprises. This design is committed to building the exclusive brand image of the Chisel Enamel Intangible Cultural Heritage Handmade Shop. Through VI design, product packaging, and logo design, it shapes the visual language of the brand, making it stand out among many similar products and win the favor of consumers. By developing peripheral products, enriching the connotation and touchpoints of the brand, strengthening brand memory, cultivating consumer loyalty to the brand, and thereby enhancing the brand's market competitiveness. A good brand image and broad public awareness will effectively promote the market sales of wire cutting enamel intangible cultural heritage handmade shops, drive the development of related industrial chains, and create economic benefits. Through store operation and market promotion, the unique charm and craftsmanship spirit of Chinese arts and crafts can be vividly displayed to domestic and foreign audiences, which is of positive significance for enhancing national cultural confidence and enhancing international cultural exchange.

The purpose of the research: Enhancing public awareness and protection of traditional craftsmanship: Through in-depth research on wire enamel, it is

possible to enhance public awareness and protection of traditional craftsmanship, promote social attention and importance to traditional craftsmanship, and create a better social environment for the inheritance and development of traditional craftsmanship.

In summary, the purpose of choosing "filigree enamel" as the title of the paper is to deeply explore its craft aesthetics, explore historical and cultural connotations, promote the modern transformation of traditional crafts, and enhance public awareness and protection of traditional crafts. This study not only contributes to in-depth exploration in the academic community, but also has a positive promoting effect on the inheritance and development of traditional craftsmanship.

Research Objectives: The concept of this design aims to emphasize the emotional experience and resonance of users towards traditional cultural and creative products. Using wire cutting enamel technology to showcase traditional patterns combined with modern aesthetics and redesign patterns to evoke people's love for traditional culture, allowing them to feel the charm of traditional culture while using products, thereby enhancing people's sense of identification and pride in traditional culture.

The research subject (theme): The combination of Chinese wire cutting enamel culture and traditional patterns

Research methods. (1) Literature Reading Method(2) Comparative research method(3) Comprehensive research method(4) Case analysis method(5) Discussion method

Elements of scientific novelty. The elements of scientific novelty.Redesign of innovative patterns for wire cutting enamel

Practical significance.: Through the modern aesthetic trend and people's humanistic feelings for traditional culture, Chinese traditional culture can imperceptibly transform our lives, so as to better promote the spread and development of traditional Chinese culture, and realize the collision of cultural and creative design and traditional cultural intangible cultural heritage.

Structure and volume of the thesis. The bachelor's thesis consists of an introduction, three chapters, conclusions to each chapter and general conclusions, a list of used sources of 42 items and appendices (8 pages). The work contains 30 drawings. The results of the research are presented on 82 pages.

Chapter I

TOPIC ANALYSIS

1.1 Topic Introduction

The enamel "decoration" life series cultural and creative products are designed around promoting traditional Chinese wire cutting enamel craftsmanship and traditional patterns. Using wire cutting enamel as the craftsmanship, traditional patterns are extracted and recombined to create new patterns and match modern color schemes as the basis for design. It can deepen the understanding of traditional patterns and promote the modern inheritance and innovative development of traditional patterns. Extracting traditional pattern elements and redesigning patterns through wire enamel as a medium, these patterns containing historical and cultural elements are combined into a series of representative patterns, showcasing the brand's deeper emotional attachment to traditional culture

As one of the treasures in traditional Chinese handicrafts, wire enamel still holds an important position and application value in contemporary society. More and more consumers are beginning to realize the unique charm of traditional culture, and they are willing to pay for works of art such as cloisonné, viewing them as excellent collectibles and gifts. The growth of market demand has provided strong impetus for the vigorous development of the wire cutting enamel industry. The strong support from the government and the enthusiastic response from the market have provided strong guarantees for the inheritance and development of wire cutting enamel. Numerous domestic enamel production enterprises and artists, while adhering to tradition, are brave in exploration and continuous innovation, making this ancient craft shine with new vitality and vigor in modern society. They delved into the historical and cultural connotations of cloisonné enamel, combined with modern aesthetic concepts, and created works

that retain both traditional charm and modern aesthetics, pushing cloisonné enamel craftsmanship to new artistic heights. By designing cultural and creative products, we aim to create products that cater to the preferences of the public and achieve purchasing intentions. Consumers voluntarily purchase to achieve multiple sensory and interactive experiences, as well as the realization of their own psychological needs, further driving the promotion of traditional cultural intangible cultural heritage

1.2 Topic Background

Faced with the impact of modern technology and lifestyle, wire enamel is also facing unprecedented challenges. The changes in market demand, the pressure of innovation, and the conflict between traditional and modern aesthetics have all made the development path of wire cutting enamel full of thorns. But it is these challenges that inspire the fighting spirit and creativity of wire enamel production enterprises and artists. The inheritance and innovation of this skill also go hand in hand in the wire cutting enamel industry. The older generation of artists adhere to ancient techniques, and their every blade and every moment embodies countless efforts and wisdom. The new generation of artists, on the basis of inheritance, are brave in exploration and innovation. In this process, we also need to be aware that the development of the wire cutting enamel industry still faces some challenges and problems. These issues require us to think together and solve them to ensure the healthy, orderly, and sustainable development of the wire cutting enamel industry.

The research on traditional patterns mainly focuses on the origin, evolution, classification, and application of patterns. Scholars attempt to reveal the cultural connotations and aesthetic values of traditional patterns through the sorting of historical documents and the excavation of archaeological data. Meanwhile, with the popularization and development of art education, the application of traditional patterns in art education has also received widespread attention and exploration.

Some art education institutions have begun to incorporate traditional patterns into their teaching content, cultivating students' love and awareness of traditional culture through learning and practicing the art of drawing traditional patterns.

1.3 Topic Design Concept and Significancy

The design philosophy of this product emphasizes the emotional experience and resonance of the product. Through the redesign and creative expression of traditional patterns, we hope to arouse people's love for traditional culture, so that they can feel the charm and emotional resonance of traditional culture in the process of using products, thereby enhancing people's sense of identification and pride in traditional culture.

In addition, the design philosophy of this product also emphasizes innovation and sustainable development. By innovating the materials, processes, and technologies of wire cutting enamel, we aim to create cultural and creative products with unique charm and traditional culture. At the same time, we also focus on the sustainable development of our products and are committed to creating environmentally friendly, healthy, and sustainable products.

Traditional patterns, as excellent artistic resources, embody the unique aesthetic ideals and creative wisdom of the Chinese nation, and have infinite possibilities for transformation. With the changes in production and life media, single and flat presentation forms are no longer able to meet the diverse cultural dissemination needs of today. The modern design and application of traditional patterns can be achieved through comprehensive artistic attempts in multiple forms and dimensions, creating and activating the "essence of form" and "beauty of spirit" of patterns, and actively integrating new means such as digital technology and communication media to achieve innovative development of traditional aesthetics in the contemporary context. Ancient artists and craftsmen integrated their thoughts on philosophy and aesthetics, as well as their understanding of life, into various objects in the form of patterns, and plastic arts

emerged from these patterns and patterns. Traditional decorative patterns represent the aesthetic taste of ancient people and reflect social customs and cultural ideas of different periods. This product imitates the traditional patterns used by ancient people as decorations in our daily lives,

This aesthetic idea runs through contemporary design art. Pang Xunqin, the pioneer of modern arts and crafts education in our country and former vice president of the Central Academy of Arts and Crafts, pointed out in "On Art Design and Aesthetic Education" that "as early as the Neolithic Age, Chinese patterns had become quite mature. By the Yin and Zhou dynasties, the spirit of the nation could be fully expressed in pattern painting. Afterwards, regardless of each era or place, their arts and crafts had their unique personalities." Pang Xunqin applied ancient bronze patterns, jade patterns, Han Dynasty portrait stone patterns, pottery patterns, brocade patterns, and other patterns to pattern design. His works not only have a strong national style, but also have fresh and elegant craftsmanship characteristics. Chang Shana, an art designer and former president of the Central Academy of Arts and Crafts, has been engaged in traditional decorative pattern research for a long time. She is good at constantly drawing rich and diverse pattern design materials from the natural flower forms, using natural flowers as a supplement to pattern design, composition, and color, forming a unique decorative pattern style. The ceiling lantern she designed for the banquet hall of the Great Hall of the People combines the Tang Dynasty floral patterns of Dunhuang style with the functional requirements of ventilation and lighting, creating a magnificent and elegant atmosphere; The metal decoration of the gate of the National Culture Palace is decorated with rolled grass patterns and sunflowers, decorated with transparent colored glass, highlighting the words "unity" and "progress". These designs fully embody the Eastern aesthetics of the unity of nature and human beings, becoming a timeless beauty that runs through ancient and modern times.

Summary Of The Chapter I

1. Topic Introduction.
2. Background Of The Subject.
3. Topic Design Concept And Background.

Chapter II

PROJECT RESEARCH

2.1 Analysis of Trends In The Cultural and Creative Industry

Cultural and creative design products are developing rapidly in today's society and have become an indispensable part of people's lives. With people's pursuit of personalization and uniqueness, cultural and creative design products have gained widespread recognition and love in the market.

The variety of cultural and creative design products is becoming increasingly diverse. From traditional handicrafts to modern digital creative works, cultural and creative design products cover various fields. Whether it's clothing, household items, accessories, or stationery, you can see the presence of cultural and creative design products. These products not only focus on practicality, but also on the uniqueness and artistry of design, bringing people visual and tactile enjoyment. The market demand for cultural and creative design products is constantly growing. With the development of the economy and the improvement of people's consumption levels, people's demands for quality of life are also increasing. They aspire to have unique products and showcase their personality and taste through cultural and creative design. At the same time, cultural and creative design products have also become a popular choice for gift giving, as they are both practical and can express care and consideration for the recipient. The creativity and design level of cultural and creative design products are constantly improving. With the efforts and innovation of designers, cultural and creative design products present more diverse and diverse styles in their design. Whether it is the collision between classical and modern, or the fusion of East and West, unique expressions can be found in cultural and creative design products. These improvements in creativity and design not only enrich the connotation of the product, but also provide consumers with more opportunities for choice. The development of cultural and creative design products cannot be separated from the support of

technology. With the development of the Internet and digital technology, cultural creative design products can be more widely spread and promoted. Through e-commerce platforms and social media, designers can showcase their works to audiences around the world, engaging in direct interaction and communication with consumers. This convenient communication method provides greater space and opportunities for the development of cultural and creative design products.

2.2 Research on Wire Cutting Enamel Technology

The technique of wire cutting enamel has high artistic value. Works made through wire cutting enamel technology can not only showcase the creativity and skills of designers, but also reflect the charm and essence of traditional culture. Whether it is artifacts, jewelry, or artworks, they can all be endowed with unique beauty and added value through wire enamel technology. The wire cutting enamel technology requires extremely high craftsmanship. This technology requires experienced craftsmen to manually operate, and each step requires precise control and meticulous handling. From selecting metal wire and enamel powder to carefully filling and firing them layer by layer, patience and skill are required. This exquisite craftsmanship has made wire enamel works rare and precious works of art. The wire cutting enamel technology has a wide range of applications. In addition to traditional artifacts and jewelry, wire cutting enamel technology can also be applied in fields such as architectural decoration and cultural gifts. For example, in the decoration of palaces, temples, and important places, one can often see the figure of cloisonné enamel. It can not only add a magnificent and noble atmosphere, but also showcase the cultural connotations and historical accumulation. The wire cutting enamel technology has high added value and collectible value in the market. Due to the complex and time-consuming production process of wire cutting enamel works, as well as the unique and scarce craftsmanship, their prices are relatively high. Meanwhile, because each piece of work is handmade and unique, it has high collection and investment value. With

the increasing attention paid to the protection and inheritance of traditional culture, we believe that wire cutting enamel technology will continue to be developed and innovated in the future, bringing us more exquisite works.

2.3 Research on Traditional Pattern Technology

The origin of traditional patterns can be traced back to ancient civilizations. Each country and region has its own unique traditional patterns, such as China's cloud patterns, lotus patterns, and dragon patterns, India's plum blossom patterns and Hindu mythological patterns, and Japan's wind patterns. These patterns are often associated with religion, beliefs, nature, and historical events, reflecting the values and aesthetic concepts of the society at that time. Traditional patterns have a wide range of applications in different fields. Traditional patterns are widely used in clothing, home decoration, architectural design, handicraft production, and other fields. In clothing, traditional patterns can add unique style and cultural elements; In home decoration, traditional patterns can create a warm and elegant atmosphere; In architectural design, traditional patterns can reflect regional characteristics and historical heritage; In handicraft production, traditional patterns can showcase the craftsmanship and creativity of craftsmen. Traditional patterns have been reinterpreted and applied in contemporary design. With the development of society and cultural exchange, traditional patterns have been rediscovered and applied by designers. They combine traditional patterns with modern elements to create unique and fashionable works. This fusion not only retains the unique charm of traditional patterns, but also gives them new life and meaning. The protection and inheritance of traditional patterns is an important task. Due to social changes and cultural impact, many traditional patterns are facing the risk of being lost. Therefore, the protection and inheritance of traditional patterns are particularly important. By documenting, researching, and promoting traditional patterns, more people can understand and appreciate their beauty and value, and stimulate creative inspiration and innovation.

Traditional patterns, as a unique cultural heritage, have significant importance in their origin, application, and protection. By researching traditional patterns, we can better understand and inherit traditional culture, while also creating unique works that integrate tradition and modernity in contemporary design. I believe that traditional patterns will continue to play an important role in various fields and bring people beautiful experiences and feelings.

2.4 Consumer Psychology and Behavior Analysis

When consumers purchase wire enamel and traditional patterned products, they are often influenced by certain specific psychological factors. Here are some common consumer psychology:

rarity and uniqueness: Silk enamel and traditional patterned works are often handmade, and each piece is a unique artwork. When consumers purchase these products, they are often attracted by their rarity and uniqueness, hoping to have unique items.

Artistic value and aesthetic pursuit: Filigree enamel and traditional patterned works are renowned for their exquisite craftsmanship and beautiful patterns. Consumers are often driven by artistic value and aesthetic pursuit when making purchases, hoping to display these works as decorations at home or in the office to enhance the beauty and taste of the environment.

Cultural identity and emotional resonance: Silk enamel and traditional patterned works often carry specific cultural symbols and symbols, which can evoke people's identification and emotional resonance with their cultural identity. When consumers purchase these products, they often hope to express respect and love for their cultural traditions by owning these works.

Gifts and souvenirs: Chiffon enamel and traditional patterned works are often chosen as gifts or souvenirs. When consumers purchase these products, they often consider their uniqueness and artistic value, hoping to make them a special

choice for gift giving or collection, to express care and blessings for others, or as souvenirs for commemoration and memory.

Quality and Trust: Chiffon enamel and traditional patterned works often require meticulous handmade craftsmanship and strict quality control. Consumers often tend to choose brands or businesses with good reputation and reliable guarantees when making purchases to ensure that the products they purchase have high quality and lasting value.

When consumers purchase wire enamel and traditional patterned products, they are influenced by various psychological factors such as rarity and uniqueness, artistic value and aesthetic pursuit, cultural identity and emotional resonance, gifts and souvenirs, quality and trust. These psychological factors work together to generate consumer interest and desire to purchase these products.

2.5 Design Ideas and Preliminary Preparations

In the early stages, due to a failure to deeply understand the cultural connotations contained in the combination of wire enamel and traditional patterns, considerable efforts were made but no good results were created. However, under the guidance of my teacher, I began to refer to the concepts conveyed by many other brands in brand promotion, and found that they were far from as simple as they appeared on the surface. Finally, I understood. Therefore, early thinking preparation is particularly crucial, as the teacher often says: "Thought determines action.". Just like building a house, only by laying a solid foundation can we ensure the stability of the project.

Before starting the design, we need to clarify the target audience, positioning, and core concepts of the product. For example, if we want to design a handicraft with Chinese traditional culture as the theme, we can determine that our target audience is those who are interested in traditional culture. Our positioning is to create exquisite and high-quality cultural artworks, and the core concept can be to inherit and promote Chinese culture. Next, we need to consider how to achieve

this goal through the form, material, pattern, and other aspects of the product. You can choose to adopt traditional craftsmanship techniques, incorporate contemporary design elements, or express the connotation of traditional culture through innovative means. The design concept is to ensure that our cultural and creative products have a unique style and appeal, and can resonate with the target audience.

Preliminary preparation refers to the preparation work required before the formal start of the design. For cultural and creative product design, preliminary preparation includes the following aspects:

Market research: Before designing cultural and creative products, we need to conduct market research. Understanding the needs and preferences of the target audience, mastering the current competitive situation of similar products in the market, can determine our product differentiation and competitive advantage.

Cultural research: The core of cultural and creative products is to convey cultural values. Therefore, before designing, we need to conduct in-depth research on the relevant cultural background and elements. This can include research on history, traditional customs, artistic forms, etc., in order to organically integrate them into products.

Creative exploration: The design of cultural and creative products requires unique creativity and inspiration. In the early preparation stage, we can engage in a brainstorming or inspiration seeking process, collecting various creative materials to provide reference and inspiration for subsequent designs.

Material and process selection: The selection of materials and processes for cultural and creative products is also very important. In the early preparation stage, we need to conduct research and comparison on different materials and processes, and select the most suitable materials and processes for product expression and production.

Summary of Chapter II

1. Analysis Of Trends In The Cultural And Creative Industry.
2. Research On Wire Cutting Enamel Technology.
3. Research On Traditional Pattern Technology.
4. Consumer Psychology And Behavior Analysis.
5. Design Ideas And Preliminary Preparations.

Chapter III

THE DESIGN PROCESS

3.1 Pattern Design Process

This design extracts representative patterns from traditional patterns and innovatively combines them to create traditional patterns of animals and plants with modern and trendy color schemes. We use the technique of wire enamel to decorate our daily life items. "Filigree enamel, decorating life" combines filigree enamel with traditional patterns, combining the two to promote a stronger traditional culture.

Pattern design concept:

The overall color tone of the pattern illustration adopts traditional Chinese colors, and different brightness background colors are selected to match the overall design. The pattern is derived from animal patterns on Chinese cultural relics canvases for further creation. In design, extract and depict various pattern parts, and then rearrange and combine them, interspersed with basic patterns.

The design concept of the brand logo is based on the most important hand of wire enamel craftsmanship. The original intention of this handmade shop is to have a hands-on experience, using each person's different ideas to DIY wire enamel and create their own comprehensive cultural experience.

3.2 Concept of Combining Pattern with Wire Cutting Enamel

This design principle is represented by eight types of traditional Chinese plant patterns and eight types of animal patterns. The plant patterns are respectively lotus patterns,(Figure 3-19 Lotus pattern design) which have been widely used for decoration throughout China due to their symbolism of dispelling fire, having multiple children, and being a Buddhist holy land. The earliest can be

traced back to the Warring States period; The honeysuckle pattern (Figure 3-20 Honeysuckle Pattern Design) is closely related to Buddhist culture. The resilience that never withers in winter is consistent with the Buddhist concept of "enduring hardship and transcending the afterlife.". The medicinal value is also consistent with the concept of "universal salvation and compassion" in Buddhism. The continuous and diverse entanglement forms seem to have an inherent connection with the Buddhist concept of reincarnation and eternal life; In traditional Chinese patterns, bamboo leaf patterns (Figure 3-25 Bamboo pattern design) are a common decorative element, symbolizing toughness, purity, and elegance. In Chinese culture, bamboo is regarded as a symbol of integrity and character, as well as a symbol of auspiciousness and prosperity, due to its evergreen and resilient characteristics throughout the four seasons. In ancient times, bamboo was still an important theme for literati to wield their brush and splash ink, symbolizing the noble demeanor and integrity of literati; The gourd pattern,(Figure 3-23 Gourd pattern design) which sounds like "fortune and wealth", is a symbol of wealth and prosperity. It is considered a spiritual object that brings blessings and auspiciousness to humanity. Since ancient times, it has been a symbol of "good fortune, good fortune, and longevity"; Begonia patterns, when blooming, are very beautiful and beautiful, often winning people's appreciation. People often use them to describe a girl's beauty. Therefore, begonia flowers symbolize beauty; Baoxiang pattern (Figure 3-24 Begonia Pattern Design) symbolizes an ideal flower shape that is holy, dignified, and beautiful, and is considered to have auspicious, prosperous, happy, noble, and other beautiful meanings; Orchid pattern (Figure 3-21 Orchid pattern design) is a plant pattern popular in the Ming and Qing dynasties, with profound cultural imagery such as elegance, purity, seclusion, tranquility, and independence from the world. It is deeply loved by literati and embodies the pursuit of noble qualities by ancient literati; The plum(Figure 3-26 Plum blossom pattern design) blossom pattern is a symbol of auspiciousness. The plum blossom has 5 petals, which are said to

represent longevity, smoothness, peace, happiness, and luck. Therefore, the symbolic significance of the plum blossom is good luck, and seeing it blooming is very auspicious;

The animal patterns are crane patterns, which are auspicious birds (Figure 3-16 Crane pattern design) symbolizing nobility and longevity; Phoenix pattern (Figure 3-12 Phoenix pattern design), phoenix is a legendary divine bird, symbolizing beautiful love and auspiciousness; Dragon pattern (Figure 3-15 Dragon pattern design), considered a symbol of nobility and authority in ancient times, represents authority, guardianship, and strength; Bat pattern (Figure 3-11 Bat pattern design), with the bat character pronounced the same as "fu" in Chinese, has a good meaning of auspiciousness and longevity; Deer pattern (Figure 3-17 Deer pattern design), also considered as a divine beast in ancient times, sounds like "lu" and symbolizes career wealth and status; Butterfly pattern (Figure 3-13 Butterfly pattern design), butterfly was a symbol of love and happiness in ancient times; Rabbit pattern (Figure 3-18 Rabbit pattern design), known for its strong reproductive ability and the reputation of having multiple offspring and blessings; Fish pattern (Figure 3-14 Fish pattern design), homophonic with "yu", has the meaning of auspiciousness and prosperity.

Auspicious pattern design concept:

There are two series of auspicious pattern illustration design positioning - animal traditional pattern redesign and plant traditional pattern redesign. The protagonist of the pattern originates from auspicious patterns in Chinese cultural relics. The overall color tone adopts traditional Chinese colors, selecting background colors with different brightness levels to match the overall design.

The selection of animal patterns and plant patterns reflects traditional auspicious meanings and beautiful symbols. Animal patterns include crane patterns, phoenix patterns, dragon patterns, bat patterns, deer patterns, butterfly patterns, and rabbit patterns. The plant patterns are honeysuckle patterns, orchid patterns, gourd patterns, begonia patterns, plum blossom patterns, and lotus patterns.

Cranes are auspicious birds, and their patterns are a typical ancient pattern based on the red crowned crane. From prehistoric to the Spring and Autumn and Warring States periods, our ancestors created crane patterns through long-term observation of cranes. The Han Dynasty crane pattern has a simple and ancient design; The Tang Dynasty had vivid charm and realistic images; The Song Dynasty's freehand brushwork was concise; The mature crane pattern from the Ming and Qing dynasties was widely used in porcelain and fabrics. There are three types of crane patterns: standing crane, walking crane, and flying crane. Among them, the flying crane has a beautiful dynamic, wings are spread out, and decoration is strong. Cranes can soar in the sky and often combine with cloud patterns symbolizing the blue sky to form cloud crane patterns. If one, two, or even eight cranes are combined with cloud patterns to form a circular outline, it is called a round crane pattern. The combination of crane patterns and pine tree patterns symbolizes the longevity of pine and cranes, as well as their aspirations and integrity. Compared to the dragons and phoenixes mentioned earlier, the white crane is a real existence and is known as the "God of Wetlands". When it comes to cranes, people can most imagine words like pine and crane for longevity. In addition to longevity, cranes are also recognized as a type of cultural healing. In the Ming Dynasty's official attire patchwork, the crane was a special pattern for first-class official attire, and in the imperial family, its status was on par with the qilin pattern. The cloud crane pattern is a decorative pattern on porcelain, symbolizing longevity, first seen in the Tang Dynasty. As a symbolic element of culture, crane patterns have also been constantly supplemented and changed in the progress of history, which has given them more extended meanings. In addition to its individual forms, crane patterns are often used in conjunction with other auspicious patterns, conveying richer meanings.

Phoenix pattern, phoenix is a legendary mythical bird, symbolizing beautiful love and auspiciousness. Feng, the divine bird. The Heavenly Old Man said, "The phoenix is like a swan, with a snake neck and fish tail, a stork and catfish thinking, a dragon and tiger back, a swallow's beak and a chicken beak, and five colors

ready to be raised. Originating from the kingdom of the Eastern gentleman, it soars across the sea, passes through the phoenix, drinks the pillar, washes its feathers in weak waters, and does not stay in the wind and cave. When seen, the world is in great peace and tranquility." The phoenix is a divine bird used by ancient priests to worship the gods, and is said to be the king of a hundred birds with a crown on its head and feathers draped over its eyes. It is a auspicious bird in people's minds and a symbol of peace in the world. In addition, the phoenix is also a symbol of imperial power in China. The phoenix belongs to the dragon and is a symbol of the queen. Phoenix pattern, one of the ancient bronze ornaments. Feng, in mythological legends, is the longest of all birds and the most beautiful among feathered insects. The poem says: A born Xuanniao descended and gave birth to Shang. The so-called Xuanniao is a phoenix bird, which means that the divine phoenix from the sky descended and the Shang Dynasty appeared. The phoenix, like the dragon and snake, is a totem of ancient Chinese ethnic groups. The bird patterns depicted on painted pottery in the primitive society of the new era are the embryonic form of the phoenix image. The phoenix pattern, also known as the phoenix pattern, includes phoenixes and bird patterns with phoenix characteristics. In ancient legends, the king of a hundred birds was beautiful and generous, and has been regarded as the embodiment of happiness for thousands of years. Throughout history, craftsmen have used their rich imagination and artistic portrayal abilities to apply phoenix patterns to various handicrafts in the palace and among the people, creating a colorful and charming atmosphere. The phoenix pattern depicts the dignified posture of the phoenix, with a majority of lateral images. The plump wings and long tail feathers of the crown above the head are the basic commonalities of phoenix patterns, and the styles and structures of phoenix patterns vary in different periods. The phoenix patterns of the Shang and Zhou dynasties were vigorous and steady. The Han Dynasty had a magnificent appearance. The lightness and elegance of the Wei and Jin dynasties. The richness and splendor of the Tang Dynasty. The elegant and dignified style of the Song and Yuan dynasties gradually matured and standardized during the

Ming and Qing dynasties when the application of phoenix patterns became more widespread. Phoenix patterns often appeared as the main pattern and were often combined with dragon patterns, cloud patterns, flower patterns, and entangled branch patterns. In the cloud brocade, the phoenix pattern is described as "the phoenix has three lengths, eyes, legs and tail". A large number of lifelike phoenix patterns are used in blue printed cloth, embroidery, cross stitch, wood carving, stone carving, brick carving, Paper Cuttings and other folk crafts.

Dragon pattern, considered a symbol of nobility and authority in ancient times, represents authority, guardianship, and strength. Dragon pattern is a representative pattern in traditional patterns. As a divine beast of the East, dragons hold a certain position and are regarded as symbols of auspiciousness, mystery, and power. Dragon patterns come in various shapes, some in a winding and swirling shape, some in a flying shape, and some with dragon heads and intertwined dragon bodies. Dragon patterns are widely used in various artworks and architectural decorations, such as bronze ware, ceramics, brocade, jade carving, architectural carving, etc. The morphological characteristics of dragon patterns are diverse, but they generally have some common features, such as the dragon head usually forming a triangle with two corners, protruding eyes, opening mouth, and revealing sharp teeth; The body of a dragon is usually winding and sometimes decorated with scales; The claws of dragons are usually four or five toed, sharp and powerful. The colors of dragon patterns are also different, and commonly used colors include blue, red, black, white, etc. In traditional culture, dragon patterns have profound implications and symbolic significance. Dragon is regarded as a representative of heaven and has the ability to control nature and the universe, so dragon patterns are often used to symbolize imperial power, nobility, and power. In ancient times, dragon patterns were exclusive to the royal family and could only be used by the emperor and members of the royal family. In addition, dragon patterns also symbolize auspiciousness, happiness, and prosperity, and are often used to celebrate important festivals and occasions, such as Spring Festival and weddings.

Bat pattern, with the bat character pronounced the same as "fu" in Chinese, has a good meaning of auspiciousness and longevity. Bat pattern is a traditional Chinese symbolic pattern. Bats are not birds or mice, but a type of flying mammal belonging to the order Chiroptera in zoology. In traditional Chinese decorative art, the image of bats is used as a symbol of happiness. Customs use the homophonic sound of "bat" and "fu", and combine the arrival of bats to symbolize "entering happiness", hoping that happiness will descend from heaven like bats. This set of auspicious patterns. The patterns of bats vary greatly, including inverted bats, double bats, four bats holding blessings, rewards, longevity, and five bats. In traditional decorations, bats are combined with the character "longevity", which is called "five bats holding longevity". The usual five blessings are: one day of longevity, two days of wealth, three days of health and tranquility, four days of moral cultivation, and five days of passing the imperial examination. There are also combinations of bats and cloud patterns, named "Hongfu Qitian"; Bat, Shoushan Stone, and Ruyi or Lingzhi are called "Ping An Ruyi". The lucky and longevity auspicious pattern is woven with two auspicious clouds at the bottom of the character "longevity" in gold, supporting a flying bat upside down. The Wanshou Fulu pattern cleverly depicts a deer in a round shape, with the auspicious Lingzhi holding the longevity character to the north and a bat spreading its wings and flying between the longevity characters. The composition is very simple and elegant.

Deer pattern, also regarded as a divine beast in ancient times, sounds like "lu" and symbolizes career wealth and status. In the long-term development, deer patterns have evolved from the initial totem worship to being endowed with auspicious ideas in the later stage. Their shapes have evolved from simple and simple at the beginning to various combinations of patterns in the later stage. From early depictions of deer's external characteristics for expressing thoughts and spiritual sustenance, they have developed into more diverse combination expression techniques in the later stage. Tuan deer pattern refers to the pattern shape formed by three or more deer patterns. As early as the Qin and Han

dynasties, there were deer patterns appearing in tiles. The design of Tuan Lu is often based on circles as the basic composition form. The so-called "tuan" means circular. When deer patterns are arranged in a circular shape, they can visually create a sense of rotational motion. In the later development, the shapes of Tuan deer became more diverse and diverse. The "Shuowen Jiezi" states: "Deer, beast. It has the shape of a four legged elephant head and horns. Birds and deer have similar feet, from a dagger. All deer belong to the deer. The deer pattern is not only a decorative pattern, but also contains the spiritual beliefs and thoughts of ancient people. The worship of power by prehistoric people; the yearning for immortality and immortality by people in the Qin and Han dynasties. Deer has the meaning of longevity, which is rooted in the hearts of the people in traditional Chinese culture. There is a literature record that" a deer lives a thousand years, and when it reaches five hundred years old, its color is white. "Obviously, the image of a deer has been a symbol of longevity in people's hearts since ancient times."

The butterfly pattern is a symbol of love and happiness in ancient times. The appearance of butterfly patterns as decorative patterns began in the Tang Dynasty, marking the beginning of the evolution of its artistic style. With its rich and vibrant colors, graceful and serene appearance, and decorative style full of life interest, it presents the artistic style of butterfly patterns in the Tang Dynasty. Different from the Tang Dynasty style butterfly decorations in the Song and Yuan dynasties, the composition tends to be simple and realistic, and the colors also shift to simple and elegant. The overall style changes from magnificent and magnificent to elegant and elegant. Due to the influence of Song Dynasty flower and bird paintings, butterfly patterns began to prevail at this time. The butterfly patterns from the Ming and Qing dynasties to modern times have increasingly differentiated into two major branches in development: the upper class (mainly the court and literati) and the folk butterfly patterns. The patterns of literati interest generally pursue complexity and refinement, while the popular butterfly patterns reflect the hearts and aesthetic tastes of the general public and have a very

vigorous development. Since modern times, due to the prosperity of folk art, favorable conditions have been created for the development of butterfly patterns. There have been new appearances in many handicraft decorations, but they also present a delicate and intricate style.

The rabbit pattern is known for its strong reproductive ability and the reputation of having multiple offspring and good luck. Rabbit pattern, one of the decorative patterns on bronze ware. Rabbit, long ears and short tail, with rabbit patterns on bronze vessels, resembling a rabbit. Applied as decoration on bronze vessels such as Zhi, it was commonly used in the Shang or early Western Zhou dynasties. Rabbit stripes are relatively rare. The idiom "moving like a rabbit" illustrates the agility of a rabbit. Rabbits hold a special position in traditional Chinese culture and are endowed with various auspicious meanings and connotations. Rabbits are considered a symbol of fertility due to their strong reproductive ability. According to "Erya Shi Beast", "Rabbits are called" childbirth ". The ancients also imagined a shadow in the moon to be in the shape of a rabbit, believing that there were rabbits in the moon. Ming Dynasty scholar Wang Fuzhi said, "Gu Tu, the shadow in the middle of the month is like a rabbit." The rabbit is also one of the traditional twelve zodiac animals in China. The twelve zodiac signs are commonly referred to as the twelve zodiac signs in Chinese folklore. The rabbit year, which takes place every twelve years, makes this animal closely related to the lives of the Chinese people. Due to the many auspicious meanings bestowed upon rabbits in traditional Chinese culture, the image of rabbits once existed extensively in various ancient Chinese artworks, and naturally was a common subject of expression in ancient ceramic art.

Fish pattern, homophonic with "yu", has the meaning of auspiciousness and prosperity. Fish pattern is a traditional Chinese symbolic pattern and one of the decorative patterns on ancient Chinese bronze vessels. The pattern represents the shape of a fish, with one or two dorsal fins and one or two pelvic fins respectively. The fish pattern is often decorated inside the plate, reflecting the close combination of the decoration and the shape of the vessel.

Introduction: Fish patterns are also commonly applied to copper washing and bronze mirrors. The fish pattern of the Shang Dynasty had two dorsal fins and two pelvic fins, and the image of the fish was relatively rigid. The fish patterns of the Spring and Autumn and Warring States periods often have a dorsal fin, with a wide open mouth and vivid imagery. Fish patterns are often applied inside the plate. The Palace Museum has a square plate with turtle and fish patterns, which displays the fish swimming in the water waves. Fish patterns are also common on copper washing in the Han Dynasty and bronze mirrors in the Song and Yuan Dynasties.

Source: According to the "Annals of Zhou" in the Records of the Grand Historian, Zhou had the virtues of birds and fish. According to Volume 935 of "Taiping Yulan" and the "Customs and Customs Guide", "The birth of the Bo fish is suitable for those who imitate Confucius' fish. It is considered auspicious, hence the name Li and the character Bo fish." This indicates that in the minds of ancient people, fish was also a kind of auspicious. In the Han Dynasty portrait stones, the fish patterns were mostly carp, often painted together with dragons and phoenixes. At the same time, fish have a blessing meaning of reproductive prosperity and multiple offspring.

Plant pattern: Honeysuckle pattern, symbolizing perseverance. *Lonicera japonica*, commonly known as "honeysuckle", is named after its ability to withstand winter without withering. The honeysuckle pattern is a foreign pattern that entered China during the Han Dynasty with the spread of Buddhism to the east. In China, the popularity was limited to the period of the Southern and Northern Dynasties when foreign styles were widely absorbed. By the Tang Dynasty, it gradually evolved into the rolled grass pattern with Chinese characteristics. Therefore, it can be said that the honeysuckle pattern is the "predecessor" of the rolled grass pattern. The honeysuckle pattern was introduced as a Buddhist decorative pattern from the beginning, so its popularity in China is mainly related to Buddhist decoration. It was mainly used in the surrounding and top of Buddhist cave murals during the Wei, Jin, Southern and Northern Dynasties

periods, and was combined with lotus flowers and painted on the herringbone slope. Honeysuckle pattern plays an important role in the Mogao Grottoes of Dunhuang, Yungang, Longmen and other grottoes. The honeysuckle pattern has various forms and is rich in variation. It is usually based on three or four petal leaves, forming a continuous wavy or branching spiral band, with a simple and distinct structure.

Orchid patterns symbolize nobility and elegance. Orchid pattern, a traditional Eastern classical symbolic pattern, has been regarded by people as a symbol of nobility, elegance, patriotism, and perseverance since ancient times. Orchid pattern is one of the historically representative patterns in ceramic decoration during the Ming and Qing dynasties. In the Ming Dynasty, the representative of ceramic orchids was blue and white, including varieties such as Doucai, Qinghua Wucan, and overglaze color. The emergence of these ceramic patterns not only greatly enhances the artistic development and expressive power of ceramic culture, but also enriches the artistic form of orchid patterns. During this period, the orchid pattern was mainly blue and white, with a combination of thick and thin color lines, giving an overall feeling of delicacy and softness. In the Qing Dynasty, especially during the Tongzhi period, the orchid decorations on objects such as purple ground pink orchid patterns and slag buckets were particularly unique. These orchid patterns are set in purple and adorned with pink orchids, with vivid color contrasts, giving people a fresh and refined feeling. At the same time, these orchid patterns also symbolize the spirit of simplicity and elegance, reflecting the traditional virtues of the Chinese nation. In addition to ceramic decoration, orchid patterns are also widely used in cultural relics such as weaving, embroidery, and fan designs. The orchid patterns in these cultural relics are either simple and elegant, or complex and exquisite, reflecting the profound emotions and cultural connotations of the Chinese nation towards orchids.

Treasure patterns symbolize wisdom and compassion. Baoxiang Flower, also known as Baoxian Flower or Baolian Flower, is extracted from various flowers such as lotus, peony, and chrysanthemum, and processed through imagination.

But in order to meet different styling needs, precious flowers can also be transformed to produce different postures and colorful effects. During the Wei, Jin, Southern and Northern Dynasties, there was an increase in the number of patterns related to plant and flower patterns. The combination of treasure phase patterns and local patterns such as lotus patterns presented a simple and realistic design.

During the Tang Dynasty, it was the heyday of the development of the Baoxiang flower pattern. During this period, the Baoxiang flower pattern was full and round, with flourishing flowers and leaves, presenting a magnificent Tang atmosphere. During the Ming and Qing dynasties, the patterns of Baoxiang flowers matured. With the development of secular culture, Baoxiang patterns were often combined with auspicious patterns such as grape patterns, peach patterns, and bat patterns to convey rich auspicious meanings.

Pattern disassembly: Double petal treasure pattern, treasure pattern, and curled grass pattern.

Modern cultural and creative products extract and reconstruct the structure of precious flower patterns, commonly including metal bookmarks, badges, etc., symbolizing auspiciousness, auspiciousness, happiness, and contentment.

The gourd pattern symbolizes longevity, wealth, and prosperity. The gourd sounds like "Fu Lu" and is a symbol of wealth and prosperity. It is considered a spiritual object that brings blessings and auspiciousness to humanity. Since ancient times, it has been a symbol of "good fortune and good fortune", "health and longevity", and also a good product for protecting homes and homes. Due to the large seed production and strong reproductive ability of gourds, they also symbolize the prosperity of future generations.

Origin: The Yuyao Hemudu Site, discovered by Chinese archaeology, contains gourds and seeds dating back 7000 years, making it the earliest discovery of gourds in the world. "Hu" and "Lu" were originally two types of vessels used to hold wine and water. Due to the similar shape and purpose of gourds, people

combined "Hu" and "Lu" into one word, and then it was conventionally written as "gourd".

Development: In China, most of the objects that appeared during the Shang, Zhou, Qin, and Han dynasties were gourd shaped. From the Tang Dynasty to modern times, it was the period of flower and grass patterns, and gourd patterns evolved from abstract geometry to concrete realism. But the period that truly developed the gourd pattern was during the Ming Dynasty.

Mature period: The overall composition of the gourd pattern in the Ming Dynasty was balanced and complete, with skilled and strict drawing techniques, emphasizing the beauty of the style, but also full of uniqueness and design sense, extremely rich in decorative significance. And adept at using homophonic techniques to combine gourd patterns with other auspicious patterns. If five gourds and four sea snails together form a cluster pattern, it means "Five Lakes and Four Seas".

During the Qing Dynasty, gourd patterns were incorporated into auspicious patterns with themes of blessings, longevity, wealth, and happiness, becoming the mainstream of decorative patterns. The gourd pattern is mostly a combination style, which uses multiple themes to form a single content. In addition, influenced by Western decorative styles, it has a rich and dense visual effect.

The pattern of crabapple symbolizes the abundance of blessings in the hall. The "wooden peach" in the Book of Songs, Wei Feng, and Papaya, which says "throw me a wooden peach and repay it with Qiong Yao," is the name of papaya or stem attached crabapple, which is also an earlier written record of crabapple. Haitang is known as a "fairy among flowers", "flower queen", and "flower nobility". In royal gardens, it is often paired with orchids, peonies, and osmanthus to create an atmosphere of "prosperity and nobility of Haitang".

The Historical Evolution of Haitang Pattern: It was not until the Tang and Song Dynasties that people began to use the name "Haitang". Begonia has evolved from an ornamental plant to an artistic and literary direction. Haitang is also known as the "national beauty" and the "flower queen" and "flower nobility". Jia

Dan of the Tang Dynasty referred to the Begonia flower as a "fairy among flowers" in his "Hundred Flowers Manual". During the Liao and Yuan dynasties, the long plate with three colored crabapple was favored by people. In addition to the Begonia style mouth, people also paint the Begonia pattern on porcelain, generally consisting of folded and string branch Begonia patterns. The pattern of Ming Dynasty crabapple appeared in a realistic form, and crabapple patterned brocade is one of the popular types of Ming brocade. In the Qing Dynasty, the pattern of crabapple was mainly used in various embroidery products as a decorative pattern.

The design structure of begonia patterns: usually in two forms: broken branch begonia patterns and tangled branch begonia patterns, as well as four petal symmetrical begonia patterns with abstract forms. These patterns are widely The pattern of crabapple symbolizes the abundance of blessings in the hall. The "wooden peach" in the Book of Songs, Wei Feng, and Papaya, which says "throw me a wooden peach and repay it with Qiong Yao," is the name of papaya or stem attached crabapple, which is also an earlier written record of crabapple. Haitang is known as a "fairy among flowers", "flower queen", and "flower nobility". In royal gardens, it is often paired with orchids, peonies, and osmanthus to create an atmosphere of "prosperity and nobility of Haitang".

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Plum blossoms symbolize strength and elegance. The traditional Chinese pattern of plum blossom has a long tradition and unique artistic characteristics in history. The origin of plum blossom patterns can be traced back to ancient Chinese culture and traditional art.

As one of the important symbols in traditional Chinese culture, plum blossom has rich meaning and connotation. The plum blossom is revered as the "winter flower" in China because it can bloom in the cold winter, symbolizing perseverance and indomitable spirit. The plum blossom is often seen as a symbol of nobility, integrity, and elegance, and is also endowed with solemn, pure, and elegant artistic significance. Plum blossom patterns are widely used in Chinese art forms such as painting, carving, and embroidery. In ancient painting, plum blossoms were often one of the objects depicted by painters, showcasing their unique form and the beauty of flowers, showcasing the painter's pursuit of natural beauty and expression of their inner world. In carving and embroidery, plum blossom patterns bring vitality and beauty to the work with exquisite craftsmanship and delicate lines. Plum blossom patterns are not only widely used in art, but also frequently applied in various fields of daily life. For example, plum blossom patterns are often used for decoration in traditional crafts such as ceramics, brocade, and furniture, adding a touch of grandeur and elegance to the work. The plum blossom pattern plays a unique and important role in the history of China, representing people's pursuit of beauty and the inheritance of traditional culture. It is not only a traditional pattern, but also a cultural symbol and embodiment of aesthetic spirit. Today, plum blossom patterns are still loved and

admired by people, becoming an important component of traditional Chinese culture.

The lotus pattern symbolizes wealth and prosperity, with many children and blessings. Origin: There are independent patterns as well as continuous patterns in four directions. From the Southern and Northern Dynasties to the Tang Dynasty, lotus patterns were often used as the theme decoration of porcelain. The outer walls or inner walls of bowls, cups, bowls, and plates were lined with double lines of lotus flowers, and some plates were even decorated with Penglai patterns, resembling blooming lotus flowers. It can also be seen that lotus flowers are carved in the shape of a body, such as the inverted lotus statue from the Northern and Southern Dynasties, and the lotus shaped cup holder from the Five Dynasties. Starting from the Song Dynasty, it became an auxiliary decoration. From the Yuan Dynasty to the Qing Dynasty, there were many changes in the lotus pattern, such as entangled branches of lotus, lotus, etc., and they were often combined with animal patterns, such as lotus pond waterfowl, lotus pond swimming fish, etc.

Feature: Lotus is a traditional Chinese flower. In the Erya, there is a record of "lotus, lotus canal... actually lotus", formerly known as Fuqu or Hibiscus, now known as lotus. When it blooms, the flowers are larger, and when it bears fruit, they can be viewed and eaten. The leaves are round and protruding, and they were used as decorative patterns during the Spring and Autumn and Warring States periods. Since Buddhism was introduced to China, lotus has been used as a symbol of Buddhism, representing "Pure Land", symbolizing "purity" and symbolizing "auspiciousness". Lotus has thus become the main decorative subject in Buddhist art. Especially during the Northern and Southern Dynasties, with the widespread dissemination of Buddhism, it became extremely popular. It can be seen everywhere in stone carvings, ceramics, bronze mirrors, and painted works. The forms of expression include single line and double line, wide petal, treasure decoration, convex surface, front, side, individual, continuous, monochrome, colored, carved and chiseled, with numerous changes. In the future, it has also

become more prevalent in various dynasties. It is one of the commonly used symbolic patterns in ancient times.

3.2.1 Logo Design And Standard Font Design

The design concept of the brand logo is based on the most important hand of wire enamel craftsmanship. The original intention of this handmade shop is to have a hands-on experience, using each person's different ideas to DIY wire enamel and create their own comprehensive cultural experience.

The process of wire cutting enamel first requires wire cutting, with a focus on highlighting hand elements in the logo design. Secondly, it emphasizes the DIY enamel handmade shop concept, gradually understanding the production steps and development of wire cutting enamel production techniques during the experience

Finally, an original logo design combining Chinese font and logo was adopted, fully utilizing elements such as Chinese characters and hands to highlight themes such as DIY. The overall expression is rounded, traditional, and innovative, using blue-green as a new life and upward to showcase the new development of wire enamel in the new era. Especially, the logo adopts the method of surrounding the house towards the center. The curvature above is to reflect a sense of belonging and give a positive overall feeling. The hands, on the other hand, use an upward shape to echo the arc of the logo, and add highlights at the corresponding positions of the font and logo, only to showcase the positive state of welcoming the new development of traditional cultural intangible cultural heritage in the new era, and to fully express the creative feeling. Secondly, the colors of the logo are standardized into four versions: black background with white text, gold skeleton with white background with black text, and white background with blue text. Multi pattern logo design can be applied to different types of packaging designs and derivative products. .(See Figure 3-1, Figure 3-2, Figure 3-3 Figure 3-4 Figure 3-5 Figure 3-6 Figure 3-7)

3.2.2 Standard And Auxiliary Colors

Using traditional Chinese color schemes as the main color for enterprises (See Figure 3-8, Figure 3-9)

3.2.3 Standard Pattern Design

Selecting traditional Chinese patterns and using enterprise standard colors for two-way continuous design(See Figure 3-10)

3.2.4 Finished Draft Of Pattern Coloring

Coloring completion diagram for 16 patterns. (See Figure 3-27 3-28 3-29 3-30 3-31 3-32 3-33 3-34 3-35 3-36 3-37 3-38 3-39 3-40 3-41 3-42)

3.2.5 Poster Design

1. Select classic elements: Firstly, choose the patterns we have designed as the main elements of the poster. These patterns have special symbolic significance in traditional Chinese culture and can attract the attention of the audience.

2. Color application: The commonly used traditional Chinese colors such as red, yellow, and blue can be cleverly applied to poster design, highlighting the magnificence and mystery of traditional elements. At the same time, modern colors can also be combined to give posters a more fashionable feel.

3. Layout design: The overall layout of the poster needs to be concise and clear, highlighting the characteristics of animal and plant patterns. A symmetrical and clearly layered layout can be adopted to make the pattern clear and prominent, making people easily attracted at a glance.

4. Font selection: Add concise and bright text to the poster. The selection of fonts should be coordinated with traditional elements, highlighting the theme while maintaining a sense of modernity.

5. Texture processing: Consider adding some texture effects, ink rendering, etc. in the design to make the poster more three-dimensional and artistic, and increase its viewing value. (See Figure 3-43 3-44 3-45 3-46 3-47 3-48 3-49 3-50 3-51 3-52)

3.2.6 Package Design

In packaging design, it is necessary to fully display the brand logo of wire enamel products, which can be printed with the brand name on the packaging Logo and slogan to enhance brand awareness and recognition. The design of the brand logo should be coordinated with the overall packaging style, forming a unified visual effect.

In order to protect the filigree enamel product from collision and friction, appropriate fillers such as foam, flannelette or air bag can be added inside the package to ensure that the product can reach consumers safely.

In packaging design, environmentally friendly materials can be considered to reduce their impact on the environment. You can choose recyclable packaging materials or design multifunctional packaging that allows consumers to reuse packaging boxes or bags.

Packaging design should remain simple and elegant, avoiding overly complex or flashy designs to make the product more prominent. At the same time, the convenience of packaging should be considered to facilitate consumers to open and remove the product. (See Figure 3-53 3-54 3-55 3-56 3-57 3-58 3-59 3-60 3-61 3-62 3-63 3-64 3-65 3-66 3-67 3-68 3-69 3-70 3-71 3-72)

Summary of Chapter III

1. Logo Design And Standard Font Design.
2. Standard And Auxiliary Colors.
3. Standard Pattern Design.
4. Finished Draft Of Pattern Coloring.
5. Poster Design
6. Package Design

CONCLUSION

At this point, the writing is filled with mixed emotions.

I always thought that there would be plenty of time for us to experience the passion and habits of our student days, but Shi Bei always disobeyed and urged tourists to grow up. Four years of travel rental is the end and also the beginning. Due to the gaze, it's all memories:

All appearances are gifts: all experiences are treasures. Full of gratitude, never let go.

As the sun shines on the grass, the mountains are high and the sea is deep. Thank you to my parents, thank you for your kindness in childbirth and parenthood, thank you for your tolerance and understanding. It is your selfless care and unconditional support that I will move forward courageously. It was you who used your solid and powerful arms to lift the ladder for me, that gave me the opportunity to see the prosperity of this world. I am an average daughter, but you are good parents. Your safety is my greatest wish; Everything at home is safe and sound, which is my greatest peace of mind.

If the road is obstructed and long, then it will come. Thank you for silently persisting in yourself. The future is full of aspirations, with a mindset of contentment with the present, as well as a desire not to be satisfied with the present.

As I finish writing, my thoughts will be exhausted. I want to say that the separation of living people is the second most romantic thing in the world, because every encounter after separation is called a reunion, and reunion is the first romantic thing in the world. Looking back, the light boat has crossed the mountains: looking forward, the road ahead is long and brilliant!

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ANNEX



Figure3- 1



Figure3- 2



Figure3- 3

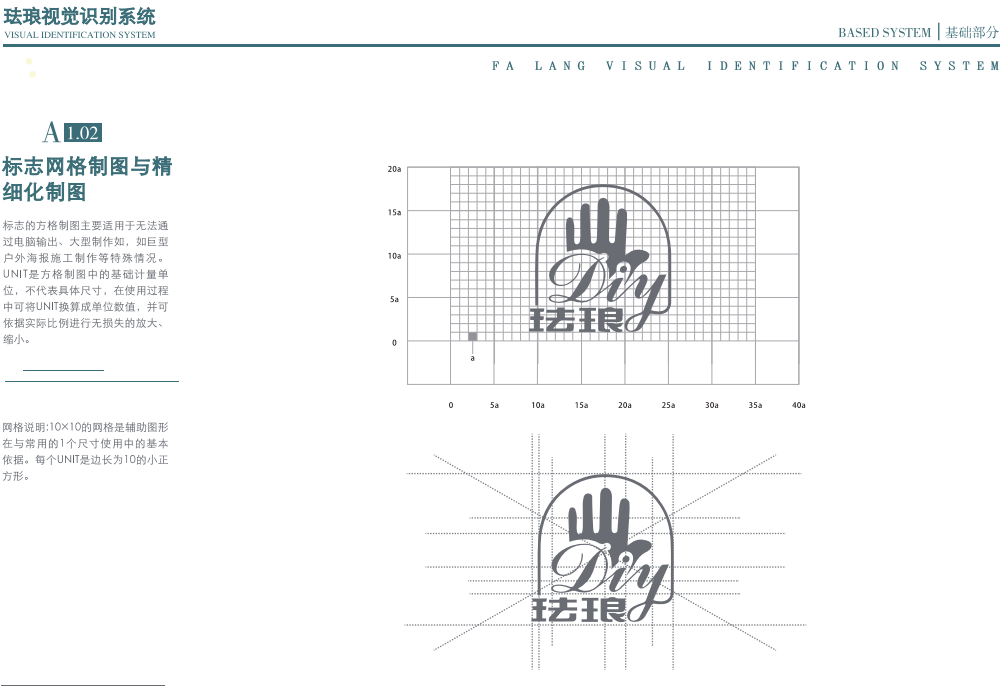


Figure3- 4

A
 1.03
 标志安全区域与最小使用大小

为更加清晰有效地传播品牌标志，品牌标志周边必须保持一个最小尺寸空白空间。该空间称为限制区域。该区域内不得出现任何文字、符号和其它元素。

标志在印刷品中的品牌标志的最小尺寸如图所示。如果品牌标志小于该尺寸，标志将难以辨认。

注意事项：必须严格遵守安全空间区域内不得出现任何文字、符号及其它元素的原则。

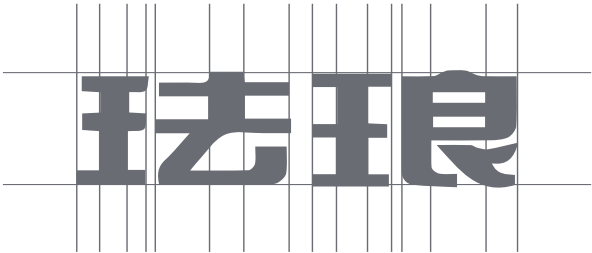
品牌标志最小使用尺寸规范品牌标志的宽小30mm时，不可使用。



Figure3- 5

A
 1.04
 标准字比例

英文标准字整体显得更加规整，与如此多较四个字体突出对比，在造型结构上形成形成统一。



注意事项：不建议重绘标准字。

Figure3- 6

A
 1.05

指定字体

为使视觉形象更加统一，对外宣传应用中，标准字体规范适用于如此多饮的各类文字表述系统，涉及到非常广泛的应用领域，同时也适用于部门名称、设施名称、对外宣传、正式文书等场合。

若无相同字体时，可选择字形相近的字体替代使用。

珐琅视觉识别系统	宋体
珐琅视觉识别系统	黑体
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#\$%^&*	Song TI Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#\$%^&*	Hei TI Light

Figure3- 7

A
 1.06

品牌标准色规范

标准色的设定，是为了有效地辅助企业形象个性化、个性化的形成及色彩的心理作用，强化企业形象，发挥全国扩散、统一形象识别的传播效果。

为了保证品牌标志在有颜色的背景上始终清晰可见，品牌标志要应用在标准色不同明度和纯度的背景上，特制定标准色色阶规范。

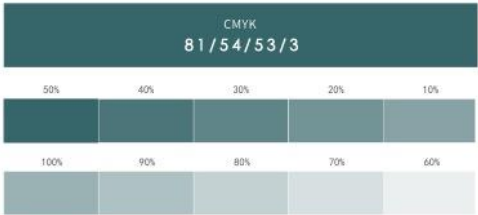
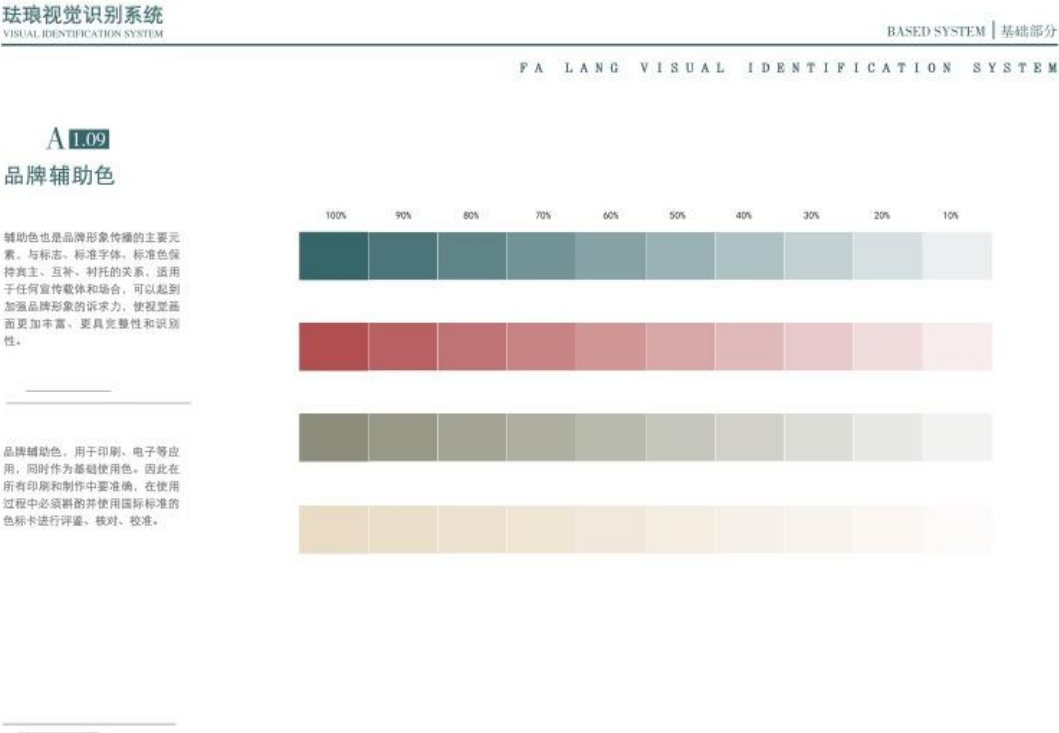


Figure3- 8



动物纹样提取及创作 - 蝙蝠纹样

A D D T H E T I T L E



清嘉庆 矾红彩蝙蝠纹盘
台北故宫博物院馆藏

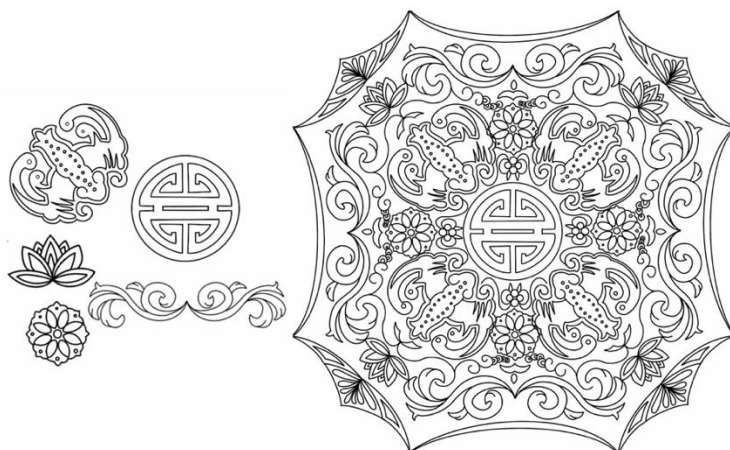


Figure3- 11

动物纹样提取及创作 - 凤鸟纹纹样

A D D T H E T I T L E



宣德青花凤鸟纹梅瓶



隋唐时期凤鸟纹

Figure3- 12

动物纹样提取及创作 - 蝴蝶纹纹样

A D D T H E T I T L E



清嘉庆青花淡描花卉蝴蝶纹碟

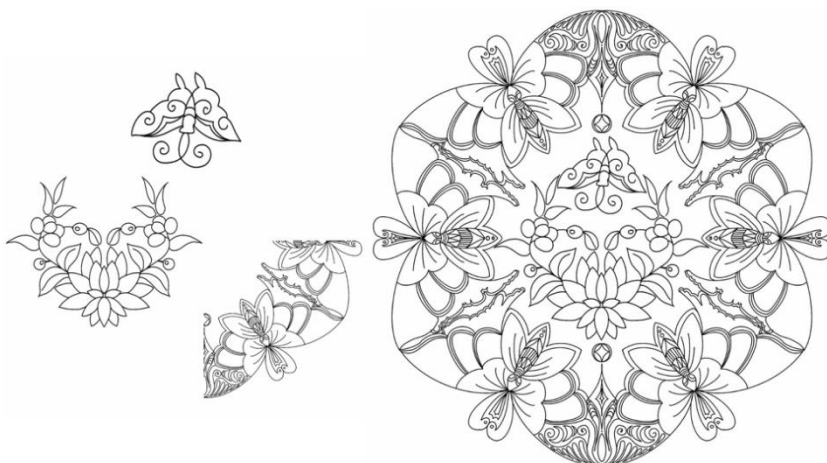


Figure3- 13

动物纹样提取及创作 - 鱼纹纹样

A D D T H E T I T L E



宋辽金：双鱼纹镜

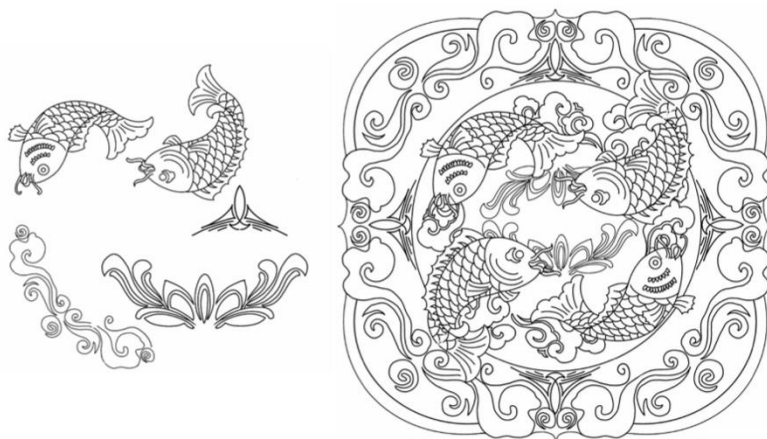


Figure3- 14

动物纹样提取及创作 - 龙纹样

A D D T H E T I T L E



玉雕龙纹挂件



清 和田黄玉雕龙纹壁

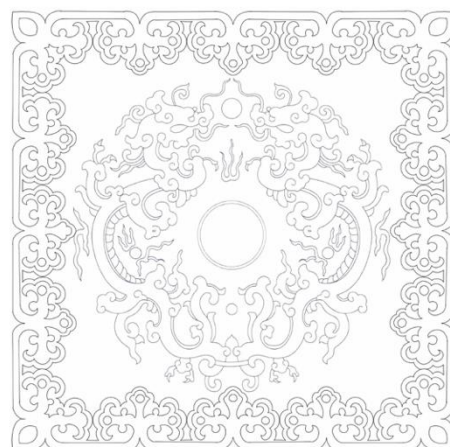
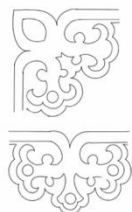


Figure3- 15

动物纹样提取及创作 - 鹤纹样

A D D T H E T I T L E



中国传统服饰仙鹤图



Figure3- 16

动物纹样提取及创作 - 鹿纹样

A D D T H E T I T L E



清乾隆郎世宁作珐琅彩松鹿纹瓶



清乾隆青花开光百鹿纹大扁瓶

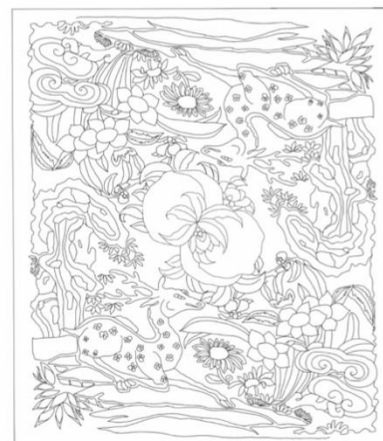


Figure3- 17

动物纹样提取及创作 - 兔纹纹样

A D D T H E T I T L E



北宋兔纹砖雕



松彩兔纹缸

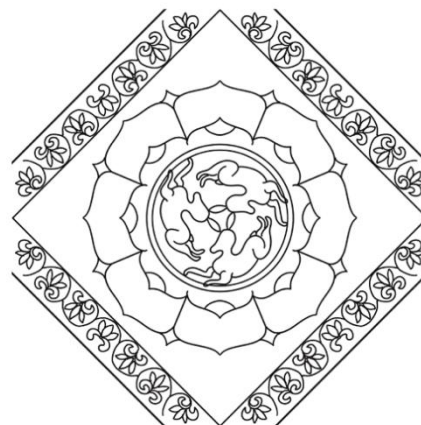
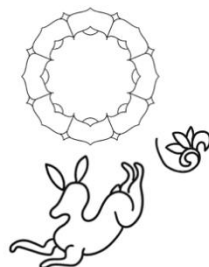


Figure3- 18

植物纹样提取及创作 - 莲纹纹样

A D D T H E T I T L E



宋瓷吉州窑缠枝莲花卉大盘

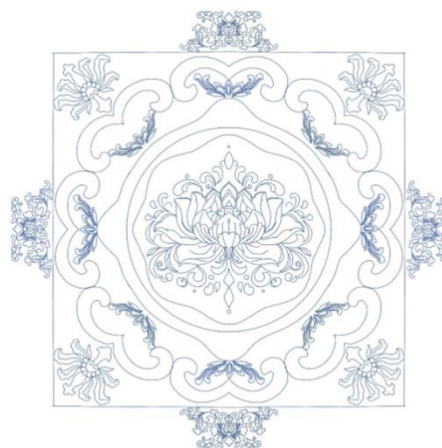


Figure3- 19

植物纹样提取及设计 - 忍冬纹纹样

A D D T H E T I T L E



辽代忍冬纹铜镜



Figure3- 20

植物纹样提取及创作 - 兰纹纹样

A D D T H E T I T L E



中式道教兰花传统纹样



民国伪满兰花御纹章红漆托盘

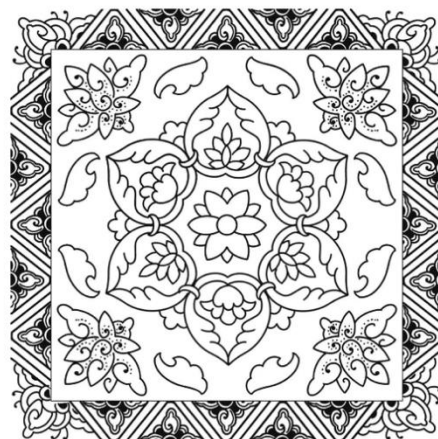


Figure3- 21

植物纹样提取及创作 - 宝相花纹纹样

A D D T H E T I T L E



清宫字款铜胎掐丝珐琅宝相花纹盘

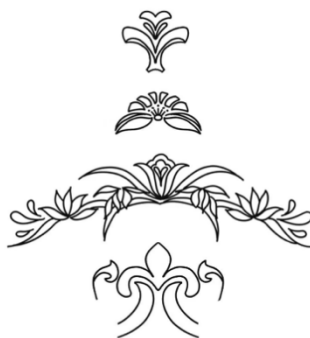


Figure3- 22

植物纹样提取及创作 - 葫芦纹纹样

A D D T H E T I T L E

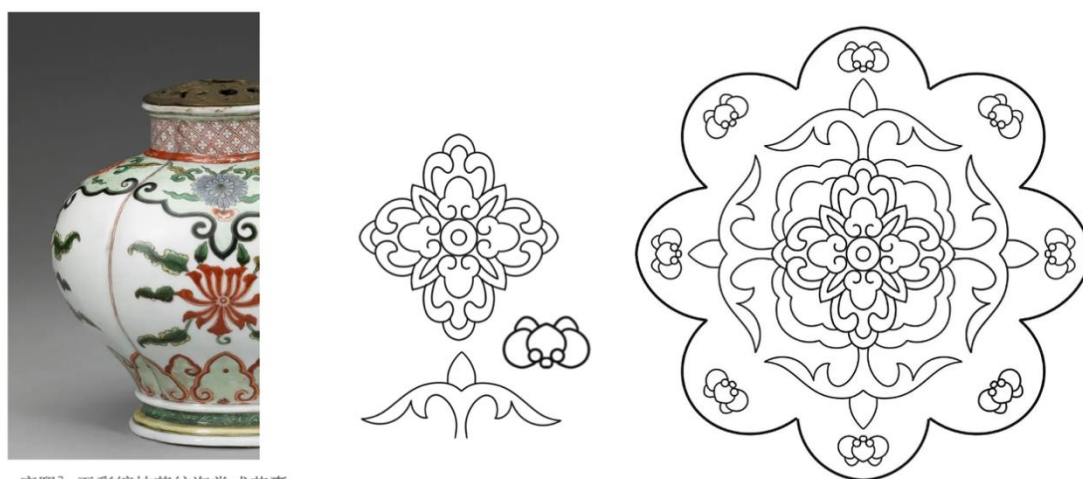


正月雁衔葫芦衣裳纹样

Figure3- 23

植物纹样提取及创作 - 海棠纹纹样

A D D T H E T I T L E



[清·康熙] 五彩缠枝莲纹海棠式花囊

Figure3- 24

植物纹样提取及创作 - 竹纹纹样

A D D T H E T I T L E



清 竹刻竹纹笔筒

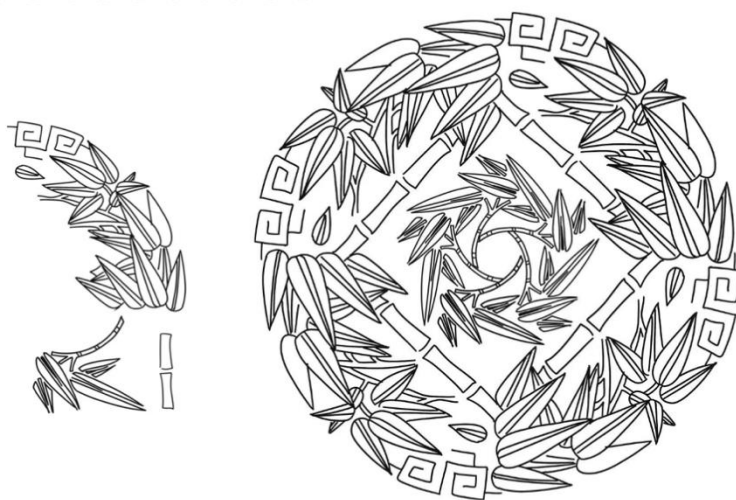


Figure3- 25

植物纹样提取及创作 - 梅花纹纹样

A D D T H E T I T L E



青花留白梅花纹小罐

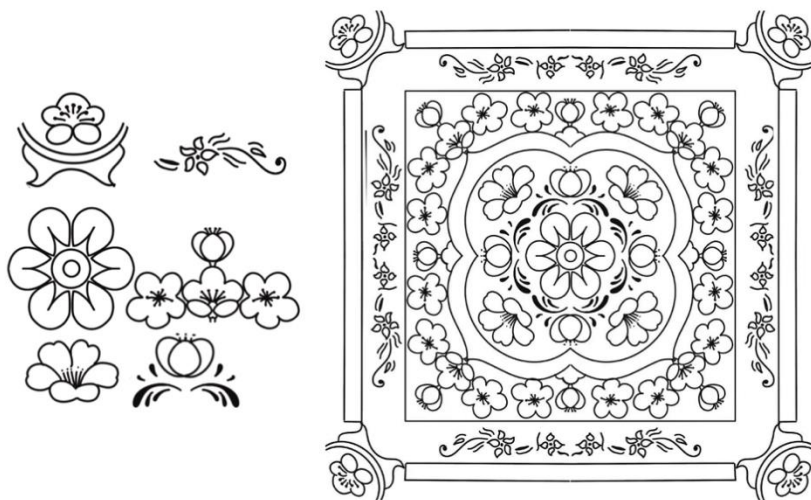


Figure3- 26

动物纹样上色 - 蝙蝠纹样

A D D T H E T I T L E



Figure3- 27

动物纹样上色 - 凤鸟纹纹样

A D D T H E T I T L E



Figure3- 28

动物纹样上色 - 蝴蝶纹纹样

A D D T H E T I T L E



Figure3- 29

动物纹样上色 - 鱼纹纹样

A D D T H E T I T L E



Figure3- 30

动物纹样上色 - 龙纹纹样

A D D T H E T I T L E



Figure3- 31

动物纹样上色 - 鹤纹纹样

A D D T H E T I T L E



Figure3- 32

动物纹样上色 - 鹿纹纹样

A D D T H E T I T L E



Figure3- 33

动物纹样上色 - 兔纹纹样

A D D T H E T I T L E



Figure3- 34

植物纹样上色 - 莲纹纹样

A D D T H E T I T L E



Figure3- 35

植物纹样上色 - 忍冬纹纹样

A D D T H E T I T L E



Figure3- 36

植物纹样上色 - 兰纹纹样

A D D T H E T I T L E

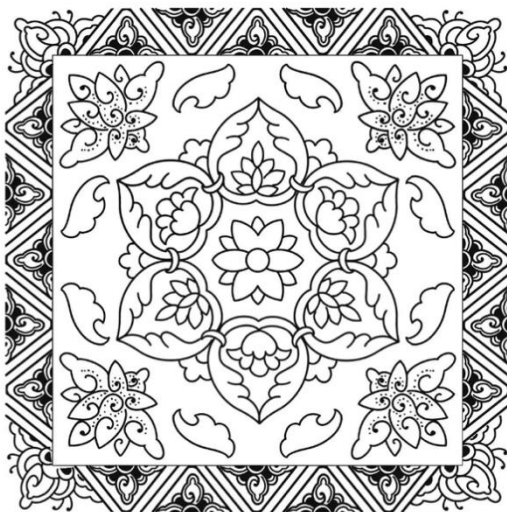


Figure3- 37

植物纹样上色 - 宝相花纹纹样

A D D T H E T I T L E



Figure3- 38

植物纹样上色 - 葫芦纹纹样

A D D T H E T I T L E

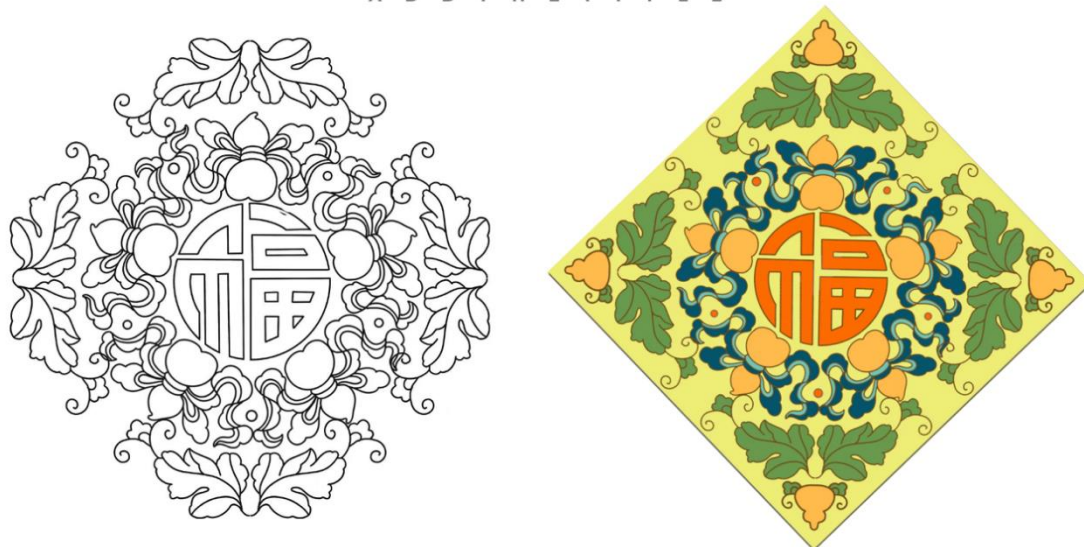


Figure3- 39

植物纹样上色 - 海棠花纹纹样

A D D T H E T I T L E

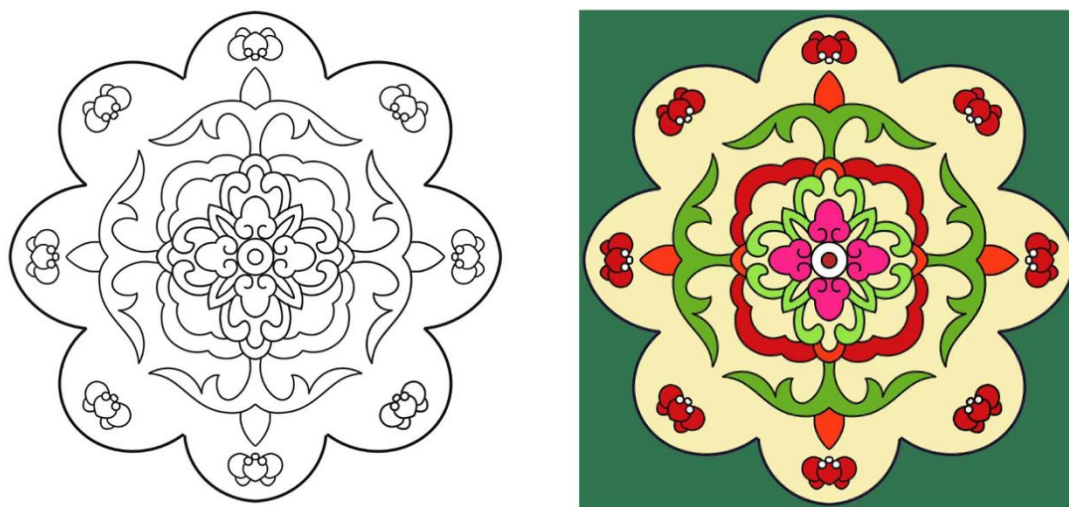


Figure3- 40

植物纹样上色 - 竹纹纹样

A D D T H E T I T L E



Figure3- 41

植物纹样上色 - 梅花纹纹样

A D D T H E T I T L E

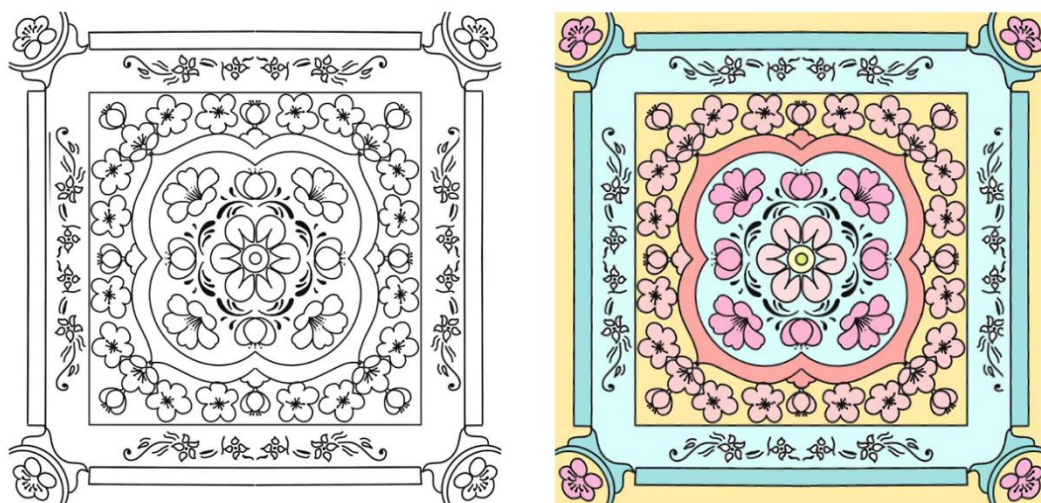


Figure3- 42



Figure3- 43



Figure3- 44

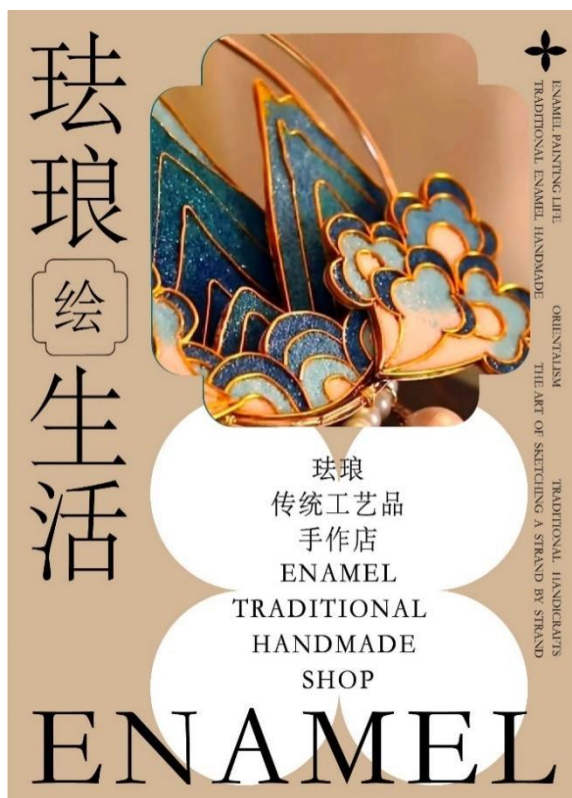


Figure3- 45

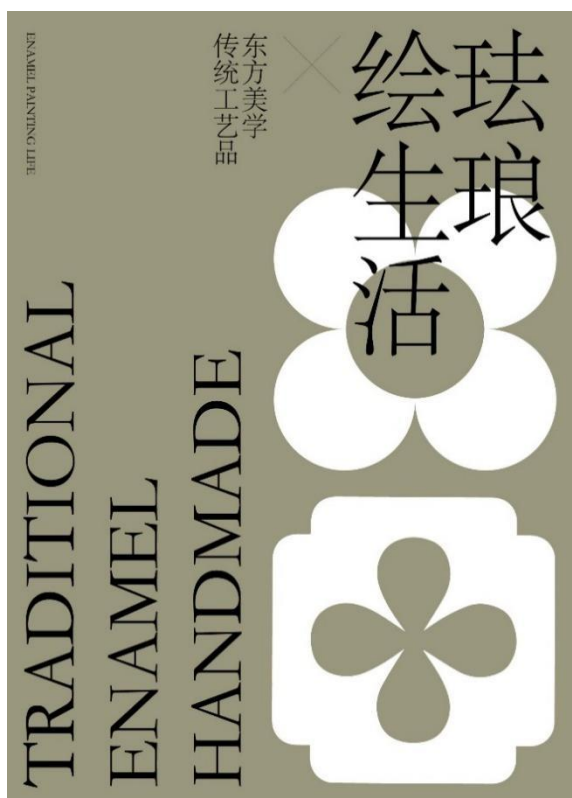


Figure3- 46

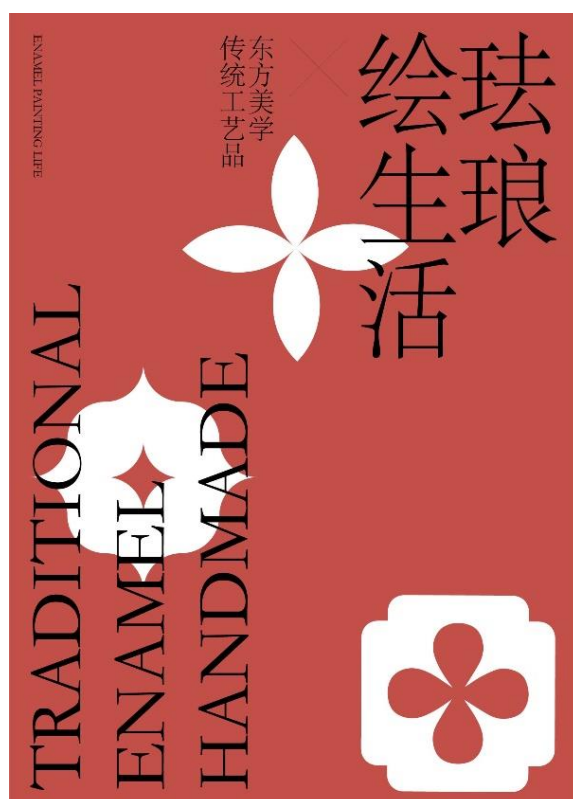


Figure3- 47

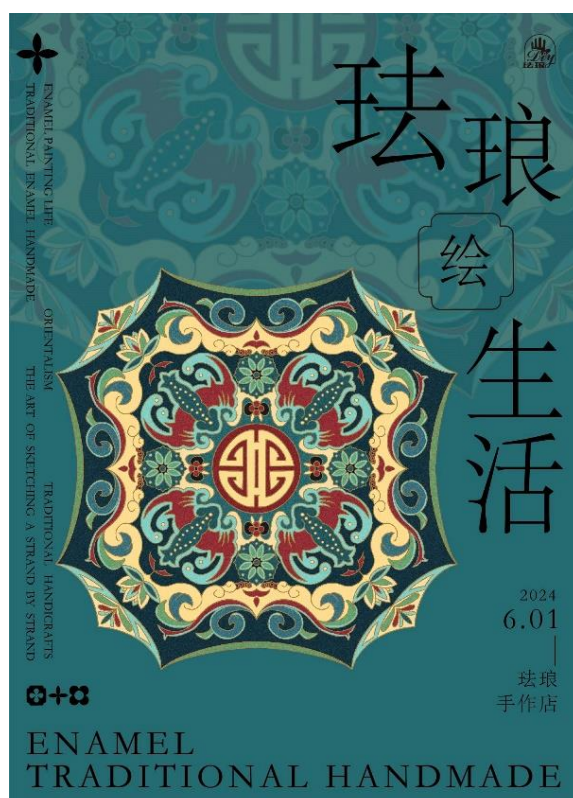


Figure3- 48



Figure3- 49



Figure3- 50

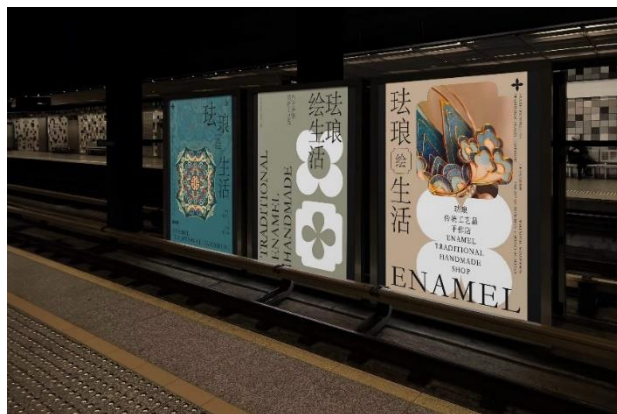


Figure3- 51



Figure3- 52



Figure3- 53



外侧面

Figure3- 54



外侧面

Figure3- 55



外侧面

Figure3- 56

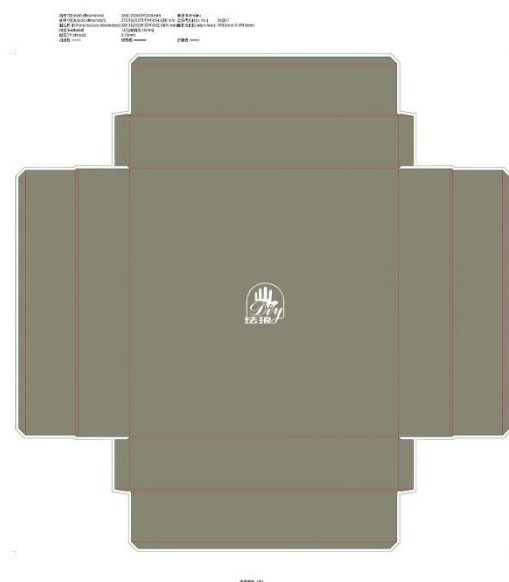


Figure3- 57

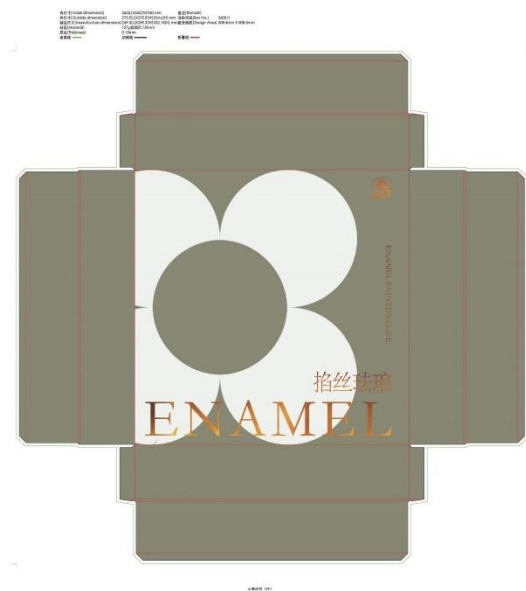


Figure3- 58

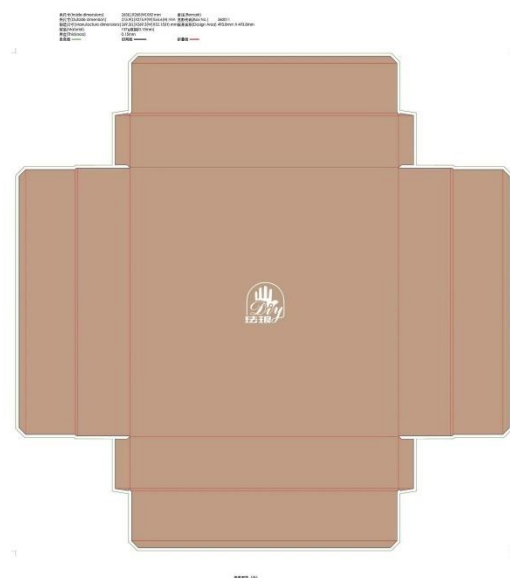


Figure3- 59



Figure3- 60

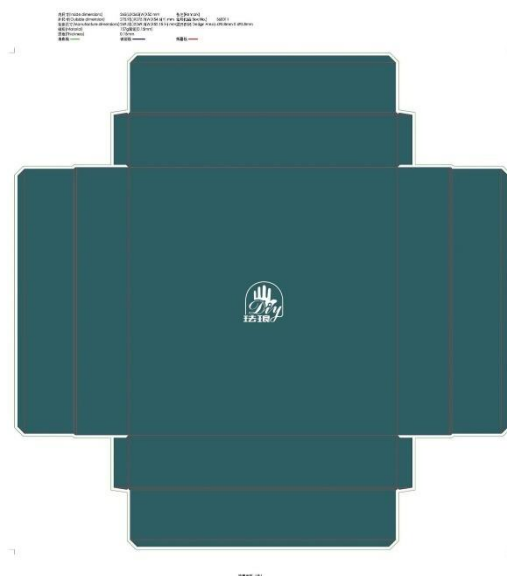


Figure3- 61

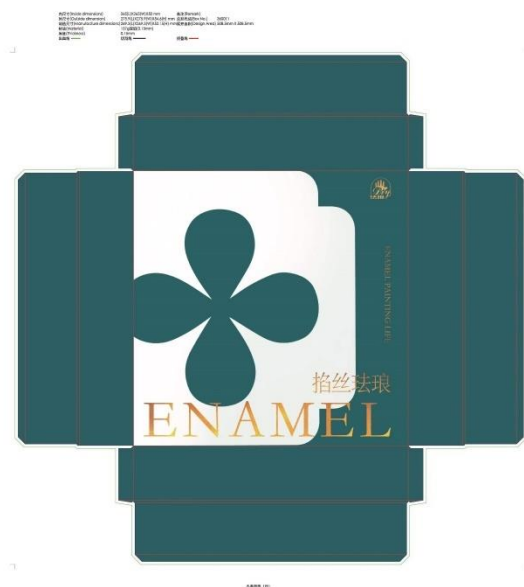


Figure3- 62

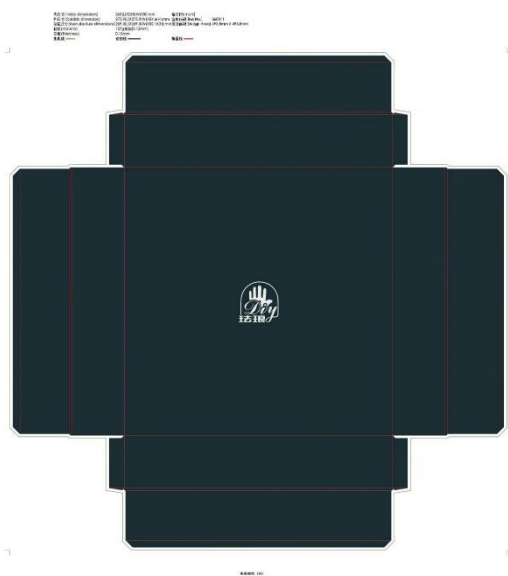


Figure3- 63



Figure3- 64



Figure3- 65



Figure3- 66



Figure3- 67



Figure3- 68



Figure3- 69



Figure3- 70



Figure3- 71



Figure3- 72