

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KYIV NATIONAL UNIVERSITY OF TECHNOLOGIES AND DESIGN

Faculty of Design
Department of Graphic Design

BACHELOR'S THESIS
on the topic:

Development of a visual complex for the tea brand “Delight in Oneself”

Performed by: a student of the BED-20 group

Tiantian MA

Supervisors Lecturer Ran DUAN, PhD, As. Prof.

Olena GERASYMENKO

Reviewer Head of the Department, Prof. Yevhen

GULA

Kyiv 2024

ABSTRACT

In recent years, the rapid rise of the new Chinese tea market lies not only in its unique taste and healthy concept, but also in the cultural connotation and design aesthetics behind it. From product innovation to brand image shaping, new Chinese tea is attracting more and more consumers with its unique charm. However, although many traditional health tea brands are guaranteed in product quality and taste, they are too conservative and traditional in brand image design. This design style is often lacking in innovation and attractiveness, and it is difficult to resonate with young consumers. To solve this problem, Delight in Oneself Tea starts from the IP image and packaging illustration design, integrates the essence of traditional tea culture in the Tang Dynasty with modern aesthetic concepts, so as to provide a new generation of consumers with a tea brand image that is both in line with traditional taste and modern sense. By deeply understanding the needs of consumers, focusing on innovation and breakthrough, inheritance and promotion of tea drinking culture, we can stand out in the fierce market. Based on the aesthetics and needs of the young generation of consumers, Delight in Oneself Tea beverage brand combines the illustration design of national trend and ancient style, and creates a unique and attractive brand image from the aspects of color, pattern and font. This design applies the illustration to the packaging, combines the traditional cultural elements and the modern trend expression form, so that it is more suitable for the aesthetic orientation of young consumer groups. Based on the aesthetics and needs of the young generation of consumers, Delight in Oneself Tea beverage brand combines the illustration design of national trend and ancient style, and creates a unique and attractive brand image from the aspects of color, pattern and font. New Chinese tea brand design is facing many challenges and opportunities, the brand's national style expression, adhere to the unity of traditional culture and modern aesthetics, but also to better promote the overall design image of new Chinese tea brand, so as to better promote tea culture.

Keywords: *Tea in a box; Packaging design; IP image design; Illustration design; Brand image design*

CONTENTS

INTRODUCTION	6
CHAPTER I SELECTION ANALYSIS	9
1.1. Research purpose	9
1.2. Research significance.....	9
1.3. Research status at home and abroad	10
Summary of the chapter I	11
CHAPTER II DESIGN RESEARCH	15
2.1. Research on Selected Topics	15
2.2. Design Positioning	17
Summary of the chapter II	18
CHAPTER III DESIGN PROCESS AND RESULT	19
3.1. Logo design.....	19
3.1.1. Design finalized.....	21
3.2. IP image design.....	21
3.2.1. Design	22
3.2.2. Design finalized.....	23
3.3. Poster design	24
3.3.1. Design	24
3.3.2. Design finalized.....	26
3.4. Illustration design	32
3.4.1. Track design draft.....	34
3.4.2. Design finalized.....	40
3.5. Packaging design.....	40
3.5.1. Track of design.....	42
3.5.2. Design finalized.....	43
3.6. The surrounding design	43
Summary of the chapter III	44
CONCLUSIONS.....	45
ACKNOWLEDGEMENT.....	46
REFERENCES LIST	48

INTRODUCTION

Relevance of the study. In recent years, the rapid rise of China's new tea market lies not only in its unique taste and health concept, but also in the cultural connotation and design aesthetics behind it. From product innovation to brand image building, Chinese new tea is attracting more and more consumers with its unique charm. However, many traditional health tea brands are too conservative and traditional in brand image design, and this design style is often lack of innovation and attractiveness, and it is difficult to resonate with young consumers. Starting with IP image and packaging illustration design, Delight in Oneself Tea integrates the essence of traditional tea culture of the Tang Dynasty with modern aesthetic concepts, providing a tea brand image that meets both traditional tastes and modern feelings for a new generation of consumers. The illustration is creatively applied to the packaging, combining traditional cultural elements with modern trend expression to make it more suitable for the aesthetic orientation of young consumer groups. The new Chinese tea brand image design faces many challenges and opportunities. Only by deeply understanding consumer needs, focusing on innovation and breakthrough, inheriting and carrying forward the traditional tea culture can we stand out in the fierce market competition and become the preferred brand in the hearts of consumers. The rapid rise of Chinese new tea is inseparable from its unique cultural connotation and design aesthetics. We must keep up with the trend of The Times, pay attention to the innovation and modern sense of brand image design, in order to attract more young consumers' attention and love. Only in this way can we remain invincible in the fierce market competition and promote the sustainable and healthy development of China's new tea market.

In recent years, the prosperity of China's new tea market has benefited from its unique taste and profound cultural connotation, as well as the continuous exploration and innovation of design aesthetics. New tea brands have broken the traditional framework and presented themselves with a new look, attracting more and more young consumers. Delight in Oneself Tea is one of the best, and it has won wide recognition in the market with its innovative IP image and chic packaging illustration design.

Yuexi tea perfectly integrates the essence of the traditional tea culture of the Tang

Dynasty with the modern aesthetic concept, which not only retains the elegance of the traditional tea rhyme, but also infuses the vitality of modern design. The illustration design cleverly combines the traditional culture of the Tang tea method.

This innovative design can make Yuechi tea stand out in the fierce market competition, and enable young consumers to taste the aroma of tea while feeling the charm of traditional culture. The success of Delight in Oneself Tea fully proves that traditional tea culture and modern aesthetics can be integrated to create a stunning brand image.

The purpose of the research: New Chinese tea brand design is facing many challenges and opportunities, the brand's national style expression, adhere to the unity of traditional culture and modern aesthetics, is to better promote the overall design image of new Chinese tea brand, so as to better promote tea culture. **Research Objectives:**

1. Analyze the existing new Chinese tea brands
2. Analyze the characteristics and shortcomings of traditional tea brands in image design
3. Determine the appeal of illustration design combining Chinese dynasty and ancient style to the new generation of consumers
4. Determine the tea culture of the Tang Dynasty as the cultural heritage of the brand, design the IP image, and better inherit and display the tea culture
5. According to the research results, combined with traditional cultural elements and modern trend expression forms, design a new Chinese tea brand image with national beauty and create a unique attractive new Chinese brand image.

The research subject (theme) Development of a visual complex for the tea brand “Delight in Oneself “

The object (focus) of the research are Logo design, IP image design, illustration design, packaging box design, derivative design.

Research methods. The work uses the following theoretical and special research methods: analysis of literary sources and normative literature on research topics, analysis of the image design of existing new Chinese tea brands, Design using Adobe Photoshop, Artificial Intelligence, Procreate.

Elements of scientific novelty. This study is helpful to better express the national

style of tea brands, adhere to the unity of traditional culture and modern aesthetics, and better promote the overall design image of new Chinese tea brands, so as to inherit and promote the development of tea culture.

Practical significance. This study provides a better tea brand image for the new generation of consumers, which is both in line with the traditional taste and modern sense, promotes the overall design image of the new Chinese tea brand, and conveys the beauty of national style.

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 48 items and appendices (11 pages). The work contains 46 drawings. The results of the research are presented on 62 pages.

CHAPTER I

SELECTION ANALYSIS

1.1 Research purpose

With the improvement of people's living standards and health awareness, as well as the transformation of modern social medical model from traditional treatment to preventive health care, the public's expectations for daily drinks have also presented a new look, and put forward higher requirements for drinks, not only the pursuit of delicious taste, but also pay attention to its nutritional value and health function. From this new Chinese tea drink has sprung up. This topic is based on the traditional theory of the same origin of medicine and food, to introduce People's Daily health tea drinks.

In addition to the tea itself, the design related to the new Chinese tea is gradually attracting attention and thinking. At present, the domestic research on the design of new Chinese tea drink is less concerned with the brand image design of new Chinese tea drink. Observing some traditional health tea brands on the market, from the overall design point of view of product packaging, most of them are too traditional, unable to attract the resonance of young people, not enough to attract a new generation of consumers; From the health tea ingredients, there are many and complicated products, the lack of overall system planning, and there is still a lot of room for improvement. The purpose of this topic is to systematically and perfectly plan tea drinking by series division. We will also focus on color matching and pattern design to conform to modern aesthetic trends and attract the eyes of young consumers.

The expression of the national style of new Chinese tea drink is not only the inheritance and promotion of traditional culture, but also an innovation and satisfaction of modern aesthetic and consumption needs. The packaging design integrates traditional Chinese cultural elements with modern trend elements in order to enhance brand recognition and memory. The expression of the national style of the new Chinese tea drink is also to attract many young consumers. By promoting new Chinese tea drinks, we can further boost the healthy development of China's emerging tea industry. This can not only drive the development of the relevant industrial chain, enhance the international competitiveness of

China's tea industry, but also provide consumers with more diversified and higher quality beverage choices.

1.2 Research significance

The brand's new Chinese tea drink itself has the characteristics of both "traditional" and "modern". In the design of its brand image, it insists on the unity of traditional culture and modern aesthetics, and achieves a delicate balance between the two dimensions of tradition and modernity, so as to meet the pursuit of tea culture by the new generation of consumers. Secondly, the demand for tea packaging of this brand is not only satisfied with the basic functions, but also the combination of traditional cultural elements and modern trend expression forms with the creative and artistic form of illustration to create both classical and fashionable visual effects. Such a design not only improves the beauty of the product, but also imperceptibly the brand's cultural heritage and aesthetic orientation, combining traditional cultural elements and modern trend expressions to make it more in line with the aesthetic orientation of young consumer groups. Chinese tea drinking culture has a long history and profound heritage. As a new breakthrough in the tea industry, new Chinese tea not only inherits the essence of traditional tea, but also endows tea with new vitality and vitality in innovation. In today's increasingly fierce market competition, new tea brands must enhance brand reputation through product innovation and image design if they want to stand out. Use new media platforms and new marketing methods, especially cross-border cooperation, digital marketing tools and new retail models, to enhance brand awareness and reputation, enhance brand influence and competitive advantage. Create a healthy tea brand for young consumer groups. So that the tea culture can be widely promoted by the new Chinese tea brand, and finally realize the purpose of inheriting and promoting the brand culture of new Chinese tea. It is hoped that the research of this subject can provide some theoretical support and practical reference for the application of integrated marketing communication in the design of new tea brand image in the future. At the same time, it is expected to use integrated marketing communication strategy to design brand differences, stimulate audience psychological resonance and leave a deep impression on consumers, so as to enhance the core competitiveness and influence of the brand, so as to form an effective

long-term competitive advantage.

1.3 Research status at home and abroad

According to the data of a media consulting report, in 2021, more than half of China's consumers say that they have the habit of drinking tea every day, and such consumer groups should not be underestimated. It can be seen that the new tea market is still in a state of insufficient and still has a large space for development.

In today's society, the mainstream medicinal food and tea can be roughly divided into health care and disease treatment. As far as its variety functions are concerned, it is mainly a brewing agent based on health care functions such as weight loss, lipid-lowering, blood pressure lowering, fitness, bodybuilding, hangover cure and life prolonging. Its composition is mostly the combination of edible drugs and tea, and often tea as the matrix, belongs to the typical category of tea agents. This kind of health care tea is greatly limited in its drug selection and adaptation range, and rarely highlights the therapeutic efficacy, while there are few medicinal teas on the market for disease treatment, and this development trend is far from meeting the needs of modern society for improving the quality of life. Then, if the medicine and food homologous medicine diet tea can be in the academic system and internal ideas of traditional Chinese medicine "treating disease", and according to the psychological expectations of the public for the convenient use of tea, easy to carry and effective treatment of disease. In view of the current blank medical market, we may actively construct the traditional Chinese medicine theoretical system of medicine and food with the same herbal diet and tea, combine with modern pharmaceutical technology and bioengineering technology, repackaging and defining traditional medicine and tea prescriptions, and use old methods in new ways, so as to create a standard system of medicine and food with the same herbal diet and tea, and develop related health products on this basis. In this way, we can clearly explore a research and development project of medicinal food tea.

Japan took the lead in proposing the concept of "functional food", and amended the "Nutrition Improvement Law" in 1991 to include functional food in the category of special purpose food. In 2001, the Ministry of Health, Labor and Welfare formulated and

implemented the "Health Functional Food System", which mainly targets nutrition supplement foods and products claiming to have health benefits and health benefits. The terms such as "treatment" and "disease" are not allowed in the labels of dietary supplements stipulated by the US Food and Drug Administration (FDA). However, compliance may appear to include health claims, nutrient content claims and structure/function claims.

According to EU Directive 2002/46/EC 3, dietary supplements are "foods that supplement the normal diet and are concentrations of nutrients or other substances that, alone or in combination, have nutritional or physiological effects". At the level of food legal regulation, the European Union reflects its legislative principles such as consumer protection, risk analysis and prudent prevention, highlighting the priority of health protection and the scientific and democratic nature of legislative decision-making.

According to the "2023 China's New tea drinking Brand Sea Report" (hereinafter referred to as the "Sea Report"), from 2010 to 2017, pearl milk tea represented by brands such as Chunshuitang entered Southeast Asia, Japan, the United States and other markets, setting off a wave of pearl milk tea out of the sea. Since 2018, it has set off a wave of new tea drinks to the sea, and brands such as Hei Tea, Nai Snow Tea, Misue Ice City, Bawang Tea Ji have opened a journey of "down to the South Ocean". However, whether these new tea drinks can gain a firm foothold and expand in overseas markets remains to be verified by the market, and the challenges they face such as localization problems and supply chain construction are also worthy of attention.

Conclusions to section 1

1. The first chapter mainly expounds the purpose and significance of the topic, and makes an in-depth analysis of the research status at home and abroad. For the brand, the expression of its national style, adhere to the unity of traditional culture and modern aesthetics, not only to highlight the brand's own cultural heritage, but also to better enhance the overall design image of China's new tea brand. Under the current trend of globalization, the expression of national style of brands is particularly important. This is not only to adhere to their own cultural characteristics, but also the only way to integrate with the international market. As the inheritor and innovator of Chinese tea culture, the expression of Chinese new tea brands carries profound cultural connotation and national emotion. In terms of the

unification of traditional culture and modern aesthetics, Chinese new tea brands pay attention to the combination of traditional tea culture elements and modern design concepts to create a brand image that is both national characteristics and in line with modern aesthetic trends. For example, in the design of the brand identity, traditional Chinese patterns or calligraphy elements can be incorporated, and modern simple design style is adopted, so that the brand identity is both recognizable and artistic.

In addition, the brand can also show national style through product packaging, promotional materials and other aspects. In the packaging design, traditional processes and materials can be used, combined with modern design concepts, to create packaging works with both traditional charm and modern sense. In the publicity materials, we can use colors, patterns and other elements with national characteristics to create a strong Chinese cultural atmosphere and attract consumers' attention.

2. The purpose of tea brand design and research is mainly expounded. Through the in-depth study of tea brand design, we can better explore and inherit the essence of Chinese tea culture, and integrate it into the brand design, so that more people understand and recognize Chinese tea culture, so as to enhance the international influence of Chinese tea culture.

3. Significance of tea brand design research. Through the in-depth study of brand design, we can explore a brand development path that is more in line with consumer needs and market trends, and promote the sustainable development of the tea industry.

4. Analysis of domestic and foreign tea brand research status. In recent years, great progress has been made in the study of tea brands at home and abroad. However, compared with other industries, there are still some gaps and deficiencies in tea brand design research.

In the domestic aspect, with the continuous expansion of the tea market and the improvement of consumers' quality requirements, more and more tea enterprises begin to pay attention to brand design. Some large enterprises have established a perfect brand system and invested a lot of resources in brand building and promotion. However, in small and medium-sized enterprises, brand awareness is still relatively weak, lack of professional brand design talents and concepts. Therefore, the research on domestic tea brand design needs to be further deepened and expanded.

Internationally, some developed countries have made remarkable achievements in tea

brand design. They pay attention to the shaping of brand image and the inheritance of brand culture, through innovative design concepts and technical means, to create a number of tea brands with international influence. These successful cases provide valuable experience and inspiration for Chinese tea brand design. However, it is worth noting that there are differences in tea cultural background and market demand in different countries and regions, so we need to carry out targeted research and research when learning from international experience.

5. In general, the expression of national style of Chinese new tea brands is not only the inheritance and development of traditional culture, but also the adaptation and innovation of modern aesthetic trends. By adhering to the unity of traditional culture and modern aesthetics, the brand can better shape a unique brand image, enhance the market competitiveness of the brand, and make contributions to the inheritance and development of Chinese tea culture.

At the same time, we should also see that the research and practice of brand national style expression at home and abroad are still deepening. With consumers' pursuit of cultural diversity and increasing emphasis on the connotation of brand culture, the importance of national brand style expression has become increasingly prominent. Therefore, China's new tea brands should continue to strengthen the exploration and practice in this respect, and continue to innovate and break through, in order to better meet the needs of consumers and promote the sustainable development of the brand.

CHAPTER II

DESIGN RESEARCH

2.1 Research on Selected Topics

This design is based on the glorious period of ancient China - Tang Dynasty as the background. As a brilliant era in Chinese history, the Tang Dynasty is famous not only for its political and economic prosperity, but also for its rich and colorful culture. In this era, many cultural fields ushered in prosperity and innovation, among which the prosperity of tea culture is a bright spot, it became a bright pearl of the Tang Dynasty culture. In the Tang Dynasty, tea was not only a drink, but also a carrier of social interaction. With Lu Yu's standardization of tea drinking and its wide spread, the literati's elegant collection often centered on tea, and tea tasting was endowed with aesthetic, emotional and spiritual characteristics. This unique way of socializing not only enriches people's spiritual life, but also promotes the in-depth development of tea culture. The spread and development of tea culture in China cannot be separated from the influence of Lu Yu and his work *The Book of Tea*. Lu Yu was obsessed with tea all his life, devoted himself to the study of tea, and created the first monograph of tea science in China, which played a great role in promoting the development of tea culture. Tea culture was widely spread and developed in the Tang Dynasty. Literati collections often revolve around tea, and tea tasting has become an important way for them to exchange ideas and express emotions. In the process of tasting tea, they not only appreciate the color, aroma, taste and shape of tea, but also taste the philosophy and life wisdom contained in tea. This unique way of socializing not only enriched people's spiritual life, but also promoted the in-depth development of tea culture, making it an important part of Tang Dynasty culture and making important contributions to the enhancement of cultural character.

With the spread of "Tea Classic", this method of decocting and drinking gradually replaced soup and became the mainstream of tea drinking in the Tang Dynasty. Among them, the illustration design is based on the steps of the tea method to carry out scene painting, so that it can better show the charm and cultural connotation of the tea method.

As a unique form of tea art, the steps of decocting tea are rigorous and meticulous, and every action contains profound cultural connotation. By capturing these movements, the illustration design demonstrates the charm of decocting tea to the fullest. As an elegant and delicate tea art, decocting tea was deeply loved by the literati at that time and left a strong mark in the long river of history. The illustration design of this brand will elaborate on the six steps of decocting tea, so as to present a vivid scene of decocting tea. Through the delicate picture and vivid depiction, people have a deeper understanding of the cultural connotation and artistic value of the method of decocting tea. These illustrations not only have aesthetic value, but also are important carriers to inherit and carry forward Chinese tea culture. In today's fast-paced era, people's concern and love for traditional culture is not decreasing, but increasing. The illustration design of this brand just satisfies people's desire and pursuit for tea art culture, and makes people feel the charm and cultural connotation of decocting tea more intuitively through visual means. At the same time, these illustrations also inject new vitality into the inheritance and development of tea art culture, so that more people can appreciate the broad and profound Chinese tea culture.

The prototype design in the IP image is inspired by Li Ye, China's first female tea artist. This image is not only a tribute to Li Ye, an outstanding figure, but also the inheritance and presentation of the profound heritage of Chinese tea culture.

As Li Ye was a figure in the middle of the Tang Dynasty, in order to better understand the characteristics of Tang women's dress, he took the *Painting of Ladies Wearing Flowers* as the blueprint and drew inspiration from it. Cleverly integrated into the IP image of the clothing design. Make the whole IP image more vivid and three-dimensional. In the *Picture of Ladies Wearing Flowers*, many noble ladies wore a dress with big sleeves that exposed their chests. These aristocratic ladies exposed the upper part of their chests, and this type of dress had very large sleeves. The smock on the body, and many use transparent gauze as fabric to make, transparent gauze. The women of the Tang Dynasty wore clothes with fat skirts and sleeves, and the whole jacket showed a very lazy style. [9] Qin Jie. Analysis on the characteristics of women's dress in Tang Dynasty in the *Painting of Ladies Wearing Flowers* [J]. *Grain in Ear*, 2014(14):253-254.] We can get a glimpse of the magnificent style of aristocratic women at that time. In order to coordinate with this gorgeous dress, wigs are also worn and their hair is put up in a tall bun. With gold hairpin, silver grate, gold step

shake and other ornaments, not only adds to the woman's luxurious temperament, but also makes the whole dress more coordinated and unified. The social atmosphere of the Tang Dynasty was open, the status of women was relatively high, and they had rich social activities and recreational activities. In such a social background, women's clothing has naturally become colorful, full of creativity and imagination.

Our IP image design, in terms of clothing, draws on the characteristics of the Tang Dynasty women's clothing, will be exposed to the chest of the big sleeve clothes and transparent gauze smock combined to form a unique visual effect. The plump skirts and sleeves, as well as the slouchy style, all add a touch of Tang women's charm to our image.

At the same time, in order to make the IP image more distinctive, we also paid special attention to the design of hair accessories. Wearing a wig, combing a tall bun, and then adding gold pins, silver bars, gold step shaking and other ornaments, not only highlights the woman's luxurious temperament, but also reflects the open atmosphere of the Tang Dynasty society. Such hair accessories design not only makes the IP image more three-dimensional and vivid, but also can arouse the audience's resonance and love.

To sum up, our IP image design is not only the reproduction of the characteristics of women's clothing in the Tang Dynasty, but also the embodiment of the social atmosphere of the Tang Dynasty. Through this design, we hope that more people can understand the style of women in the Tang Dynasty and feel the profound heritage of Chinese tea culture.

2.2 Design Positioning

Delight in Oneself Tea brand culture is mainly in the Tang Dynasty, IP image design is mainly based on the Tang Dynasty Li Ye as the design prototype, she is the first female tea master in our country, in the clothing design to take the Tang Dynasty chest skirt, hair style for reference to the Tang Dynasty falling horse and hair-wearing ladies in the hair. Fig. 2.1., 2.2.

The illustration design combines the Tang Dynasty tea decocting method, the overall style combines ancient style and national tide, interprets the beauty of tradition and modernity. The steps of the Tang Dynasty tea decocting method mainly include grilled tea, rolling tea, Luo tea, decocting tea, dividing tea and drinking tea. Fig.2.3.

Conclusions to section 2

1. This chapter determines the tea brands based on the tea culture of the Tang Dynasty. As a brilliant era in Chinese history, the Tang Dynasty witnessed the prosperity and innovation in many cultural fields, among which the prosperity of tea culture is a highlight. In the Tang Dynasty, tea was not only a drink, but also a carrier of social interaction.
2. The illustration design is based on the steps of tea decocting in the Tang Dynasty to carry out scene painting, so as to better show the charm and cultural connotation of tea decocting in the Tang Dynasty. As an elegant and delicate tea art, decocting tea was deeply loved by the literati at that time and left a strong mark in the long river of history.
3. The prototype in the IP image was determined, inspired by China's first female tea master Li Ye, from the Tang Dynasty. This image is not only a tribute to Li Ye, an outstanding figure, but also the inheritance and presentation of the profound heritage of Chinese tea culture. The hair style and accessories of IP image are based on the "Lady Wearing Flowers" as a reference and draw inspiration from it.

CHAPTER III

DESIGN PROCESS AND RESULT

3.1 logo design concept

A good logo is not only the image of the brand, but also the embodiment of the brand spirit, it can not only highlight the style of the brand, but also effectively help consumers identify tea products, and has an irreplaceable role in the promotion of the brand.

Tea brands often carry a unique culture, values and pursuit of quality, and these elements need to be vividly represented through the logo. The core concept of the brand is integrated into the logo, making it a rich visual symbol.

In today's fierce market competition, consumers' memory and choice of brands often depend on the visual image of the brand. Therefore, an easily recognizable logo can help a tea brand leave a deep impression on consumers. Pay attention to its uniqueness and innovation.

3.1.1 logo design concept

Logo design, as an art form of visual communication, can often intuitively and profoundly reflect the core concept and cultural characteristics of the brand. The core of the Logo design focuses on the word "Yue", cleverly integrating the shape of the Chinese window lattice with the font, so as to build a visual symbol with both traditional charm and modern sense.

In the use of color, dark red as the overall tone of the main tone. Dark red symbolizes stability and elegance, which complements the cultural connotation of the new Chinese tea brand. It can not only highlight the deep and heavy traditional Chinese aesthetics, but also show the brand's pursuit and integration of modern fashion elements. This choice of color makes the Logo more visually attractive, but also reminds people of the elegance and taste advocated by the brand. In the shape design, the elements of the Chinese window lattice are cleverly integrated into the word "Yue". As an important part of traditional Chinese

architecture, the unique lines and composition of window frames contain rich cultural connotation and artistic beauty. By combining the shape of the window frame with the font, we successfully created a Logo image that is both traditional and modern. It can not only enrich the visual level of the Logo, but also make the cultural heritage of the brand more vividly displayed. Secondly, I pay attention to the details of the Logo. In the font design, the use of smooth and rhythmic lines, so that "Yue" character is both recognizable and elegant. At the same time, in the use of window lattice elements, but also through clever arrangement and combination, to create a harmonious and unified aesthetic feeling. The processing of these details makes the Logo as a whole more delicate, delicate, and easier to leave a deep impression.

To sum up, the Logo design with "Yue" as the center, through the clever combination of Chinese window lattice shape and font, as well as the use of dark red color, successfully created a traditional cultural heritage without losing modern fashion Logo image. It can not only intuitively convey the core concept and cultural characteristics of the brand, but also let people feel the perfect combination of elegance and taste in appreciation. Such a Logo design will undoubtedly provide strong support for the shaping and promotion of the brand image.

3.1.2logo design finalized

Frame font design with Yue font design to emphasize the brand name and characteristics, the use of Chinese window lattice shape and font combination, highlight the Chinese characteristics of the brand, the overall design is surrounded by layers of structure, the "Yue" word fusion. The color uses the dark red of the printing mud to combine the overall shape with the seal, more highlighting the charm of the brand Chinese tea. In the line processing of font design, we pay attention to the crisp and delicate lines. Every stroke has been carefully designed and polished, making the whole font look smooth and refined. This treatment of lines not only echoes the structural design of the logo, but also makes the font easier to recognize and remember. With its unique visual effect and rich cultural connotation, this type of frame font design successfully highlights the name and characteristics of the brand. It not only shows the Chinese characteristics of the brand, but

also gives the brand more profound cultural heritage and artistic value. Such a design can not only attract the attention of consumers, but also allow them to have a deep emotional identity and sense of belonging to the brand. Fig.3.1.

3.2 IP image design

Tang culture is famous for its unique diversity, vigorous development and extensive inclusiveness, and has become a dazzling cultural treasure in Chinese history. In this era, under the influence of the social and cultural atmosphere, the life of the people in the Tang Dynasty showed a rich and colorful appearance, which not only coincides with the core concept of today's "Delight in Oneself Tea" brand, but also coincides with the "self-pleasure" attribute advocated by the brand. Therefore, digging into the Tang cultural elements and integrating them into the brand is very important for us to create an image that conforms to the characteristics of the brand of "Delight in Oneself Tea".

Tang culture is famous for its diversity. During this period, various cultural elements interwoven and integrated, forming a unique Tang Dynasty style. From poetry, painting, music, dance, dress and other aspects, Tang culture has shown its colorful side. This diversity is not only reflected in the diversity of cultural forms, but also reflected in the richness of cultural connotations. Tang culture pays attention to individual expression and self-realization, and emphasizes personal emotion and aesthetic pursuit, which is similar to the concept of "self-pleasure" advocated by "Delight in Oneself Tea" brand.

The development of Tang culture was also extremely rapid. In the Tang Dynasty, social and economic prosperity and scientific and technological progress provided strong support for the development of culture. At the same time, the Tang Dynasty rulers attached great importance to culture and promoted the development of culture further. This development is not only reflected in the prosperity of culture and art, but also reflected in the improvement of people's spiritual outlook. While pursuing material enjoyment, people in the Tang Dynasty also paid attention to the enrichment and improvement of the spiritual world, which was closely related to the lifestyle advocated by the brand of "Delight in Oneself Tea".

The inclusiveness of Tang culture is also its unique feature. In the Tang Dynasty, various cultures blended with each other and formed a unique cultural pattern. No matter the local culture or foreign culture, they can find the soil for survival and development in the Tang Dynasty. This inclusiveness is not only reflected in the exchange and integration of cultures, but also in the openness and diversity of people's ideas. Tang people's acceptance and appreciation of different cultures made Tang culture more colorful, and also provided rich cultural materials for the brand of "Delight in Oneself Tea".

Based on these characteristics of Tang culture, we can create the image of "Delight in Oneself Tea" brand through visual design. In the design, we can use the elements of Tang culture, such as Tang style clothing, Tang architecture, Tang poetry, etc., to build the visual image of the brand. At the same time, we can also learn from the aesthetic concept of Tang Dynasty culture, pay attention to the processing of details and the use of color, so that the brand image is more vivid and vivid.

In addition, we can also use the connotation of Tang culture to deepen the cultural connotation of the brand. By excavating the spiritual core of Tang culture, we can combine the brand with Tang culture to create a brand image with cultural connotation. This can not only attract the attention of more young consumers, but also enhance the brand awareness and reputation.

In a word, the diversity, development and inclusiveness of Tang culture provide us with rich materials and inspiration to build an image that conforms to the characteristics of Delight in Oneself Tea brand. By digging deeply into the cultural elements of the Tang Dynasty, we can integrate them into the brand to create a brand image that is both traditional and in line with modern aesthetics, so as to attract more young consumers' attention and love.

3.2.1 Design Idea

IP image design comes from the deep mining and re-innovation of traditional culture. This design takes Li Ye, the first female tea master in Chinese history, as the prototype, and combines her image with modern aesthetics through ingenious techniques to create an

IP image that is both historic and full of modern vitality.

Li Ye, alias Jilan, as the earliest female tea master recorded in history, her talent and tea art can be called a unique. In the Tang Dynasty, when poetry was everywhere and tea was popular in ancient China, at the peak of "poetry tea", Li Ye not only had profound attainments in tea art, but also enjoyed a good reputation in the poetry circle of the Middle Tang Dynasty, becoming the "first female tea master in China" with both talent and tea art. Her story is full of legends, and it is worth celebrating and inheriting.

In order to better show the image of Li Ye, attention was paid to the details in the IP image design. In terms of costume design, Qibei Ruqun of the Tang Dynasty is mainly used. This kind of costume not only shows the elegance and modesty of women in the Tang Dynasty, but also accords with the identity characteristics of Li Ye's tea master. In terms of hair style, I chose the hair style in the Tang Dynasty, and the hair-wearing ladies, which has the characteristics of The Times, but also appears smart and rich charm.

In the facial expression design, we focus on happy style, so that the IP image is full of affinity. The eyes are smart, as if you can see the heart, let people feel her intelligence and sensitivity. Such a design not only conforms to Yue's brand tonality, but also attracts consumers' attention and enhances brand recognition and favorability.

The lotus leaf cup holder held in the hand is one of the representatives of the Tang Dynasty tea set. The processing of this detail not only makes the IP image more consistent with the dynasty of the prototype, but also allows consumers to intuitively feel the close connection between the brand and tea culture. At the same time, this design also shows the brand's respect and inheritance of traditional culture.

Finally, we named the IP image of this poem and tea art as "Tea Little Yue". The name embodies both the characteristics of her tea art and the brand vision of bringing joy and joy to people. We believe that "Tea Xiaoyue" will become a bright business card of the brand, leading consumers into the world of tea culture and feeling the charm of traditional culture.

It is hoped that through this IP image design, more people will understand and love Li Ye, a talented female tea art master, and also make the brand glow with new vitality and vitality in inheritance and innovation.

3.2.2 Final design

From the overall image, this IP image has undoubtedly injected unique charm and vitality into Yuexi Tea brand. In line with the overall style of Delight in Oneself Tea brand. The expression of the IP image is vivid and lovely, full of smart gas, and people can not help but admire it. Its eyes are bright and vivid, as if it can understand people's hearts, and the corners of the mouth are slightly raised, revealing a kind of confidence and pleasure, giving people a beautiful experience. In the hair design, IP image uses two distinctive Tang hairstyle. One is the popular fall horse bun in the middle of the Tang Dynasty, this hairstyle is elegant and generous, full of classical charm; The other one is borrowed from the hair style of "Ladies wearing flowers", which shows the feminine softness and graceful incisively and vividly. Mother-of-pearl as an important part of the Tang Dynasty women's headwear, is also cleverly used in this IP image. Flower mother-of-pearl is the mid-Tang Dynasty green dot style. IP image holding a teacup in his hand, the action is elegant and natural, as if he is savoring the mellow aroma of Delight in Oneself Tea. The appearance image of the tea cup is the Yuyao lotus leaf cup holder of the Tang Dynasty. This kind of cup holder has a unique shape and smooth lines, which not only conforms to the dynasty characteristics of the IP prototype, but also highlights the integrity of the new Chinese tea brand. This design allows readers to feel the brand's traditional heritage and modern innovation at a glance. This IP image also incorporates rich background information and cultural connotations. The Tang Dynasty, as the heyday of ancient Chinese culture, has its unique style and characteristics in terms of dress, makeup and hair style. Through the in-depth excavation and clever use of Tang Dynasty culture, the IP image successfully integrates these elements into modern tea brands, making the brand more cultural heritage and attractive. Fig. 3.2., 3.3.3.4.,3.5.

3.3. Illustration design

Illustration design can intuitively reflect the overall style of the brand and help to form a unified and distinct brand image. This consistent brand image not only strengthens the

identity of the brand, but also enhances the consistency and credibility of the brand, enabling consumers to quickly recognize and remember the brand among many competitors.

Beautiful illustrations can often attract the attention of consumers, so that they have a strong interest in many products. Through illustration design, brands can intuitively convey product characteristics, advantages, brand image and other information to consumers to help consumers better understand and accept the product. This intuitive communication method not only improves the market competitiveness of the product, but also helps to deepen consumers' cognition and trust in the brand.

The artistry and creativity of illustration design can further enhance the emotional connection between brands and consumers. Unique and engaging illustrations can trigger an emotional response from consumers, making them more emotionally connected to the brand. This emotional bond not only increases brand loyalty, but also encourages consumers to become brand ambassadors and actively promote the brand to their friends and family.

In addition, illustration design is highly flexible and adaptable, with brands tailoring their visual identity to their specific needs and target audience. Whether it is a modern minimalist style or a vibrant and playful style, the illustrations can be tailored to reflect the brand's unique personality and values. This personalized approach helps differentiate the brand from its competitors and creates a memorable visual image that resonates with the target audience.

In conclusion, illustration design plays a vital role in establishing a strong and unique brand image. It not only improves brand awareness and credibility, but also creates an emotional connection with consumers, improves product competitiveness, and encourages brand ambassadors. By harnessing the power of illustration design, brands can create a unique and memorable visual image that sets them apart in the marketplace.

3.3.1 Design concept

As an important way of visual communication, illustration design plays a crucial role in modern brand construction. For the illustration design of a brand, we can divide it into two

core parts, each of which carries unique cultural connotation and visual impact, aiming to better convey the value and characteristics of the brand to consumers.

The first part of illustration design mainly focuses on the visual presentation with IP image as the core. The designer skillfully combined the complete process of decocting tea in the Tang Dynasty, and designed a series of different character scenes to make the entire illustration series have a high degree of coherence and integrity. These illustrations not only vividly reproduce all aspects of the Tang tea decocting method, such as making tea, rolling tea, Luo tea, waiting for soup, decocting tea, drinking tea, etc., but also allow consumers to better understand and accept the tea culture of the Tang Dynasty through delicate brushstrokes and rich colors.

In scene 1, the designer mainly depicts the two steps of cooking tea and rolling tea. The IP image in the picture is holding a tea cake and focusing on roasting the tea. At the same time, the figure of a water-fetching person also appears in the picture, adding a vivid breath of life to the whole scene. This design not only makes the picture more coordinated, but also allows consumers to feel the unique charm of the Tang Dynasty tea method more intuitively. Scene 2 focuses on the process of Luo cha and decocting tea. The designer takes Luo Cha and Jian Cha as the visual center of gravity, and uses delicate brushstrokes to depict the gradual separation of tea leaves in the screen, as well as the rolling and bubbling of tea water in the frying process. In addition, elements such as stone benches and stone tables are added to the picture, creating a sense of relaxation of the ancient people enjoying tea in the mountains and rivers, which is also in line with the ancient people's living habits of advocating return to nature. Scene three is a detailed description of the scene of tea splitting and drinking. In this scene, IP elegantly divides and drinks tea, showing the delicacy and elegance of Tang tea culture. At the same time, because the IP image is based on Li Ye, one of the four female poets of the Tang Dynasty, the plot of reading and singing poems is also added to the small scene, making the whole picture more poetic and cultural heritage. This design not only enhances the cultural value of illustration, but also enables consumers to feel the cultural heritage and characteristics of the brand more deeply while appreciating the illustration.

The second part of illustration design. This part mainly focuses on different health tea and drink combinations and tea drink elements as the theme, through drawing 12 exquisite

illustrations of small plants, to show consumers the main ingredients of the product. These illustrations are mainly in a fresh and natural style, and through the use of rich colors and delicate lines, the forms and characteristics of various plants are vividly displayed. Through these illustrations, consumers can more intuitively understand the main ingredients and efficacy of the product, so as to trust and choose the brand's products more.

The contents of the 12 small illustrations drawn in the second part are mainly classified by tea drinking products. Yuexiji tea is divided into three series: Yuexienjoy fresh series, Yuexirun Shunshi series, and Yuexienjoy sweet series. These series not only enrich the tea market, but also bring more choices to consumers.

Among them, the main tea products of the fresh series of joy enjoy are: Chrysanthemum black jasmine fire tea, golden lotus osmanthus flower tea, lily lemon tea, dandelion fire tea.

Yueran Shunshi series of tea drinks are mainly orange peel honey pomelo tea, wolfberry lily heart tea, platycodon chrysanthemum tea, jujube wolfberry tea.

Enjoy sweet series of tea drinks are mainly: rose hyachne tea, jasmine rose Bodhi tea, chrysanthemum hawthorn tea, chrysanthemum lemon tea.

Small illustrations are drawn according to these single products. Through the detailed depiction of tea drinking single products, the characteristics of the products can be highlighted, the information of the products can be conveyed more intuitively, and the audience can better understand the products. Well-designed illustrations can arouse the audience's emotional resonance and increase their interest and favorable impression of the product. Drawing illustrations based on a single product can bring unique visual effects and attraction to the product, effectively promoting brand promotion and product sales.

3.3.2 Design finalization

Combining the scene illustration drawn by decocting tea in Tang Dynasty, the overall color is blue-green, and the painting style is the combination of national tide and ancient style. The characters, scenes and elements in the picture are carefully arranged, so that the overall picture presents a quiet, elegant and simple aesthetic feeling, so that the overall illustration design not only shows the charm of the Tang Dynasty tea, but also conveys a

comfortable, elegant and pleasant life attitude.

The background is mainly mountain, the overall tone is green, more national style aesthetic feeling, clouds and mist-filled, as if in fairyland, to the overall picture adds a poetic, but also from the side to express the comfortable, happy and relaxed mood brought by tea. In the overall illustration design, whether it is the movement and expression of the characters in the small scenes or the tone and composition of the overall picture, it all reflects the beauty of traditional Chinese culture. This illustration design is undoubtedly a tribute to the Tang Dynasty method of tea cooking, and an interpretation of the ancient Chinese style, which is more in line with the attribute of "Yue" in Delight in Oneself Tea.

The small scenes mainly depict the Q version characters of the Tang Dynasty with IP images as the main characters and the process of decocting tea in the Tang Dynasty. The first scene mainly shows the grilled tea and rolling tea, with a wooden table as the center. The characters hold tea cakes with clamps in their hands and roast them on the air stove. This step needs to be carried out after the tea cake has cooled, and it is rolled into a specific tea machine. The hair styles of the characters in the picture are mainly the hair styles in the Tang Dynasty and the Painting of Ladies Wearing Flowers. The color matching of the characters' clothing is mainly yellow, green and red, which conforms to the classic traditional color matching and forms a harmonious and beautiful picture as a whole. Fig.3.7.

In the first scene, a quaint wooden table occupies a prominent position in the center of the picture. On the table, several Q version characters dressed in Tang costumes are busy carrying out a series of steps of frying tea. One of the figures, holding a clip, carefully holds a tea cake, which is gently baked on an air stove. This step may seem simple, but it requires great skill and experience. The control of heat is very important, a little careless, may affect the taste and quality of tea. I saw this figure diligent in turning the tea cake, so that it is heated evenly, until the faint fragrance.

At the same time, another character goes through the steps of rolling tea. He waited for the tea cake to cool, put it into a special tea machine, vigorously rolled, the tea cake gradually into a fine powder. During this process, he was attentive and meticulous, as if he were performing a sacred and solemn ceremony.

The characters in the picture are lifelike, and the hairstyles are mainly the hairstyles in the Tang Dynasty and the Painting of Ladies Wearing Flowers, which not only reflects the

charm of women in the Tang Dynasty, but also adds the artistic beauty of the picture. Their clothing color scheme is mainly yellow, green and red, bright and harmonious, in line with the classic traditional color scheme of the Tang Dynasty. This color scheme not only makes people bright, but also makes people feel the unique charm of Tang Dynasty culture.

The whole picture is full of harmony and good atmosphere. Whether it is the actions or expressions of the characters, they reveal a leisurely and complacent attitude towards life. The process of decocting tea in the picture shows the tea art culture of the Tang Dynasty vividly. This is not only a vivid painting, but also a wonderful documentary about Tang Dynasty culture. Fig.3.8.

The second scene carefully depicts the delicate picture of Luo tea and decocting tea. The whole picture takes the stone stool as the visual focus and describes the whole process of Luo tea and decocting tea in detail. The characters in the Q version vividly demonstrate the Luo tea process, seeing that they will grind the pulverized tea in the previous step through the tea Luo, making the tea powder more delicate, while removing the crushed coarse stems and debris to ensure the quality of the tea.

When drawing the tea, the author deeply delineates every detail, the exquisite cloud patterns and lifelike crane patterns on the tea are vivid on the paper, full of elements of national style, making the picture more cultural. Another figure is leaning over holding a fan to fan the wind, the image is vivid, as if you can feel the cool breeze blowing on the face.

The two characters in the picture are dressed in the Tang Dynasty characteristic skirts, the exquisite flower texture on the clothes is clearly visible, which not only enriches the visual effect of the picture, but also shows the gorgeous and elegant Tang Dynasty clothing. The color of the painting clothes is mainly red and green, bright and bright, and the clothes of the two characters coordinate with each other, making the color of the picture more harmonious and unified.

Elements such as the stones in the background, the teacups on the stone table, the branches and the small vase add a rich sense of layer and vividness to the picture. The texture of the stone is clear, as if you can touch its hard and cold; The teacups are quietly placed on the stone table, waiting for the master's taste; The branches bend as if beckoning to the audience; The small vase is decorated with a few delicate flowers, adding a bright

color to the whole picture.

The whole picture not only shows the elegant process of Luo tea and tea frying, but also creates a poetic and zen atmosphere through rich detail depiction and vivid color matching. When the audience appreciates this painting, it seems that they can travel through time and space and return to the distant Tang Dynasty to feel the peace and beauty. Fig.3.9.

The third scene is a delicate and full of life, mainly focusing on the scene of dividing tea, drinking tea and reading. The whole picture through delicate lines and rich colors, will be a tea ready to drink the scene to show incisively and vividly, so that people seem to be able to feel the tranquility and harmony.

In the center of the picture, a figure sits at a tea table, holding up a delicate porcelain bowl. He gently blew the tea in the bowl, letting the fragrance of tea overflow. His expression was full of contentment and happiness, as if he were enjoying this rare leisure time. Through his expression, we can feel his love and respect for tea, as well as his inner peace and joy when drinking tea.

There are some exquisite snacks placed on the tea table, which not only add to the richness of the picture, but also reflect the living customs and aesthetic concepts of the people at that time. Snacks come in different shapes and colors, some colorful, some simple and elegant, all of which are delicate and delicious. The existence of these snacks makes the whole picture more vivid and real.

On the other side of the picture, a figure sits quietly at a table with a book in his hand. Her image design conforms to the prototype of IP image design, which is Li Ye, one of the four female poets of the Tang Dynasty. She is dressed in Tang Dynasty style dress, the color is mainly red and green, which is elegant and generous. Her yellow ribbon floats gently in the wind, adding a touch of agility and elegance to the whole picture.

Li Ye's expression is focused and calm, and she is immersed in the world of books. Her presence adds a cultural atmosphere and literary atmosphere to the whole picture, making the whole scene more rich in connotation and depth.

The color of the whole picture is mainly red and green, which is harmonious and rich in layers. The yellow ribbon plays an embellishment and brightening role in the picture, making the whole picture more vivid and vivid.

In general, this scene brings to life the scenes of tea sharing, drinking tea and reading

books through delicate depiction and rich colors. It not only shows the living customs and aesthetic concepts of the people at that time, but also conveys a peaceful, harmonious and beautiful atmosphere. Such a picture makes people yearn for it, as if they want to be in it, and taste the tranquility and beauty of tea and books. Fig.3.10.

This illustration design takes the Tang Dynasty decocting tea as the background, through creative strokes and meticulous depiction, to show readers a vivid and poetic picture. With IP image as the main figure, the illustration cleverly integrates all aspects of the Tang Dynasty tea decocting method, which not only shows the ancient people's exquisite skills in tea decocting, but also conveys the elegant interest and connotation of tea tasting in ancient people.

The overall tone of the picture is rich in ancient style, as if to take the reader into the distant Tang Dynasty. Antique tea sets, exquisite tea leaves and curling smoke make people feel the peace and harmony of ancient tea frying. At the same time, the details in the picture are rich and diverse, whether it is the exquisite pattern on the tea set, or the posture of the tea stretched in the hot water, it is amazing.

In the illustration, the IP image shows the process of frying tea with a vivid gesture. Every step, from the selection of tea leaves, the grinding of the powder, the frying of the water over a fire, to the cooking of the tea, the brewing and the pouring of the tea, is depicted in detail. Through the picture, the reader seems to be able to personally experience the concentration and intention of the ancient people when frying tea, and feel the love and pursuit of tea art.

In addition, the illustration also cleverly integrates the cultural elements of the Tang Dynasty. The tea sets, costumes and environmental background in the picture are full of Tang Dynasty charm. These elements not only enhance the antique atmosphere of the picture, but also enable readers to have a deeper understanding of the cultural connotation and aesthetic concepts of the Tang Dynasty while enjoying the illustrations.

In short, this illustration design is based on the Tang Dynasty decocting tea as the background, through the vivid depiction of IP images and the strong color of the ancient picture, to show readers a picture full of poetry and beauty. This is not only a visual and spiritual feast, but also a wonderful journey to enjoy the taste of ancient people. I believe that when readers appreciate this illustration, they will be able to deeply feel the tranquility,

harmony and elegance of the ancient people when they fried tea. Fig.3.11.

As an important part of tea brand design, the small illustration of a single product mainly focuses on the raw materials of tea. Through delicate strokes and vivid colors, the key ingredients in the tea product are presented one by one. This design method not only gives the tea products a unique visual charm, but also inherits and carries forward the traditional Chinese culture through the design elements of the national tide wind, making the tea brand more competitive in the market and cultural influence.

In the design of the Fresh tea series, we selected 12 representative tea drinks, each tea drink has its own unique taste and effect. Through in-depth understanding of the raw materials of each tea drink, we carefully selected the heavy ingredients and expressed them in the form of national tide wind illustrations.

Chrysanthemums and Jasmine are the main raw materials of Chrysanthemum and Jasmine Tea, which is the best in the refreshing series. Chrysanthemum is loved for its elegant aroma and the effect of clearing heat and detoxification, while jasmine has the effect of nourishing and detoxifying. The combination of the two makes this tea not only taste fresh, but also has rich nutritional value. In the presentation of small illustrations, we especially emphasize the morphological characteristics of chrysanthemum and jasmine, and show their beauty and charm vividly through delicate lines and soft colors.

Golden lotus osmanthus fire control tea is a tea with golden lotus and kumquat as the main raw materials. Golden lotus has the effect of clearing heat and detoxifying eyes, while kumquat has the effect of appetizing and promoting fluid. In the creation of the small illustration, we cleverly used the elements of the national tide wind, combining the elegance of the golden lotus flower with the liveliness of the kumquat, forming a picture that has both traditional charm and modern sense.

Lily Lemon Tea is a floral and fruity drink made mainly from lily and lemon. Lily has the effect of moistening the lungs and relieving cough, clearing the heart and calming the mind, while lemon is rich in vitamin C and has the effect of whitening the skin. In the drawing of small illustrations, we pay special attention to the color matching of lilies and lemons, highlighting their unique charm through bright color contrast.

Dandelion clear fire tea is a tea drink with dandelion as the main raw material. Dandelion has the effect of clearing heat and detoxification, diuretic detumescence and so on, is the

ideal drink to relieve summer heat. In the creation of small illustrations, we use simple and bright lines and colors to express the lightness and elegance of dandelion.

In addition to the above tea items, the Enjoy Fresh collection also includes a variety of other tea items, each with its own unique taste and efficacy. According to the raw materials of each tea drink, we draw exquisite line drafts and present them in the form of small illustrations. These illustrations not only add unique visual elements to tea products, but also enable consumers to feel the charm and quality of tea more intuitively through delicate depiction and vivid colors.

Overall, the application of single product illustrations in tea brand design is of great significance. It not only gives the product a unique visual charm, but also inherits and carries forward the traditional Chinese culture through the design elements of the national tide wind. This design method undoubtedly brings more market competitiveness and cultural influence to the tea brand, so that consumers can feel the unique charm of Chinese traditional culture while tasting the beautiful tea. (See Figure 3-12, 3-13, 3-14, 3-15)

Yueran Shunshi series of tea drinking products, with its unique taste and rich nutritional effects, by the majority of consumers love. This series of tea drinks mainly include orange peel honey pomelo tea, wolfberry lily heart tea, platycodon chrysanthemum tea and jujube wolfberry tea, each of which carries a wealth of traditional Chinese health wisdom.

Orange peel honey grapefruit tea is very common in daily life, and its raw materials are mainly orange peel and grapefruit. Tangerine peel, as a kind of Chinese herbal medicine, has the effect of regulating qi and eliminating food, drying dampness and eliminating phlegm. It can help the human body to regulate the qi machine, promote digestion, for loss of appetite, indigestion and other symptoms have a good improvement. Grapefruit is rich in vitamin C and a variety of minerals, with digestion, phlegm, regulating qi and clearing the effect. The combination of orange peel and grapefruit not only has a unique taste, but also promotes digestion and relieves gastrointestinal discomfort.

Wolfberry lily nourishing heart tea is a fresh and calming tea with the effect of clearing the lungs and relieving cough. Its main raw materials are goji berries and lilies. Wolfberry is known as the "Oriental fairy grass", which has the effect of nourishing the liver and kidney and benefiting the smart purpose. It is rich in a variety of amino acids, vitamins and minerals, can enhance human immunity, improve vision, delay aging. The lily has the

function of nourishing Yin and moistening lung, clearing the heart and calming the mind, and has a good effect on relieving anxiety, insomnia and other symptoms. The combination of wolfberry and lily can not only nourish the body, but also relieve stress, so that people can find a little peace in the busy life.

Platycodon chrysanthemum tea is a heat-clearing and detoxifying tea. Its main raw materials are platycodon flower and chrysanthemum. Platycodon platycodon flower has the function of expectorating phlegm and relieving cough and phlegm. The chrysanthemum has the effect of dissipating wind and cooling heat, calming liver Yang, clearing liver and brightening eyes, and can relieve symptoms such as headache and eye swelling pain. The combination of platycodon flower and chrysanthemum can not only clear heat and detoxify, but also relieve the discomfort of the body.

Chinese jujube wolfberry tea is a kind of nourishing tea drink. It takes jujube and wolfberry as the main raw materials, jujube has the effect of tonifying the spleen and stomach, invigorating qi and promoting fluid, and can improve the symptoms of weakness of the spleen and stomach, loss of appetite and so on. However, wolfberry has the function of nourishing liver and kidney, benefiting smart purpose, and has a good improvement effect on liver and kidney Yin deficiency, blurred vision and other symptoms. The combination of jujube and wolfberry can not only nourish the body, but also enhance immunity, so that people can enjoy delicious at the same time, but also feel the fun of health.

In addition to the above tea drinks, the Yueran Shunshi series also draws exquisite line drafts according to specific tea raw materials. These lines not only show the raw materials of each tea drink, but also perfectly combine the beauty and health wisdom of tea drink through delicate lines and vivid colors. (See Figure 3-16, 3-17, 3-18, 3-19)

As a popular beverage choice at present, Joyenjoy Sweet series tea drink has won the favor of consumers with its unique taste and rich nutritional value. This series of tea drinks mainly include rose althea tea, jasmine rose Bodhi tea, chrysanthemum hawthorn tea and chrysanthemum lemon tea, each tea contains rich natural essence, bring people's physical and mental enjoyment.

First, let's talk about rose albizzia tea. This tea drink is made with roses and alacia flowers as the main raw materials. Roses, with their unique aroma and mellow taste, give this tea a charming charm. And acacia flower with its soothing nerves, promote the magic

effect of sleep, for people's healthy life provides a strong guarantee. When the two are combined, the result is a delicious and healthy tea that will leave you with an endless taste.

Next, let's look at jasmine rose bodhi tea. This tea blends a variety of plant materials such as jasmine, rose and calendula to create a unique and long-lasting aroma. Jasmine, with its fresh floral scent and sweet taste, adds a lot of charm to this tea. The addition of roses and marigolds makes this tea taste richer. This tea not only tastes great, but also contains a variety of nutrients to help people maintain a healthy body.

Again, let's introduce chrysanthemum hawthorn tea. This tea drink with cool chrysanthemum and digestion of hawthorn as the main raw materials, the taste of sweet and sour, deeply loved by people. Chrysanthemum has the effect of clearing heat and detoxifying, brightening eyes and refreshing, and has a remarkable effect on relieving eye fatigue and improving sleep quality. The hawthorn with its digestion and accumulation, reduce blood fat characteristics, for people to bring health protection. This tea is not only delicious, but also a good health product.

Finally, let's look at chrysanthemum lemon tea. With fresh chrysanthemum and vitamin C-rich lemon as the main ingredients, this tea tastes fresh and refreshing, and you can drink it in one gulp. Chrysanthemum with its elegant aroma and the effect of clearing heat and detoxifying, add a unique charm to this tea. Lemon, with its sweet and sour taste and rich nutritional value, provides a strong support for people's health. This tea is not only unique in taste, but also a healthy and delicious drink.

In order to better present the charm of the sweet tea series, we have also drawn exquisite lines according to the specific tea raw materials. These lines with simple and clear lines and vivid colors, the raw materials and characteristics of each tea drink perfectly present people's eyes. Whether it is the interweaving of roses and lilies, or the fusion of jasmine, rose and calendula. Fig.3.20., 3.21., 3.22., 3.23.

In-depth depiction, the specific style will be the integration of national tide and ancient style, more in line with the brand attributes. Fig. 3.24 to 3.35

3.4 Poster Design

Tea has an important place in many cultures, representing traditions and rituals. The poster design incorporates more elements related to tea culture to convey the brand's respect for cultural inheritance. In the poster design, elements related to tea culture are widely used to convey the brand's respect and respect for cultural inheritance. These elements are not only reflected in the color matching, pattern design and text layout of the poster, but also in the in-depth understanding and clever use of tea culture. Every link of the poster design makes full use of elements closely related to tea culture. First of all, in terms of color matching, the designer cleverly used natural tones such as brown color to create a fresh and natural atmosphere. These colors not only fit with the connotation of tea culture, but also arouse consumers' yearning for nature and interest in tea culture. In terms of text layout, from right to left, attention is paid to the collocation of font, size, layout and other aspects, and strive to make the text of the poster complement the elements of tea culture. They used a simple, generous font, making the overall style of the poster more harmonious and unified.

With the development of The Times, consumers' aesthetic concepts and consumption habits are constantly changing. To keep up with the trend of The Times, timely adjust and optimize the poster design strategy to meet the needs and expectations of consumers. Through the clever use of tea culture color, pattern and text and other elements, not only can convey the brand's respect and respect for cultural heritage, but also attract consumers' attention and stimulate their desire to buy.

3.4.1 Design concept

The poster design mainly takes the elements in the illustration as the core, and the overall design style is biased towards the national style, aiming to highlight the unique attributes of the brand new Chinese tea drink. Through the clever use of illustration elements, the poster successfully combines the brand concept with traditional culture, presenting a beauty that is both classical and modern.

In poster design, the choice of illustration elements is very important. This design selects a series of illustration elements closely related to tea culture, which not only has a strong

national style, but also can intuitively convey the theme of the brand's new Chinese tea drinking. The use of illustration elements also makes the poster more visual impact and can attract more people's attention.

In addition to illustration elements, text design is also an important part of poster design. The poster adopts a simple and classical calligraphy font, the font lines are smooth, the strokes are full, and it has a national charm. Such text design can not only enhance the artistic sense of the poster, but also let people feel the profound heritage and unique charm of tea culture while enjoying the poster.

In the poster series of Pleasant Enjoy fresh, the scene mainly focuses on the process of decocting tea and grinding tea. When preparing tea, the control of heat is very important. Tea grinding, on the other hand, is the process of finely grinding tea leaves into powder, a process that requires patience and meticulousness. Through the form of illustration, the poster vividly presents these scenes, making people seem to be able to smell the fragrance of tea, feel the fun of frying tea, and combine with the brand culture. In addition to the illustration elements, the poster also has the clear information of the series of tea drinks, so that people can clearly understand the single varieties and characteristics of the series. This not only facilitates the choice of consumers, but also further enhances the cultural heritage and image of the brand. The illustration elements and product information in the poster also make the whole picture more lively and interesting.

The spiritual connotation of tea culture is integrated into the poster, thereby conveying the cultural heritage of the brand.

In the color application of the poster, Enjoy Fresh series adopts fresh and natural tones to create an antique, quiet and elegant atmosphere. The color matching echoes the natural and harmonious concept of tea culture, making the whole poster look more comfortable and pleasant. The font design in the poster adopts a simple and elegant font, which is not only in line with the solemn sense of tea culture, but also easy for people to read and understand. The combination of font and illustration makes the whole poster more harmonious and unified visually.

The Yuran Shunshi series posters mainly show the fried tea and Luo tea links in the fried tea method. When the tea is fried, the tea slowly boils over the fire, and the tea fragrance

overflows and is intoxicating. Luo cha is the process of pouring tea water into the tea cup. Through illustration and scene depiction, the poster allows people to deeply feel the unique charm and cultural connotation of the tea decocting method. In addition to the illustration elements, the poster also has the clear information of the series of tea drinks, so that people can clearly understand the single varieties and characteristics of the series. This not only facilitates the choice of consumers, but also further enhances the cultural heritage and image of the brand. The illustration elements and product information in the poster also make the whole picture more lively and interesting.

The spiritual connotation of tea culture is integrated into the poster, thereby conveying the cultural heritage of the brand.

In the color application of the poster, Enjoy Fresh series adopts fresh and natural tones to create an antique, quiet and elegant atmosphere. The color matching echoes the natural and harmonious concept of tea culture, making the whole poster look more comfortable and pleasant. The font design in the poster adopts a simple and elegant font, which is not only in line with the solemn sense of tea culture, but also easy for people to read and understand. The combination of font and illustration makes the whole poster more harmonious and unified visually.

Enjoy Sweet series posters focus on the tea separation and drinking process in the tea frying method. When dividing tea, it is necessary to accurately pour the tea into each cup to ensure that the concentration and taste of each cup is just right. Drinking tea is the process of tasting tea rhyme, people can savor the sweet and sweet of tea, feel the pleasure and satisfaction of tea. In addition to the illustration elements, the poster also has the clear information of the series of tea drinks, so that people can clearly understand the single varieties and characteristics of the series. This not only facilitates the choice of consumers, but also further enhances the cultural heritage and image of the brand. The illustration elements and product information in the poster also make the whole picture more lively and interesting.

The spiritual connotation of tea culture is integrated into the poster, thereby conveying the cultural heritage of the brand.

In the color application of the poster, Enjoy Fresh series adopts fresh and natural tones

to create an antique, quiet and elegant atmosphere. The color matching echoes the natural and harmonious concept of tea culture, making the whole poster look more comfortable and pleasant. The font design in the poster adopts a simple and elegant font, which is not only in line with the solemn sense of tea culture, but also easy for people to read and understand. The combination of font and illustration makes the whole poster more harmonious and unified visually.

3.4.2 Finalizing the poster

The use of color in the poster undoubtedly adds a unique charm to the whole work. These colors cleverly integrate the elements of national style aesthetics, so that the overall visual effect of the poster presents an antique aesthetic feeling, like a picture through time and space, which is intoxicant. It forms a visual effect that is both traditional and modern. These colors not only have a strong national characteristics, but also make the poster more recognizable and attractive.

In the drawing part of the poster, the design should use the scene elements in the illustration to make the poster picture rich and coordinated. The use of these scene elements not only makes the poster more artistic and ornamental, but also allows people to feel the profound connotation contained in the poster while enjoying it. In addition, the text information and illustration elements in the poster also complement each other, highlighting the theme and core ideas of the poster. The text information explains the theme and purpose of the poster in concise language, while the illustration elements show the content and atmosphere of the poster in an intuitive way. This complementary design method makes the poster more vivid, image, but also easier to arouse the audience's resonance and attention.

3.5 Packaging Design

Reviewing the packaging design of tea products, most of them are too traditional and not novel enough. Delight in Oneself Tea beverage brand mainly operates illustrations on

the packaging to improve the aesthetics of the packaging, make the product more attractive and friendly, and enhance consumers' cognition and memory of the brand.

Indeed, the packaging design of tea products often falls prey to clichéd representations of traditional motifs and lacks the freshness that modern consumers seek. However, Delight in Oneself Tea beverage brand has taken a refreshing approach, leveraging illustrations on its packaging to create a visually appealing and memorable brand identity.

The illustrations chosen by the brand are not just decorative; they are carefully crafted to reflect the essence of the tea and its associated culture. Vivid colors, intricate patterns, and charming characters all contribute to the overall aesthetic appeal of the packaging. These illustrations not only make the product more attractive and inviting, but also add a layer of warmth and friendliness that helps to establish a connection with the consumer.

Moreover, the illustrations also serve as a powerful tool for brand recognition. By featuring unique and memorable visual elements on the packaging, the brand ensures that its products stand out on the shelf and leave a lasting impression on consumers. This, in turn, enhances the brand's credibility and reputation, making it more likely for consumers to choose it over its competitors.

In conclusion, the packaging design of Delight in Oneself Tea beverage brand represents a bold departure from the traditional approach to tea packaging. By leveraging illustrations to create a visually appealing and memorable brand identity, the brand has successfully differentiated itself in the market and established a strong connection with its consumers.

3.5.1 Design concept

The packaging of tea drinks is in the form of a side pull box, which is convenient to use, simplifies the steps for consumers to take tea drinks, more effectively improves the user experience, and can better serve consumers. The typesetting style of each packaging box shows the new Chinese style, which has the charm of traditional Chinese style and integrates the elements of modern design, making the whole packaging box more harmonious and unified visually.

In the layout of this package, the new Chinese style has been fully reflected, whether it

is the appearance design of the packaging box, or the layout of the internal product, it reveals a strong Oriental charm. In addition to the uniqueness of the design style, this packaging box also pays attention to the treatment of details. The material selection of the packaging, the collocation of colors, the typesetting of the text, etc., have been carefully designed and considered. In the overall layout of the package, 12 small illustrations are mainly painted, with the name information of the single product, to better facilitate consumers to understand the tea drink single product. The processing of these details makes the whole package more visually beautiful.

3.5.2 Design finalization

The following is the expansion of the gift box packaging, a total of three series. Fig.3.39.

The following is a drawing of the single product drawing box. Fig. 3.40.

Below is an expansion of the gift bag. Fig.3.41

3.6 Cultural and creative design

Good derivatives design plays a crucial role in attracting consumers. The design process should follow the principle of rigorous, stable and rational to ensure that the final product can accurately meet the market demand and effectively enhance the added value of the original product. Derivative design should be closely integrated with the characteristics of the original product and the needs of the audience. You should have a deep understanding of the original product's style, positioning, and target audience preferences to ensure that the design of the derivative is compatible with it and can effectively communicate the core values of the original product. In this process, we need to pay attention to stability and rigor to avoid the design deviating from the theme or being too abrupt. Derivative design also needs to pay attention to the balance between practicality and aesthetics. Fig. 3.42.

Conclusions to section 3

1. This chapter will comprehensively cover the whole process from conceptual conception to specific design, including logo design, IP image design, illustration design, poster design and other aspects. These design elements together form the complete form of the final product.

2. Determine the brand logo. A logo is the most intuitive representation of a brand or theme, and it needs to communicate the core idea visually and quickly. In the conceptualization process, we dig deep into the background, characteristics and target audience of the subject, from which we extract the most representative elements. At the same time, we also draw on modern design concepts and trends to ensure that the logo is both unique and in keeping with the aesthetic of The Times. Logo design is mainly carried out with the "Yue" character as the center, combining the shape of Chinese window lattice with the font, and the overall tone is mainly dark red. As the brand is a new Chinese tea drink, the overall design of the logo should reflect the essence of traditional Chinese aesthetics, so that the overall logo has the heritage of traditional culture.

3. Determine the IP image design. An IP image is an important representation of a brand or theme that can attract the attention of the target audience through vivid images and personalized features. In the design process, we fully consider IP image positioning, personality characteristics and audience preferences and other factors, and strive to create a lovely and distinctive image. IP image design is mainly based on China's first female tea master Li Ye as the prototype, the clothing design is based on the Tang Dynasty chest-skirt, the hairdo is mainly in the Tang Dynasty. IP focuses on affinity, facial expression design focuses on joy, and eyes are smart, which is in line with the brand tonality of Delight in Oneself Tea. The Yue Kiln lotus leaf holder of the Tang Dynasty in the hand is in line with the dynasty of the IP image prototype, and the whole is more coordinated and can show brand products

5. The illustration design is determined. The illustration can intuitively display the content and characteristics of the theme, and provide readers with a richer visual experience. Illustration design is mainly divided into two parts. The first part is based on the IP image as a visual image, combined with the process of decocting tea in the Tang Dynasty, to design different scenes of characters, so that the illustration has a coherence

as a whole, so that consumers can better understand and accept the tea culture of the Tang Dynasty, and highlight the cultural heritage of the brand. The second part is based on different health tea drinks with good tea drink elements, painting 12 small plant illustrations, so that consumers can better understand the main ingredients in the product list.

6. Poster design is also an integral part of this chapter. Posters are an important means to publicize and promote the theme, which can attract people's attention through striking visual effects. In poster design, focus on the overall layout and visual effects, and strive to make the poster both attractive and easy to understand. The color selection in the poster design is in line with the national style. The pictures in the poster mainly use the scenes in the illustrations, which appear to be more coordinated as a whole, and integrate the retro Oriental aesthetics into the poster

7. Confirmed the design of packaging and derivatives. The packaging of tea drinks is in the form of side pull box, which is convenient to use and can better serve consumers. The typesetting style of each gift box is full of new Chinese style, which has the charm of traditional Chinese style and integrates the elements of modern design, making the whole package more harmonious and unified visually.

CONCLUSIONS

1. This is the most complete set of works in my college life, which brings together my learning achievements and efforts in college. From the initial course work to the final graduation design, each project has recorded my growing footprint. These works are not only the embodiment of my professional knowledge, but also the crystallization of my personal feelings and thoughts.

2. In this set of works, I have deeply explored the essence of tea culture and the application of design concepts and innovative thinking in the field of tea culture. Tea, as a traditional drink of the Chinese nation, contains rich historical and cultural connotations. Through the in-depth study of tea culture, I try to combine it with modern design to create works with unique charm.

3. In the design process, I cleverly combined the way of drinking tea in the Tang Dynasty with the IP image to inject unique innovative elements into the illustration design. The Tang Dynasty was the heyday of the development of Chinese tea culture, and the way of drinking tea was both ceremonious and rich in cultural connotation. I combined this traditional way of drinking tea with the modern popular IP image to create a series of illustrations with both classical charm and modern sense.

4. I applied these illustrations in the packaging design to make the packaging more beautiful and attractive. Through ingenious design, I have successfully combined the essence of tea culture with modern aesthetics, bringing a new visual experience to consumers.

5. This set of works is a comprehensive reflection of my college life, which shows my learning achievements in the professional field and the improvement of my personal ability. Through continuous exploration and practice, I have not only mastered a wealth of professional knowledge, but also cultivated my innovative thinking and problem-solving ability. These works will become a valuable asset in my future career and inspire me to keep moving forward and pursue higher achievements.

6. This collection of works is the most important part of my college life, which records my growth and also witnesses my love and pursuit of tea culture. In the coming days, I will continue to work hard, constantly challenge myself, create more excellent works, and contribute my strength to inherit and carry forward Chinese tea culture.

Acknowledgement

Just feel spring, then the summer solstice. Always feel that the days are long, but I do not know the years are light, time is like flow. This paper marks the end of college life. In this time when I am about to finish my studies and enter the society, I think my mood is relatively complicated. Thinking of writing thanks, I will probably cut the clouds and cut water, relying on a thousand words, but really at this time, but only mixed feelings, no clue.

It's a privilege to be a good teacher. I would like to thank my tutor Duan Ran. From the topic selection to the completion of my graduation project, I could not do without the careful guidance of my tutor. The tutor took pains to help me with every question. I am full of gratitude, once again to the instructor to express heartfelt thanks, fish and fish double grant, guidance Ming Jin, enlighten my mind.

"When parents love their children, it is a deep plan." Thanks to my family, since childhood let me receive the best education, to my more than 20 years of meticulous care, let me grow up carefree, taught me the truth of life. My mother always supports me unconditionally, agrees with all my ideas, tries her best to give me the best life and be my strongest backing.

How fortunate to grow old together. College four years, my most enthusiastic youth. Thank my friends in college life, accompanied me through the most unforgettable youth, and the days spent with you are always ordinary and hot. Like-minded friends make my college life richer and happier. Mountains and rivers are not heavy, the emphasis is on meeting friends, I hope we will shine in their respective fields in the future, a bright future.

I want to say thank you to the ordinary and hard work in the past. Along the way, I have always been myself. We should all live as we like, do what we like, accept the ordinary self, but also accept the imperfect self. Although not much good along the way, but has been improving, has been growing, the future days, just to become a better themselves. Thank you for always being full of hope and love for the future.

"It is difficult to pass the customs, and it is difficult to walk step by step" The fanatical youth in the name of brilliance drew a successful end to my undergraduate career. The end is my college life, not my life that still has thousands of possibilities, grateful to meet, may everything go well, peace and joy.

Life, grateful to meet, may everything go well, peace and joy.

On the occasion of graduation, I stood at a new starting point in my life, looking back at the past years with great emotion. The four years of college are the most precious time in my life, and also the stage where I grow the fastest. Now, with full harvest and expectations, I will embark on a new journey to explore a broader world.

In this journey, what I have gained is not only knowledge and skills, but more importantly, a kind of mentality and attitude. I learned to think independently, to solve problems, and to face challenges. I understand that the road of life will not be smooth, but as long as we have a firm belief and unremitting efforts, we will be able to overcome all difficulties and realize their dreams.

In the future, I will continue to work hard to improve my ability and quality. I believe that as long as we keep learning and making progress, we will be able to create a better future. I am looking forward to meeting more challenges and opportunities in the coming days to write my own chapter of life.

Thank you again to my teachers, family, friends and all those who have given me help and support. Your company and encouragement are my motivation and courage to move forward. I will cherish this friendship, continue to move forward, and continue to pursue a better self.

Graduation is not an end, but a new beginning. I will take the memory and experience of four years of college, embark on a new journey of life, to meet a better tomorrow.

Time flies, time flies. In a blink of an eye, four years of college life has come to an end. Looking back on this period of time, I am full of emotion, my heart is filled with endless gratitude and perseverance.

During this journey, I met many like-minded friends and we spent countless fun and unforgettable times together. We learn and grow together, and gradually become more mature and strong in each other's company. At the same time, I also got the careful guidance and help of many teachers, they not only taught me knowledge, but also taught me how to behave and deal with things.

College life not only allows me to gain knowledge and skills, but also enables me to learn the ability to think independently and solve problems. In the face of challenges and difficulties, I have learned to persevere and be brave, constantly go beyond myself and meet

new challenges.

Now, standing at a new starting point, I am full of expectations and longing. I know that there is still a long way to go, but I believe that as long as I keep my original heart and go forward, I will be able to create my own wonderful life.

Finally, I would like to thank once again all the people who have helped and supported me in my development. It is your company and encouragement that make me more confident and strong. I will cherish this friendship, continue to work hard, and constantly pursue a better self.

Graduation is not an end, but a new beginning. With the good memories and valuable experience of the four years of college, I will meet new challenges and opportunities to write a more brilliant chapter in the future

REFERENCES LIST

1. Guo Qing. The tide culture in the application of fresh tea drink packaging design [J]. Journal of Shanghai packaging, 2023 (12) : 36-38, DOI: 10.19446 / j.carol carroll nki. 1005-9423.2023.12.012.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohKf50mEKUI9ETDZv34hYcUDGV0hWrUFyrbSYmWRxedTI4vksDGnU8TtMcCKHqf3QubfEx4KIBNq-QMiFjqXABj6jGuuUweSy8G_hvLxq9HkqZYJPWGI3ojhLks4XXUFWUvV3OV15jUw=&uniplatform=NZKPT&language=CHS

2. Wang Rui, Wang Hongwei. Illustrations in the application of the new tea beverage packaging design [J]. Journal of food and machinery, 2023, 33 (11) 6:137-142. The DOI: 10.13652 / j.s PJX. 1003.5788.2023.60165.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogAnCxrBIk5EBStiavJMjtu0eykHdeOv39HGEA72y0L0mPu6vO0EwPbrOH0LNt_54GKCSsEXk4dgTuZMEmr_H38J1X9xAh4A6I98biIEH5k55yXz8kQL7dAl0jZa7N8iG_qxHYIFZ7bTQ==&uniplatform=NZKPT&language=CHS

3. Tan J. Analysis of the status quo and development trend of new tea drinking industry -- A case study of Heicha [J]. Journal of Noble Tea, 2023(03):73-80.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojOxSS0orzVyVd07ZSAccFZX7-n1yLQ9rBfR7TPmVVKrTkhCiXomqp937hmM7JmUj-Bjml7vVIN0LRGyFbv5qJ8YwlOWJ2Ws8sSxBvktmPXpL17cEk6Ff1oCUWa9Oc_E3J528Ko5WNZg==&uniplatform=NZKPT&language=CHS

4. ZHANG Xiaotong. Analysis of creative tea packaging design concept in visual communication art design [J]. Footwear Technology and Design, 2023, 3(24):61-63.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogTFPW1_2s0q-7bnmGsYXbfU8AvffB0UQwBwlY1sVm2D1N3c1NM3CQawdyU_wvKzh9EU6vcrAdfB2bqiQX7N-OceCcBDI4uysFusU5VEWsYZIt_BkVDxR2H0kHrjcxyljIPK997dICdBQ==&uniplatform=NZKPT&language=CHS

5. ZHU T F. Brand image design and communication of new Chinese tea [J]. Fujian Tea, 2022, 44(03): 67-69. (in Chinese)

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oj48Nk4r0aDgjcvtDSM0exRT1eJh-giw_HqMDGNXd_Sq1ROx5kE9YI5-dOZdkzcIwYupBjXEPnbK0VNoFuVnTDayNQ8OK0cwszvxoTG-vGUnyhqtw_-9rbHQf4np1g5fyQuQ-aXl6GULQ==&uniplatform=NZKPT&language=CHS

6. YUAN Y N, Zhou W. Domestic and foreign research status and prospect of "medicine and food homologous" food [J]. Modern food, 2021 (14) : 118-121. The DOI: 10.16736 / j.carol carroll nki cn41-1434 / ts. 2021.14.035.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohQwmAXlgZ7CGHsKR5JI3bZFwd3DxYHpi4RMax-OfVLEjS6b_1-s8se97A9N7sic1DRjk34rysUn-BkyHgs4djRUo7xqSZ7VyKOAG3BwPRGinBVPPVjKhWmdHZ7syocn3KvpWLTbzTQgw==&uniplatform=NZKPT&language=CHS

7. Chen Shao-ying. Research on brand image design of new tea drinks from the perspective of integrated marketing communication [D]. Hubei Academy of Fine Arts, 2019.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohpzeRoc1RAOwKFkoU-_q2xfL1ksjvVzHhdm7Bs1yYjhVRBICydUIqG7NUFLD9XMRmZIfMoiXGUMmy2gbhes0lOIh7ThWcpqvn7pP5CexSyQq29yX7QSg05zW5jZk7eEQW5t6XurpqPkg==&uniplatform=NZKPT&language=CHS

8. Wu Yubing, Zhang Shuihan, Xie Mengzhou, et al. Literature study on medicinal food and tea of Homologous species [J]. Journal of Hunan University of Chinese Medicine, 2015, 35(12): 31-33. (in Chinese)

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohyCVotCZlv22H-QEpsTbSSVWzRbPs-WwdGxbQZf478jj2CDC2v3ZbMvpWm-ksxcLLnEvaxkI4fDTAiCkJPiL1Qvb9EsvGUr3p_CDcuQYEE-vj-3wUov18hVJAe9HPGS1Me_Ue6R6UD4w==&uniplatform=NZKPT&language=CHS

9. Qin Jie. Analysis on the characteristics of women's dress in Tang Dynasty in the Picture of Ladies Wearing Flowers [J]. Grain in Ear, 2014(14): 253-254.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oiPMY3_VEndY33lMgOPVm_SUX7H0B6IL89K-or4tNgRIbeUFNQcDcz0POch16WFI7HjP26g-8RkbsgRE6gO2JepOnELIXFaQYeFUAD9deZP_Ws7SbRzOnDeGG_b-

[OvVVu0=&uniplatform=NZKPT&flag=copy](#)

10. WU Nanyi. Modern Tea Packaging Design [J]. Art and Design, 2023, 1(11): 30-41.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oh7I4WwnTalG6cv-hCan_wYbVzMBtG0meq83-oVI5QJXElttrVLDJzfmmmTmfRTXNY7WcEWkyy5DoAJfEDeIKVXpNhs1al7FdQ_FEbJhBQ1tZLpEN6BUrcs35LOk5u2EsGOIY9w2Z7Dog==&uniplatform=NZKPT&language=CHS

11. Xu Caiting. New pleasure of tea packaging design research [J]. Journal of green packaging, 2023 (12) : 115-119. The DOI: 10.19362 / j.carol carroll nki cn10-1400 / TB. 2023.12.023.

<https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohIAbD5SfPiRc33BvUAj0acX3WJ02UEDCg-3SDotlhJ4-yXg6aRYip072k2qcB3zlpUiGl7vwlyUu0yZADPOJ5aIx3fZhWY2I-yVZ3tPaPd2WX3lhtavLZ5nEc-aNh0GV2hSSWCCvW-hg==&uniplatform=NZKPT&language=CHS>

12. Yu Xue flies. Brand visual contact in the application of the new tea [J]. Journal of art and design (theory), 2023, 2 (12) : 43-45, DOI: 10.16824 / j.carol carroll nki issn10082832.2023.12.020.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohXSyCatmnhSBD_IT-rB6ie5uCGnNyWDUM7MYGcgvIAefvPyqP-IC3O1NI9SkDx1gc5wXtbF1LZop4VhoCCTJPTskI2zb8rY-sdQTDbuzEs-cwB0qpZdwCQJGF9GG8GYexm4Gqj3uQ2hQ==&uniplatform=NZKPT&language=CHS

13. Zhou Xin. Based on the IP under the tea brand image design research [J]. Journal of art research, 2023 (03) : 152-156. The DOI: 10.13944 / j.carol carroll nki ysyj. 2023.0135.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohROb74mdMyc4iWHFW71lvPHmO10Qr--Tu7pz60-PN-rBtcXhVx3_BiLovi-iI7mNHVVSCUAhv7L-fEG6YJmxO1IHhtGa0Q0yJu02pTCYnSYv9RCwsoriumI3TWz9E7xi02BUgxl6ERQ==&uniplatform=NZKPT&language=CHS

[1] Zeng Yongzhang. "poetry flower" tea brand image design [j]. journal of hunan normal university, 2021. The DOI: 10.27137 / , dc nki. Ghusu.

2020.002719. https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oiRfRqRaATSt8EaqbnP6vbXSjv-XWR19XjZKVQdRtEtrZ09V4BwyzJEeGEWcvu895wbzbAsR5_-9N8us3H6Nn6lXAUbWUdqPj9w-PNGBq4N5N8IUUV99qjmbFzO5DkDSaUEeR3E8sOVYw==&uniplatform=NZKPT&language=CHS

14. Zhang Yaqian, Pei Jiong. Research on Brand image Design Strategy based on Emotional Design -- A case study of new tea brands [J]. Green packaging, 2022 (6) : 89-93. The DOI: 10.19362 / j.carol carroll nki cn10-1400 / TB. 2022.06.018.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohz6NdSRQC-iUqvGEI6bdNcSejM_S-w7-JsQBTiL4uuOiE1Ko0QCrIFr8VuFFePt1_yDg_xHwssPq_SDfmxokeIY2ZBNRovS57At-mxpS0hrQ_ahiG91c8-rZJpPDuhl5IGUORwLtOhLA==&uniplatform=NZKPT&language=CHS

15. Wang Liangliang. Research on Brand Image Design of New Tea Drinks in the

Internet Era [D]. Fujian normal university, 2022. DOI: 10.27019 /, dc nki. Gfjsu. 2020.000077.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogBNj-tDnoxjR7o5DtrNtOb6Rm_NRYjTcoNdt5rCnjNgouRuAKBY_lbOdCQC6vHTR92abHEB63i50wPyFJWWTs90y8hDTix5hPxHyg4qRbgAMc8-4GkLZDXT_F6RGHliW0s8OSZiM1Eg==&uniplatform=NZKPT&language=CHS

16. LI Yuedu. Research on Visual Image Design of Gong Runxiang's New Tea Language Brand [D]. Kunming University of Science and Technology, 2018.

<https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oiXOMNx2ZaFz-HqCbjhjuT2JY2ERMiNLMRwhHjvqJJkG-xgASBmOgI6WiGYxvesUZqUSxBrlpj3R-4WteSHSFvG4WcjLyC-iGd820zMAKSweNrL12N8e9-U7yYi2oToATiaDL85p20mdw==&uniplatform=NZKPT&language=CHS>

17. Liu Changxin. "tea is" new concept tea logo design [J]. Journal of Shanghai textile science and technology, 2018, 46-48 (12) : 110. DOI: 10.16549 / j.carol carroll nki. Issn 1001-2044.2018.12.063.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0og2qayOFt5GeO0vIBMFGwxvf oiO-THw2sKJCeD8Y9qxIpmOqdtRxUhXBVJGMyR4_a0YtqFZJsNEZnZg73jta8xsdQ7_gtKQ9wbSJkXKvXYIxMOBXfZb1cAzsW0gNWMERK5MN6Z605MoQQ==&uniplatform=NZKPT&language=CHS

18. shu. "zebra crossing" tea beverage visual image design [D]. Anhui engineering university, 2023. The DOI: 10.27763 /, dc nki. Gahgc. 2022.000107.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohVDXJtKaikhkQTENY1mYgdN2AmUQcw7qMcOIeq_0zLFD0VHSPM3dR3S9ZEn3u6I-Pt2IEShYje0BsJesiBS29C5rwpYtK0jZF8jktGNrtWc4D3KQD7IRyEIMT4FwXgl_qhIYC-NKcAcg==&uniplatform=NZKPT&language=CHS

19. Wang Yingjie. Image narrative angles of product packaging design research [D]. China mining university, 2022. The DOI: 10.27623 /, dc nki. Gzkyu. 2021.002640.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oi0zZO0vLagFiu5CdZvVDQRfFVcE-1KjKz2_14gtVE2tLxPmhE9o18qqqGY6xvVtwVlMGw8LnpVuA51M_WivQmfoprRs5uXEOPzuVaTNsxiVlvdFLkDPXpFKQbQoXrmj55xno1L39Ohg==&uniplatform=NZKPT&language=CHS

20. Zhao Xinran. Research on the design and development of female literary and creative Works based on the theme of A Dream of Red Mansions [D]. Donghua university, 2024. DOI: 10.27012 /, dc nki. Gdhuu. 2023.000367.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohtnve5toZWVf5x_FlZQaY1ezgVsGes0po1C-gML9ETWULx0T5150_CKVbLi3optyfx-l3ujaMInlZ7l-jpkXYGVdE2IshwJBK0MRZnJX07Lgknh0xbrkew1NbGagxtrrpJwisQSfPfg==&uniplatform=NZKPT&language=CHS

21. Chen Yaxin. Research on the application of Yu Bai Connotation Aesthetics in brand image design [D]. Zhejiang university of technology, 2024. DOI: 10.27786 /, dc nki. GZJLG. 2023.000185.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohtbPXPDiVuuzifc1b7by5byloU7mtKDvkv89Pts0ffz_v0EopvnRxpGv-Vb0T7ZXF2OaRdLvN2yRADsAHGVRLfA7bubh0O9Dg1IxuzssuUu5YIQv153itVvj50I

[NZgzDB6jIep3XGmg==&uniplatform=NZKPT&language=CHS](#)

23. Zhou Yuhui, Chen Hui. Quickly eliminate cultural horizon, the new tea brand image design research [J]. Journal of industrial engineering, 2022, 4 (4) : 68-77. The DOI: 10.19798 / j.carol carroll nki. 2096-6946.2022.04.010.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogp6y5B6s10nx1ZacsxmxWKwrgzfkqWnVhdewz7WogcC_a-MKWdK9upiPfES5aq5LZatxC7itgqDdMHHJSOjr5G3hIPATBMLgsNyFgl1Sf1830P8zT_rpB4xW6TwEgT29PJ7exh4Pd_tw==&uniplatform=NZKPT&language=CHS

22. Of the brand vision system [1] Shang Ting. Variable font application [D]. China academy of fine arts, 2023. The DOI: 10.27626 /, dc nki. GZMSC. 2022.000084.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogLRBOWdZhZXHfX4PxXr59z0mbYADwEXaNR9wA_VGSzslRupM-3zi2igh54htbBvixhpolyp5MBmhhk5kBYdrs_94f8zopGvsjU8cFsNdwOaPVloz3d7nJ8UG2gg8G2N2ptcy-f68oyg==&uniplatform=NZKPT&language=CHS

23. Wang Rui. VI Design of "Dongti Island" Tea Drink Brand [J]. Media,2022(04):107.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oj5KNo7FpBO39E6hn4VA8a1_JvEhRYmBUhOkegPZfHP6TSJsxy2VFph1fiE_eRYPRLAJziVe08I5NETm4UfXCNby1uxi9UD1laFkGB6UvwNsTuWZsnzcDVuERLWceEIb-BTLHXrEPYw8w==&uniplatform=NZKPT&language=CHS

24. WANG Sijia. Graphic Design of youth in new tea drink Packaging [J]. Yihai,2020(10):110-111.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ojhEnhRF_o_cseyar_xYBvMUb-dNTrolVdQevIeyQZwSQLZdPOzbqFqKSsgZf0oaOegnjUoAjtBN_tSCEKiG1wNb2RD_Csn9KrQ4VHUsbDMQETsRuqOFUhJyYRf0s_C2FGefzK67c0G9sA==&uniplatform=NZKPT&language=CHS

25. LI Yuedu. Research on Visual Image Design of Gong Runxiang's New Tea Language Brand [D]. Kunming University of Science and Technology,2018.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oi_wMRr2gTHL67m5CS4s4Gh_uvZxSBQdcWhMkZK6WjhrN2s-

[dkQNTSD_1dyAeO0C0LcZzHNLEUHxfXPS0ljvihQ1fCsp-IAnFOoY55Cdc_AB_bGU3GFNqVMfOgNf3UQRAD7_QubHhNKQ==&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0jIfVLBkwC4DquBsxdcZLNQwPhxI0HZoBOT4ZmyN-7Lt7fFFQV6PaZU29uBiOHf_ZJEljcNb_00efs-IVbHURkibT777zSkfXOZ8vFOYHfmVn4wafCS0JLOi0Hjzni76mwuvpdrN-NhIA==&uniplatform=NZKPT&language=CHS)

26. Shu Xin. The evolution of ceramic tea cup shape decoration under the change of tea drinking fashion in Tang and Song Dynasties [D]. Jingdezhen Ceramic Institute, 2014.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0jIfVLBkwC4DquBsxdcZLNQwPhxI0HZoBOT4ZmyN-7Lt7fFFQV6PaZU29uBiOHf_ZJEljcNb_00efs-IVbHURkibT777zSkfXOZ8vFOYHfmVn4wafCS0JLOi0Hjzni76mwuvpdrN-NhIA==&uniplatform=NZKPT&language=CHS

27. Li Weiwei. Research on Visual Communication of Illustration Art in Product Packaging Design [J]. Green packaging, 2024 (4) : 139-142. The DOI: 10.19362 / j.carol carroll nki cn10-1400 / TB. 2024.04.030.

<https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohwK9VTbAevKYZHEOZyiY8bfMM66jrEss9Qd2i8dDAqpjzskC360Ui1zUcmJFUuHYxED6CffjWEX--DxsJpc2nV0B2DMFasKg4ygRin-TdQ6oV6beQE6QJhvqzYObErhLc=&uniplatform=NZKPT&language=CHS>

28. SONG Yulin. The Application of Guochao Illustration Design in paper posters [J]. Zhonghua Paper, 2024, 45(04): 140-142.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0oiFnwb_1O6Vn1WKCMbEYEcQNQDOb6uS9HCQnlaRYvIMJjZdI9zKTs7syTt0Ihzi0hyRQuARQuGfceun_IHGBAEccSC2lhB8rrChom2hZdK6DBGKnYDIwS0rRowa7z1DI80=&uniplatform=NZKPT&language=CHS

29. WANG Yuan. Application of Illustration Art in Food Packaging [J]. Food and Machinery, 2024, 40(02): 241.

<https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohUHoS1Rc4TniLeG5rdhy7R7ZY52QoN3pYDGBthBMcwUUJCo5ATWSnaEg33Lr8aQQMW9zGqn8MZvgGkxR3V3U1mHHgCBRpRCu0Y2DRdWtqejUEgoE45aYrHypBojOkk-4mxo4Dm8e6pJw==&uniplatform=NZKPT&language=CHS>

30. Li Yan-Yan, Du Yue-ting, Zhang Li-jun. The Chinese traditional culture in the

application of illustration design [J]. Journal of Shanghai packaging, 2023 (9) : 52-54. DOI: 10.19446 / j.carol carroll nki. 1005-9423.2023.09.017.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ohtxenVYywggGa449L6GJlJBuv3e_EpbkJon7oy8Y4fwqj_BivM8wTtvbixNBdpxc8aRN9yjUxcDAAanTGRBHNIQILxzcm1lD81RVSGTWLOyAg-jcqFlwHTDsh-J_1d-R-4oKVozURYJQ==&uniplatform=NZKPT&language=CHS

31. peng xin. The characteristics of the theory of the tang dynasty clothing [J]. Journal of art and design (theory), 2010, 2 (6) : 255-256. The DOI: 10.16824 / j.carol carroll nki issn10082832.2010.06.092.

https://kns.cnki.net/kcms2/article/abstract?v=vRpkk4QO0ogeLY844IY7nXMqeTvVHetPaRclbmrh3WOtqg4jBgp7zVeLL7i5KUfA9HmWhItpiu58jR-aE_nthcnq5ytWMQkfR1_-BwE0uRp4P1Tul1TYuGBQxP237RsKmgfphn9pZZg=&uniplatform=NZKPT&language=CHS

32.Wang Jingang, Cao Li. Application of fine arts in Packaging Design of daily Chemical products [J]. Chemical Daily-Use Industry (Chinese and English),2024,54(05):631-632. (in Chinese)

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx3eWUZn5fgYrYD2cITFSGeXS65pRNbijDjGFnZHqRzqli3YFn9J_5AHKJOUgIh2rCByElqcfA71AnmDvXJuhOUt33V2DVQjYQsDFPBVojumtbpsemFvuPelrjDI4OM7PvM=&uniplatform=NZKPT&language=CHS

32. Zhang Wei, Zhou Rui. Research on the design of National tide elements in Silk Scarf Gifts and Packaging [J]. China Packaging,2024,44(05):87-89.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx1gk7h2BHZtCKDWBG_GfEuVEnfLM0csLLfZbJd06oTljDg5XGRlQ8YznFfDM90Rv9DKcYis91GfqG7l0XsnBWPfnxjkLi7GOBmoppPLrXIVnemAmS1a49lXub27t_sJyW0=&uniplatform=NZKPT&language=CHS

33. ZHONG Yici, Li Xuelin, Yuan Bo. Research on packaging design of Chibi Blue Brick Tea under the concept of Sustainable Development [J]. China Packaging,2024,44(05):104-108.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx2HwNWQyD0za4lhwYw4EBWzsrreKgBVA6pmpxIoG5tJySTyuYvIbm-Ew7c8yBc_I0uUKDdXvJ-cEEzKA3dhU47kikmfYjsJztsu-laGfJ7gO85U4whhKt1QWororhyFKw=&uniplatform=NZKPT&language=CHS

34. Li Ruimei. Research on Training Mode of Creative Thinking of Middle school students in Visual Communication Design Teaching -- Taking Illustration design teaching as an example [J]. Green packaging, 2024 (5) : 62-65. The DOI: 10.19362 / j.carol carroll nki cn10-1400 / TB. 2024.05.012.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx1omFwHAP5O6l9luzWCTEvDs48_vyTScA0TAAWgcfybK_MCgUIKmQ44_SYbq7qYQhd2xpJRDvr4cvTTA5IZlulVrx52Hs1SDLluRbOn2PNpbEPwk4aFjMPyzojvUJ1HO2c=&uniplatform=NZKPT&language=CHS

34. Wang Huiying. Exploring the integration of image visual elements and paper packaging design based on visual communication [J]. Chinese Paper Making, 2019,43(04):204.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx3GTIMcWRFiCZ839kuZOtNjLYY1TvWSADJfhFmj1HhFmM6sdDX2sx88UM8g_VEICxRn-odVea05mqnbSahhQMNJEtXG3O4gAW2HYzG2mwaTUQ7H6Q5g88yUt54-uk2egE=&uniplatform=NZKPT&language=CHS

35. well lee. Ink element in the application of tea packaging design research [D]. University of north China water conservancy and hydropower, 2023. The DOI: 10.27144 / , dc nki. GHBSC. 2022.000227.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx05oJWARB3M42r4M02O44amNfoJn14CVru87UMxMPjH6gsEIWD7Tvey3jsrD9xv4c5L2anuR-b7ftXpO8OhEXR6OkeuKc wd24kJtE-uwyK4FETGWeBYQKIBA2GIP_0DN8Ja2cuElsY3fA==&uniplatform=NZKPT&language=CHS

36. Li Weiwei. Research on Visual Communication of Illustration Art in Product Packaging Design [J]. Green packaging, 2024 (4) : 139-142. The DOI: 10.19362 / j.carol carroll nki cn10-1400 / TB. 2024.04.030.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx0Ao5V5Duv9x--

[ea3CjUNcdiuqgzzz2nDvvs03D0L7w8gVljEjyo-4mRq4XD55TZf2tHaNrk_6QMgx0G946PZtGqwQgF5PkQLEHLDTJoyQ3lRN9UOda5DxEo3qvrswinrU=&uniplatform=NZKPT&language=CHS](https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx01JVMP2RxpS9InPE8DwD-sFRWtv01ZHT0DBUK8NtDxvm6389cYpcQHWgOva3cZkdFDmfupD6IacdOb9vwjI05xYhJRbvHkiOYFjCOIDO1dPh5Ltl7N7Y0OBHOcDGZljAM=&uniplatform=NZKPT&language=CHS)

37. SONG Yulin. The Application of Guochao Illustration Design in paper posters [J]. Zhonghua Paper, 2024, 45(04): 140-142.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx01JVMP2RxpS9InPE8DwD-sFRWtv01ZHT0DBUK8NtDxvm6389cYpcQHWgOva3cZkdFDmfupD6IacdOb9vwjI05xYhJRbvHkiOYFjCOIDO1dPh5Ltl7N7Y0OBHOcDGZljAM=&uniplatform=NZKPT&language=CHS

38. Liu Fangling. Visual Language expression and application analysis of illustration art in Graphic Design [J]. Shanghai packaging, 2023 (12) : 159-161. The DOI: 10.19446 / j.carol carroll nki. 1005-9423.2023.12.052.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx3nJ2ZoFffsrDdDi48np1QaK38BxbnsHIRUkqHv_kdR6lcjNqewlJkfExBa0_HnFBRyV8JAyxNfFE05LQlTrtwj27Q9YNuV2KLc51ANkMV-NHFUEoG3mlo9CcWZBjChNxtH6IW-LXFI7w==&uniplatform=NZKPT&language=CHS

39. Lu Tiannan. Research on the application of Narrative illustration in tea packaging design [D]. Hebei university of science and technology, 2023. DOI: 10.27107 /, dc nki. Ghbku. 2023.000993.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx2-HmPLmjStfBJ8UYWzTDfpMW41FDrxRqTL48hhoIQ4gPd7_itFS5F--VDPKgbgTRWjog0CbQYbC3DdZ3_pIEoB-FZsali7Sv8OGqzwUS4qBaVHCeQHJSnpKAmJT_J-zAaz46LWutR-fQ==&uniplatform=NZKPT&language=CHS

40. Fang Quan. "ling Ming sun" brand design and application research [D]. Xinjiang normal university, 2021. The DOI: 10.27432 /, dc nki. Gxsfu. 2020.000084.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx3sBDB-NrDDwmtf03IBfFC_WG7Ob8kHEsnpGXmqDkP2YMMrhWxc8yt8GVCTuXmVGbhc1vfECaxFD88PEkch72Zq-_1rM_hLEazhEqEeYH9xizflQwgwla9HNUL6dRDl2vIohYVNGDYGFA==&uniplatfor

[m=NZKPT&language=CHS](#)

41. Zhang Xin-Tian, Ni Yao. Analysis on the application of Chinese pattern in modern logo design [J]. Peony, 2015(24):97-98.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx3JUz4YqTNYLas0D3KAI57aMJadoFV95iGUuOvTvboIToUWh7DHcwT-9F_oD5f2MpsjjBsyW3jz8OSsX31lPeDpC1XJlPcjSa7anWvb-bLYBS44IN9xXk0R5Qd2BkpMUIX644VXweti5A==&uniplatform=NZKPT&language=CHS

42. Luo Jia. Research on Practical Teaching Path of "Chinese" Chinese Character Design Method -- Taking Brand logo Design as an example [J]. Art and design (theory), 2022, 2(6) : 146-149. The DOI: 10.16824 / j.carol carroll nki issn10082832.2022.06.010.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx2-jmaWX9cdBytXzJc_opO3thuhm2ztFlQE1I8pp63ZtA2FyhBH7n2uDfIEh-H9mmXhlw63j9nbYLihVIUdelw_lLw_Brnn_2OL4gVB_I_hMIsf1se8CkCQ7YrBqYXUpm0H5pO513uj2w==&uniplatform=NZKPT&language=CHS

43. He Ruihua. "mainly studies" wen gen IP image design research [D]. Anhui engineering university, 2021. The DOI: 10.27763 /, dc nki. Gahgc. 2020.000238.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx3GxH6TXzTVSCrN99tyRjz-ZpZ5Y-BgThiVW4-AXByk1b3afBWFmRjdiFYwTSt7Rwv8Hfa9ICg_9sKRReVssSvp4WhG0VUjJLm4qM3PsaKAkbgVBpgWlqq-0zMoN1Gg8MGBmlxkBRsRdA==&uniplatform=NZKPT&language=CHS

44. LONG Xiaoyu, LV Fang. Application of animation IP image in children's clothing brand design [J]. Design, 2018(19):134-135.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx1StOjc0GS18T83mOEFUP8ae-tV7YcihZctdQ7DHUGiqh8k2g2ra8nPo0PwGYETslqGd8HC8Q9jd5du2MUlj2zCfcYmsEI2y3dKiE702SHzGQJJae8IEs-8KC0asalHOl0QIG9X5GIarQ==&uniplatform=NZKPT&language=CHS

45. The effect of new tea consumption on the market mechanism of health drinks after 2000 [J]. Fujian Tea, 2019,46(05):77-79.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx37yzSr2ggLlnMaTdYiARTHx9oR55nvCj6eyZkEQw-WB9U1ZTszXPz8TnqJyjPTqEeng0XXL2sOJAhtFiD9vuVtSAfRKqgdPzSqIOjycO1WTnIBLulcLXdQ8IViUX3knFI=&uniplatform=NZKPT&language=CHS

46. Feng Wenying, Zhang Hengtong. Application of interactive concept in new tea packaging design [J]. Fujian Tea, 2024,46(01):82-84. (in Chinese)

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx3y5DyeoUTP2OfOjScY0heTcZDdSA6FCrhlePGPF_aWhh94ZkLzzYSTTc_9bQJiqRTzBb4ZaQa037ur9ddQ3dTdHN8HxdGVIAJ4mShTY5eYgcUXbV90VRn2mCt4YyIIHCGjLyrFzaLq4Q==&uniplatform=NZKPT&language=CHS

47. He W W. The "breakout war" of new tea drinks [J]. Manager, 2024(01):70-72. (in Chinese)

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx21IW29vzVIa-ZAWbIKueWCntCeZPLFBvSTodF33iHARXuttePGABoNjTnyA0SKujz9HFMQzT40W5xyNHO5v4X1z-v4tsvDsQSQGRg9IB3l5-5Mfg5LQIOiN9tA_Yf4DW1ORDpAgsfS8w==&uniplatform=NZKPT&language=CHS

48. Zhuo Yong. Chinese catering brands go to sea with strong momentum of supply chain and localization into winners and losers [N]. The securities times, 2023-12-01 (how A02). DOI: 10.38329 / n.c. Nki NZJSB. 2023.004807.

https://kns.cnki.net/kcms2/article/abstract?v=8dkf_uZKVx0fRNXeE4pQwDXb7x0JLt3VpWUT5ulnbe3V5pxJhwsed7iGfXXmjTncNFXMADnH7-f_onNkjmidpz0OKj2t0hAWWXpsQUhPBy_YAv04v_Cb2okErnkPkHpZgWPejFeWZDhMEjMkgC-GBA==&uniplatform=NZKPT&language=CHS

Appendix A

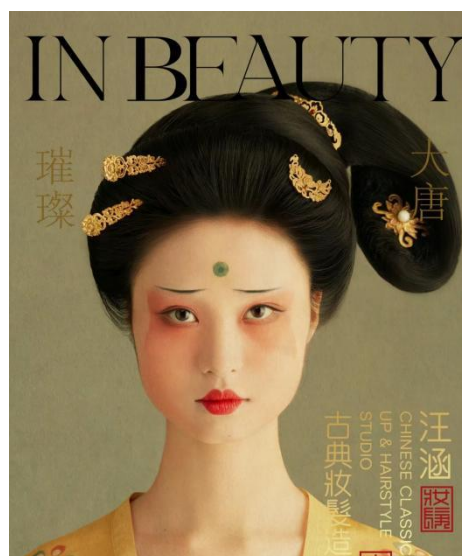


Fig.2.1.Fall into a knot



Fig.2.2."Ladies Wearing Flowers" hairstyle

『唐代煮茶法——清饮煮茶』

据陆羽《茶经》所记，唐代已“饮有粗茶、散茶、末茶、饼茶者”，但主流是饼茶。唐代团饼茶是煮来喝的，提倡清饮，不再“用葱、姜、橘子芼之”，只加适量的盐。

团饼茶碾煮的步骤是：先炙茶，再碾末，然后煮水煎茶。具体操作如下：



Fig.2.3.Tang decoction tea method



Fig.3.1.Finalized logo



Fig.3.2. Hairline draft of the horse bun

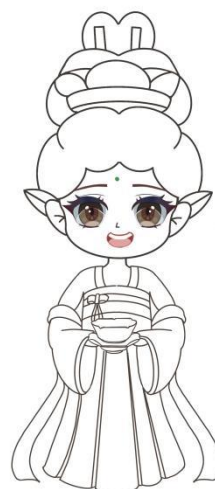


Fig.3.3. Hairline draft of "Ladies Wearing Flowers"



Fig. 3. 4. Final hairdo



Figure 3-5 Final hairstyles of Ladies Wearing Flowers



Fig.3.6. Three views of IP image

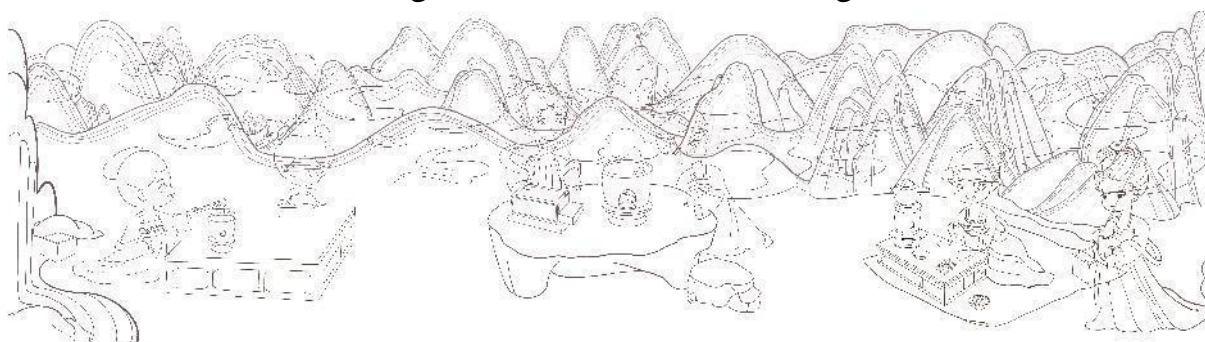


Fig.3.7. Illustration sketch of decocting tea in Tang Dynasty



Fig.3.8. First scenario



Fig.3.9. Second scenario



Fig.3.10. The second scenario

Appendix D



Fig.3.11 Legal draft of decocting tea in Tang Dynasty



Fig.3.12. Line draft



Fig.3.13. Line draft



Fig.3.14. Line draft



Fig.3.15. Line draft

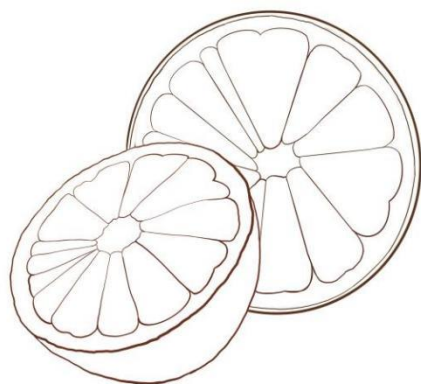
Appendix E

Fig.3.16. Line draft



Fig.3.17. Line draft



Fig.3.18. Line draft



Fig.3.19. Line draft



Fig.3.20. Line draft



Fig.3.21. Line draft

Appendix F



Fig.3.22. Line draft



Fig.3.23. Line draft



Fig.3.24. Line draft



Fig.3.25. Line draft



Fig.3.26. Line draft



Fig.3.27. Line draft

Appendix G

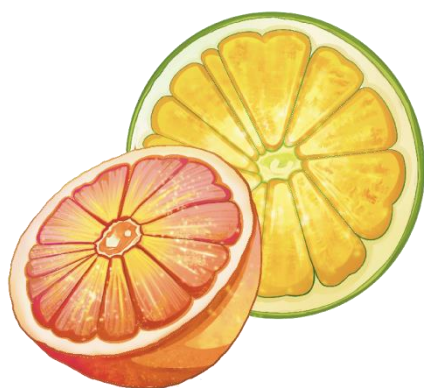


Fig.3.28. Line draft



Fig.3.29. Line draft



Fig.3.30. Line draft



Fig.3.31. Line draft



Fig.3.32. Line draft



Fig.3.33. Line draft

Appendix H



Fig.3.34. Line draft



Fig.3.35. Line draft



Fig.3.36. Final draft of the Enjoy Fresh series poster

Appendix I



Fig.3.37. Finalization of the Yue Ran Shun series posters



Fig.3.38. Finalization of Yue Xiang Sweet Series Poster

Appendix J

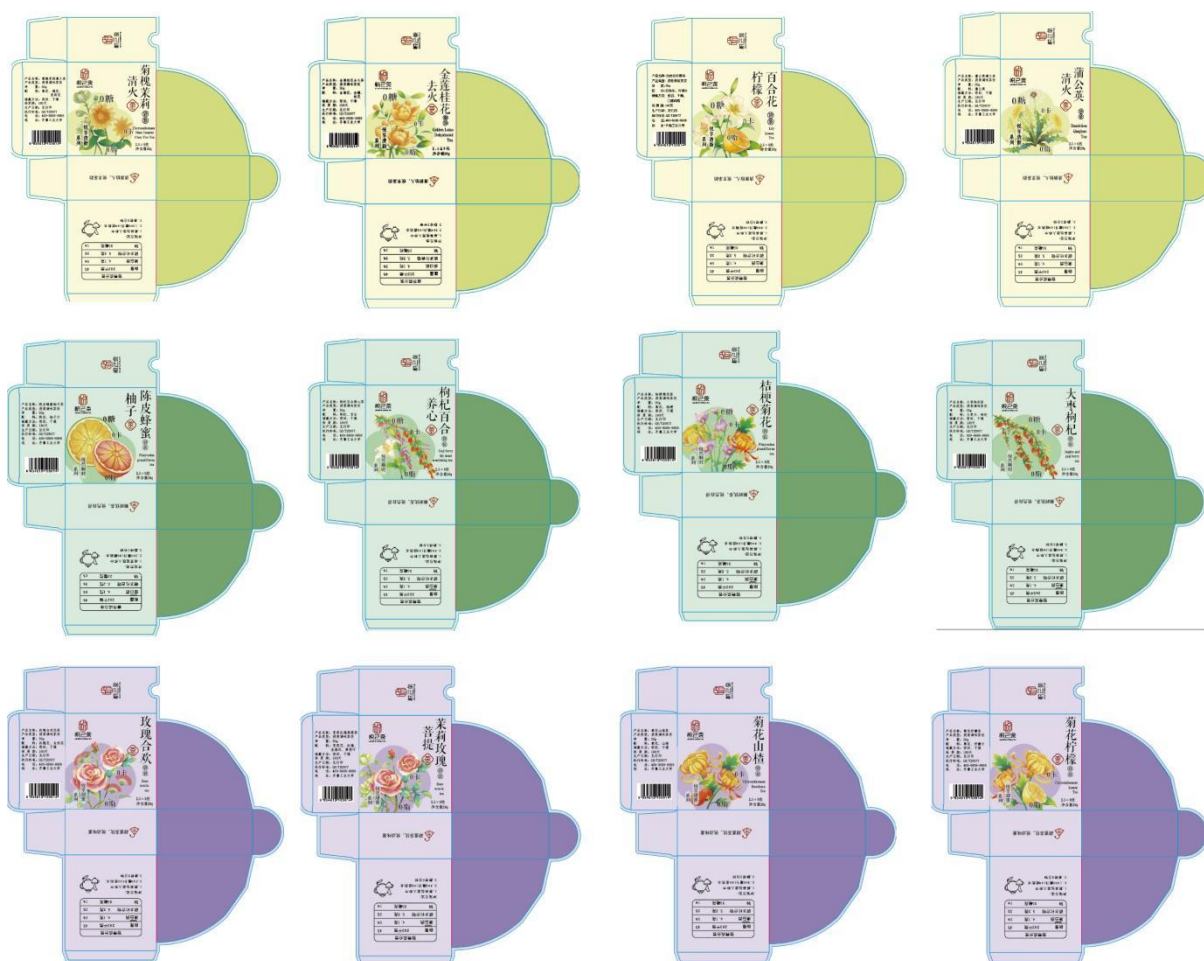


Fig.3.39. Finalization of packaging layout

Appendix K



Fig.3.40. Final draft of single product layout

