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BACHELOR'S THESIS
on the topic:

Corporate style redesign for a Chinese brand depicting enamel art in daily life

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ABSTRACT

As one of the traditional Chinese cultures, the historical value of cloisonné enamel has laid a profound cultural foundation, and its aesthetic and practical value have proven its limitless future. The strong cultural inclusiveness of cloisonné enamel also reflects the significance of its rightful inheritance. As one of the treasures in traditional Chinese handicrafts, wire enamel still holds an important position and application value in contemporary society. More and more consumers are beginning to recognize the unique charm of traditional culture, and this growth in market demand has provided strong impetus for the vigorous development of the wire cutting enamel industry. The strong support from the government and the enthusiastic response from the market have provided strong guarantees for the inheritance and development of wire cutting enamel.

Faced with the impact of modern technology and lifestyle, wire enamel is also facing unprecedented challenges. The changes in market demand, the pressure of innovation, and the conflict between traditional and modern aesthetics have all made the development path of wire cutting enamel full of thorns. These issues require us to think together and solve them to ensure the healthy, orderly, and sustainable development of the wire cutting enamel industry. By gaining

A deeper understanding of its current development status and future trends in China, we can better understand the cultural connotations and artistic value contained in this traditional handicraft, thereby better inheriting and promoting the essence and charm of this intangible cultural heritage of humanity.

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

CONTENT

ABSTRACT	4
INTRODUCTION.....	6
Chapter I.....	8
1.1 Introduction Of Selected Topics	8
1.2 Purpose And Significance Of The Selected Topic	9
1.3 Introduction to the selected topic	11
Summary Of The Chapter I.....	12
Chapter II.....	13
2.1 Current Research Status Of Wire Cutting Enamel In China.....	13
2.2 Current Research Status Of Wire Cutting Enamel Abroad	18
2.3 Product Research On Wire Cutting Enamel	19
2.4 Design Concept	20
Summary of Chapter II.....	21
Chapter III	22
3.1 Pattern Design Process	22
3.2 Concept of Combining Pattern with Wire Cutting Enamel	22
3.2.1 Logo Design And Standard Font Design	33
3.2.2 Standard And Auxiliary Colors.....	34
3.2.3 Standard Pattern Design.....	35
3.2.4 Finished Draft Of Pattern Coloring.....	35
Summary of Chapter III	35
CONCLUSION	36
REFERENCE	41
ANNEX	49

Introduction

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

crafts can be vividly displayed to domestic and foreign audiences, which is of positive significance for enhancing national cultural confidence and enhancing international cultural exchange.

Chapter I

TOPIC ANALYSIS

1.1 Introduction Of Selected Topics

Pinched enamel, also known as cloisonné, is a traditional Chinese metal body enamel craft. With its exquisite craftsmanship, rich colors, and profound cultural connotations, it is known as the "treasure of Eastern art". Twisted enamel stands out in the art world for its intricate craftsmanship, dazzling colors, elegant and dignified patterns, and diverse vessel types. However, with the acceleration of industrialization and urbanization, the ecological environment of traditional handicrafts has undergone drastic changes, the number of old artists has decreased, and the interest of the younger generation has shifted, leading to an increased risk of breaking the inheritance chain of wire cutting enamel craftsmanship. Due to long production cycles and high costs, which are in stark contrast to the fast-moving consumer goods market, the survival pressure on them under market economy conditions is increasingly intensifying. With the diversification and personalization of consumer aesthetic concepts, the demand for handicrafts has shifted from a single practical function to pursuing composite values such as artistic appreciation, cultural symbols, and emotional sustenance. As a traditional arts and crafts product, how to integrate modern design concepts while maintaining its unique artistic style, meet the expectations of contemporary consumers for fashion, innovation, and aesthetics of life, has become a necessary condition for it to establish and expand its market in market competition.

In contemporary times, the cultural and creative industry is regarded as an important engine for promoting economic transformation and upgrading, and enhancing the country's cultural soft power. As a handicraft rich in historical and cultural heritage and artistic value, wire enamel is fully capable of playing a unique role in this emerging field. By exploring the historical stories and cultural symbols of wire cutting enamel, and developing a series of cultural and creative products, not only can it expand its market application fields and improve economic benefits, but it can also further enhance the social awareness and cultural influence of wire cutting enamel. Heritage.

1.2 Purpose And Significance Of The Selected Topic

This graduation project focuses on the traditional Chinese craft treasure of cloisonné enamel. The aim of this study is to create a complete visual recognition system for cloisonné enamel intangible cultural heritage handicraft shops, including store logos, color specifications, graphic elements, poster design, etc. This VI design will revolve around the uniqueness, historical heritage, and brand philosophy of wire enamel art, ensuring consistency and recognition of visual expression, shaping a distinct brand image, and enhancing customer awareness and memory of the brand. The design inspiration comes from traditional Chinese culture, with a focus on extracting traditional patterns for redesign. Innovative patterns are used for wire cutting enamel decorative paintings and product surface decoration. Design packaging solutions that reflect the aesthetics of wire enamel craftsmanship and meet functional and environmental requirements for various

products launched by wire enamel intangible cultural heritage handicraft stores, such as handicrafts, decorations, customized gifts, etc. Packaging design will take into account multiple functions such as protecting products, conveying brand stories, and enhancing the purchasing experience, striving to make each product a carrier for spreading the culture of wire cutting enamel before it is opened. Extract the core design concept of the intangible cultural heritage handmade shop products, deeply explore the uniqueness of the products of the intangible cultural heritage handmade shop, such as exquisite craftsmanship, unique artistic style, rich cultural connotations, personalized customization services, etc., and highlight them in product design.

As an important component of China's intangible cultural heritage, filigree enamel carries profound historical heritage and unique artistic value. This study concretizes and visualizes the artistic charm and cultural connotation of wire enamel through carefully designed VI systems, product packaging, logos, etc., making it shine with new vitality and vigor in the context of modern society. This not only helps to enhance the public's awareness and sense of identification with the intangible cultural heritage of cloisonné enamel, but also stimulates the interest and love of the younger generation for traditional craftsmanship, injecting impetus into the intergenerational inheritance of intangible cultural heritage. In a fiercely competitive market environment, a distinct and consistent brand image is crucial for the survival and development of enterprises. This design is committed to building the exclusive brand image of the Chisel Enamel Intangible Cultural Heritage Handmade Shop. Through VI design, product packaging, and logo

design, it shapes the visual language of the brand, making it stand out among many similar products and win the favor of consumers. By developing peripheral products, enriching the connotation and touchpoints of the brand, strengthening brand memory, cultivating consumer loyalty to the brand, and thereby enhancing the brand's market competitiveness. A good brand image and broad public awareness will effectively promote the market sales of wire cutting enamel intangible cultural heritage handmade shops, drive the development of related industrial chains, and create economic benefits. Through store operation and market promotion, the unique charm and craftsmanship spirit of Chinese arts and crafts can be vividly displayed to domestic and foreign audiences, which is of positive significance for enhancing national cultural confidence and enhancing international cultural exchange.

1.3 Introduction To The Selected Topic

The aim of this study is to showcase and visualize the artistic charm and cultural essence of cloisonné enamel through carefully crafted VI systems, product packaging, and logos, in order to inject vitality into it in the context of modern society. The design inspiration comes from traditional Chinese auspicious patterns, emphasizing the integration of traditional pattern patterns into new images. The filigree enamel decorative painting and product surface decoration both adopt innovative auspicious pattern design. Strongly unite traditional culture and intangible culture. And as an important component of China's intangible cultural heritage, cloisonné enamel craftsmanship contains profound historical heritage and distinct artistic value. This not only enhances the public's recognition

and appreciation of the intangible cultural heritage of cloisonné enamel, but also stimulates the interest and enthusiasm of the younger generation for traditional craftsmanship, thereby promoting the intergenerational inheritance of intangible cultural heritage.

Summary Of The Chapter I

1. Introduction Of Selected Topics.
2. Purpose And Significance Of The Selected Topic .
3. Introduction to the selected topic.

Chapter II

RESEARCH AND DESIGN CONCEPTION

2.1 Current Research Status Of Wire Cutting Enamel In China

Current research status of wire cutting enamel in China

In recent years, the art of wire cutting enamel in China has shown a diversified development trend in inheritance and innovation. Zhang Rui (2017) pointed out that as a type of artistic derivative, cloisonné enamel has been popular in the market since it was introduced to China from Europe and America at the end of the 20th century. Although there is still a lack of systematic research and technical exploration in China, it is still popular due to its rich and stable colors and durable characteristics.

With the increasingly close integration of art and life, the decorative technique of wire enamel has gradually entered the public's vision, bringing the public closer to elegant art. Xu Yuanping (2019) explored the protection and inheritance of intangible cultural heritage in the context of new media. Taking the copper casting body wire cutting enamel process in Putian, Fujian Province as an example, she revealed the new opportunities brought by new media technology to traditional crafts such as wire cutting enamel. The two-way interactivity, wide coverage, boundless time and space, and attractiveness to young audiences of new media have effectively promoted the dissemination and regeneration of wire cutting enamel technology in the digital era, opening up a new path for the active inheritance of intangible cultural heritage. Liang Wenping (2019) focuses on the integration and innovation of traditional art forms such as filigree enamel and traditional Chinese painting. He emphasized that, on the basis of maintaining the essence of the traditional process of filigree enamel, drawing on the essence of traditional Chinese painting techniques can accelerate the birth of new forms of artistic expression and give new vitality to the filigree enamel technique [3]. This

concept not only helps to broaden the aesthetic boundaries of wire cutting enamel, but also provides useful insights for traditional craftsmanship to seek innovative development in modern society. Wang Simeng, Xu Rong, and Xiang Jingjing (2020) pointed out in their research on the development status of Tongcheng cast tire wire enamel color under the new media environment that traditional handicrafts face huge challenges in the face of rapid development of information technology, but at the same time, it also nurtures opportunities for innovation and transformation. They call for innovation in inheritance, not only to continue the traditional spirit and cultural connotation, but also to actively adapt to the trend of the times, use new media platforms, enhance the social influence and market competitiveness of traditional handicrafts, and let China's excellent traditional culture shine new brilliance on the world stage.

Chi Hanwen's (2022) master's thesis focuses on the application of visual elements in Dunhuang murals in modern wire enamel creation. The study analyzed the origin, development, and current development challenges of wire cutting enamel craftsmanship, and then extracted the content, shape, color and other characteristics of Dunhuang murals, attempting to graft and design the commonalities between the two in terms of creative techniques and expression forms. Through questionnaire surveys and SWOT analysis, consumer preferences for wire cutting enamel products were clarified, and Dunhuang elements were applied to accessories, stationery, hanging decorations, packaging and other products. In addition, the paper also proposes the use of AR augmented reality technology to enhance the interaction between consumers and cultural and creative products, enhance their understanding and recognition of traditional Chinese culture, and promote the innovative application and cultural dissemination of wire cutting enamel technology in modern society. Yu Boya (2023) explored the possibility of innovative integration of Huashan rock painting, a Zhuang cultural symbol, with wire cutting enamel craftsmanship. She believes that the combination of Huashan rock painting elements and wire enamel products is not only conducive to the dissemination and dynamic inheritance of ethnic

culture, but also helps to deeply integrate culture with daily necessities, allowing traditional art to enter public life and endowing modern products with profound cultural heritage. Wang Wensu and Zhang Mengya (2024) focus on the innovative application of Guizhou folk elements and wire cutting enamel technology in soft decoration product design [7]. They pointed out that Guizhou's rich ethnic culture and the traditional craft of wire cutting enamel provide a rich source of inspiration for modern soft decoration design. By studying the traditional expression forms of folk elements in Guizhou and the production process of wire cutting enamel technology, two scholars explored the method of organically combining the two, aiming to inject the unique charm of traditional handicrafts into the design of soft decoration products, giving them new vitality and vigor.

In recent years, the development of domestic wire cutting enamel art has actively responded to the challenges of new media environment and technological development, seeking integration and innovation with diverse art forms and new technologies such as traditional Chinese painting, local cultural symbols, and folk elements (such as AR); On the other hand, efforts are being made to break through the limitations of existing application scenarios and expand into multiple fields such as art derivatives and home soft furnishings, striving to maintain the essence of traditional craftsmanship while achieving effective integration with modern lifestyles and aesthetic needs, and promoting the inheritance and prosperity of wire cutting enamel technology in the new era.

In the long history of China, the process of wire cutting enamel has been passed down and developed for thousands of years. It has not only had a profound impact in China, but also had an important impact on the world of enamel art.

The wire cutting enamel craftsmanship originated from the ancient bronze ware manufacturing technology in China, and after thousands of years of evolution and development, it gradually formed a unique artistic style. As early as the Spring and Autumn period and the Warring States period, China's bronze ware manufacturing technology had reached a very high level, including the wire cutting enamel process. In the Han Dynasty, the process of wire cutting enamel

further developed and became an independent craft. In the Tang Dynasty, the technique of wire cutting enamel had reached a high level, and the wire cutting enamel artifacts produced were not only exquisite and unparalleled, but also had high artistic value. During the Song Dynasty, the process of wire cutting enamel was further developed, and a large number of wire cutting enamel handicrafts emerged, such as bottles, pots, bowls, plates, etc. These handicrafts are famous for their exquisite patterns, rich colors, and exquisite craftsmanship. In the Ming Dynasty, the technique of wire cutting enamel reached its peak, producing not only a large number of wire cutting enamel objects but also of high quality, becoming treasures in the palace. In the Qing Dynasty, the technique of wire cutting enamel was further developed, producing a large number of wire cutting enamel artifacts such as bottles, pots, bowls, plates, etc. These handicrafts are famous for their exquisite patterns, rich colors, and exquisite craftsmanship.

The influence of wire cutting enamel craftsmanship in China is very profound. It is not only an important component of ancient Chinese arts and crafts, but also an important heritage of ancient Chinese culture. In the development process of wire cutting enamel technology in China, rich experience and technology have been accumulated, forming a unique artistic style. At the same time, the wire cutting enamel craft also had a significant impact on other ancient Chinese arts and crafts, such as porcelain, lacquerware, gold and silver ware, etc.

The wire cutting enamel process has not only had a profound impact in China, but also had a significant impact on the world's enamel art. After the introduction of wire cutting enamel technology to Europe, it had a significant impact on European enamel art. European enamel artists have borrowed the techniques and artistic styles of wire cutting enamel craftsmanship to develop enamel art with European characteristics. At the same time, the technique of wire cutting enamel has also been introduced to some Asian countries, such as Japan and North Korea, and has had a significant impact on the enamel art of these countries.

The wire cutting enamel craftsmanship, with its exquisite craftsmanship, rich colors, and profound cultural connotations, has had a profound influence in China

and has had a significant impact on the world of enamel art. The development process of wire cutting enamel craftsmanship is not only an important component of ancient Chinese arts and crafts, but also an important heritage of ancient Chinese culture. With the development of the times, the wire cutting enamel craft continues to be inherited and developed, and with its unique artistic charm, it continues to play an important role in enamel art in China and the world.

In contemporary China, wire cutting enamel craftsmanship has received national attention and protection, and has been included in the national intangible cultural heritage list. The government and various sectors of society are working hard to protect and inherit this ancient craft, promoting the development and innovation of wire cutting enamel craftsmanship. More and more young people are paying attention to and learning about the technology and art of wire cutting enamel craftsmanship, which has brought new vitality to wire cutting enamel craftsmanship in contemporary China.

In addition, the development of wire cutting enamel technology in contemporary China also faces some challenges. With the development of technology and changes in modern lifestyles, the traditional market for wire cutting enamel craftsmanship has been impacted to a certain extent. At the same time, the technical and artistic requirements of wire cutting enamel technology are high, and the learning cycle is long, which makes the inheritance and development of wire cutting enamel technology face certain difficulties. Therefore, how to protect and inherit the wire cutting enamel technology, promote the innovation and development of wire cutting enamel technology, has become an important issue facing contemporary China.

Overall, wire cutting enamel craftsmanship has had a profound impact in China and has had a significant impact on world enamel art. The development process of wire cutting enamel craftsmanship is not only an important component of ancient Chinese arts and crafts, but also an important heritage of ancient Chinese culture. With the development of the times, the wire cutting enamel craft

continues to be inherited and developed, and with its unique artistic charm, it continues to play an important role in enamel art in China and the world.

2.2 Current Research Status Of Wire Cutting Enamel Abroad

In the magnificent treasure trove of world art, filigree enamel has always held a pivotal position with its unique craftsmanship and brilliant brilliance. This exquisite skill, originating from ancient civilization, not only witnesses the glorious development of human art, but also carries the cultural memories and aesthetic pursuits of different countries and ethnic groups.

Since the beginning of the 20th century until now, the wire cutting enamel craftsmanship has shone brightly in the long river of history, witnessing an unprecedented innovation and transformation. This ancient craft, with its exquisite craftsmanship and gorgeous style, has attracted the attention of countless people. With the passage of time, the continuous emergence of new materials and technologies has injected new vitality into wire cutting enamel, driving it towards a broader development space.

In the changing times, foreign wire cutting enamel craftsmanship has not adhered to conventional practices, but actively embraced modern design concepts, constantly incorporating new elements and aesthetic concepts into works. This fusion of tradition and modernity is not only reflected in the diversity of design styles, but also delves into every aspect of production techniques. Contemporary enamel artists, inheriting and carrying forward the exquisite skills of their predecessors, constantly explore and innovate materials, tools, techniques, etc., making this ancient craft shine with new vitality and vigor.

Of course, the development of wire cutting enamel abroad is also inseparable from the continuous promotion of market demand and strong support for industrial development. With the improvement of people's living standards and aesthetic taste, more and more people are pursuing high-quality artworks and handicrafts. Twisted enamel, with its exquisite craftsmanship and unique artistic

charm, has naturally become the darling of collectors and art enthusiasts. The attention and support from the government and relevant institutions have also provided strong guarantees for the healthy development of the wire cutting enamel industry abroad. They have created a favorable environment for the innovation, upgrading, and international development of the wire cutting enamel industry through financial support, policy guidance, and market promotion.

2.3 Product Research On Wire Cutting Enamel

Domestic wire cutting enamel art, as a traditional craft that carries the cultural heritage of China for thousands of years, follows the ancient method of "Five Color View" in color application, cleverly integrating traditional Chinese imagery, cultural symbols, and traditional patterns, presenting an elegant and beautiful artistic style, demonstrating profound cultural connotations and unique aesthetic value. Domestic wire cutting enamel creators are adept at drawing on traditional Chinese images such as mountains and rivers, flowers and birds, auspicious beasts, and characters. Through delicate wire cutting techniques and clever combinations of five colors, these images are vividly reproduced on enamel. In the works of cloisonné enamel, various cultural symbols and traditional patterns are commonly seen, such as dragons and phoenixes, lotus flowers, bats, eight treasures, longevity peaches, auspicious patterns, echo patterns, cloud and thunder patterns, etc. They are the essence of Chinese traditional culture, containing profound auspicious meanings and beautiful expectations. For example, the dragon and phoenix patterns symbolize imperial power and auspiciousness, the lotus symbolizes a noble character that emerges from mud without staining, the bat symbolizes good luck, and the eight treasures symbolize wealth and peace from all directions. These patterns are finely carved through wire enamel, which not only enhances the artistic appreciation of the work, but also makes it a carrier of cultural beliefs and blessings. Thanks to the rigorous application of the five color concept, the vivid depiction of traditional imagery,

and the clever integration of cultural symbols and traditional patterns, domestic cloisonné works showcase an elegant and beautiful artistic style. Colorful yet harmonious, the visuals are complex yet not cluttered, and every detail is carefully designed to retain both classical charm and modern aesthetics. Whether it is large ornaments, practical utensils, or small ornaments, they all reveal a strong cultural heritage and exquisite artistic style, allowing people to deeply feel the unique charm of traditional Chinese aesthetics while appreciating. Domestic wire cutting enamel art, with its precise grasp of the traditional five color concept and vivid interpretation of Chinese traditional imagery, cultural symbols, and patterns, has successfully created an elegant and beautiful artistic image. It not only reflects the persistence and innovation of ancient techniques, but also the inheritance and promotion of excellent traditional Chinese culture. These works are like three-dimensional poems, telling stories of the ancient East and expressing the spiritual pursuit and aesthetic ideals of the Chinese nation.

2.4 Design Concept

Based on the information you provided, this article may explore an art form that integrates traditional and modern design concepts - the enamel "painting" life series design. This series of designs includes five key aspects: brand logo design, pattern illustration design, poster design, packaging design, and cultural and creative product design.

The article first introduces the concept of brand logo design and emphasizes the core position of enameling technology. The purpose of this handicraft shop is to provide customers with a firsthand experience, using their creative DIY enameled wire to obtain a unique and comprehensive cultural experience.

Next, the article explores the concept of pattern illustration design. The designer drew inspiration from traditional Chinese patterns and innovatively redesigned them in this regard. This process not only brings novel patterns to wire cut enamel decorative paintings and product surface decoration, but also promotes

the joint promotion and innovation of intangible cultural heritage and traditional culture.

The article then turns to poster design, which focuses on introducing the wire cut enamel handicraft shop. The designer emphasizes the use of neat and standardized layout and visual simplicity to ensure strong readability during the production process.

Finally, the article discusses packaging design, which is centered around the enameled wire series products. Its main purpose is to strengthen the promotion of enameled wire paint and the influence of intangible cultural heritage, thereby promoting the development of related industries and assisting in their revitalization.

Overall, this article showcases an art form that combines traditional craftsmanship with modern design, aiming to promote the inheritance and development of intangible cultural heritage.

Cultural and creative product design refers to the derivative and application of wire enamel and traditional pattern related products. Good cultural and creative products can enhance people's understanding of the redevelopment of intangible cultural heritage and traditional culture, and stimulate the consumption of related products.

Summary of Chapter II

1. Current Research Status Of Wire Cutting Enamel In China.
2. Current Research Status Of Wire Cutting Enamel Abroad
3. Product Research On Wire Cutting Enamel.
4. Design Concept.

Chapter III

THE DESIGN PROCESS

3.1 Pattern Design Process

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

Pattern design concept:

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

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

3.2 Concept of Combining Pattern with Wire Cutting Enamel

This design principle is represented by eight types of traditional Chinese plant patterns and eight types of animal patterns.

Bat pattern(Figure 3-11 Bat pattern design). Bat patterns are an ancient and mysterious form of decorative art that originated in ancient China and gradually spread to other regions of Asia and even Europe. Bats symbolize auspiciousness

and happiness in traditional Chinese culture. Because the character "bat" sounds like the character "fu", people often use bat patterns in various decorations and artworks to pray for good luck and good luck.

The morphology of bat patterns is diverse, some bats spread their wings, some tightly close their wings, some have protruding heads, and some have raised tails. These bat patterns with various forms are often characterized by smooth lines, beautiful shapes, and rich colors, giving people visual pleasure and psychological satisfaction.

In addition to its decorative function, bat patterns also have profound cultural connotations. In ancient China, bats were considered a symbol of auspiciousness because they flew freely in the sky without being bound. At the same time, bats can also bring good luck and wealth because they can fly at night without being noticed by people, giving people a mysterious and magical feeling.

Bat patterns are widely used in China and can appear in various fields such as porcelain, silk, gold and silver vessels, wood carvings, and jade. Bat patterns have different forms of expression in different historical periods, but they have always maintained their unique charm and artistic value.

Overall, bat patterns are a decorative art form with mysterious colors and auspicious meanings. They are not only a visual enjoyment, but also a manifestation of cultural inheritance and values.

Phoenix pattern(Figure 3-12 Phoenix pattern design). Phoenix pattern, phoenix is a legendary mythical bird, symbolizing beautiful love and auspiciousness. Feng, the divine bird. The Heavenly Old Man said, "The phoenix is like a swan, with a snake neck and fish tail, a stork and catfish thinking, a dragon and tiger back, a swallow's beak and a chicken beak, and five colors ready to be raised. Originating from the kingdom of the Eastern gentleman, it soars across the

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

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

Butterfly pattern(Figure 3-13 Butterfly pattern design). The butterfly pattern is a symbol of love and happiness in ancient times. The appearance of butterfly patterns as decorative patterns began in the Tang Dynasty, marking the beginning of the evolution of its artistic style. With its rich and vibrant colors, graceful and serene appearance, and decorative style full of life interest, it presents the artistic style of butterfly patterns in the Tang Dynasty. Different from the Tang Dynasty style butterfly decorations in the Song and Yuan dynasties, the composition tends to be simple and realistic, and the colors also shift to simple and elegant. The overall style changes from magnificent and magnificent to elegant and elegant. Due to the influence of Song Dynasty flower and bird paintings, butterfly patterns began to prevail at this time. The butterfly patterns from the Ming and Qing dynasties to modern times have increasingly differentiated into two major branches in development: the upper class (mainly the court and literati) and the folk butterfly patterns. The patterns of literati interest generally pursue complexity and refinement, while the popular butterfly patterns reflect the hearts and aesthetic tastes of the general public and have a very vigorous development. Since modern times, due to the prosperity of folk art, favorable conditions have been created for the development of butterfly patterns. There have been new appearances in many handicraft decorations, but they also present a delicate and intricate style.

Fish pattern(Figure 3-14 Fish pattern design). Fish pattern, homophonic with "yu", has the meaning of auspiciousness and prosperity. Fish pattern is a traditional Chinese symbolic pattern and one of the decorative patterns on ancient Chinese bronze vessels. The pattern represents the shape of a fish, with one or two dorsal fins and one or two pelvic fins respectively. The fish pattern is often

decorated inside the plate, reflecting the close combination of the decoration and the shape of the vessel.

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

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

Dragon pattern(Figure 3-15 Dragon pattern design). Plant pattern: Honeysuckle pattern, symbolizing perseverance. *Lonicera japonica*, commonly known as "honeysuckle", is named after its ability to withstand winter without withering. The honeysuckle pattern is a foreign pattern that entered China during the Han Dynasty with the spread of Buddhism to the east. In China, the popularity was limited to the period of the Southern and Northern Dynasties when foreign styles were widely absorbed. By the Tang Dynasty, it gradually evolved into the rolled grass pattern with Chinese characteristics. Therefore, it can be said that the honeysuckle pattern is the "predecessor" of the rolled grass pattern. The honeysuckle pattern was introduced as a Buddhist decorative pattern from the

beginning, so its popularity in China is mainly related to Buddhist decoration.
Dragon pattern pattern

The dragon pattern is one of the most representative patterns in traditional Chinese culture, symbolizing power, dignity, and nobility. In ancient China, dragons were regarded as divine beasts, representing imperial power and majesty. Therefore, dragon patterns were widely used in various fields such as palace architecture, clothing, and artifacts in ancient China, becoming an important component of ancient Chinese culture.

The forms of dragon patterns are diverse, with different styles such as straight dragon, curved dragon, cloud dragon, and flying dragon. Among them, the straight dragon pattern is commonly used in the beams, columns, and other parts of palace architecture, demonstrating the majesty of imperial power; The Qulong pattern is commonly used in clothing, utensils, etc., reflecting the spirit and vitality of the dragon. Dragon patterns are often combined with other patterns, such as phoenix patterns, cloud patterns, etc., to form a richer decorative effect.

In addition to its application in palace architecture and artifacts, dragon patterns also hold an important position in ancient Chinese painting. In many famous ancient paintings, there are figures with dragon patterns. For example, the Tang Dynasty painter Wu Daozi's "Dragon King Offering Auspiciousness" depicts a scene of the dragon king offering auspiciousness to the human world. The dragon patterns in the painting are vivid and lifelike, full of mystery and majesty.

The dragon pattern is not only a pattern, but also a symbol of ancient Chinese culture. It carries the wisdom and aesthetics of ancient Chinese people and is an indispensable part of traditional Chinese culture. It was mainly used in the surrounding and top of Buddhist cave murals during the Wei, Jin, Southern and Northern Dynasties periods, and was combined with lotus flowers and painted on the herringbone slope. Honeysuckle pattern plays an important role in the Mogao Grottoes of Dunhuang, Yungang, Longmen and other grottoes. The honeysuckle

pattern has various forms and is rich in variation. It is usually based on three or four petal leaves, forming a continuous wavy or branching spiral band, with a simple and distinct structure.

Auspicious birds (Figure 3-16 Crane pattern design). Cranes are auspicious birds, and their patterns are a typical ancient pattern based on the red crowned crane. From prehistoric to the Spring and Autumn and Warring States periods, our ancestors created crane patterns through long-term observation of cranes. The Han Dynasty crane pattern has a simple and ancient design; The Tang Dynasty had vivid charm and realistic images; The Song Dynasty's freehand brushwork was concise; The mature crane pattern from the Ming and Qing dynasties was widely used in porcelain and fabrics. There are three types of crane patterns: standing crane, walking crane, and flying crane. Among them, the flying crane has a beautiful dynamic, wings are spread out, and decoration is strong. Cranes can soar in the sky and often combine with cloud patterns symbolizing the blue sky to form cloud crane patterns. If one, two, or even eight cranes are combined with cloud patterns to form a circular outline, it is called a round crane pattern. The combination of crane patterns and pine tree patterns symbolizes the longevity of pine and cranes, as well as their aspirations and integrity. Compared to the dragons and phoenixes mentioned earlier, the white crane is a real existence and is known as the "God of Wetlands". When it comes to cranes, people can most imagine words like pine and crane for longevity. In addition to longevity, cranes are also recognized as a type of cultural healing. In the Ming Dynasty's official attire patchwork, the crane was a special pattern for first-class official attire, and in the imperial family, its status was on par with the qilin pattern. The cloud crane pattern is a decorative pattern on porcelain, symbolizing longevity, first seen in the Tang Dynasty. As a symbolic element of culture, crane patterns have also been constantly supplemented and changed in the progress of history, which has given them more extended meanings. In addition to its individual forms, crane patterns are often used in conjunction with other auspicious patterns, conveying richer meanings.

Deer pattern(Figure 3-17 Deer pattern design). Deer pattern, also regarded as a divine beast in ancient times, sounds like "lu" and symbolizes career wealth and status. In the long-term development, deer patterns have evolved from the initial totem worship to being endowed with auspicious ideas in the later stage. Their shapes have evolved from simple and simple at the beginning to various combinations of patterns in the later stage. From early depictions of deer's external characteristics for expressing thoughts and spiritual sustenance, they have developed into more diverse combination expression techniques in the later stage. Tuan deer pattern refers to the pattern shape formed by three or more deer patterns. As early as the Qin and Han dynasties, there were deer patterns appearing in tiles. The design of Tuan Lu is often based on circles as the basic composition form. The so-called "tuan" means circular. When deer patterns are arranged in a circular shape, they can visually create a sense of rotational motion. In the later development, the shapes of Tuan deer became more diverse and diverse. The "Shuowen Jiezi" states: "Deer, beast. It has the shape of a four legged elephant head and horns. Birds and deer have similar feet, from a dagger. All deer belong to the deer. The deer pattern is not only a decorative pattern, but also contains the spiritual beliefs and thoughts of ancient people. The worship of power by prehistoric people; the yearning for immortality and immortality by people in the Qin and Han dynasties. Deer has the meaning of longevity, which is rooted in the hearts of the people in traditional Chinese culture. There is a literature record that" a deer lives a thousand years, and when it reaches five hundred years old, its color is white. "Obviously, the image of a deer has been a symbol of longevity in people's hearts since ancient times.". The deer pattern, a unique art form, occupies a pivotal position in ancient culture. In ancient China, deer were regarded as divine beasts, symbolizing professional wealth and status. Its pattern has evolved from the initial totem worship to a symbol imbued with auspicious thoughts over a long period of development.

The shape of deer patterns evolved from simple and simple at the beginning to various pattern combinations in later stages. From depicting the external

characteristics of deer in the early stages to expressing thoughts and spiritual sustenance, to later developing into more diverse combination expression techniques. Tuan deer pattern refers to a pattern shape formed by three or more deer patterns.

As early as the Qin and Han dynasties, the pattern of deer had already appeared on tiles. The design of group music often takes a circular form as the basic composition, and the so-called "group music" means circular. When the patterns of deer are arranged in a circular shape, they can visually produce a sense of rotational motion. In the later development process, the shape of Tuan deer became increasingly diverse.

In "Shuowen Jiezi", it is mentioned that "deer, beast. Its shape is like a four legged elephant head horn. Birds and deer have similar feet, derived from daggers. All deer belong to the deer." The deer pattern is not only a decorative pattern, but also contains the spiritual beliefs and thoughts of ancient people.

In ancient times, deer patterns were widely used in various occasions, such as architectural decoration, clothing, utensils, etc. It not only reflects the wisdom and skills of ancient craftsmen, but also reflects the aesthetic concepts and cultural connotations of ancient society. Nowadays, deer patterns, as a precious cultural heritage, still attract people's attention, allowing us to appreciate the charm and depth of ancient art.

In short, deer pattern is a unique artistic form in ancient Chinese culture, which has gone through a rich development process from totem worship to auspicious symbols, from simple shapes to complex combinations. Its existence not only demonstrates the wisdom and skills of ancient craftsmen, but also reflects the aesthetic concepts and cultural connotations of ancient society. As a precious cultural heritage, deer patterns still attract people's attention, allowing us to appreciate the charm and depth of ancient art.

Rabbit pattern(Figure 3-18 Rabbit pattern design). The rabbit pattern is known for its strong reproductive ability and the reputation of having multiple offspring and good luck. Rabbit pattern, one of the decorative patterns on bronze

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

Article Title: The History and Symbolic Significance of Rabbit Pattern in China

The rabbit pattern has rich and profound symbolic significance in Chinese history and culture. This pattern is known for its strong reproductive ability and having multiple offspring, and was regarded by ancient people as a symbol of fertility. In ancient China, rabbits were endowed with symbolic significance for reproduction due to their strong reproductive ability. This symbolic significance has been widely reflected in ancient literary works and folklore.

Rabbit pattern is one of the decorative patterns on ancient bronze ware. During the Shang Dynasty or early Western Zhou Dynasty, bronze vessels with rabbit patterns were commonly used for decoration. Rabbits held a special position in ancient Chinese traditional culture and were endowed with various

auspicious meanings and connotations. The rabbit pattern is also a common theme in ancient ceramic art, reflecting the important position of rabbits in ancient Chinese society.

In ancient China, rabbits were also considered a symbol of good luck. Rabbits are considered a symbol of fertility due to their strong reproductive ability. Rabbits held a special position in ancient Chinese traditional culture and were endowed with various auspicious meanings and connotations. The image of a rabbit has been widely present in various ancient Chinese artworks, and is naturally a common theme in ancient ceramic art.

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In ancient China, rabbits were also considered a symbol of good luck. Rabbits are considered a symbol of fertility due to their strong reproductive ability. Rabbits held a special position in ancient Chinese traditional culture and were endowed with various auspicious meanings and connotations. The image of a rabbit has been widely present in various ancient Chinese artworks, and is naturally a common theme in ancient ceramic art.

3.2.1 Logo Design And Standard Font Design

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

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

In the context of the new era, the metal wire enamel process faces dual challenges of innovation and inheritance. In order to better showcase the new development of this traditional craftsmanship, the designer used a combination of Chinese fonts and logos to create a creative and original logo. The logo design fully utilizes elements such as Chinese characters and hands, highlighting themes such as DIY. The overall design is rounded, traditional, and innovative, with blue-green as the main color tone, showcasing the rebirth of metal wire enamel in the new era.

In this logo design, the designer adopted the method of surrounding the house towards the center to reflect a sense of belonging and give people a positive overall feeling. The hand adopts an upward shape that echoes the arc of the logo, while adding highlights in the corresponding positions of the font and logo, showcasing the positive state of welcoming the new development of traditional cultural intangible cultural heritage in the new era, and fully expressing creative feelings.

The color of the logo has been standardized into four versions: black background with white text, gold skeleton with white background with black text, and white background with blue text, to adapt to different packaging designs and derivative products. This multi pattern logo design not only enriches the product

form of metal wire enamel, but also expands its market application fields and injects new vitality into traditional craftsmanship.

Overall, this logo design is a successful innovative attempt, cleverly combining tradition with modernity, text and images, injecting new impetus into the development of metal wire enamel technology. In the context of the new era, we look forward to more innovative designs like this, allowing traditional culture to shine with new brilliance in modern society.

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

3.2.2 Standard And Auxiliary Colors

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

3.2.3 Standard Pattern Design

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

3.2.4 Finished Draft Of Pattern Coloring

Coloring completion diagram for 8 patterns. (See Figure 3-27 3-28 3-29 3-30 3-31 3-32 3-33 3-34 3-35 3-36 3-37 3-38 3-39 3-40 3-41 3-42)

Summary of Chapter III

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

Conclusion

This article explores the inheritance, innovation, and commercial development of traditional Chinese intangible cultural heritage technique, wire cutting enamel, in the context of modern society. The aim is to design a complete visual recognition system (VI) for wire cutting enamel handmade shops, clarify the research significance and methods. As a model of Chinese metal body enamel craftsmanship, wire cutting enamel is renowned worldwide for its exquisite craftsmanship, rich colors, and profound cultural connotations. However, in the process of industrialization, the traditional handicraft environment has undergone drastic changes, leading to difficulties in inheriting techniques and poor market adaptability for wire cutting enamel. The research aims to construct a complete VI for the handmade shop of cloisonné enamel intangible cultural heritage, including logo, color specifications, graphic elements, and poster design, highlighting the uniqueness, historical heritage, and brand concept of cloisonné enamel art, shaping a distinct brand image, and enhancing consumer awareness and memory. By refining the core design concept of the product, highlighting craftsmanship, artistic style, cultural connotation, and personalized service characteristics, we aim to meet the needs of modern consumers for fashion, innovation, and aesthetics of life. Through research, it is known that the art of wire cutting enamel at home and abroad is showing a diversified trend in inheritance and innovation. Its rich colors and durability are loved by the market, and new media technology helps promote its dissemination and innovation. Scholars advocate for the integration of traditional Chinese painting techniques, local cultural symbols, folk elements, and new technologies to broaden the application of wire cutting enamel in art derivatives, home decoration, and other fields, while preserving its traditional essence, in order to meet modern aesthetic needs. The design inspiration comes from traditional Chinese culture, with a focus

on extracting traditional patterns for redesign. Innovative patterns are used for wire cutting enamel decorative paintings and product surface decoration. This article provides a preliminary exploration of the design research and practice of the handmade shop for the intangible cultural heritage of wire enamel, providing valuable theoretical support and design ideas for inheriting and promoting the valuable cultural heritage of wire enamel, and promoting its innovative development in modern society. However, in order to truly achieve the widespread dissemination and deep integration of wire enamel in modern life, it is necessary to fill the above-mentioned shortcomings in subsequent research, deepen design details, strengthen market feedback mechanisms, and achieve a deep integration of academic research and market practice, jointly promoting the prosperity and development of wire enamel intangible cultural heritage art in the new era.

In the context of modern society, the inheritance, innovation, and commercial development of traditional Chinese intangible cultural heritage technology - wire cut enamel face many challenges. In order to bring new vitality and energy to this ancient technique in modern society, this study aims to design a complete visual recognition system (VI) for wire cutting enamel handicraft shops, in order to clarify its research significance and methods.

Firstly, we need to understand the historical origins and cultural value of wire cut enamel. Wire cut enamel, also known as cloisonné, originated in the Yuan Dynasty of China and has a history of over 700 years. It is a traditional handicraft made with metal as the matrix and enamel as the glaze through wire cutting, firing and other processes. Cloisonné is known as the "treasure of Eastern art" due to its exquisite craftsmanship, rich colors, and profound cultural connotations.

However, in modern society, with the development of industrialization and informatization, the traditional handicraft environment has undergone earth shaking changes, and the inheritance of wire cutting enamel technology is facing

severe challenges. On the one hand, the younger generation's interest in traditional skills is gradually weakening, leading to difficulties in inheriting skills; On the other hand, the market adaptability of wire cut enamel is poor, making it difficult to meet the aesthetic needs of modern consumers.

In order to change this situation, we need to inherit, innovate, and commercially develop the wire cutting enamel technique. Firstly, it is necessary to strengthen the protection and inheritance of wire cutting enamel technology, and attract more young people to learn and master this skill through establishing training bases, organizing skill competitions, and other means. Secondly, we need to innovate the process and design of wire cutting enamel, combining traditional techniques with modern aesthetics to develop products that meet the needs of modern consumers. Finally, we need to expand the market channels for wire cutting enamel, and through online sales, offline experience stores, and other means, let more people understand and love this traditional technique.

During the design process, we will focus on the following aspects:

1. Design inspiration: Drawing inspiration from traditional Chinese culture, extracting representative elements such as traditional patterns, calligraphy, painting, etc., and redesigning to reflect the national characteristics of wire cut enamel.
2. Color application: Combining the rich color characteristics of wire cut enamel, select colors with traditional Chinese aesthetic connotations, such as elegant blue, green, red, etc., to showcase its unique artistic charm.
3. Graphic elements: Using traditional patterns and modern design techniques, create a series of creative graphic elements for the design and promotion of wire cut enamel products, and enhance brand image.
4. Poster design: Combining the characteristics of wire cut enamel technology and product features, design a series of creative and visually impactful posters for promotion and promotion, and enhance brand awareness.

Through the above design, we will create a unique and charming brand image for the wire cut enamel handicraft shop, making it stand out in modern society and radiate new vitality and energy.

In future research, we will continue to delve deeper into the cultural connotations of wire cut enamel, expand its applications in art derivatives, home decoration, and other fields, to meet the needs of modern consumers for fashion, innovation, and aesthetic life. At the same time, we will also pay attention to the dissemination and promotion of wire cutting enamel technology in domestic and international markets, and further enhance its popularity and influence through new media technology, international exchanges, and other means.

In summary, this study will conduct a preliminary exploration of the design research and practice of wire cut enamel intangible cultural heritage handicraft shops, providing valuable theoretical support and design ideas for inheriting and promoting this valuable cultural heritage and promoting its innovative development in modern society. In future research, we will continue to deepen design details, strengthen market feedback mechanisms, achieve deep integration of academic research and market practice, and jointly promote the prosperous development of wire cut enamel intangible cultural heritage art in the new era.

This study will conduct a preliminary exploration of the design research and practice of wire cut enamel intangible cultural heritage handicraft shops, providing valuable theoretical support and design ideas for inheriting and promoting this valuable cultural heritage and promoting its innovative development in modern society.

Wire cut enamel, as an intangible cultural heritage with a long history and unique craftsmanship in China, has always been a brilliant gem in the field of arts and crafts. However, with the rapid development of modern society, this traditional skill is facing enormous challenges in inheritance and development. In order to protect and inherit this precious cultural heritage, we need to actively explore its integration with modern society while maintaining its traditional characteristics, in order to achieve its innovative development in modern society.

This study will start with the store design of wire cut enamel handicrafts, and through in-depth exploration of traditional craftsmanship and integration of modern design concepts, design a wire cut enamel handicraft store that not only has traditional charm but also meets modern aesthetic needs. The design of the store will focus on creating a unique charm that showcases wire cut enamel crafts, while also allowing consumers to feel the atmosphere of traditional craft culture, thereby stimulating their interest and desire to purchase wire cut enamel crafts.

In future research, we will continue to deepen design details, strengthen market feedback mechanisms, achieve a deep integration of academic research and market practice, and jointly promote the prosperous development of wire cut enamel intangible cultural heritage art in the new era. Through the exploration and practice of this study, we hope to provide new ideas and directions for the inheritance and promotion of wire cut enamel, and contribute to the protection and inheritance of China's intangible cultural heritage. At the same time, we also hope to bring more diverse choices of wire cut enamel crafts to consumers, meeting their pursuit and longing for a better life.

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JFN](https://kns.cnki.net/kns/search?dbcode=SCDB&kw=&korder=SU&crossdbcodes=CJFQ,CDFD,CMFD,CPFD,IPFD,CCND,CISD,SNAD,BDZK,CCJD,CJRF,CJFN)

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ANNEX

动物纹样提取及创作 - 凤鸟纹纹样

A D D T H E T I T L E



宣德青花凤鸟纹梅瓶



隋唐时期凤鸟纹

Figure 3-1

动物纹样提取及创作 - 鱼纹纹样

A D D T H E T I T L E



宋辽金：双鱼纹镜

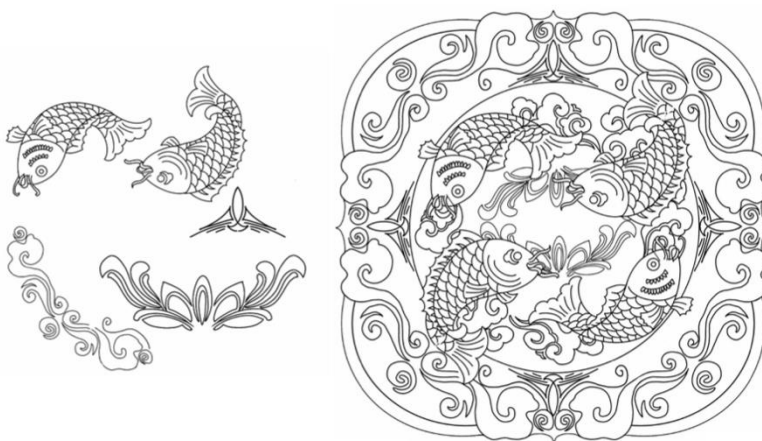


Figure 3-2

动物纹样提取及创作 - 鹤纹样

A D D T H E T I T L E



中国传统服饰仙鹤图



Figure 3-3

动物纹样提取及创作 - 兔纹纹样

A D D T H E T I T L E



北宋兔纹砖雕



松影兔纹缸

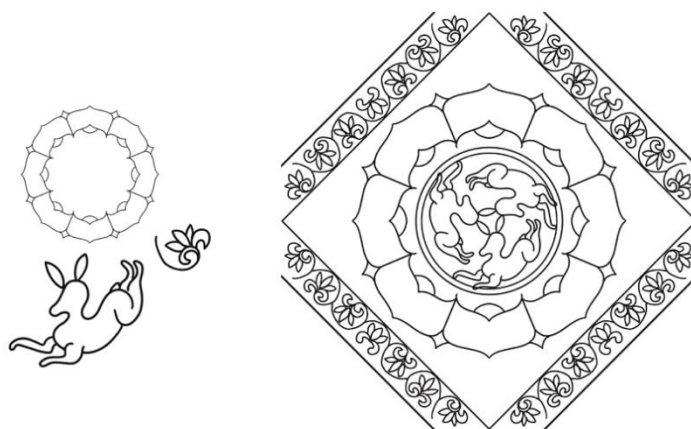


Figure 3-4

动物纹样提取及创作 - 蝴蝶纹纹样

A D D T H E T I T L E



清嘉庆青花淡描花卉蝴蝶纹碟

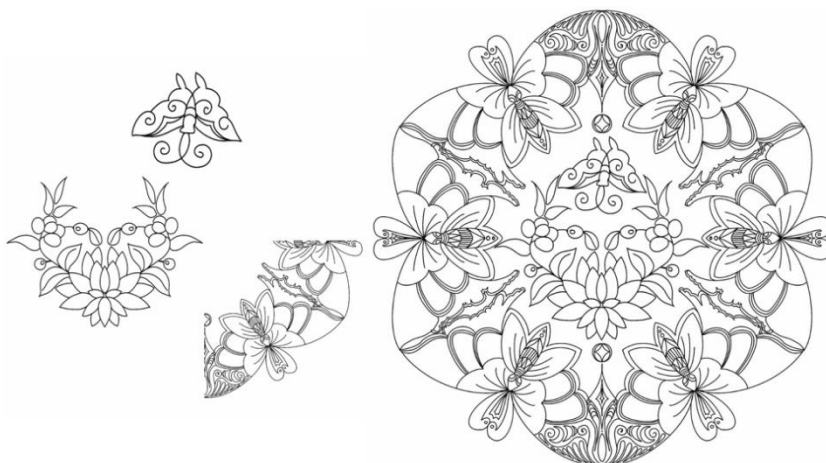


Figure 3-5

动物纹样提取及创作 - 龙纹样

A D D T H E T I T L E



玉雕龙纹挂件



清 和田黄玉雕龙纹壁

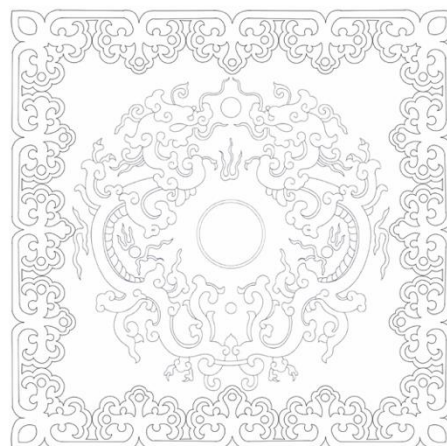
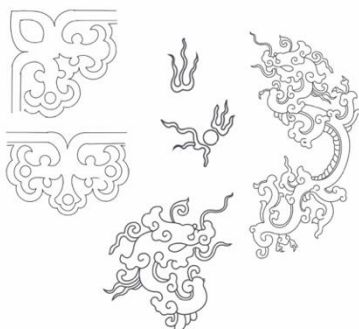


Figure 3-6

动物纹样提取及创作 - 鹿纹样

A D D T H E T I T L E



清乾隆郎世宁作珐琅彩松鹿纹瓶



清乾隆青花开光百鹿纹大扁瓶

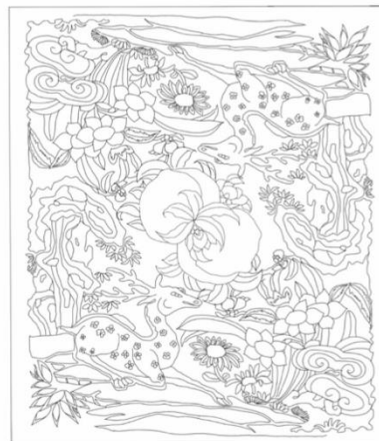


Figure 3-7

动物纹样提取及创作 - 蝙蝠纹样

A D D T H E T I T L E



清嘉庆 矾红彩蝙蝠纹盘
台北故宫博物院馆藏

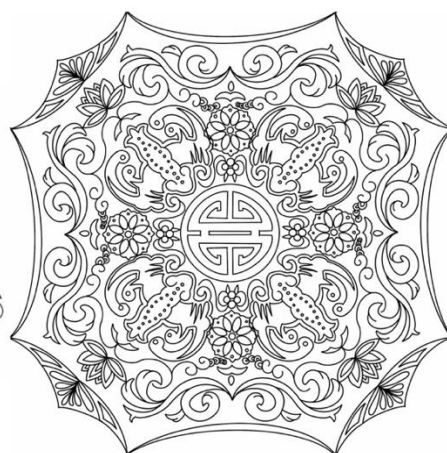


Figure 3-8

动物纹样上色 - 凤鸟纹纹样

A D D T H E T I T L E



Figure 3-9

动物纹样上色 - 鱼纹纹样

A D D T H E T I T L E



Figure 3-10

动物纹样上色 - 鹤纹纹样

A D D T H E T I T L E



Figure 3-11



Figure 3-12

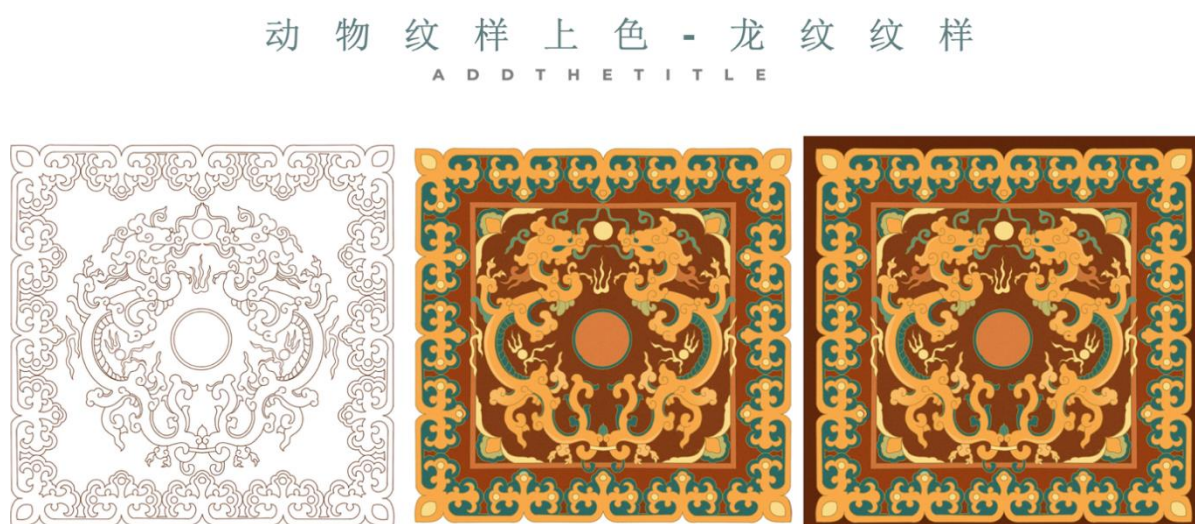


Figure 3-13

动物纹样上色 - 鹿纹纹样

A D D T H E T I T L E



Figure 3-14

动物纹样上色 - 蝙蝠纹样

A D D T H E T I T L E



Figure 3-15

动物纹样上色 - 蝴蝶纹纹样

A D D T H E T I T L E



Figure 3-16

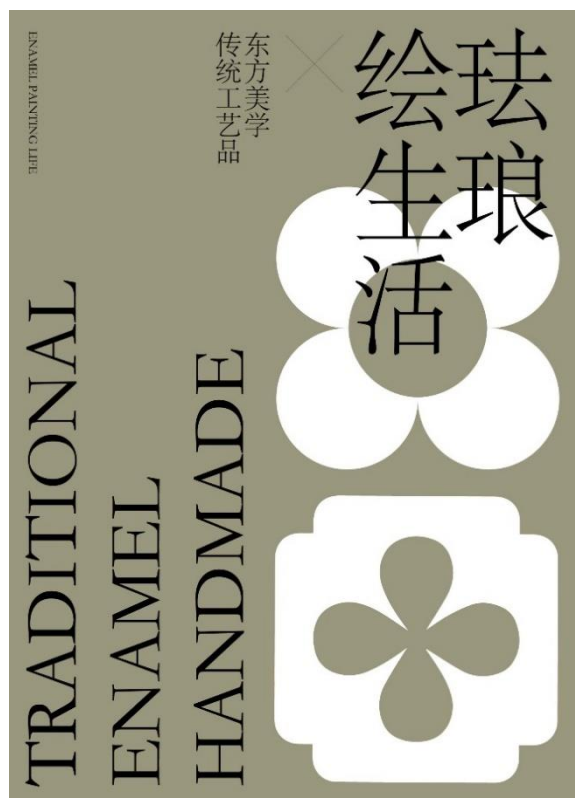


Figure3- 23

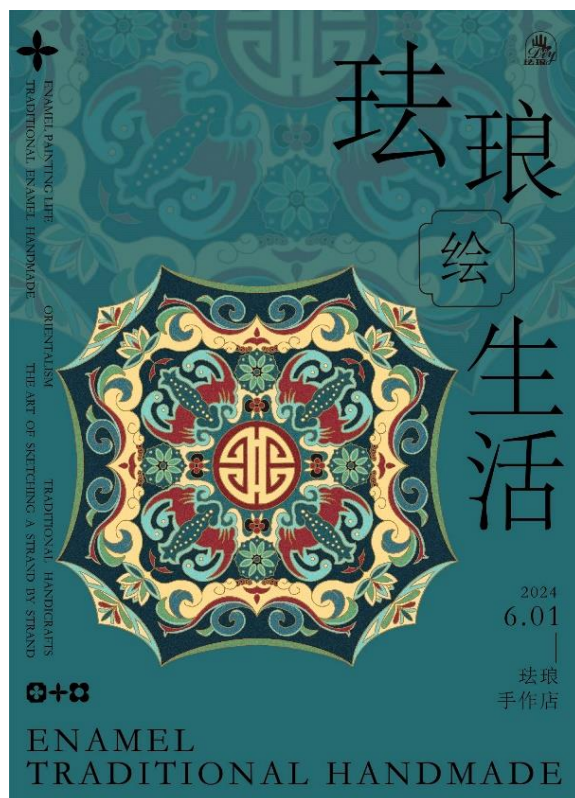


Figure3- 24



Figure3- 25

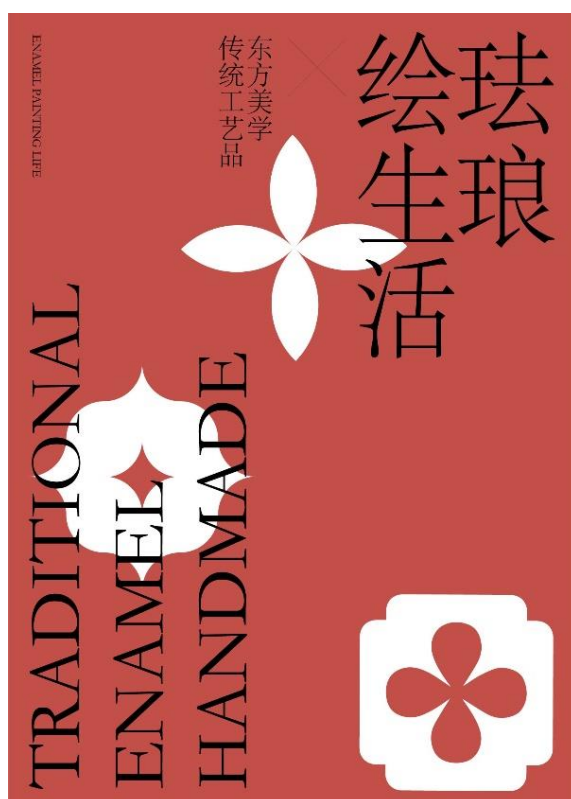


Figure3- 26



Figure3-27

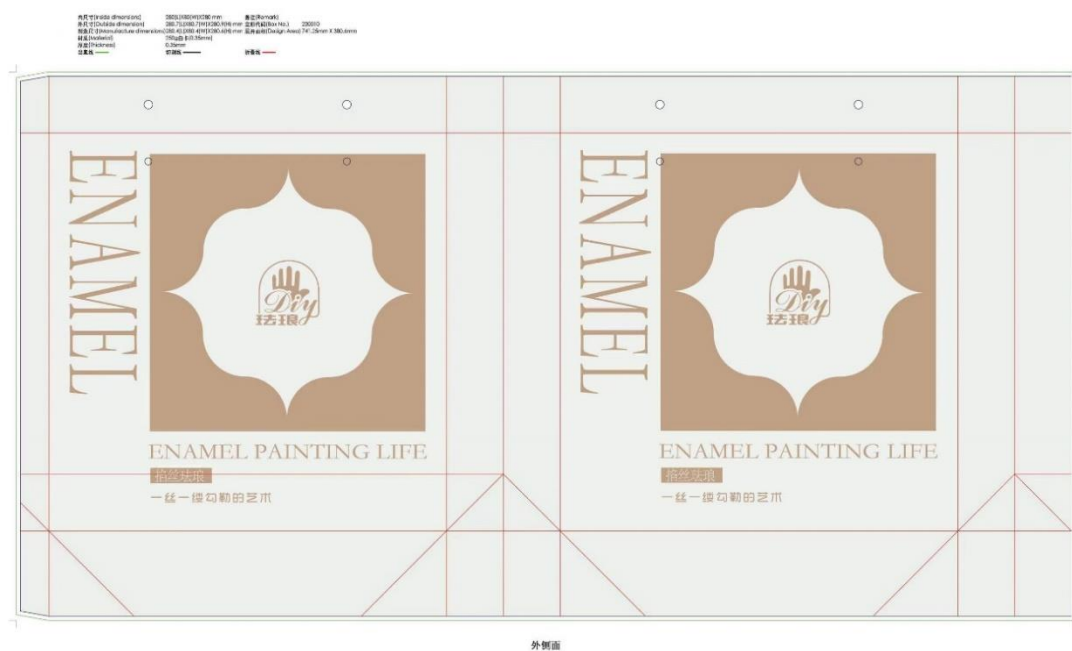


Figure3-28



Figure3- 29



Figure3- 30



Figure3- 31

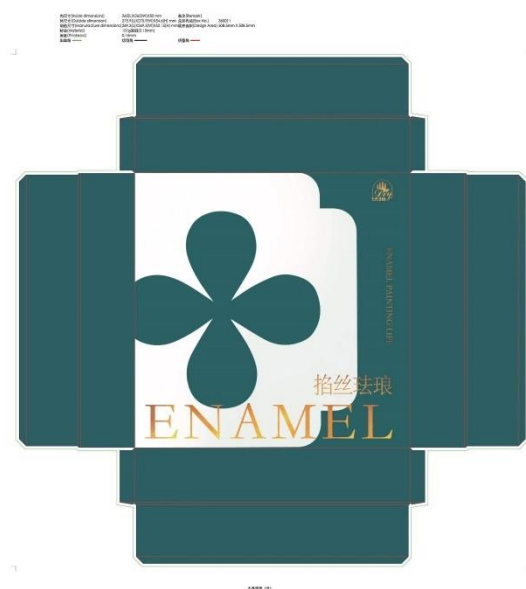


Figure3- 32



Figure3- 33