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Faculty of Design
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BACHELOR'S THESIS
on the topic:

Design of cultural and creative product “Mud Called Tiger”

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ABSTRACT

Clay sculpture art is a variety of image handicrafts based on local soil, using animals and people as templates, and collaged through color changing patterns. "The Mud Calling Tiger" is a representative folk handicraft work in Niejiazhuang clay sculpture. As one of the "Three Wonders of Gaomi", it has a history of over 600 years and is an important component of Shandong folk art.

The design of the "Seeking Memories" series of works is based on the appearance of the "mud calling the tiger". The "mud calling the tiger" is mainly designed with traditional patterns as the main design elements, with two themes: "spring, summer, autumn, and winter" and "Dunhuang culture". The original pattern of "mud calling the tiger" is used as the main design object, and the pattern is innovated and changed by referring to traditional pattern images. At the same time, the innovation of "mud calling a tiger" will be applied in packaging design, poster design, and peripheral cultural and creative derivatives. The design of the series of folk handicrafts such as "Seeking Memories" innovates eight "mud tiger" patterns by combining them with patterns, spreading the art of clay sculpture through handicrafts, two posters, a set of packaging designs, and various peripheral cultural and creative forms.

This design combines "mud calling tiger" with traditional patterns for two main reasons. Firstly, with the rapid development of society, the "mud calling tiger" clay sculpture art has encountered a series of problems such as outdated artistic inheritance and single innovation. The purpose of this design is to explore a more harmonious development and inheritance relationship between tradition and innovation, as well as the integration of finding successors in handicrafts and industrialization. Secondly, clay sculpture art is a cultural treasure and wisdom crystallization of China's 5000 year history, and a symbol of China's cultural soft power.

This design ingeniously merges the "Clay Tiger" clay sculpture culture with traditional motifs, not only revitalizing the "Clay Tiger" culture, but also leveraging this opportunity to advance the preservation and growth of other

traditional cultures, thereby fulfilling the lofty objective of promoting intangible cultural heritage.

In the design, we carefully selected traditional motifs that are both representative and symbolic, skillfully integrating them with the "Clay Tiger" imagery to create a unique style that embodies traditional elegance while remaining contemporary. This design not only revitalizes the "Clay Tiger," an intangible cultural element, but also enables the transmission and enhancement of traditional motifs on new platforms.

Through this design, we aim to inspire greater public interest in and affection for traditional culture, enhancing their consciousness of the importance of preserving and passing down intangible cultural heritage. Additionally, we aspire for this design to serve as a bridge between tradition and modernity, enabling a wider audience to appreciate traditional culture and simultaneously experience the allure of modern design.

Key words: Mud calls a tiger; Clay sculpture art; Innovation; Folk handicrafts;

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INTRODUCTION

The relevance of research topics. Due to the saturation of modern market trends in toys, consumers can choose a variety of toys according to their needs, while also facing numerous marketing strategies. This requires creators and disseminators of Chinese folk handicrafts to reconsider distinguishing their own image and market positioning. Innovative design, keeping up with the trend of the times, plays a crucial role in success. The visual perception of Chinese folk handicrafts is the first step towards the times, and it determines in many ways whether consumers maintain interest and lasting support for folk handicrafts.

The relevance of this theme lies in creating new "mud calling tigers" ornaments to establish new ways of contact with consumers and young people. In innovation, catering to popular aesthetics and keeping up with changes in the times. The development of Chinese folk art has continuously transformed and innovated in its various forms of expression, creating avenues for the promotion of clay sculpture art and increasing people's interest in traditional Chinese culture. If there is no innovation in visual colors and patterns in clay sculpture art, the promotion of clay sculpture art will not have a significant effect.

The necessity of this theme lies in the fact that, first of all, with the rapid development of society, the art of clay sculpture "mud calling a tiger" has encountered a series of problems such as backward inheritance and single innovation. The purpose of this design is to explore a more harmonious development and inheritance relationship between tradition and innovation, as well as to find a fusion of successors in handicrafts and industrialization. Secondly, clay sculpture art is a cultural treasure and wisdom crystallization of China's 5000 year history, and a symbol of China's cultural soft power.

This design cleverly integrates the "mud tiger" clay sculpture culture with traditional patterns, not only revitalizing the "mud tiger" culture, but also taking this opportunity to promote the preservation and development of other traditional cultures, thus achieving the noble goal of promoting intangible cultural heritage.

In the design, we carefully select representative and symbolic traditional patterns, cleverly combining them with the "mud tiger" image to create a unique

style that reflects both traditional elegance and modernity. This design not only revitalizes the intangible cultural element of "mud tiger", but also enables traditional patterns to spread and enhance on new platforms.

Through this design, we aim to stimulate the public's greater interest and love for traditional culture, and enhance their awareness of the importance of protecting and inheriting intangible cultural heritage. In addition, we hope that this design can become a bridge between tradition and modernity, allowing more audiences to appreciate traditional culture and experience the charm of modern design.

The purpose of this study is to innovate the design of the "mud calling tiger" pattern and its surrounding derivatives. Based on a deep understanding of traditional Chinese pattern patterns, a new set of "mud calling tiger" ornaments will be established for the innovation and promotion of "mud calling tiger".

Research objective:

1. Analyze and study traditional Chinese patterns and patterns
2. Define the new concept of "clay sculpture art"
3. Study the pattern and pattern element construction of "mud calls tiger"
4. Innovate the pattern of "mud calling a tiger" and change the color combination
5. Analyze market audience data
6. Analyze the differences between different types of graphics. Select necessary software to create a layout for enterprise identity operators and prepare for printing

The theme of the research is to innovate the pattern of "mud calling a tiger".

Research method: Analyze existing experiences and innovative technologies, project these trends into the practice of innovative development in the field of "mud calling tigers", analyze relevant publications and newspapers, as well as the production process of "mud calling tigers". Summarize the knowledge related to "mud calling a tiger" using data analysis and survey methods.

The practical significance of the obtained results lies in inheriting China's excellent traditional culture, inheriting and promoting the knowledge of "mud calls a tiger", and making more and more people fall in love with traditional culture.

Page number of the thesis: The bachelor's degree thesis includes an introduction, three parts, conclusion, a list of 50 references, and an appendix. Bachelor's thesis, totaling 67 pages

Chapter I Select the source

1.1 Background of the topic

As a brilliant treasure of Niejiazhuang clay sculpture, "Mud Calling Tiger" stands out in Shandong folk art with its unique artistic charm. As one of the "Three Wonders of Gaomi", this handicraft has a glorious history of over 600 years, inheriting the wisdom and craftsmanship of generations of craftsmen. It is not only a representative work of Niejiazhuang clay sculpture, but also an indispensable and important component of Shandong folk art.

"Mud calls a tiger" is known for its beautiful shape and bright colors. Each mud tiger has been meticulously crafted by craftsmen, presenting a lifelike form. They either hold their heads high and chest high, or bow their heads in contemplation, with various forms and vivid and vivid expressions. In terms of color, Mud Tiger adopts bright and lively tones, making the entire work full of vitality and vitality. In terms of patterns and patterns, the mud tiger is particularly ingenious, cleverly blending traditional and modern elements to showcase a unique artistic style.

However, with the progress of society and the times, the toy manufacturing industry has rapidly risen, and various new material toys have sprung up in people's lives like mushrooms after rain. These new toys have gradually taken the leading position in the market with their rich colors, diverse shapes, and more advanced production techniques. In contrast, traditional handicraft works such as "mud calling a tiger" have gradually lost their competitive advantage in the market, and the market has severely shrunk. In addition, due to the complex and time-consuming production process of the mud tiger, its production cost is high, further exacerbating its market predicament.

In order to revitalize a series of folk handicrafts such as "mud calling tigers", it is necessary to find their commonalities with the times, and explore effective ways of transformation from the perspective of commonalities. Innovate on the basis of inheriting tradition. By introducing modern design concepts and production techniques, improvements and innovations are made to

the shape, color, pattern, and other aspects of "mud calls a tiger", making it more in line with modern aesthetic needs. At the same time, more derivative products related to Mud Tiger can be launched through collaborations with brands and other cultures to expand its market influence.

By shooting short videos, creating animations, and other forms, we aim to showcase the production process and artistic charm of the mud calling tiger to more people. At the same time, online platforms can also be used for sales and promotion, allowing more people to understand and purchase the traditional handicraft work of mud calling tigers.

Driven by the topic of "cultural innovation", more and more people are paying attention to the protection and inheritance of traditional intangible cultural heritage. Various brands and other cultural collaborations with traditional culture, as well as peripheral derivatives, emerge one after another, providing a broader space for the inheritance and development of traditional intangible cultural heritage. I believe that in the near future, traditional handicrafts such as "mud calling a tiger" will shine even brighter in the new era and become an indispensable part of Chinese cultural treasures.

1.2 The purpose of the topic

In the context of rapid economic and social development in our country, people's material needs have been greatly met, and their spiritual and cultural needs have also increased accordingly. Various folk handicrafts have received increasing attention and love. However, it is regrettable that the "mud tiger", known as the "treasure of Eastern clay sculpture art", is facing many new problems that urgently need to be solved.

The clay sculpture artists in Gaomi are currently in a dispersed state, lacking systematic planning and integration. These craftsmen are mostly dispersed and have not formed a unified production and sales system, resulting in uneven prices and varying quality of "mud calling tigers". This not only affects the purchasing experience of consumers, but also restricts the healthy development of the "mud calling tiger" industry.

At the same time, the clay and plastic industry is facing a trend of aging artists. Due to the fact that the inheritance of traditional handicrafts is mostly through oral transmission and hands-on teaching, the learning threshold is high and requires a lot of time and effort. However, in today's society, there are fewer and fewer young people willing to learn and inherit this craft, leading to an increasingly serious phenomenon of "no way to inherit". In order to attract more young people to join the clay sculpture industry, we can hold various clay sculpture skill training classes and competitions to increase the popularity and influence of clay sculpture; At the same time, more people can learn about and love the culture of "mud calling tigers" through media promotion, online dissemination, and other means.

"Mud calls a tiger" also lags behind in innovation. The traditional "mud calling a tiger" design has a single color scheme and lacks modern aesthetic elements, making it difficult to attract the attention of young consumers. Therefore, we need to innovate and transform the concept of "mud calling a tiger", integrate modern design concepts and aesthetic concepts, and create more creative and fashionable clay sculpture works. This can not only enhance the market competitiveness of "mud calling a tiger", but also enable more people to understand and love this traditional handicraft.

This innovative design aims to help more people understand the culture of "mud calling tigers" and promote its entry into the market. By delving deeper into the cultural connotations and artistic characteristics of "mud calling a tiger", combined with modern design concepts and market demand, more attractive and practical clay sculpture works can be designed. At the same time, cultural exchange activities and exhibitions can be held to allow more people to experience the charm of "mud calling a tiger" firsthand, thereby stimulating their love and respect for traditional culture.

I hope that through innovative design, "mud calls a tiger" can go abroad and go global. As a cultural treasure of the Chinese nation, "mud calls a tiger" has unique artistic value and cultural connotations, and should be widely disseminated and recognized. By participating in international exhibitions,

cultural exchange activities, and other means, "mud calls a tiger" can showcase its unique charm on the international stage, enhance China's cultural soft power, and contribute to the inheritance and development of Chinese culture.

1.3 The significance of the topic

In terms of theoretical significance, through the innovation and dissemination of the "mud calls the tiger" culture, relevant traditional handicraft literature materials are made more well-known to the public. To learn about the culture of "mud calling a tiger" clay sculpture, the first step is to start by consulting books, so that the literature and handicraft knowledge inside can be inherited. The dissemination of the "mud calling tiger" culture is not only a protection of a series of traditional handicraft materials, but also an enhancement of research on the "mud calling tiger" culture. By integrating the traditional concept of "mud calling tigers" with current market trends, mass production can be achieved by entering the market, thereby increasing the popularity of "mud calling tigers". With the increase of popularity, people are also willing to learn about "mud calling tigers" and establish cultural and national confidence. At the same time, the integration of "mud calling a tiger" with trends and other cultures has created a new theory of clay sculpture culture.

Therefore, in terms of topic selection, the integration with Dunhuang culture not only inherits our national culture, but also spreads our national culture to other countries. When combining with other ethnic cultures, taking the essence of their culture and removing the backward parts of their culture can more effectively protect ethnic culture and keep up with the rapid development of the times. The innovation of "mud calling a tiger" will also change some of the trend of worshiping foreign things and remove the label that people today consider national culture to be "outdated" and "backward". We have 56 ethnic groups, each with its own unique culture. "Mud calls a tiger" will also be combined with the culture of its ethnic minorities in the future, which can not only play its economic value, but also its cultural value. The innovation of "mud calling a tiger" will also play a good leading role in the innovation of other

ethnic cultures, allowing ethnic cultures to shine brightly in the long river of time due to innovation and integration.

1.4 Design Innovation Points

(1) Innovation of the "Mud Calling Tiger" Pattern

Previously, the pattern of "mud calling tiger" had a single variation, with only one individual style. And the pattern elements are also fixed and unchanging. The innovative "mud calls a tiger" pattern changes according to different themes. For example, the theme of "spring, summer, autumn, and winter" is combined with traditional Chinese patterns to design patterns for the flowers in each season. Each "mud calling a tiger" pattern is unique. The theme of "the Mogao Grottoes of Dunhuang", with innovative patterns, comes from the murals in Dunhuang Mogao Grottoes. Each mural has its own unique meaning and symbol. By using "mud calls a tiger" as a carrier, the mural is extracted and painted on "mud calls a tiger".

(2) "Mud calls a tiger" color innovation

Traditional color schemes instill fixed notions in consumers, yet the innovative colors of "Mud Calls Tiger" shatter these preconceived notions, ushering in a new era of creativity in color matching. The "Spring, Summer, Autumn, and Winter" themed color innovation utilizes colors to represent the distinct seasons, showcasing an approach that is both intuitive and inventive. For spring, it employs yellow and tender green to embody the lively and vibrant essence of spring; for summer, it opts for deep greens and other high-chroma colors to convey warmth and energy; for autumn, it uses golds and browns to depict the bounty of harvest; and for winter, it utilizes blues, purples, and whites to evoke a serene and icy ambiance. These color schemes not only enrich the visual appeal of the handicrafts but also resonate emotionally with consumers during their purchases.

The "Dunhuang" series' color innovation is inspired by the color schemes used in the Dunhuang frescoes of the Mogao Caves, renowned for their bold and

harmonious use of vibrant colors that leave a lasting impression. Integrating this color style into the creation of "Mud Calls Tiger" handicrafts not only showcases the allure of traditional Chinese culture but also enhances the artistic and decorative qualities of the handicrafts. In summary, color innovation is a crucial strategy for enhancing the appeal and market competitiveness of handicrafts. By challenging conventional thinking and employing innovative color combinations, it is possible to create highly individual and distinctive handicrafts that capture the attention and affection of a wider consumer base.

Summary of the chapter I

1. The innovation of the pattern of "mud calling a tiger" is one of the main directions in graphic design, and the innovation of the pattern will drive the generation of other peripheral derivatives. Analyzing the main stages of development of the visual style of "mud calling tiger" in the historical context and its relationship with the phenomenon that directly affects the formation of the visual style of "mud calling tiger".

2. The concept of "mud calling tiger" is defined as: "mud calling tiger" is a representative folk handicraft work in Niejiazhuang clay sculpture. As one of the "three wonders of high density", it has a history of more than 600 years and is an important component of Shandong folk art. It is a variety of image handicrafts based on local soil, using animals and people as templates, and collaged with color changing patterns.

3. At present, the development of "mud calling a tiger" has been hindered, and due to market changes and technological innovations, "mud calling a tiger" is no longer popular, and traditional culture is gradually declining. There are fewer and fewer people who want to learn.

4. Determine that the production of "mud calling a tiger" includes the following elements: mud embryo, pattern, color, glossy oil, and font. According to the requirements of the "Mud calls Tiger" project, these components are placed on visual style media such as notebooks, souvenirs, packaging, clothing, postcards, figurines, etc.

5. As a manifestation of clay sculpture art, "mud calls a tiger" not only carries profound historical and cultural heritage, but also is the crystallization of the wisdom of the Chinese nation. In today's increasingly globalized world, innovation and dissemination methods are of great significance for promoting and inheriting this traditional culture.

Chapter II

Conceptual Definition and Theoretical Basis

2.1 Section 1 Overview of Shandong Folk Art

The emergence of Shandong folk art has integrated diverse cultural elements. Its main sources can be summarized into two parts: one part originates from the original folk art, which originates from the folk and takes root in the fertile soil of the folk. It is created and passed down by the people in their daily production and life, with a strong mass atmosphere and simplicity. So, it can be called grassroots art, which represents the people's longing for a better life and their admiration and expression of emotions towards the existing society.

And another part comes from palace art, which is the influence and infiltration of aristocratic culture among the people. Palace art, with its exquisite craftsmanship and unique style, has had a profound impact on folk art. With the evolution of history, palace art gradually penetrated into the folk, merged with folk art, gradually became popular, and borrowed from folk art, forming a unique Shandong folk art.

Folk art and palace art have evolved and integrated with each other in the development process of Shandong folk art. Although there are differences in certain aspects, it is precisely these differences that make Shandong folk art more diverse and perfect in the process of competition and comparison.

Shandong folk art, as a spiritual and material product created by the people in their daily lives, carries the collective aesthetic consciousness formed by the specific social and cultural structure of the people. It is an important component of the cultural tradition of the Chinese nation and the crystallization of the wisdom of the working people.

From a historical perspective, there are significant differences between Shandong folk art and palace art. Palace art and literati art are more inclined towards the aesthetic tendencies and material pursuits of high-ranking officials and wealthy individuals, while folk art is more closely related to the lives of the people and has a broader mass base.

From a modern perspective, there are also certain differences between Shandong folk art and college art and modern art design. Academy art emphasizes theoretical research and innovative practice, while folk art retains more of the spirit, concepts, functions, forms, and forms of primitive art. Modern art design places greater emphasis on practicality and commercial value, while folk art reflects more of the emotional expression and aesthetic needs of the people.

The main creative group of Shandong folk art is the non academic background of the people, and their works are usually popular and applied to the lives of the people. These works uphold the spirit and concepts of primitive art, presenting the vision and aesthetic taste of the masses in a simple and sincere form. They are not only embellishments of life, but also important carriers of people's emotional sustenance and cultural inheritance.

The aesthetic thinking of Shandong folk art originates from the most authentic human nature. It objectifies a beautiful vision by combining it with real life and showcases it through forms such as people's behavioral rituals, clothing, food, housing, transportation, and production decoration. This aesthetic thinking reflects the love of the working people for life and their pursuit of beauty, as well as the cultural traditions and national spirit of the Chinese nation.

2.2 Section 1 Classification of Shandong Folk Art

As an important component of traditional Chinese culture, the classification method of folk art has always been a hot topic in the academic community. Although many scholars have proposed different classification methods, such as folk credit classification and art classification, how to accurately and comprehensively classify them still requires in-depth exploration based on actual situations. Especially in the current context of popular trend culture, how to combine folk art with trend culture and achieve innovative development is an important issue worthy of our attention.

Folk art and trendy culture do have similarities in certain aspects. For example, they all have characteristics such as entertainment, popularity, and

ornamental value, which can attract the attention of the general public. However, the author believes that the greatest similarity between the two lies in the premise of their survival and development - the work or product needs to gain a considerable number of customer recognition and purchase, that is, they both have commercial attributes. Therefore, when innovating traditional folk art images, we need to focus on their timeliness and commercialization to ensure that they maintain strong vitality in modern society.

From the perspective of plastic art forms, folk art can be divided into two categories: flat form and three-dimensional form.

Taking Shandong folk art "mud calls tiger" as an example, "mud calls tiger" was born in the folk, and its bright patterns and powerful shapes are well-known to the public.

2.3 The Value of Shandong Folk Art

Folk art, as a treasure of Chinese culture, embodies the wisdom and creativity of the working people with its rich connotations and diverse forms. It is not only a form of artistic expression, but also a comprehensive cultural phenomenon that carries profound historical, cultural, artistic, and practical value.

Firstly, in terms of practical value, folk art is created by the working people in their daily lives to meet their basic needs. These works are mostly closely related to people's daily lives, such as clothing, jewelry, architecture, vessels, etc. In primitive society, people began to manufacture various practical items for survival and reproduction, such as painted pottery, stone tools, etc. These items not only have practical functions, but also gradually integrate into people's aesthetic concepts, forming folk art works with unique styles. With the passage of time, these works gradually formed fixed concepts, making modern people think about their practical functions first when they see an object. Therefore, the practical value of folk art is the foundation of its existence and an important reason for its inheritance and development.

Secondly, in terms of artistic value, Shandong folk art has become a treasure of Chinese national art with its unique image, form, symbolism, artistic conception, and language beauty. These works utilize natural and simple materials, showcasing a unique artistic style through exaggerated and vivid shapes, vivid and intense colors, and bold and clever decorations. Whether it is Paper Cuttings, embroidery or clay sculpture, it contains rich cultural connotation and profound humanistic spirit. These works not only showcase the regional characteristics and cultural beliefs of Shandong region, but also reflect various aspects of people's lives. Therefore, Shandong folk art has extremely high artistic research value, providing artists with endless sources of inspiration.

In addition, folk art also has rich cultural value. As an external manifestation of folk culture, folk art has been an important component of social culture in different periods. It is closely related to people's production, life, customs, and habits, and is an important information for understanding the local people's living content, religious beliefs, and so on. Through the study of folk art, we can gain a deeper understanding of the cultural characteristics and historical background of a region, in order to better inherit and promote national culture. At the same time, folk art also provides a lot of materials and inspiration for the field of modern design, injecting new vitality into the development of modern art.

Finally, folk art also has important historical value. These long-standing works carry traditional Chinese philosophical ideas and worldviews, as well as spontaneous representations of one's own life. They serve as important carriers of folk culture, reflecting the social style and people's spiritual outlook at that time. By studying folk art, we can glimpse the basic appearance of people in that era and understand the purest folk customs and personality spirit of this region. This has important reference value for studying the history of various dynasties and provides us with valuable historical materials.

In summary, Shandong folk art has profound practical value, artistic value, cultural value, and historical value. It is not only a unique art form, but also a comprehensive cultural phenomenon that carries rich historical and cultural

connotations. Therefore, we should strengthen the protection and inheritance of folk art, so that this treasure can continue to shine in the long river of human culture.

Summary of chapter II

1.The inheritance of folk handicraft culture requires transformation and change. In the process of transformation, we will promote the development that conforms to the trend of the times, allowing the mud tiger culture to stand firm in the world's turbulence. At the same time, the mud tiger culture will collide and integrate with other cultures, bringing Chinese handicrafts into people's sight. Let our Chinese handicrafts go global and become postcards as a bridge for global exchange. And as members of the new era, we must shoulder the banner of inheriting Chinese culture, allowing Chinese culture to blend in with the ever-changing trends of our times, and using updated methods to understand the tiger culture of mud horns and tell Chinese stories well.

2.Therefore, the idea of traditional handicrafts being fixed and self proclaimed is not advisable. In order to inherit the art of "mud is called a tiger" clay sculpture, it must undergo transformation and change, improve people's understanding and interest in clay sculpture, and attract more people to learn about clay sculpture culture.

3.In the process of transformation, we need to help the "mud calls the tiger" culture stand firm in the global cultural currents, while also achieving clever integration with other cultures and absorbing their cultural advantages. By combining with market trend toys and introducing traditional Chinese customs into trend toys, we can leverage their appeal to drive the "mud calling tiger" culture towards the public. According to the market research report, the market size of fashion toys in China will gradually grow from 10.8 billion yuan in 2017 to 34.5 billion yuan in 2021, with an increase of 23.7 billion yuan. It can be seen from this that China's trendy toy market is objective. Assuming that the clay sculpture culture is combined with it, a series of problems will also be solved.

Chapter III

Design orientation and research

3.1 Design positioning

This work is an innovative design of the clay sculpture art "Mud calls Tiger" and the surrounding cultural and creative design. It is a series of innovative designs of "Mud calls Tiger" carried out using ceramic clay as the carrier. Through the integration of "mud calling a tiger" with other cultures, four series of "mud calling a tiger" handicraft ornaments have been created. The original patterns of "mud calling a tiger" have been changed according to the different series, and the colors of the patterns will also change accordingly, making "mud calling a tiger" a more ornamental handicraft ornament. But the overall appearance of "mud calls a tiger" retains its original appearance in addition to its color. In line with the advocacy of frugality and environmental protection, water-soluble pigments will be used for coloring. The design, style, and pattern of the surrounding cultural and creative products also come from the "mud calling tiger" ornaments. The designed cultural and creative products include postcards, tissue boxes, packaging bags, badges, and pillows.

With the rise of "China-Chic", surrounding cultural and creative products account for a large proportion of young people's consumption, so they are mainly targeted at the young people's market. Compared to other ornament product markets, traditional handicraft ornaments have more development space, historical cultural accumulation, and differences in ethnic cultures. There are also more ethnic handicraft cultures that we need to explore. Therefore, in the future, handicraft ornaments will continue to innovate with the development of the times, and there will be more ways to combine the patterns of "mud calls a tiger" handicraft ornaments. The development of the "mud calling a tiger" cultural and creative industry will ultimately lead to more and more people knowing about it, and going abroad and entering foreign markets, so as to better promote Chinese national culture.

3.2 Design Research

(1) Preliminary research

Clay sculpture art is a representative folk handicraft art in China, which has been passed down since the Neolithic period. The colorful and eye-catching glazed painting is painted on the tiger's body, embellished with many delicate and interesting patterns. The majestic and open mouth adds a majestic and festive atmosphere. We came to Gaomi County, Weifang City, Shandong Province for this investigation. Gaomi has three wonders, New Year pictures, Paper Cuttings and clay sculptures. The most representative clay sculpture is "Mud calls Tiger", which is used to conduct this research on the current situation and development prospects of folk handicrafts. "Ni Jiao Hu" originated in the early Wanli period of the Ming Dynasty. The original use of "Ni Jiao Hu" was to place clay dolls on fireworks. Later, after cultural and environmental changes, "Ni Jiao Hu" was originally used as a clay sculpture doll that could set off fireworks. Later in the Qing Dynasty, its use also increased, and it tended to be more of a handmade art decoration. But with the rise of various new types of toys, the color and style of "mud calling tiger" remain unchanged, gradually losing its competitive advantage. At the same time, due to the complexity of the production process, large-scale production output cannot be achieved, and "mud calling tiger" cannot establish itself in the market. This is a great challenge for the inheritance and development of "mud calls a tiger".

(2) Target audience analysis

According to literature data, in 2016, Gaomi City received a total of 2.8855 million domestic and foreign tourists, an increase of 9.0% compared to 2015, with a total tourism revenue of 3.366 billion yuan, an increase of 14.6%. There are a total of 5 tourist attractions, including two national 3A level and three national 2A level. The strong development of local tourism industry and the consumption of tourists have greatly affected the local folk handicraft industry, and the "mud calling tiger" in Gaomi is gradually moving towards the world.

In addition, research shows that the post-90s and post-00s are the main force of China-Chic toy consumption. Today's young people are more in pursuit of freshness and individuality, and they love fashionable toys and China-Chic cultural and creative handcrafts. According to relevant data, China-Chic Toys will maintain an annual growth rate of 20%, and the market size will reach 76.3 billion yuan by 2024. Therefore, when we call mud a tiger, we pay special attention to and lean towards the aesthetics of the 90s and 00s.

(3) Problem discovery and research analysis

Through offline communication with inheritors of handicrafts, it has been learned that the biggest problem with "mud calling tigers" today is that with the rise of various new types of toys, the color and style of "mud calling tigers" remain unchanged, gradually losing their competitive advantage. At the same time, due to the complexity of the production process, large-scale production output cannot be achieved, and "mud calling tigers" cannot establish a foothold in the market. This is a great challenge for the inheritance and development of "mud calls a tiger".

And with the changes of the times and the advancement of technology, new types of toys have emerged one after another, bringing a huge impact to traditional handicrafts. How can "mud calling a tiger" be passed down as a handicraft with a profound historical and cultural heritage? In response to the issue of the fixed color and style of "mud calling a tiger", we attempt to innovate appropriately while maintaining its traditional characteristics. Modern design elements can be introduced, combined with fashion trends, to create a more modern and attractive "mud tiger" image. At the same time, it is also possible to consider launching limited edition or special edition to attract more consumer attention and purchase. The problem of complex production processes and inability to achieve large-scale production can be solved through modern technological means. For example, using 3D printing technology to create molds that call "mud tiger" can greatly improve production efficiency and reduce costs. Meanwhile, it is also possible to combine traditional handicrafts with modern mechanized production to explore more efficient production methods.

Today's consumers are more willing to accept new things. Therefore, in the subsequent innovation of "mud calling a tiger", it is always necessary to focus on the word "fresh" and achieve fresh patterns and colors. Produce peripheral derivatives targeting "mud calling tigers", making them widely available to the market and promoting cultural dissemination.

(4) Research methods

By studying and reviewing papers on Chinese folk handicrafts, combined with in-depth cultural experiences of Niejiazhuang's intangible cultural heritage, this study analyzes the current situation of a series of folk handicrafts such as Ni Jiao Hu, identifies the practical problems and reasons for the innovation of Ni Jiao Hu and the integration of other cultures, and proposes corresponding solutions. This paper mainly adopts the methods of literature synthesis and case analysis.

Comprehensive literature research method: Confirm the research direction of the project, review and collect relevant materials, and classify the literature content. Obtain relevant information about this topic from it. Expand your thinking and comprehensively analyze the problem.

Case analysis method : This article mainly analyzes the application of mathematical modeling ideas in middle school teaching through teaching records, lesson plans, etc., and further analyzes how and what mathematical modeling methods should be taught. Find suitable methods to provide reference for the application of mathematical modeling ideas in future teaching (Figure 2-1) .

Summary of chapter III

1."Mud calling a tiger" is a unique and charming handicraft, with a rich and colorful pattern combination. By introducing more pattern elements, it can not only enrich the visual aesthetic effect of "mud calling a tiger", but also make it more culturally meaningful and artistic.

2.Changing patterns and colors to meet the growing aesthetic and cultural needs of consumers. With the changes of the times and the diversification of aesthetic concepts, consumers have an increasing demand for various handicrafts.

Chapter IV

The innovative design process and result of “Mud calls Tiger”

4.1 Innovative Design

Through in-depth offline visits, I personally visited areas related to the "mud calling tiger" culture and had in-depth exchanges with local artists, craftsmen, and cultural inheritors. Their sharing and demonstration provided us with first-hand information and intuitive feelings, allowing us to have a deeper understanding of the production process, artistic characteristics, and cultural connotations of "mud calling a tiger".

At the same time, we have also consulted a large number of relevant books on clay sculpture culture. These books not only provide a detailed introduction to the historical origins, development, and inheritance of clay sculpture art, but also provide us with a large number of precious pictures and cases. By studying these books, we have further enriched our knowledge reserve about "mud calls a tiger" and provided strong theoretical support for our subsequent design plans.

On the basis of in-depth understanding and research, we have finally confirmed the entire design scheme of "mud calls a tiger". This plan not only retains the traditional artistic characteristics and cultural connotations of "mud calling a tiger", but also incorporates modern design concepts and aesthetic concepts. I hope that through this plan, more people can understand and appreciate the unique cultural treasure of "mud calling a tiger", while also promoting its inheritance and development.

(1) Based on market research, two popular and well-known themes have been identified, namely "Four Seasons" and "Dunhuang Culture". There are four innovative designs called "mud calling tigers" in a theme, with a total of eight innovative "mud calling tigers" innovative graphics plates

(2) Create eight innovative illustrations of "mud calling tigers" through three-dimensional design, selecting four representative ones to create

(3) Combine eight innovative images into a three fold book

- (4) Create eight postcards of "mud calling tigers"
- (5) Using technical textures, select two "mud tiger" images as pillows
- (6) Create an IP image, create four red envelope covers, and two tissue boxes
- (7) Create a set of packaging designs for the "Mud calls Tiger" series

4.2Image design

In the early stage, I deeply experienced the culture of Niejiazhuang clay sculpture in Gaomi, and personally made "mud called tiger" clay embryos. I searched for relevant information online and collected a series of "mud called tiger" materials. On the basis of previous accumulation, the first step is to use the tablet drawing software Procreate to create a flat image of "mud calling a tiger". The 1:1 reproduction of the flat image features of "mud calling a tiger" is reflected in the flat image, with its vertical eyebrows, angry eyes, and exaggerated mouth. Finally, through three-dimensional design techniques, the phrase "mud calls a tiger" is printed out.

The image innovation of "mud calling a tiger" this time is achieved through the pattern and color changes of "mud calling a tiger" without changing its own appearance characteristics. The innovation of "Mud calls Tiger" has two series, namely "Four Seasons" and "Dunhuang Culture". Therefore, in terms of graphic image design, a second innovation is carried out on the basis of the original replica of the "mud calling a tiger" floor plan.

(1) The theme of "Four Seasons"

Firstly, familiar colors are used for theme drawing in each season; Secondly, different types of flowers are selected for each season, and the combination of flowers and traditional patterns showcases the "mud calls a tiger" of each season.

The overall color design of "Spring Tiger" adopts tender green as the theme color, perfectly capturing the atmosphere of spring, reminiscent of new life and vitality. The pink gradient ears and red cherry blossom embellishments add a sense of hierarchy to the design and make the overall image more cute and

warm. The cherry blossom design on the chest adopts peony patterns as floral patterns, complementing the theme color, visually bringing a sense of prosperity and richness. Peony patterns, as one of the symbols of traditional Chinese culture, symbolize prosperity and prosperity, which is in line with the scene of the revival and vitality of all things in spring. The design of "Spring Tiger" cleverly combines the elements of spring with the image of a tiger, showcasing not only the tiger's strength and strength, but also the beauty and vitality of spring.

"Summer Tiger" combines natural elements with seasonal characteristics, showcasing the warmth and vividness of summer. The main color of "Summer Tiger" is olive green, which symbolizes vitality and vigor, in line with the lush and lively summer. This color not only makes the "Summer Tiger" look more lively, but also reminds viewers of the lush and vibrant summer. The pattern design on the chest adopts a combination of Yu Meiren and rolled grass patterns, which not only showcases the beauty of nature but also adds artistic atmosphere. The yellow and orange red patterns of Yu Meiren are like flowers in the summer sunshine, adding a touch of brightness to the "Summer Tiger". The design of sun elements on both sides of the arms not only echoes the theme of summer, but also symbolizes strength and passion. The sun is a symbol of summer, its radiance and heat bring vitality and energy to the earth. This design makes the Summer Tiger look stronger and more powerful. The purple and blue rendering of the ears and limbs gives a cool and comfortable feeling. In the scorching summer, such colors seem to bring a breeze, making people feel a bit cool and comfortable. This also echoes the sourness and coolness brought by the "Summer Tiger", making the entire design more complete and coordinated.

The design of "Autumn Tiger" does indeed showcase a strong autumn atmosphere and profound cultural heritage. The choice of orange color perfectly captures the harvest and warmth of autumn, reminding consumers of golden rice and fruitful fruit trees. The chrysanthemum pattern on the chest brings the charm of autumn to a climax. Chrysanthemum, as a representative flower of autumn, has become a unique symbol of autumn with its proud and upright posture in the

frost and fearless nature in the cold. In the design of the "Autumn Tiger", the chrysanthemum patterns refer to the traditional Chinese pattern painting "Twenty four Seasons - Cold Dew", making the chrysanthemum patterns more exquisite and detailed, and also endowing them with profound cultural connotations. A touch of cool blue embellishment adds a fresh touch to the entire design. It represents the coolness of the autumn breeze, making the image of the "autumn tiger" more vivid and three-dimensional, as if one can feel the comfort of the gentle autumn breeze.

The design of "Winter Tiger" cleverly combines the coldness of winter with the majesty of the tiger. The main color of light blue lays the foundation for a cool tone in the overall design. The deep blue plum blossom pattern adds a touch of mystery and depth to the "Winter Tiger", like plum blossoms in heavy snow, standing proudly and fearless of the cold. The diamond pattern in the plum blossom pattern represents snowflakes and is a highlight in the design. Snowflake is a symbol of winter, and its addition not only enriches the visual effect, but also makes the "Winter Tiger" more distinctive in winter. The selection of diamond patterns also reflects the designer's ingenuity, which not only conforms to the shape characteristics of snowflakes, but also makes the entire design look more exquisite and three-dimensional. A warm yellow plum blossom stamen is the finishing touch in the entire design. The design breaks the monotony of cold tones and adds a warm touch of color to the "Winter Tiger". At the same time, the warm yellow stamens also symbolize the vitality of plum blossoms. Even in cold winter, plum blossoms can still bloom with brilliant brilliance(Figure3-4).

(2) Dunhuang Theme

The second series features the theme of "Dunhuang Culture" patterns. They are "Nine colored deer", "Three eared rabbit", "Honeysuckle", and "Sunflower"(Figure3-5).

The "Nine Colored Deer" pattern is an artistic image full of mystery and charm, attracting the attention of countless people with its unique colors and

exquisite patterns. The overall color scheme of the pattern is dominated by orange and brownish red. This color combination not only has a strong traditional atmosphere, but also cleverly draws on the color elements from the animated film "Nine Colored Deer", making the pattern more dynamic and vibrant.

The pattern of the design draws on the classic work of the murals in the the Mogao Grottoes of Dunhuang during the Northern Wei Dynasty - The Painting of the Deer King. This mural vividly depicts the legendary story of the Nine Colored Deer with its delicate lines and rich colors, showcasing the superb skills of ancient artists. In the "Nine Colored Deer" pattern, these patterns are cleverly integrated, retaining the essence of the original work while giving the pattern new creativity and connotation.

It is worth mentioning that the "Nine Colored Deer" pattern is placed on the chest of "Mud calling Tiger", which not only makes the pattern more eye-catching and eye-catching, but also cleverly blends with the image of "Mud calling Tiger". As a handicraft with strong folk characteristics, the cute and adorable image of the mud tiger contrasts sharply with the mysterious temperament of the nine colored deer, making the entire work more ornamental and collectible. In addition, in order to better showcase the charm of the "Nine Colored Deer" pattern, the clever use of colors makes the pattern present a rich sense of hierarchy and three dimensionality; Meanwhile, through meticulous carving and polishing, the texture of the pattern is made clearer and more delicate.

The "Lonicera" pattern is mainly characterized by its unique blue and light purple colors. This pattern does not originate from the local area, but has been introduced from distant countries. Through historical sedimentation and cultural integration, it gradually shows its unique charm in the field of Chinese art. As early as the Han Dynasty, with the spread of Buddhism, the "honeysuckle" pattern, as a foreign pattern, was also introduced to China. It was initially mainly used around Buddhist cave murals during the Wei, Jin, Southern and Northern Dynasties, adding a touch of mystery and elegance to those solemn

Buddhist places. With the changes of the times, "honeysuckle patterns" have not only been widely used in Chinese art, but have also become the predecessor of Chinese characteristic "rolled grass patterns", providing rich inspiration for future artistic creations. "Honeysuckle patterns" are known for their unique and varied forms, as well as clean shapes. In the pattern design, it is placed on top of the tiger's body, complementing the majestic tiger shape, displaying an elegant and powerful visual effect. Its basic form is mainly composed of three or four petal leaves, intertwined and intertwined, forming a dynamic and vibrant pattern. By cleverly utilizing the contrast between colors and lines, the pattern is visually more prominent. By carefully adjusting the shape and arrangement of the leaves, the entire pattern maintains simplicity and brightness while maintaining richness and layering. "Honeysuckle pattern", as one of the traditional Chinese patterns, has also been widely used in folk art. Its presence can be seen in fields such as ceramics, embroidery, and painting. These artworks not only inherit ancient techniques and culture, but also showcase the charm of "honeysuckle patterns" through innovative techniques.

The pattern of "Shu Sunflower" is dominated by its unique pink color, giving people a gentle and elegant feeling. This type of floral pattern is not commonly used in Dunhuang murals, but during the Sui Dynasty, it was cleverly used to decorate patterns and became a beautiful landscape in mural art. As one of the few flowers that can be recognized in Dunhuang paintings, the unique form and color of the Sichuan sunflower give murals a richer connotation. When designing this tiger pattern, the clever placement of the sunflower flower pattern on the tiger's limbs is more elegant and subtle compared to other tiger images that place the pattern in a prominent position. Upon careful observation, it can be observed that on the tiger's limbs, the pattern of sunflowers is presented in a delicate and secretive way. They either wind and entangle, or embellish it, adding a unique charm to the image of the tiger. This implicit feeling is not only reflected in the placement of the pattern, but also in the handling of its color and form. The pink flowers form a sharp contrast with

the robust body of the tiger, highlighting both the tiger's majestic power and the gentle posture of the sunflower.

The mysterious and profound pattern of the "Three Ears Together Rabbit" tiger, with spring blue and blue as the main body colors, showcases a peaceful and vibrant beauty. The inspiration for this pattern comes from the top pattern of the caisson in Dunhuang murals, cleverly integrating traditional culture and modern aesthetics, perfectly combining ancient wisdom with modern creativity. Clouds are floating in the picture, as if carrying the breath of spring and the vitality of life. Lotus, as one of the important elements of the pattern, adds a fresh color to the entire design with its pure and elegant image. The ribbon dances gracefully in the pattern, echoing the flowing clouds and lotus flowers, together creating a harmonious and beautiful picture. The head of the "Three Ears Together Rabbit" tiger is decorated with a lotus pattern, which not only symbolizes purity and elegance, but also reflects reverence and reverence for nature. Its ears use a flowing four generation color scheme, which is both layered and dynamic, making the entire pattern more vivid and three-dimensional. And the most important thing is the "three ear rabbit" pattern on its chest. This pattern symbolizes "past life", "present life", and "next life", symbolizing the cycle and eternity of life. This symbolism not only reflects people's reverence and appreciation for life, but also conveys a beautiful vision of the revival and endless growth of all things.

This series is quite unique, without any special pattern design. Instead, it is based on Dunhuang patterns, aiming to achieve a win-win situation in cultural dissemination by combining "mud calling a tiger" with colorful Dunhuang patterns.

4.3 Emoji Pack Design

The design of the "Mud Calling Tiger" emoticon pack cleverly drew inspiration from the color schemes of the "Four Seasons" and "Dunhuang" themes, making the entire emoticon pack rich and harmonious in color. It not

only reflects the charm of traditional Chinese culture, but also conforms to modern aesthetic trends(Figure3-9).

In the design process of the emoji pack, a deep anthropomorphic design was carried out based on the prototype of "mud calling a tiger". By giving "mud calls a tiger" a humanized expression and action, it makes its image more vivid and cute, while also making it easier to resonate and love users. This anthropomorphic design technique not only makes emoticons more interesting, but also enhances their ability to express emotions.

In terms of the overall style of emojis, the design tends to be more humorous. This style is not only in line with the image characteristics of "mud calling a tiger" itself, but also in line with the preferences of users in modern social networks. Humorous emoticons can easily and happily convey emotions, making users more relaxed and enjoyable during conversations.

In order to enrich the content of the emoji pack, eight representative copywriting scenes were determined based on the dynamic expression of "mud calling a tiger". These scenes include "thinking", "liking", "awkward", "shy", "appearing", "angry", "serious", and "loving you", covering common emotional expressions in people's daily lives. Through the design of these scenarios, users can choose appropriate emoticons to express their emotions in different contexts, enhancing the practicality and flexibility of emoticons.

In addition, this design also tested and optimized the effectiveness of emoticons through empirical research and other methods. Collected user feedback and suggestions on emoticons, and improved and optimized them based on user preferences and needs. This user centered design approach makes the "mud calls the tiger" emoji more in line with user expectations and needs.¹

4.4 Poster Design

(1) Poster graphic design

¹ Chen Jian. A Study on Folk Handicrafts Using Mud Calling Tiger as an Example [J]. Chinese Art, 2019, (02):

The design of the Dunhuang themed poster mainly focuses on the floor plan of the main object "mud calling a tiger" and the unique "three ears sharing a rabbit" pattern of Dunhuang culture as two core elements(Figure3-5).

As a traditional Chinese folk handicraft, the unique shape and color of "mud calling a tiger" add a strong cultural atmosphere to the poster. The poster cleverly placed the "three ears sharing a rabbit" pattern behind the "mud calling a tiger" floor plan, and by reducing transparency, the two visually formed a certain sense of hierarchy. This design not only highlights the dominant position of "mud calling a tiger", but also complements the Dunhuang cultural theme of the poster, creating an artistic atmosphere that is both classical and modern. In the poster design of the Four Seasons theme, the overall plan still focuses on the "mud calling a tiger", but cleverly incorporates the gradually fading "mud calling a tiger" graphic in the background, adding a dynamic touch to the entire poster. This design not only reflects the theme of seasonal changes, but also maintains the overall simplicity and clarity of the poster, allowing the audience to easily understand the information conveyed by the poster.

(2) Poster font design

In terms of font design, the poster adopts sans serif font, which is concise, clear, and full of technology, complementing the overall style of the poster. In terms of layout, paragraph left alignment is adopted to make the poster easier to read. The size of the title text far exceeds that of other texts, creating a sharp contrast that helps highlight key information and guide the audience's gaze.

(3) Poster color design

Color design is also an indispensable part of poster creation. The background of this poster adopts a light color scheme, creating a fresh and clean feeling, making the main subject more prominent. Each "mud calls a tiger" in the poster presents a variety of sizes and rich colors, bringing a strong visual impact to the audience. This color combination not only conforms to the characteristics of Dunhuang culture, but also meets modern aesthetic needs, making the poster more attractive.

(4) Poster composition design

In terms of composition design, the poster adopts a central composition, which concentrates the visual center and effectively guides the audience's gaze. The designer surrounds the main subject with randomly sized text, conveying effective information while revealing the desired subject, making the poster information clear at a glance. The flat illustration of "mud calling a tiger" and the blurred pattern elements complement each other, with both main and secondary elements, highlighting the theme and enriching the visual effect.

4.5 Peripheral creative design process

(1) Graphic design

In terms of graphic design, we mainly showcase the charm of "mud calling a tiger" in a minimalist way. The image is centered around a flat color scheme of "mud calling a tiger", complemented by vector color blocks in the background, creating a layered and artistic image. In the background color block, two elements of flame and cloud are cleverly used. In Dunhuang culture, the use of auspicious clouds is very common, representing auspiciousness, beauty, and divinity. By using vector cloud graphics, the attributes of Dunhuang culture are integrated into the design, making the entire picture full of strong cultural atmosphere.

In terms of detail processing and color, rich color combinations are selected, and through color contrast and gradient, the picture is made more vivid and lively. In terms of shape, emphasis is placed on the smoothness of lines and the simplicity of shapes, making the entire picture look more harmonious and unified. In addition, some abstract patterns and elements are added to make the picture more artistic and creative

(2) Font design

In terms of font design, place the font layout in the upper left position of the "mud calling tiger" theme object to highlight the text content. The font design draws inspiration from the elegant style of running script, which not only reflects the charm of traditional Chinese culture but also conforms to modern aesthetic trends, making the font design full of a strong sense of national style.

At the same time, the readability and recognizability of the font have been carefully adjusted and optimized in font size and layout, so that the text content can highlight the theme without affecting the overall aesthetic of the image. In addition, by adjusting, the font is more coordinated and unified with the entire image.

(3) Packaging color

In terms of packaging color design, we highlight the attributes of the Spring Festival as a whole. Orange, as the main color tone, has a symbolic meaning of happiness and vitality, and can bring a lively and joyful feeling to people. This color not only conforms to the festive atmosphere of the Spring Festival, but also can resonate and favor consumers.

In addition, a cool color scheme was used for pairing. By comparing and balancing cold and warm color tones, the entire packaging is visually more harmonious and unified. The combination of orange and yellow results in richer color levels and visual effects through variations in brightness and purity. This color combination can highlight the theme and create a warm and comfortable atmosphere.

In the selection of packaging colors, consider the impact of color on consumer psychology. Orange, as a color that easily triggers appetite, is suitable for food packaging that requires high taste. This color not only attracts the attention of consumers, but also stimulates their desire to purchase.

4.6 Derivative design

(1) Postcard Design

The postcard is designed using Photoshop with the theme of "Dunhuang". Tigers are placed in the center of the paper for each season, and the inverse color of each tiger is chosen as the background to blur the background. Material selection: Pearl matte texture(Figure3-7).

(2) Pillow design

The design of the pillow adopts Photoshop, and the size of the pillow design is 25cm x 25cm. The design content has chosen "Three Ears Together Rabbit", with a flat image design plan of "mud calling tiger" on the front and a

green Dunhuang pattern on the back. The fabric surface is made of plush material.

(3) Red envelope design and tissue box design

The size of the red envelope design is 9cm x 17cm, and the cover elements are selected from Dunhuang pattern elements. The patterns are faintly visible, and the relief feeling of the rubbings appears high-end and elegant. The cover of the tissue box is designed as the IP image of "Dunhuang" mud tiger, vectorizing the image of "mud tiger" to appear unique and cute. The design size is 10cm x 10cm, with a square small box that is convenient to carry.

(4) Medal Design

Select symbolic patterns from the Four Seasons and Dunhuang series. These patterns are not only beautiful and elegant, but also have profound meanings, which can effectively convey the theme and spiritual connotation that the medal aims to convey. These floral patterns are cleverly integrated into every detail of the medal.

In terms of material selection, three-dimensional enamel printing technology is adopted, which can present the pattern with a sense of three dimensionality and hierarchy, making the medal more vivid and realistic. The three-dimensional protrusions are not just simple metal lines and blocks, but the entire three-dimensional pattern. This design makes the medal look more three-dimensional and full, with a more stunning visual effect.

In terms of color application, the combination of mud and tiger is chosen, and through clever combination and transition, the entire medal looks more colorful, full of vitality and vitality. At the same time, attention is also paid to the coordination and unity of colors, making the entire medal look more harmonious and unified. The size is 7cm x 5cm.

(5) Puzzle design

The main body of the puzzle is centered around a vivid image of "mud calling a tiger", fully showcasing the unique charm of this traditional folk handicraft. The mud tiger, as a beloved art form, has left a deep impression on people with its unique shape and bright colors. In this jigsaw puzzle, the image

of a mud tiger is carefully drawn, with smooth and powerful lines and black as the main color, with high purity, making the overall picture look clearer and easier to identify.

On the screen, the scene of a hundred flowers blooming in spring is vividly presented. Various flowers bloom in competition, creating a colorful picture. These flowers come in various forms and colors, as if showcasing the magical charm of nature to people. In addition, the screen cleverly incorporates vibrant elements, making the entire picture more vivid and three-dimensional.

This puzzle adopts acrylic sealing technology, which is an advanced surface treatment technology. Through this process, not only can the puzzle effectively prevent color fading, but also improve its wear resistance and folding resistance, allowing the puzzle to maintain a good appearance and quality even after long-term use. At the same time, this process also makes the puzzle easier to store and carry, making it convenient for people to appreciate and share this beautiful artwork in different occasions.

The overall puzzle design size is 14cm x 19cm, and the moderate size allows it to be placed as a beautiful decoration at home or as a special gift for family and friends. Whether placed on a desk or hung on a wall, this puzzle can become a beautiful scenery, adding a unique artistic atmosphere to people's lives.

In summary, this puzzle with the theme of "mud calling a tiger" not only has unique artistic value, but also incorporates practical design concepts. It has won the love and recognition of consumers for its exquisite graphics, high-quality materials, and convenient storage methods. For both friends who love folk art and those who pursue quality of life, this jigsaw puzzle is a treasure worth collecting.

(6) Keychain design

The traditional pattern patterns are combined with modern elements to create a cute cartoon like effect on the image of the "mud calling a tiger" emoji pack and the traditional pattern patterns. The design cleverly integrates into a rocking pendant, making the keychain not only highly ornamental, but also fun and practical.

The appearance design of this keychain is very exquisite. "Mud calls a tiger" and the pattern is clear, with smooth lines and harmonious color combinations. Especially the facial expressions on the emoji pack are full of vividness and fun, making people fall in love with this keychain at a glance. The keychain is made of high-quality zinc alloy material, which is durable and not easy to fade. The surface adopts acrylic coating technology, which is smooth and delicate, and has a comfortable touch. Whether hanging on a bag or a key, it can demonstrate extremely high quality. The design size is 5cm x 7cm.

4.7 Design Results

After a long period of effort and careful planning, a series of ingenious design achievements were finally presented, with the theme of "mud calling a tiger", cleverly integrating traditional elements with modern design, presenting a unique artistic charm.

1. Carefully crafted eight "mud tiger" ornaments. These ornaments are made of high-quality materials, and each mud tiger is lifelike, as if showcasing its majestic posture to us. Their bodies are carved with exquisite patterns, and every detail has been carefully polished, presenting extremely high artistic value. These ornaments can not only be used as home decorations to add a unique cultural atmosphere, but can also be given as gifts to family and friends to express their gratitude.
2. Designed four postcards featuring "mud calling tigers". These postcards are themed around the image of a tiger in mud, with a traditional ink painting style in the background. They not only reflect the profound cultural heritage of China, but also highlight the fashion sense of modern design. Each postcard is accompanied by a poetic passage, allowing people to appreciate the charm of traditional culture while enjoying the mud calling tigers.
3. Launch a "mud calls tiger" tissue box. This tissue box is shaped like a mud tiger, cleverly designed to be both practical and aesthetically pleasing. The material of the tissue box is soft and comfortable, with excellent touch, allowing people to enjoy a sense of pleasure during use.

In order to meet the needs of different consumers, we have also designed two shaped "mud tiger" pillows. These pillows are made of soft fabric, with full and elastic filling, allowing people to feel warmth and comfort while embracing the mud tiger.

5. Four "mud calling tigers" bookmarks have been launched. These bookmarks are based on the clay tiger and are made of metal material, which is both sturdy and durable, and has collectible value. The design of bookmarks is simple and elegant, which can be used as a marking tool for reading or as a decoration on the desk.

In terms of promotion, we have carefully crafted eight posters and four medals. These posters are themed around mud calling tigers, with bright colors and clever composition that can attract people's attention. The medal features exquisite packaging design and can serve as a recognition and reward for outstanding individuals or teams.

7. Eight "mud calling tigers" standing cards and eight alien cards have been launched. These standing plaques and cards are inspired by the image of the mud tiger, with unique and creative designs that can be used as promotional materials or gifts, further expanding the cultural influence of the mud tiger.

This series of design achievements not only demonstrates our love and respect for traditional culture, but also reflects our pursuit and innovation in modern design. I believe that these "mud calling tigers" series products will win more people's love and recognition with their unique charm and value.

Summary of chapter IV

1. Design objectives

We have delved into the historical origins, production techniques, cultural connotations, and other aspects of the mud tiger. After understanding the relevant knowledge of mud calling tigers, proceed with pattern design. Incorporating the characteristics and charm of mud calling tigers into the design, showcasing its vivid and adorable image through the use of elements such as color and lines.

2. Pattern design for the "Mud Crys Tiger" series

By using color contrast and gradient techniques, a rich and colorful appearance has been designed for the mud tiger. In terms of pattern distribution, we focus on overall coordination and layering. We place the image of the mud tiger at the center of the pattern, surrounded by various decorative elements and background patterns to enrich the content of the picture.

3. Poster design and packaging design for the Spring Festival series of "Mud Calling Tiger"

4. Collage graphic images of "mud calling a tiger" and design the surroundings

Conclusion

The innovative design and peripheral product development of the traditional intangible cultural heritage of "mud calling a tiger" is undoubtedly a challenging and creative topic. In the past three months, the group has conducted in-depth research on relevant materials and personally experienced the production process of "mud calling tigers" in Niejiazhuang, gaining a deeper understanding of local folk culture. Through continuous experimentation and exploration, the integration of "mud calling a tiger" with other cultures has been preliminarily achieved, injecting new vitality into this traditional art.

In the early stages of creating "mud calls a tiger", our group had a clear goal: how to make this small ornament enter people's lives, especially the hearts of young people. To this end, we conducted in-depth market research and found that China-Chic Handheld is very popular among young people. These figurines usually have characteristics such as small size, distinct features, rich colors, and a wide variety of types, which make them able to quickly attract the attention of young people. Therefore, when designing "mud calls tiger" ornaments, special attention is also paid to these aspects, striving to make "mud calls tiger" not only have traditional charm but also conform to modern aesthetics.

In the process of designing postcards and red envelopes, the design of each layout was also fully considered, striving to avoid aesthetic fatigue. Attempt to combine the image of "mud calling a tiger" with various modern elements to create design works that are both traditional and creative. These works can not only be given as gifts to others, but also collected as souvenirs, allowing people to appreciate and feel the charm of traditional culture.

In the process of delving deeper into the offline world, the group found that the majority of inheritors of intangible cultural heritage are elderly people. They relied on their craft to make a living when they were young, but with the improvement of quality of life and economic development, fewer and fewer young people are willing to learn these intangible cultural heritage. Therefore, intangible cultural heritage such as "mud calling tigers" has gradually faded out

of people's sight. This deeply saddens us and confirms our original intention in creating "mud calls a tiger": to attract more young people to pay attention to intangible cultural heritage culture, and to inherit and promote our cultural treasures.

Through this design, we have also discovered our shortcomings in some aspects. For example, in the process of calculating data, we may sometimes make physical errors due to insufficient precision. This makes us realize that we need to pay more attention to details and accuracy in the design process to avoid unnecessary errors. In addition, when collaborating with the group, we also found that the ideas were not broad enough, and communication among team members was not timely, resulting in a slow design process in the later stage. This also reminds us that in future cooperation, we need to pay more attention to communication and collaboration, broaden our thinking, and jointly promote the design process.

Overall, this innovative design and peripheral product development of "mud calling a tiger" is a very meaningful attempt. We have successfully combined traditional culture with modern elements through in-depth research and practice, contributing our efforts to the inheritance and promotion of intangible cultural heritage. At the same time, we have also discovered our own shortcomings and areas for improvement, providing valuable experience and lessons for future design practices. We believe that in the future, we will continue to work hard to create more creative and valuable works, and contribute more to the inheritance and development of traditional culture.

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ANNEX



Figure2-1

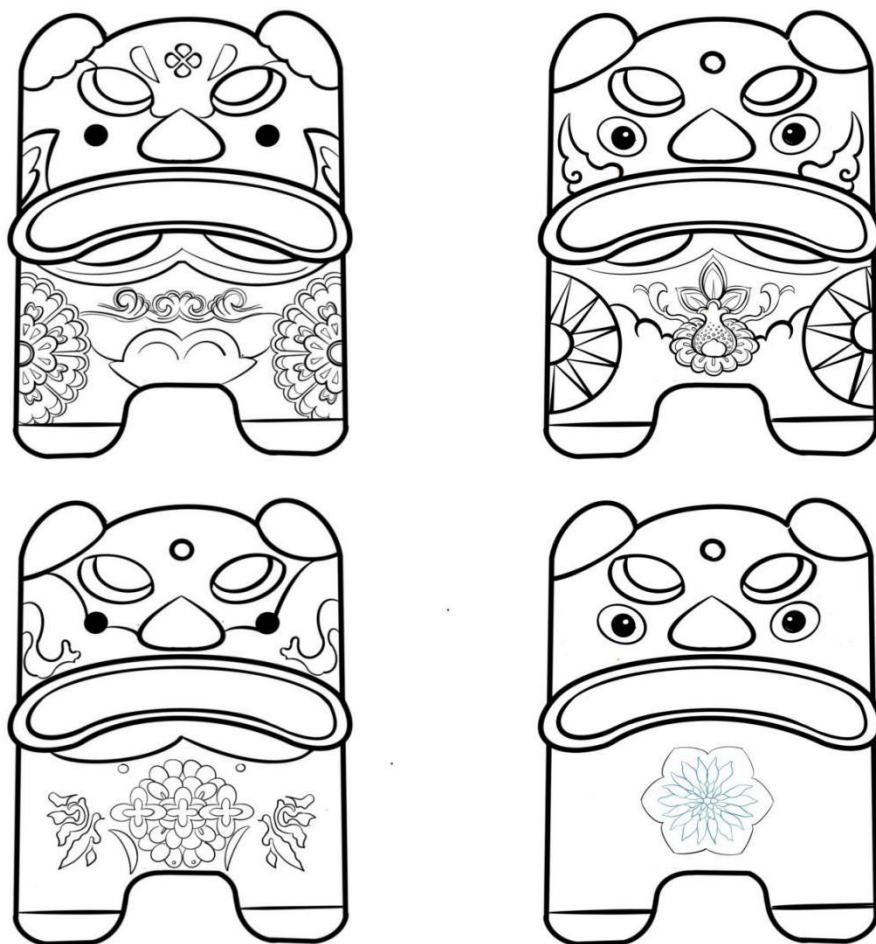


Figure3-1 "Mud calls a tiger" design

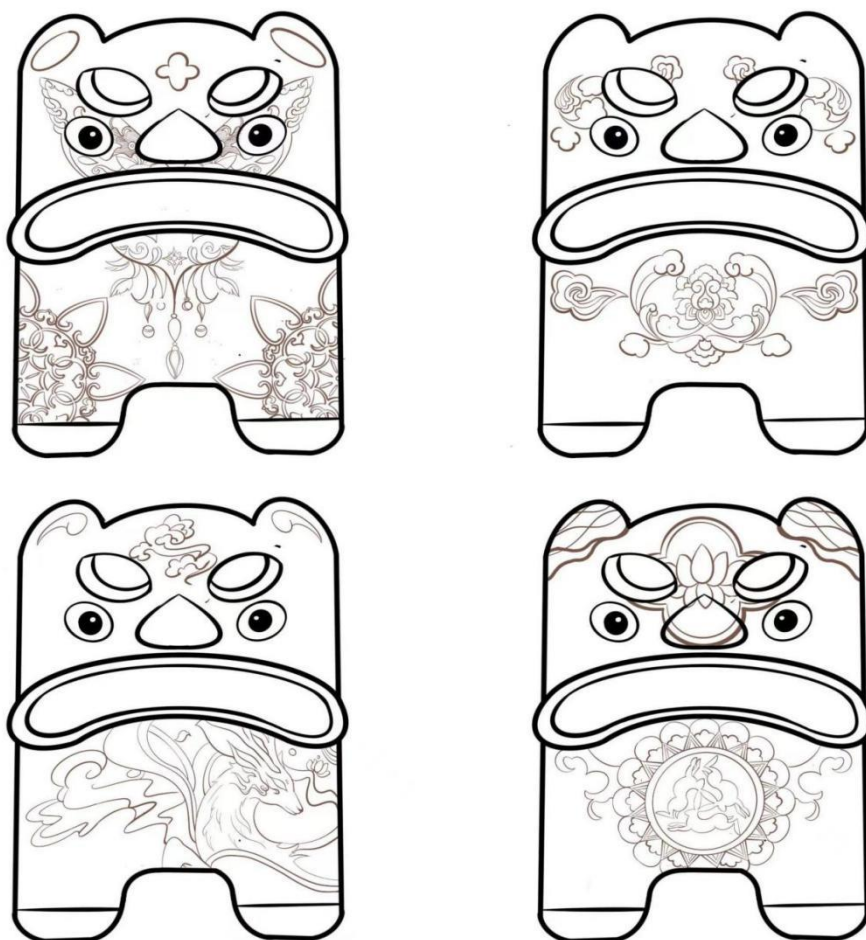


Figure3-2



Figure3-3 "Mud calls a tiger" design



Figure3-4 "Mud calls a tiger" design

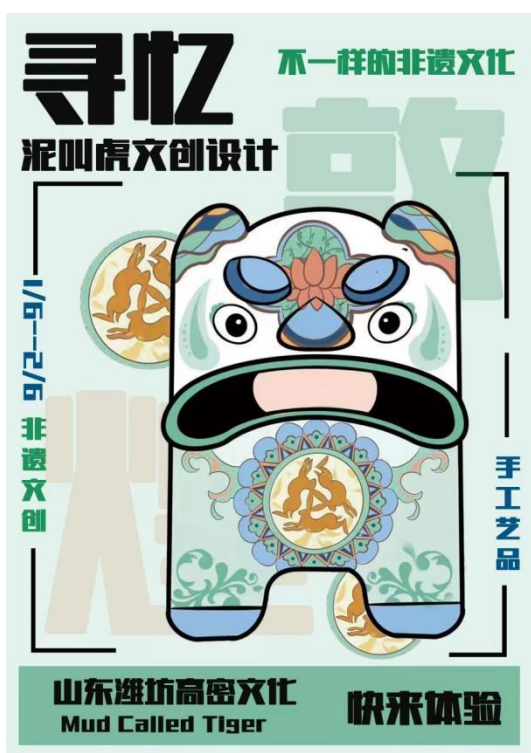




Figure3-5 Poster Design



Figure3-6 Three fold design



Figure3-7 Postcard Design



Figure3-8 Physical display of postcards



Figure3-9 Emoji design

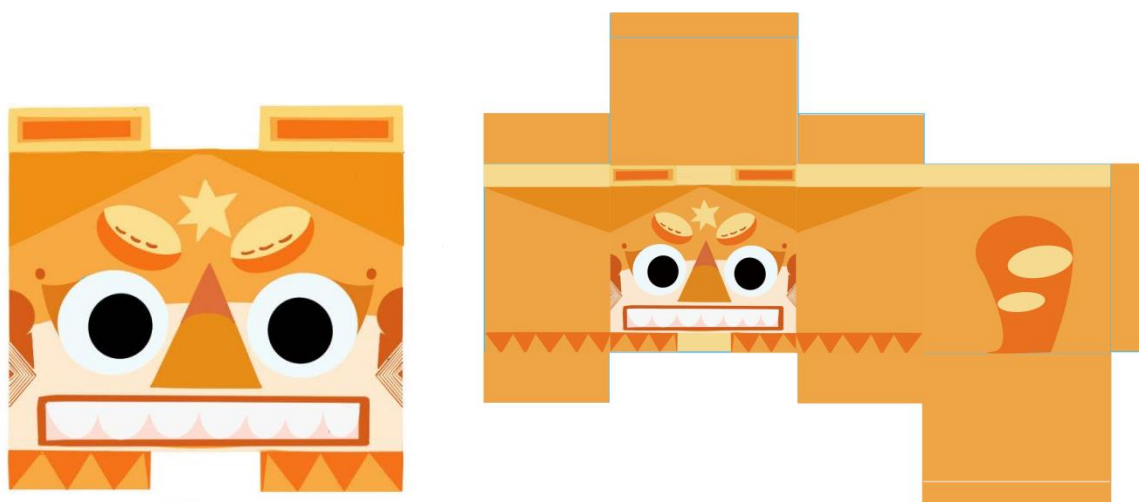


Figure3-10 Tissue box design



Figure3-11 Emblem design

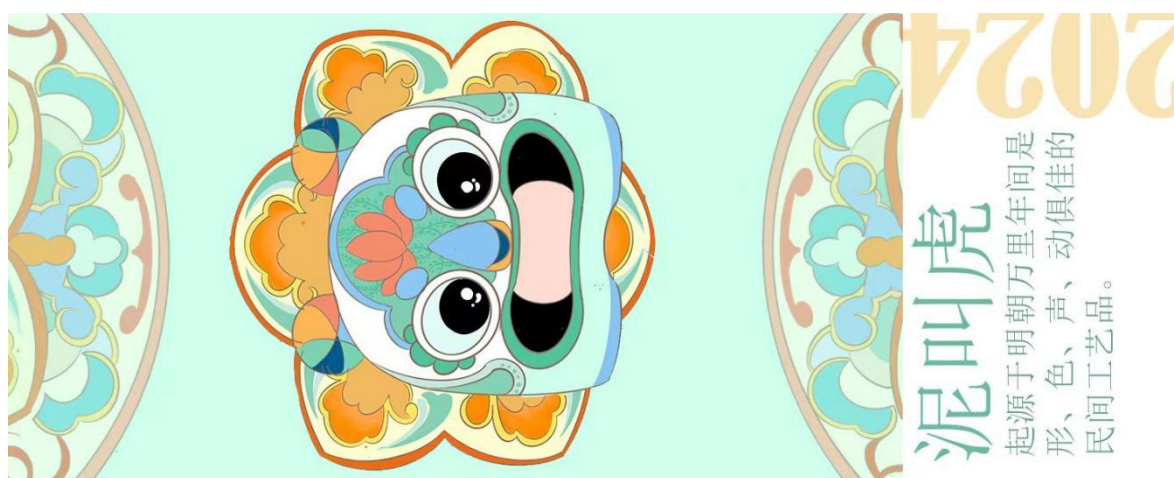


Figure3-12 Bookmark Design



Figure3-13 Puzzle design



Figure3-14 Bag cover design

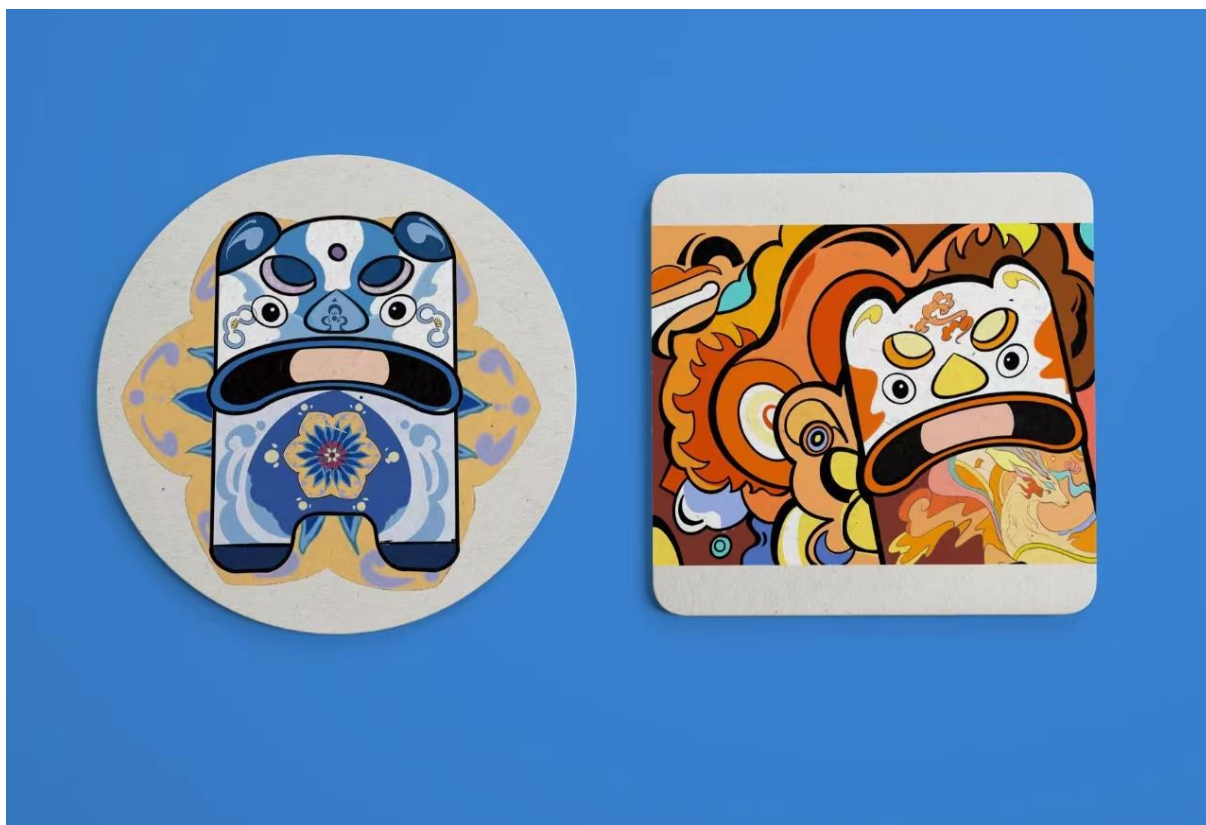


Figure3-15 cover design



Figure3-16 Packaging box design







Physical display



Physical display

