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BACHELOR'S THESIS

on the topic:

Establishing a brand identity for coloured glaze cultural products under "
Guard the Unique Glaze of Qi Together "

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Performed by: a student of the BED-20 group

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ABSTRACT

Chinese history and culture have a long and rich history, and many beautiful treasures have emerged in the river of history. Each artistic treasure reflects a historical memory. Under the advocacy of national policies related to the protection and inheritance of traditional Chinese culture, we encourage people to promote traditional culture, strengthen cultural confidence, and recognize the importance of protecting art and handicrafts. Boshan District in Zibo is the birthplace of coloured glaze, and Boshan coloured glaze is a national intangible cultural heritage. Its coloured glaze firing technology has also been included in the fourth batch of national intangible cultural heritage representative projects. However, the development of Boshan coloured glaze has faced many problems, due to the lack of promotion and the difficulty and complexity of production technology, its limitations have gradually emerged, leaving hidden dangers for the inheritance of Boshan coloured glaze.

With the arrival of 2023, Zibo's tourism industry has ushered in a booming trend with the help of social media promotion. Boshan coloured glaze, as one of the representatives of national intangible cultural heritage, has been given the opportunity to be widely promoted in this context. The purpose of this topic is to combine illustration, an emerging art communication method, with Boshan coloured glaze, in a more intuitive and rich way to resonate with the public and historical culture, so that the design can fully reflect the connotation of traditional culture, and contribute to the inheritance of Zibo coloured glaze and the promotion of coloured glaze brand culture. By designing a brand image for coloured glaze handicrafts and creating a series of cultural and creative products to promote the coloured glaze culture of Zibo Boshan.

In this project, the logo design, IP design and illustration design of "Harmony and Harmony Together" were designed. The IP design selects the white fox in "Strange Tales from Liaozhai", and the image is representative. The illustration design contains a series of vignettes about the coloured glaze manufacturing process, and at the same time, the combination of Zibo coloured glaze, historical stories and illustrations is applied to the design of tourism cultural and creative derivatives, so as to promote the promotion of

coloured glaze culture, further improve the popularity of Zibo and promote economic development.

Keywords: brand, Zibo, Zibo coloured glaze, cultural and creative derivatives, design

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INTRODUCTION

Relevance of the study. The brand identity design of "Guard the Unique Glaze of Qi Together" is committed to promoting the coloured glaze culture of Zibo Boshan, so that more people can understand and be interested, which is conducive to the inheritance and development of Boshan coloured glaze culture.

Zibo was once the ancient capital of Qi and the birthplace of Chinese coloured glaze. But the propaganda of coloured glaze is not extensive, and people don't know much about it. With the rapid development of society, the coloured glaze culture is also hidden in the shadow of modern society.

Therefore, this research is crucial to increase the visibility of Boshan coloured glaze. Through innovative ways, the Boshan coloured glaze is connected with modern society, and the public's awareness and resonance of coloured glaze culture are also the direction of this study. In recent years, the glazed culture of Boshan in Zibo has not been widely disseminated, and the reasons include the limitations and conservatism of the design of Boshan coloured glaze, as well as the lack of innovative publicity methods. Therefore, in response to this problem, Boshan coloured glaze can be presented in the form of illustrations to present the historical background, technological process, product characteristics and other contents of the culture in the form of pictures and texts, so that the audience can understand the glaze culture more intuitively. In addition, Boshan can introduce advanced equipment for the production of coloured glaze and cultivate talents.

The protection and inheritance of traditional Chinese culture is an important task, therefore, for the coloured glaze culture of Boshan, the choice of brand identity design can not only further protect and inherit the coloured glaze craft, but also improve people's quality of life, enhance the aesthetic appreciation of Boshan coloured glaze, is conducive to cultivating a new generation of artists and craftsmen, and promote the development of sustainable cultural tourism and handicraft market. In order to obtain authentic and rich relevant information, field investigations were conducted on Yanshen Ancient Town, Boshan coloured glaze Factory and Ceramic coloured glaze Museum in Boshan. The combination of the collected information and the brand identity design can not only

supplement the public's understanding of the types of Boshan coloured glaze and its historical background to a certain extent, but also enrich the inheritance and development of coloured glaze culture. In addition, through this study, it is also hoped to enhance the tourism popularity of Zibo Boshan and contribute to the local economic development.

The purpose of the research: To learn about the development history of Boshan coloured glaze, determine the representative types of Boshan coloured glaze and the glaze making process, collect the historical stories and intangible cultural heritage related to Zibo city, and design the brand identity of Boshan coloured glaze according to the research results.

Research Objectives:

1. Understand and sort out the origin of Chinese coloured glaze.
2. Study the development history of Boshan coloured glaze, understand the representative types of Boshan coloured glaze and the development and modeling characteristics of each type.
3. Study the production process and detailed steps of Boshan coloured glaze.
4. Analyze the problems encountered in the development of Boshan coloured glaze in society today.
5. the analysis of Boshan coloured glaze in the domestic development of the problems and measures taken.
6. field investigation, close observation of Boshan coloured glaze material and color.
7. Analyze the concept and characteristics of the development of similar brands and cultural and creative products.
8. Determine logo, font and IP design.
9. Determine the content of illustration design and the color, style and quantity used.
10. Determine the content of the poster design, color and style, and consider the use of visual elements and elements in the picture position.
11. According to the research results, design a brand identity for coloured glaze cultural products.

The research subject (theme) is Boshan coloured glaze

The object (focus) of the research is to design a brand identity for coloured glaze cultural products to promote the promotion of Boshan coloured glaze.

Research methods. The work uses the following theoretical and special research methods: Analyze the literature sources and normative literature related to the research topic, make a comparative analysis of domestic brands of the same type and cultural creative products, and use Adobe illustrator, Photoshop, Procreate and other software.

Several methods have been used in the study. The first is literature reading. Read a lot of literature related to the proposition, understand how to master the corporate image design and traditional culture, and look for related design works. Through the research of the existing literature, we can understand the current situation of Boshan coloured glaze, collect the pictures of glazed product design and the video of glazed production, and summarize, sort, and analyze the data. The second is comparative research. Coloured glaze related to the overseas derivatives of glass art collation, a more comprehensive understanding of the design concept. By observing the psychology of consumers in different regions and comparing the product design routes in China, we found out the product ideas that are suitable for Boshan coloured glaze. The third is the comprehensive research method. To understand the origin and development of Boshan coloured glaze, its production techniques, types of coloured glaze and historical stories, so as to accurately locate the design, understand the market demand for accurate design positioning. The fourth is the case analysis method. By analyzing and summarizing the products packaging design works related to colored glaze and traditional culture, and drawing on their excellent design experience, we can find out the existing characteristics of packaging design, more reasonable and effective development of this proposition design ideas. The fifth is the method of discussion. Through the discussion with teachers and students to deepen the understanding of graduation design works, analysis of their current progress and need to improve the place, and then come to a better modification program.

Elements of scientific novelty. This research contributes to further promote the coloured glaze culture of Boshan and make the public have a further understanding of

the coloured glaze. The steps and detailed requirements of the coloured glaze making process are analyzed, and the form of illustration is displayed to stimulate people's interest in the coloured glaze making process and cultivate a new generation of craftsmen, which is conducive to the inheritance and development of the coloured glaze making process.

Practical significance. The results of this study can be applied to the local coloured glaze cultural brand and related cultural creative products in Boshan District, Zibo City, to attract people to come, expand the scope of publicity of Boshan coloured glaze, and promote the development of local tourism and economy.

Structure and volume of the thesis. The bachelor's thesis consists of an introduction, three chapters, conclusions to each chapter and general conclusions, a list of used sources of 30 items and appendices (11 pages). The work contains 31 drawings. The results of the research are presented on 61 pages.

Chapter I

INTRODUCTION TO THE TOPIC

1.1 Background for the topic

With the rapid development of the Internet and the rapid growth of tourism in China, many tourist attractions have significantly increased their exposure and popularity under the role of the media, and Zibo is one of them, transforming from an industrial city to a tourist city. However, Zibo is not only known for its barbecue and political atmosphere, it is also a city with a rich history, it was once the ancient capital of the Qi Kingdom, the birthplace of Chinese coloured glaze, and one of the birthplaces of Shandong cuisine culture. There is a saying that says: "The world's coloured glaze looks at China, and China's coloured glaze looks at Zibo." However, the propaganda of coloured glaze is not widely known compared to ceramics, and people do not know much about it, and the coloured glaze culture of Zibo Boshan is gradually eclipsed in the rapidly developing modern society.

With the advancement of time, the government has introduced and implemented relevant cultural policies, committed to the protection and inheritance of traditional Chinese culture, and insisted on cultural self-confidence. In this context, designers need to know how to resurface this unique cultural heritage of Boshan coloured glaze in the public eye through innovative and innovative ways, so as to ensure that the precious history and culture can be passed on from generation to generation and rejuvenated.

1.2 The purpose of the topic

Coloured glaze, as a brilliant treasure of Chinese traditional crafts, belongs to an important chapter in the history of Chinese arts and crafts. Despite this, the influence of coloured glaze in modern society is not as significant as other crafts, and the birthplace of coloured glaze, Zibo Boshan, is also little known. Therefore, through the in-depth

exploration of the brand identity of Boshan coloured glaze and related cultural and creative design, this study strengthens the connection between coloured glaze and modern society, and improves the public's awareness and resonance of coloured glaze culture.

In the context of rapid development, China not only vigorously develops scientific and technological strength, but also actively advocates the protection and inheritance of traditional Chinese culture and establishes cultural self-confidence. With the improvement of the aesthetic level of society, brand identity and packaging design have attracted more and more attention from the public. Through excellent design, the brand identity of Boshan coloured glaze can not only further protect and inherit the coloured glaze craftsmanship, but also improve people's quality of life, enhance the aesthetic appreciation of Boshan coloured glaze, help cultivate a new generation of artists and craftsmen, and promote the development of sustainable cultural tourism and handicraft markets, thereby maintaining and promoting cultural diversity.

1.3 Significance of topic selection

At present, products that promote traditional culture are mainly sold in tourist attractions and online stores. Through the field investigation of Yanshen Ancient Town, Boshan coloured glaze factory and China ceramics and coloured glaze museum, it is found that although coloured glaze products are mainly ornaments, they lack a unified brand identity and professional packaging design, as well as a detailed classification of coloured glaze types and in-depth exploration of design concepts. The corporate image design of Boshan coloured glaze can not only supplement the public's understanding of the types of Boshan coloured glaze and its historical background to a certain extent, but also enrich the inheritance and development of coloured glaze culture.

In addition, through this study, it is also hoped to enhance the tourism awareness of Zibo Boshan. Zibo is facing the challenges of economic transformation, and Zibo, as the author's hometown, hopes to promote Zibo's coloured glaze culture through visual symbols and drive the rapid development of the local economy. Zibo not only has

coloured glaze, but also many historical stories that have been passed down for thousands of years. With the development of brand design and cultural and creative products, Boshan coloured glaze is promoted and local economic development is promoted.

1.4 Topic research

" Guard the Unique glaze of Qi Together " This topic is mainly about the inheritance and dissemination of Zibo Boshan coloured glaze culture, so it is necessary to deeply understand the artistic representation and cultural connotation of coloured glaze, and analyze it according to the origin of coloured glaze, the history of Boshan coloured glaze, and the firing process of coloured glaze. At the same time, the elements of Boshan coloured glaze are extracted and combined with the brand identity design, the traditional culture of Boshan coloured glaze is carried forward, and the economic development and transformation of the hometown Zibo are promoted. In addition, this topic calls on the public to truly understand that traditional culture needs to be upheld and passed on in order to truly "survive".

Summary of the chapter I

1. Determine the background of the topic. Under the influence of social media, Zibo has significantly increased its popularity due to barbecue, but in addition to the atmosphere of barbecue and political communication and harmony, the Boshan District of Zibo City is also the birthplace of Chinese coloured glaze. Therefore, in response to this situation, Boshan should widely publicize Boshan coloured glaze culture through innovative and novel ways.

2. Determine the purpose of the study. Through the exploration of Boshan coloured glaze brand image and related cultural and creative design, this study can improve the public's cognition and resonance of coloured glaze culture. The brand image and cultural creative products are getting more and more attention from the

public, by establishing the brand image of Boshan coloured glaze, further protecting and inherits the coloured glaze craft, and promoting the sustainable development of cultural tourism and handicrafts market

3. Determine the main problems facing Boshan Liuli today. The coloured glaze products in Boshan's tourist attractions and museums are mainly decorative, lacking a unified brand image design and a detailed classification of the types of coloured glaze. Boshan coloured glaze brand image design can complement the public's understanding of the types and historical background of Boshan coloured glaze to a certain extent.

4. Determine what will be investigated. The topic of "Guard the Unique glaze of Qi Together" is mainly about the inheritance and dissemination of the coloured glaze culture in Boshan, Zibo. Therefore, it is necessary to deeply understand the artistic representation and cultural connotation of the coloured glaze, and analyze the origin of the coloured glaze, the history of Boshan coloured glaze, and the firing process of the coloured glaze.

Chapter II

RESEARCH AND DESIGN POSITIONING

2.1 The research status of Boshan coloured glaze in Zibo

In recent years, the glazed culture of Boshan in Zibo has not been widely disseminated, and the reasons include the limitations and conservatism of the design of Boshan coloured glaze, as well as the need for innovation in the way of publicity. Therefore, in response to this problem, Dou Xinyu said in the "Research on the Innovative Design of Popular Science Digital Illustrations" that Boshan glazed culture can be presented in the form of popular science illustrations to present the historical background, technological process, and product characteristics of the culture in the form of pictures and texts, so that the audience can understand the glazed culture more intuitively. Compared with traditional publicity methods, popular science illustration design is more interesting and interactive, and at the same time, it can also be applied to physical exhibitions, museums and other places. This makes the spread of Boshan coloured glaze culture more extensive and deeper. Liu Yanyan also pointed out in the "Boshan coloured glaze Modeling from the Perspective of Traditional Crafts" that advanced equipment can be introduced to improve its tools, cultivate talents, strengthen learning and exchanges, and the lamp coloured glaze can be sold and developed in the form of blind boxes, which can not only increase the interest of the product, but also give the product a new lease of life, so that the Boshan coloured glaze modeling language has a new interpretation. In addition, we can also cross-border cooperation with other brands, so that Boshan coloured glaze fits the modern sales trend, and also gives Boshan coloured glaze a new platform and a new look.

2.2 Research on the relevant content of Zibo Boshan coloured glaze

2.2.1 The origin and development of Zibo Boshan coloured glaze

In ancient times, glass was the name of "Liuli", and it was the first of the five famous Chinese vessels. Since the introduction of coloured glaze to China, many crafts made of coloured glaze have appeared, and they are mainly used for decoration. The history of coloured glaze can be traced back to the Western Zhou Dynasty, while coloured glaze -making technology was first discovered in the Bronze Age. After the middle of the Western Han Dynasty, due to the progress of coloured glaze production technology, lead barium ate appeared, which is also the main component of ancient coloured glaze. And the gloss of glazed products is improved, similar to jade, which is different from glass, so that the coloured glaze has the effect of imitation jade. The original glazed beads were seen as a substitute for semi-precious stones and precious stones. This kind of imitation jewelry coloured glaze manufacturing has continued to this day and the process has been continuously improved, and now the glazed products can imitate a variety of natural gemstones, crystals and other shapes.

From the accidental discovery of the existence of coloured glaze when smelting bronze, to the continuous development and maturity of coloured glaze technology and technology, the coloured glaze varieties based on the place of production are derived, such as Beijing coloured glaze and Boshan coloured glaze. The coloured glaze has a long historical origin and profound cultural connotation in Boshan, and its origin began at least in the Yuan Dynasty. At the end of the Yuan Dynasty and the beginning of the Ming Dynasty, Boshan coloured glaze industry has a considerable scale, and the production center is only one Yanshen Town. "Yan Shen" is named after the filial woman Yan Wenjiang. By the time of the Ming Dynasty, the production of coloured glaze in Boshan had formed a large industry, and Boshan was also the only coloured glaze production center in China at that time. Boshan in the Qing Dynasty became the national coloured glaze production center, with more than 40 varieties, as many as 1,000 kinds of coloured glaze types, nearly 10,000 kinds of colors, chanterelle yellow, chicken liver stone and other precious pigments have been successfully restored, systematically summarized the production process of coloured glaze painting, lampwork, carving, etc.,

and the historical value, cultural value and artistic value of coloured glaze culture continue to improve. Now, a wide variety of Boshan coloured glaze, through fine handicraft production, carries the spirit of craftsmanship and humanistic thoughts, rich in regional characteristics. coloured glaze handicrafts are elegant in appearance, exquisite in style, home furnishings, daily utensils are showing great vitality, in different times, spaces continue to glow cultural charm and artistic value.

2.2.2 A representative species of Boshan coloured glaze in Zibo

Boshan coloured glaze is a kind of handmade coloured glaze, after the production of successive dynasties, the formation of a variety of types, including wear, the four treasures of the study, practical, toys, etc., among which vases, snuff bottles, lamps and flower balls can represent the development of different aspects of Boshan coloured glaze and the diversity of technology.

Boshan glazed vase is often made by blowing method, and the shape is simple and round. With the skillful experience and the production method is not suitable and complex shape, the coloured glaze vase forms a simple and full character, the lines are mostly arcs, and the carved patterns are not cumbersome. In the context of Qi culture, blowing coloured glaze bottles is more important than practical and less than decorative.

Snuff bottles can reflect the history of Boshan coloured glaze, influenced by the Qing Dynasty's style of playing with cigarette bottles, snuff bottles were popular, and the demand was diversified and tended to be secular, so it gave birth to inner painting snuff bottles and nested snuff bottles. The nesting snuff bottle is shiny and bright, and the nesting process is also unique, which is different from other nesting bottles, and is loved by foreign big bourgeoisie and collectors. The interior painting craft is generally defined by the academic community as four factions: the Beijing School, the Ji School, the Lu School, and the Cantonese School, each school has its own unique painting style, and the interior painting craft of Boshan belongs to the Lu School. The Lu School developed under the influence of the Beijing School, and the style of interior painting was biased towards the characteristics of rich and diverse content, interesting and

innovative, and there were many themes such as landscapes, people, flowers and birds, and folk legends in the decorative content (as shown in Figure 2-1).

Boshan lamp workers coloured glaze mostly take the items in daily life as the prototype, and strive to imitate the proportion, size and color texture of the items when making. The lamp coloured glaze pieces are small and detailed, so they often use multiple pieces of lamp coloured glaze to combine landscaping, and the subject matter is diverse. For example, the glazed lantern union uses pomegranates, persimmons and gourds, surrounded by green leaves and branches, and decorated with insects. And in the production of the epidermis shows authenticity, the use of color matching method according to the real color order of the epidermis is fired, the resulting epidermis and the real epidermis are difficult to distinguish between the real and fake (as shown in Figure 2-2).

As the name suggests, the glazed flower ball is mainly round, transparent throughout, and the center of the sphere is mixed with colorful glazed patterns or flowers. As an ornamental object, it is constant and always new. Under the continuous improvement of the production process and the innovation of the shape, the glazed flower balls have a variety of themes, such as jellyfish, seaweed, fish and other decorations. coloured glaze flower balls, as exquisite arts and crafts, make people pleasing to the eye, play tirelessly, both ornamental value, but also practical value. It can be used as a paperweight tool for calligraphers and painters, and can also be used as decorations, displayed in front of tables and windowsills, and through different angles of light, the flower bulbs become transparent, exude gentle colors, and create a fresh and elegant atmosphere (as shown in Figure 2-3).

2.2.3 The process of making Zibo Boshan coloured glaze

The blowing process is a commonly used and most common process technique in making coloured glaze, and its process is complex and difficult for beginners to master. The raw materials for the production of coloured glaze mainly include quartz sand and soda ash, and alumina and cobalt oxide are used as auxiliary materials for coloring.

Firing a coloured glaze handicraft needs to go through the process of chemical material, picking, blowing, shaping and annealing, and the production time depends on the size of the handicraft, and the large glazed handicraft may take more than ten days to complete. In the process of making Boshan coloured glaze, the master first pours the raw materials into the kiln for smelting, and then uses a stick to attach the molten coloured glaze, a step called chemical material. Picking refers to the removal of a glazed stick from a 1400°C kiln. The next blowing and shaping need to be carried out by the master many times, because the best time for blowing is only about 16 seconds, too long will affect the shaping effect of the coloured glaze, and the force used also needs to be flexibly controlled, so the blowing step is a challenge to the master's technical ability. While maintaining a high temperature of the coloured glaze, the shaping work must be completed as soon as possible, or the second or third heating must be carried out in the furnace to wait for the coloured glaze to soften completely before continuing to shape. After the coloured glaze is made, it needs to be put into a 500°C insulation kiln for four to five days, this process is called annealing, if the coloured glaze does not break at this stage, it is considered that the coloured glaze production is successful.

At present, the teaching methods of Boshan coloured glaze firing technology mainly include the family continuation system and the "master-apprentice one-to-one" inheritance system. The art of coloured glaze firing is the "cultural property" of the family, and the wealth passed down from the family to the members of the family is only passed on to the members of the family. Influenced by traditional conservative thoughts, many older generation of coloured glaze craftsmen are reluctant to pass on their skills to outsiders, and are only willing to pass on their skills to family relatives, so a family continuation system is formed. Affected by the market economy, the "one-to-one mentor-apprentice" inheritance method is also facing difficulties. This method of inheritance requires a lot of time and energy from scholars, and over time, more and more people do not know the method of making coloured glaze, and even do not have an interest in learning about it.

2.3 Field investigation and research of Zibo Boshan coloured glaze

2.3.1 Zibo Boshan glazed field trip

The author visited Yanshen Ancient Town, which records the history of Boshan coloured glaze, and Shandong Ceramic coloured glaze Museum. Through field investigations, we can understand the culture and development history of Zibo Boshan coloured glaze, observe the types and shapes of coloured glaze up close, experience the firing process of Boshan coloured glaze, and accumulate materials for their own design.

Yanshen Ancient Town is one of the three ancient towns in Shandong Province. There are 13 abandoned ancient round kilns in the ancient town and its surrounding area, 5,000 square meters of workshops of Tao Yao enterprises have been shut down, and more than 350 sets of old residential housing. The factory area has been abandoned for many years, and most of the surrounding areas are shanty towns.

Here is the birthplace of Zibo Kiln, since the Northern Song Dynasty, this area is prosperous ceramics industry, craftsmen gathered, pieces of kiln fire is full of unique charm. Block a total of 900 mu, now open area of 180 mu, with 13 ancient round kilns, a series of Ming and Qing ancient buildings and 50 to 80 years of old factories. The block contains ceramic glaze experience hall, glaze theater, various artist studios, Tao Lu Art Center, museum and exhibition hall, as well as leisure facilities such as homestays, restaurants, food blocks, bars and shops. Yanshen Ancient Town has been a gathering place for ceramic glaze craftsmen since ancient times. The kiln courtyards, hutong culture and labyrinth-like structure in the ancient town are all born for the past production and transportation. The revitalized block re-introduces ceramic glaze and other intangible cultural heritage forms, so that non-inherited people can gather here again. Visitors to the block can see the long history of Boshan ceramic glaze, but also feel and experience the wonderful charm of many intangible cultural heritage. Some indigenous people who left here are also able to return and engage in the creation and sales of intangible cultural heritage. The block has become a comprehensive cultural and tourism base for the protection, inheritance, dissemination, transformation, display and exchange of Boshan intangible cultural heritage. At present, there are 33 intangible

heritage projects in Yanshen Ancient Town block, including 2 national intangible heritage projects, 7 provincial intangible heritage projects, 19 municipal intangible heritage projects, and 5 district intangible heritage projects. The block has 6 representative inheritors and 8 project protection units. Located in the hometown of ceramics and coloured glaze, the intangible heritage of Yanshen Ancient Town block has a clear theme, Covering production and sales, exhibition, inheritance training, experience and interaction, this form fully shows Boshan's unique ceramic glaze as the theme of intangible heritage.

Located in Boshan District, Zibo City, Shandong Province, Yanshen Ancient Town is a traditional neighborhood featuring a cluster of ancient kilns, and was also an important glazed production base in ancient times, providing glazed handicrafts for the court and local production factories (as shown in Figure 2-4).

The alleys and residences of the Ming and Qing dynasties, as well as the ruins of large kilns, are preserved in Yanshen Ancient Town, and you can fully feel the historical and cultural atmosphere of Boshan coloured glaze (as shown in Figure 2-5).

In order for tourists to experience the production process of Boshan coloured glaze up close, Yanshen Ancient Town has opened a coloured glaze experience hall, where professional masters will tell the relevant knowledge and help tourists make coloured glaze by themselves (as shown in Figure 2-6).

China Ceramic Museum is located in the cultural center of Zibo City, Shandong Province, is a national first-class museum. The museum displays more than 16,000 pieces of exquisite ceramics and coloured glaze from all over the world. The exhibition hall is divided into ceramic exhibition, glaze exhibition and cultural experience interaction, cultural and creative product sales four parts, using the latest scientific and technological means such as sound, light, electricity, image, all-round multi-angle three-dimensional show the development of ceramics and coloured glaze.

The exhibition hall displays ceramic relics from the early post-Li culture of the Neolithic Age to the Ming, Qing and Republic of China periods 10,000 years ago; From the Western Zhou Dynasty to the Yuan, Ming, Qing, Republic of China and other periods of glaze relics; Contemporary Zibo, Jingdezhen, Yixing, Tangshan, Longquan,

Dehua, Foshan and other master ceramic art and Beijing, Shanghai, Taiwan, Hengshui and other master glaze art; Daily ceramics, art ceramics, architectural ceramics, garden ceramics, high-tech ceramics, modern glaze and the United States, Britain, Canada, South Korea, Japan and other more than 20 countries and regions of modern ceramics, glaze art.

The author learned about the development of ancient Chinese coloured glaze and Boshan coloured glaze in the museum, and displayed glazed such as glazed vases, glazed lamp workers, and painted snuff bottles (as shown in Figure 2-7).

In the Chinese Ceramic coloured glaze Museum, the author saw the pure chanterelle yellow and chicken liver stone material. The representative coloured glazes of Zibo Boshan include chanterelle yellow coloured glaze and chicken liver stone coloured glaze. Chanterelle and chicken liver stones are both precious pigments that are expensive and have a low yield. In the smelting process of chanterelle yellow, due to the lack of proportion data for reference, the color effect is difficult to control. Another point is that chanterelle will volatilize toxic gases during smelting, causing environmental pollution, so there are very few people who master the chanterelle recipe and make chanterelle yellow coloured glaze, resulting in a lack of pure and perfect chanterelle in the market (as shown in Figure 2-8).

When the chicken liver stone is made, it will produce an uncertain black texture, sometimes like water lines, sometimes like mountains, simple and generous, so it is regarded as a precious material. The Shandong coloured glaze Museum exhibits chicken liver stone vases, pen holders, hat holders and other four treasures of the study (as shown in Figure 2-9).

2.3.2 Research on the same type of brand and cultural products

Yilin Tang was founded in Jingdezhen in 1953, focusing on the inheritance and innovation of pastels, and has become the first pastel brand in Jingdezhen (as shown in Figure 2-10).

The main products of Yilin Hall are pink tea sets and study utensils, combined with

ancient pink craftsmanship and modern porcelain making techniques, imitating the shapes of porcelain from the Yongzheng and Qianlong periods. The harmonious color matching perfectly blends ancient porcelain with modern life atmosphere (as shown in Figure 2-11).

Yilin Hall adheres to the historical and cultural heritage of Jingdezhen powder painting, pursues the beauty of modern life, and makes Jingdezhen ceramics appear in the public eye as a new artistic form. The public can not only feel the splendor of powder painting, but also experience the beauty of life it brings. Yilin Hall combines traditional handicrafts with modern aesthetics, integrating traditional patterns into cultural and creative products, not only achieving innovative development of the brand, but also further promoting Jingdezhen and expanding its reputation as the "porcelain capital" (as shown in Figure 2-12).

Dunhuang City is a node city on the Silk Road, renowned for its Dunhuang Grottoes and Dunhuang Murals. The beautiful desert scenery and mysterious mural elements of Dunhuang showcase the historical and cultural heritage of the area to the public through creative cultural design. The metal bookmarks of Dunhuang murals extract classic patterns from Dunhuang murals, including the deer king, the three eared rabbit, the flying sky, and the bouncing pipa. The pattern lines are smooth, and the decorations are flexible and varied, creating a rich and colorful effect under the use of metal materials. The mural bookmarks have aroused people's curiosity about Dunhuang murals, further promoting the development of Dunhuang tourism industry (as shown in Figure 2-13).

The brands and cultural and creative products of the above two different urban areas are based on the theme of production technology and local history and culture, and show the cultural charm on the brand products through different creative designs and visual symbols such as patterns. Whether people come to the city for study, work or tourism, this diverse cultural and creative product allows visitors to have a deeper sense of history and culture, and to understand the local history.

2.4 Design positioning

Zibo's Boshan District has a rich cultural heritage, rich history and a long history, among which coloured glaze can be used as a representative intangible cultural heritage. The brand identity design of " Guard the Unique Glaze of Qi Together " aims to promote the coloured glaze of Zibo Boshan and the local history and culture, and is committed to inheriting the coloured glaze firing technology that belongs to the intangible cultural heritage of Shandong Province. Therefore, the brand identity design will combine the form of illustrations, using different colors and line drawing styles, combining Boshan's glazed vases, glazed flower balls, inner painting snuff bottles and glazed lamp workers with historical and cultural scenes such as the Hundred Schools of Thought, the Cowherd and the Weaver Girl, Liaozhai, Keju and so on. With the help of unique modern visual symbols and traditional colors, the illustrations present the style of Chinese historical tradition, creating a visual effect of the coexistence of history and modernization, and then arousing the public's resonance with the historical charm and cultural value of Boshan coloured glaze.

Summary of the chapter II

1. Analysis of Boshan glaze culture development of the domestic status quo. The design of Boshan coloured glaze has limitations and conservatism, and the way of publicity needs to be innovative.

2. Understand the origin of Chinese coloured glaze. In ancient times, Liuli is the name of glass, is the first of China's five famous objects. Since glass was introduced to China, there have been many crafts made of glass, and it is mainly used for decoration. The history of glass dates back to the Western Zhou Dynasty, while glass-making techniques were first discovered in the Bronze Age.

3. Understand the development history of Boshan coloured glaze. coloured glaze in Boshan has a long history, its origin at least began in the Yuan Dynasty. By the Ming Dynasty, Boshan coloured glaze production had formed a large industry, and Boshan

was the only coloured glaze production center in China at that time. In the Qing Dynasty, Boshan became the national center of coloured glaze production.

4. Know the representative types of Boshan coloured glaze and the characteristics and historical development of each type. Boshan coloured glaze is a kind of glaze made by hand, through the process of the past dynasties, forming a variety of types, including wearables, four treasures of the study, practical class, toys, etc., in which vases, snuff bottles, lamp workers and flower balls can represent the development of different aspects of Boshan coloured glaze and the diversity of processes.

5. Comb the steps of the blowing process and the matters to be noted in each step. Blowing process is the most common technology in the production of coloured glaze, and its process is complex, difficult for beginners to master. Firing a coloured glaze handicraft requires the process of melting, picking, blowing, shaping and annealing.

6. The teaching methods of Boshan glaze firing technology mainly include family continuation system and "one-to-one master and apprentice" inheritance system. However, due to the influence of external factors, this kind of inheritance is facing difficulties. This way of inheritance requires a lot of time and energy of scholars, and as time goes on, more and more people do not know the method of making coloured glaze, or even have an interest in learning about it.

7. Conduct field investigations to experience the glaze culture. Explore the town of Yansheng and the Museum of Chinese Ceramic Glaze, and admire the pure color of chicken oil yellow and chicken liver stone. The typical coloured glaze of Boshan in Zibo includes chicken oil yellow coloured glaze and chicken liver stone coloured glaze. Chicken oil yellow and chicken liver stone are precious colors, high price and low production rate.

8. Investigate the brand image and cultural and creative products of the same type to understand the characteristics of their brand development and the elements adopted by cultural and creative products.

9. Determine the design positioning. Brand image design combined with the form of illustration, Boshan coloured glaze and historical culture combined. With the help of

modern visual symbols and traditional colors, the picture has the traditional style of Chinese history, creating a visual effect that is both historical and modern.

Chapter III

DESIGN PROCESS AND RESULTS

3.1 Logo design

Logo is the product of modern economy, it is different from the ancient imprint, the modern Logo carries the enterprise's intangible asset, is the enterprise integrated information transmission medium. As the most important part of corporate CIS strategy, trademark and logo are the most widely used, the most frequent and the most critical elements in the process of corporate image transmission. Strong overall strength, sound management mechanism, high-quality products and services, are included in the logo, through constant stimulation and repeated portrayal, deeply in the hearts of the audience. Therefore, the logo of "Guard the Unique Glaze of Qi Together" needs to show the Unique charm of Boshan coloured glaze, with connotation rather than simple stacking of elements.

Font design is the careful arrangement of characters according to the law of visual design. It is the product of human production and practice. It is mature with the development of human civilization. Font is one of the basic elements of corporate image recognition system. It is widely used, often associated with signs, and has a clear description, which can directly convey the enterprise or brand to the audience, with the visual and auditory synchronous transmission of information, strengthen the corporate image and brand appeal, the importance of its design and logo has the same important status. The difference between a well-designed standard typeface and a printed one is that, apart from the appearance, it is designed according to the personality of the company or brand, the planning of the shape, thickness, the connection and configuration between the characters, the unified modeling, have made careful and rigorous planning, more beautiful than the ordinary font, more unique. In the implementation of corporate image strategy, many enterprises and brand names tend to identity, corporate name and logo unified font logo design, has formed a new trend.

Corporate name and Logo Unity, although there is only one design element, but has two functions, to achieve visual and auditory simultaneous communication effect.

3.1.1 Logo and font design ideas

In the early stages of logo and font design, more than a dozen logo combinations were conceived. First of all, I want to combine the word "coloured glaze" with the typical shape of Boshan coloured glaze to form an antique seal printed on paper, showing the traditional style. The second type breaks through the borders such as circles and squares, and designs with fans, coloured glaze vases and other shapes. The third draft combines the ancient character "Qi" with the glazed flower ball, "Qi" represents Zibo, the ancient capital of Qi, and the glazed flower ball represents the Boshan glazed culture. The design of the font wants to highlight the smoothness and crystal clarity of the coloured glaze, so the shape design of the strokes is more sleek, similar to the shape of a teardrop. The dot stroke design mimics the circular shape of the coloured glaze flower ball, and adds a pattern that reflects the texture (as shown in Figure 3-1).

3.1.2 Finalization of logo and font design

Finally, the third version of the logo design was chosen. The border adopts a smooth square outline, and the upper part of the interior extracts the ancient "Qi" character, which echoes the ancient capital of Qi, Zibo. The lower part of the arc and flowers form the coloured glaze flower ball shape of Boshan. The character "Qi" is located above and the flower ball is located below, showcasing the long-standing coloured glaze culture of Qi and conveying the desire to protect the coloured glaze of Boshan through the semi-circular shape of the flower ball.

The standard colors used are chicken oil yellow and chicken liver stone, which are representative colors of Boshan coloured glaze and also reflect traditional Chinese style, echoing the theme (as shown in Figure 3-2).

The font design is further detailed on the basis of the draft, and the end of the

stroke shows a tendency to become thinner and winding to express the plasticity of coloured glaze production. Secondly, the logo color standardizes four layouts: black on white, white on black, yellow on black, and dark blue on white, which can adapt to the needs of different types of packaging design and derivative products (as shown in Figure 3-3).

3.2 Image design

IP in a broad sense is intellectual property, with a certain influence and brand image and so on of intellectual property, through IP licensing or trafficking can be made a huge market profits. Generally speaking, it is to combine known or unknown animals and plants with the brand culture to design the cartoon image that accords with the brand characteristics, and endow the mascot with the attribute labels of gender, character, birth, story, etc. , short for cartoon IP image design, part of the brand VI design. The content of IP is very powerful extensibility, and the cooperation between enterprises and IP is also part of extensibility. Helping IP create content and resonate with fans can further reach fans and enhance their own brand power. IP is not the employee who pulls the flow for the brand product, IP is actually more like the friend of the brand, through their own influence to their friends introduced to the brand, so that the brand to get a larger user group and attention. Brand, IP and fans should have common topics. IP is an organizer, a topic provider and an intermediary among the three. Through a series of brand activities, the three become good friends and share the same values. So rely on emotional communication to get the user can really stay, to the brand emotion, the value is much higher.

3.2.1 Image design concept

When designing images, first of all, it is too common to exclude the use of people as images, and consider using animals as image designs. "Strange Tales from Liaozhai" mentions the white fox, and the author Pu Songling is from Zibo, so he finally chose the

white fox as the image for the design and named it "Liuli". While retaining the special patterns on the white fox's face, the body is designed to be rounded, making it more cute and intimate. The choice of clothes in Hanfu can not only echo the dynasty in which the white fox was born, but also harmonize with the theme (as shown in Figure 3-4).

3.2.2 Finalization of image design

The final image design decided to use the first draft draft, and revised and optimized, adding red patterns on both sides of the eyes, and the imprint on the forehead with a lotus pattern, echoing Boshan's coloured glaze flower balls. The top and bottom are in light blue and dark blue, contrasting with the red of the white fox's head and tail, and the sleeves are in a warm and elegant beige, breaking the monotonous image of color, and the color is diverse. The design of the skirt is borrowed from the popular traditional costume of the horse-faced skirt. Because the image of the fox fairy comes from books and does not exist in real life, the public generally believes that this image has a sense of coldness and alienation, so the shape adopts the shape of the Q version of the rounded two-headed body, which is cute and playful (as shown in Figure 3-5).

3.2.3 Extension of image design emojis

With the rapid development of social media, emojis have gradually produced a variety of designs, which can be applied to a variety of scenarios, which is conducive to expressing one's feelings, and can also intuitively see the status of the other party's messages, making communication more convenient. Therefore, a set of emojis for daily use was designed, including various emojis such as sadness, happiness, and surprise, which can be flexibly used in different communication states (as shown in Figure 3-6).

3.3 Illustration design

The word "Illustration" comes from the Latin "Illustratio", which means "To

illuminate". Simply put, the function of illustration is to make the content of the text, story or idea presented in a visual way, more accessible. The modern sense of illustration is accompanied by industrialization and the rise of the design industry, since the 1970s only become popular. It is widely used in advertisement design, magazine design, product instruction, poster design, book design, Game Design and package design, etc. . Illustration design is a comprehensive creative process, which requires the designer not only to have painting skills, but also to have a deep understanding of the target audience, media and subject matter. Designers need to convey information, express emotions and create images through illustrations, while also taking into account the visual effects of illustrations, color collocation, composition and layout elements, ensure the harmony between illustration and overall design style. Therefore, the illustration design of the brand "Guard the Unique Glaze of Qi Together" should contain important elements of the glaze-making process, through vivid and rich pictures to let people understand and know how to make coloured glaze, is conducive to the training of the next generation of craftsmen, can also let people understand the difficulty of making handicrafts and not easy, call for the protection of traditional handicrafts.

Illustration is the use of patterns to express the image, in line with the principle of aesthetic and practical unity, as far as possible to make the lines, shape clear and bright, easy to make. Illustrations are a universal language, so the "Guard the Unique Glaze of Qi Together" series of illustrations extracts elements from Boshan glaze-making process, detailing the points to note in each step and the tools used. In addition, through the mood at that time color combination and embellishment of the elements, so that the screen lively.

The colors of the illustrations are traditional Chinese style, with six illustrations in blue, pink, yellow, purple, green, and teal. The theme of the content is the production process of Boshan coloured glaze, which is roughly divided into six steps, namely chemical material, material picking, blowing, shaping and annealing. In terms of element extraction, starting from the environment, tools, and production skills of Boshan coloured glaze, each step of the illustration will be integrated into the image design of the white fox, and the dexterity and skill of the craftsman will be shown

through the action of the image.

The first illustration design adopts a blue tone with orange accents. The blue color reflects the calm and composed selection of raw materials, and is compared with the high temperature environment in the next steps. The screen shows the steps of material transformation, which is also the first step in making Boshan coloured glaze. This step requires preparing several raw materials and melting them in a 1400 °C furnace. Therefore, the image of a white fox was drawn to capture the raw materials and the large furnace behind it. In the furnace, you can see the different states of the raw materials melting in high fire, gradually changing from powder to soft solid, full of dynamic feeling. The bottom of the screen also indicates the specific information of the chemical material step (as shown in Figure 3-7).

The second illustration selects a pink color tone, and this step involves selecting materials. The pink color corresponds to the environment of picking materials, which can reflect the high temperature and hot production environment. To pick the material, the material stick should be inserted into the furnace to stick and melt the coloured glaze. This step is displayed through the image of a white fox, and the melting state of the coloured glaze is also depicted in the furnace behind it. The sweat of the white fox and the surrounding smoke can reflect the stuffiness of the environment at that time (as shown in Figure 3-8).

The third illustration considers an orange yellow color tone, and the picture shows the steps of blowing. The orange color not only indicates that this step is carried out in a suitable environment away from the kiln, but also expresses the joy and peace of preparing for coloured glaze shaping. Blowing requires using a blowing tube to blow the softened coloured glaze, with the optimal time controlled within 15 seconds. During this process, the craftsmen usually sit on specially designed chairs made of coloured glaze and also need to prepare various tools. Therefore, when drawing illustrations, these elements are integrated into the picture to achieve a clear and intuitive effect (as shown in Figure 3-9).

The fourth illustration design adopts a purple tone, and the steps are shaping. Purple expresses the uncertainty of shaping work and curiosity about the finished

product. Shaping is an important step in the process of making coloured glaze, which is carried out simultaneously with the blowing step. It determines whether the final shape of the coloured glaze is perfect, and different design shapes require the use of different tools, such as blowing tubes, scissors, flat rackets, pliers, tweezers, and highlight their shapes and details in the picture. The tools, processing chairs, and fan in the picture reflect the complexity of coloured glaze craftsmanship (as shown in Figure 3-10).

The step of drawing the fifth illustration is to return to the furnace and select a green color tone. The step of returning to the furnace lays the foundation for molding, and the green color used expresses the desire for the successful molding of the coloured glaze. The high temperature environment reflects that during the blowing and shaping process, if the coloured glaze temperature is too low, it will be difficult to process the coloured glaze and not achieve the desired effect. Therefore, it is necessary to return to the furnace to increase the temperature of the coloured glaze. The image of a white fox in the picture is rotating its feeding stick, reheating the coloured glaze in a large fire. A flame is drawn in the furnace to reflect the vigorous flame (as shown in Figure 3-11).

The step mentioned in the sixth illustration is annealing, with a blue-green color scheme. The blue-green color has a fresh and serene meaning, expressing the peace of mind and satisfaction in the successful production of coloured glaze. Annealing is the final step in the production of Boshan coloured glaze, which requires the molded coloured glaze to be placed in a annealing furnace for annealing, and cooling without breaking is considered successful. The picture depicts a cooling furnace and a coloured glaze handicraft being cooled, while adding smoke and coloured glaze shelves to make the picture more vivid and rich (as shown in Figure 3-12).

Through a series of illustrations of coloured glaze production technology, the public can better feel the artistic charm of coloured glaze manufacturing and the exquisite skills of craftsmen. Some representative visual elements are drawn in the picture, combined with the overall illustration design, which makes the picture more interesting and makes it easier for readers to accept the connotation and external form of coloured glaze handicraft culture. At the same time, an explanation of the production

process was also designed and placed in each cultural and creative product (as shown in Figure 3-13).

3.4 Poster design

Poster design is one of the forms of visual expression, through the composition of the page in the first time people's eyes will be attracted, and get instant stimulation, this requires the designer to the picture, text, color, space and other elements of a complete combination, in an appropriate form to show people propaganda information. Poster is a very common form of posters, its language requirements concise, the form to be novel and beautiful. The use of color in poster design is particularly important, is the most important part of the poster interface style, because color can form the strongest impact on people's vision. Successful poster color design can highlight the poster style, strengthen the theme, attract visitors to stop, deepen the impression. When carrying on the poster color design, should make its tonal and the poster theme harmony, satisfies the viewer's different needs. Poster design of course imagine infinite space, but even so can not be free, there must be a clear direction. Poster design is to convey the target information, stimulate the audience. However, if even the target group is not very clear, it is difficult to design a poster to meet the psychology of the target audience. Before starting to prepare the poster, first of all, you should have a clear goal. In addition, design posters also need creativity. Creativity is to use creative thinking to observe and understand ordinary things, so that it becomes extraordinary. Look at the things around you with the eyes of discovery, or use the heart of discovery to explore the origin of things. In short, infinite creativity is contained in life, waiting for your discovery. Therefore, the poster design to highlight the theme of Boshan coloured glaze, through different color combinations, achieve visual impact, to attract tourists to travel. Based on the previous research, it is clear that the glaze elements to be extracted, considering how to integrate the traditional culture of Zibo, creative and not rigid. IP image can be added to make the picture more vivid and

understandable. Font design also needs to reflect the plastic characteristics of coloured glaze.

The poster plans and designs a series of representative types of Zibo Boshan coloured glaze, including four pieces of glazed vases, glazed flower balls, inner painting snuff bottles and glazed lamp workers, which integrate the history and culture of Zibo, such as "Hundred Schools of Thought", "Cowherd and Weaver Girl", "Liao Zhai" and "Keju". Through the form of posters, with the help of graphics, composition, fonts and color combinations, people are shown the coloured glaze of Boshan, as well as the long history and intangible cultural heritage.

The poster design of the glazed vase depicts the outline of the vase, and the flower pattern inside comes from the "Chanterellared Hemei Yayi Carved Vase" from the Chinese Ceramic coloured glaze Museum, and refines its elements. The gesture above the silhouette is an action in the production of coloured glaze, and it also has the meaning of "guarding". The illustration of "Hundred Schools of Thought" was added under the flower, and the ancient images of the two white foxes in the picture represent the scene of the debate at that time, and behind it is the "Jixia School Palace". The surrounding area is dotted with mountains, fairy spirits, and grass and green leaves, vividly reproducing the scene of "a hundred schools of thought", while paying attention to color matching and composition, making the picture more interesting and fascinating. On the left side of the figure, the characters "coloured glaze vase" are named in the font of the design, and the logo design of "Guard the Unique Glaze of Qi Together" is added in the upper right corner (as shown in Figure 3-14).

In the poster design of the glazed flower ball, the circular outline and the flower in the middle are combined to form a coloured glaze flower ball, and the bottom of the flower ball is painted with the scene of "Cowherd and Weaver Girl". Elements such as magpies, stone arch bridges, and clouds surround the images of the Cowherd and the Weaver Girl, and the pink and yellow tones make the picture form a dreamy emotional atmosphere, expressing the love and dependence of the two after they meet. The gestures on the picture are the shaping stage in the coloured glaze production process,

and the logo design and the font design of the "coloured glaze flower ball" are also reflected in the screen (as shown in Figure 3-15).

In the poster design of the inner painted snuff bottle, the plant pattern refers to the inner painted bottle "Xiao Yu Wan Zhong" in the collection of the Chinese Ceramic coloured glaze Museum. The silhouette of the snuff bottle depicts a scene where Pu Songling is creating "Strange Tales from a Chinese Studio". A lantern of "Luochahai City" is hung on a pine tree next to the white fox, which is mentioned in the story of "Strange Tales from a Chinese Studio". The mountains and rivers, temples in the sky, clouds and deep blue-green tones surrounding the image of the white fox depict the mysterious and unpredictable world in the book. The gesture in the picture is an internal painting technique, which is an important decorative technique for Boshan coloured glaze (as shown in Figure 3-16).

The poster design of the coloured glaze lamp worker is combined with the Keju, and the outline of the lamp worker is painted with the image of two white foxes kicking the Keju in the courtyard, the rockery is covered, and the flag is flying, showing high spirits, singing and laughing. The outline of the glazed lamp worker is entwined with branches and leaves, and the embellishment of animals and plants is a typical decoration of the lamp crafts. The flora and fauna in the picture are birds and blooming flowers, which create a harmonious and free atmosphere with the warm orange-yellow hue (as shown in Figure 3-17).

3.5 Peripheral product design

Cultural and creative products refer to cultural and creative products, the ultimate need is culture and creativity. Culture is life, creativity is the characteristics of creative products. Creative products need to tell stories, the story into the creative. General cultural products, are to combine with the culture, as long as the creative enough, the story is bright, attractive, product features, reflect regional elements, is a good cultural products. Cultural and creative products are generally divided into cultural and creative life supplies and creative products with obvious regional nature, cultural and creative

products have entered all areas of our lives. In addition, the cultural product is actually a very big concept, first of all the word product includes "Tangible goods, intangible services, organizations, ideas or their combination ", therefore, with the concept of "Cultural and creative", cultural and creative products also include a lot of things. But what we say most, or the more conventional understanding of the "Cultural and creative products" is in fact the tourist attractions, tourist destinations launched by those cultural-enabled stationery, dolls, daily necessities and other physical goods. Not only in the field of tourism, in other areas, such as consumer goods, food and beverage industry launched a number of co-branded goods, theme-based services is actually a cultural and creative products.

In the design of cultural and creative products, taking into account the brand image of " Guard the Unique Glaze of Qi Together ", products suitable for a variety of application scenarios have been launched. While maintaining the innovation and cost-effectiveness of products, " Guard the Unique Glaze of Qi Together " actively promotes the coloured glaze culture of Zibo, so the categories of cultural and creative products are roughly divided into daily necessities and office supplies. Applications for office supplies include envelopes, stationery, postcards, etc. The applications of daily necessities mainly include mobile phone cases, canvas bags, keychains, pillows, puzzles, etc. These are all items that are closely related to people's lives, and the design should be both functional and beautiful (as shown in Figure 3-18).

Summary of the chapter III

1. Determine the logo design. Elements include the ancient "Qi" character and the glazed flower ball shape of Boshan Mountain. The standard color is chicken oil yellow and chicken liver stone color, which are the representative colors of Boshan glaze.

2. Determine the font design. The design of the font to highlight the smooth and crystal clear glaze, so the shape of the stroke design more smooth, similar to water droplets. And the point of the design of the pen to imitate the round glaze flower ball, in

the end part of the pen to show the trend of thinning and winding, to show the coloured glaze production of plastic.

3. The IP design uses the fox image, the face adds red pattern, the top and the bottom use different colors to break the monotonous color image, and the color is diversified. The design of the dress borrows from the popular traditional dress horse skirt. For the image of fox fairy, the public generally believe that this image has a cold and alienated sense, so the Q version of the shape is used, more lovely.

4. Design a series of emojis. With the rapid development of social media, emoticons have evolved into a wide variety of designs that can be used in a variety of scenarios to help you express your feelings. Therefore, the design of a set of daily use of emoticons, including sad, happy, surprise and other expressions, can be flexibly used in different communication states.

5. The colors of the illustration design are selected in traditional Chinese style. The six illustrations use blue, pink, yellow, purple, green and turquoise respectively. The theme of the content is the production process of Boshan coloured glaze. The elements include the environment of production, tools, and characteristics of production techniques. Use Photoshop, Adobe illustrator and other design software design.

6. Determine the elements and colors of the poster. The poster planning and design of Boshan coloured glaze representative types series, including vase, flower ball, internal painting snuff bottle and Colored glaze lamp workers, the integration of Zibo history and culture, such as "hundred schools of thought", "Cowhang Weaver", "Liaozhai" and "Cuju". Through the form of posters, to show people the culture of Boshan. Use Photoshop, Adobe illustrator and other design software design.

7. Design a series of cultural creative products. In the design of cultural and creative products, we have launched products suitable for a variety of application scenarios, which are roughly divided into daily necessities and office supplies. Applications for office supplies include envelopes, letter paper, postcards, etc. The application of daily necessities mainly includes mobile phone case, canvas bag, key chain, throw pillow, puzzle and so on.

Chapter IV

PROBLEMS AND SOLUTIONS

4.1. Problems

Due to the lack of publicity of Boshan coloured glaze culture, there are relatively few materials and literature about Boshan coloured glaze on the Internet, so it takes me a long time to sort out the materials for research. Secondly, when using computer software to draw, no separate layers are created between the elements, resulting in confusion caused by the intersection of lines when outlining. In terms of choosing a color scheme, only focus on how to make the subject stand out, and ignore the problem of high hue saturation.

4.2. Resolution

For the lack of Boshan coloured glaze materials, I chose to experience the coloured glaze culture of Boshan through field investigation and research. In the design process, the layers are created reasonably to facilitate the subsequent coloring, and the colors are borrowed from traditional Chinese colors, reducing saturation and making the picture complete and unified.

Summary of the chapter IV

1. Problems encountered in the design process. There is little information and literature on Zibo coloured glaze on the Internet, so it takes a long time to sort out the information. Second, when drawing with computer software, no separate layers are created between the elements. In the choice of color, while ignoring the issue of high hue saturation.

2. Choose some solutions to the problem. Solutions to the problem of lack of data on Boshan coloured glaze, I chose to conduct field research. In the design process,

create a reasonable layer. The color draws on the Chinese traditional color, reduces the saturation.

GENERAL CONCLUSION

1. Understand the background of Boshan coloured glaze development and the purpose and significance of building this brand. The brand identity of Boshan coloured glaze can further protect the glaze technology, improve people's quality of life, enhance the aesthetic appreciation of the coloured glaze, and help nurture a new generation of artists and craftsmen, promote the sustainable development of cultural tourism and handicrafts markets to preserve and promote cultural diversity.

2. In-depth study, to understand the artistic representation and cultural connotation of coloured glaze, based on the origin of coloured glaze, the history of Boshan coloured glaze, glaze firing technology and other fields. At the same time, extract Boshan coloured glaze elements and brand identity design to carry forward the traditional culture of Boshan glaze.

3. To study the domestic situation of Boshan coloured glaze, collect data and sort out the source of coloured glaze as well as the development of coloured glaze, recognize the characteristics of each type of coloured glaze, and provide preparation for brand design.

4. Similar brand identity characteristics. Existing brands are analysed to determine the popularity of the brand identity, and the colour scheme is always chosen with the theme in mind. The colour is closely related to Boshan coloured glaze.

5. Peripheral products include office supplies, daily necessities. Applications for office supplies include envelopes, stationery, postcards and so on. The application of daily necessities mainly includes mobile phone shell, canvas bag, key chain, pillow, jigsaw puzzle and so on.

6. Create a brand identity based on the data obtained. The use of analysis of the information collected, you can make the brand with meaning, more diversified. Able to express the culture of the subject. Brand identity consists of the following elements: logo, font, color, pattern and so on.

7. Choose creative sources and turn them into design elements. The illustration takes into account the production process of Boshan coloured glaze and how to show the characteristics of each process. To make a glazed handicraft, we need to go through chemical, picking, blowing, shaping and annealing, and the time of making depends on the size of the handicraft, large-scale glazed handicrafts may take more than ten days to complete.

8. Consider the selected elements of poster design, Boshan coloured glaze representative of the kind of theme, using different graphics, composition, fonts and color combinations to display.

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APPENDICES



Figure 2-1 Draw a snuff bottle inside



Figure 2-2 Pomegranate lamp worker



Figure 2-3 Coloured glaze flower ball



Figure 2-4 Yan Shen ancient town alley



Figure 2-5 Site of the coloured glaze production factory



Figure 2-6 coloured glaze production experience hall



Figure 2-7 China Ceramic coloured glaze Museum



Figure 2-8 Chicken oil yellow chime bells



Figure 2-9 Chicken liver stone vase



Figure 2-10 The brand logo of Yilin Hall



Figure 2-11 Yilin hall powder color nine peach five blessing waist cup



Figure 2-12 Yilin Tang cultural and creative bookmark design



Figure 2-13 Mural metal bookmark



Figure 3-1 Logo and font design sketches

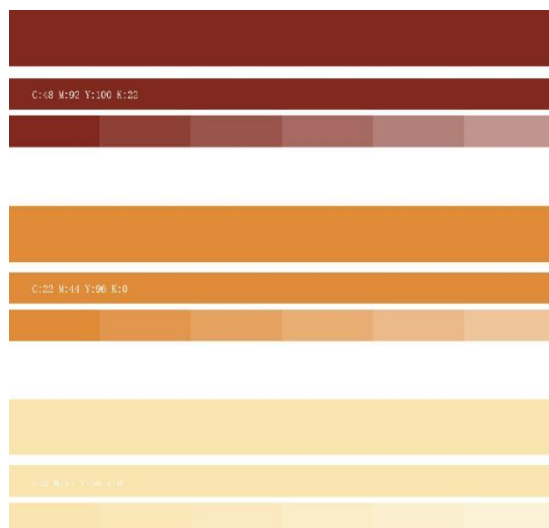


Figure 3-2 standard colors



Figure 3-3 Logo and font design are finalized



Figure 3-4 Image sketch



Figure 3-5 Image finalized



Figure 3-6 The IP image meme package





Figure 3-8 "Pick material" illustration



Figure 3-9 "Blow" illustration



Figure 3-10 " Shaping " illustration

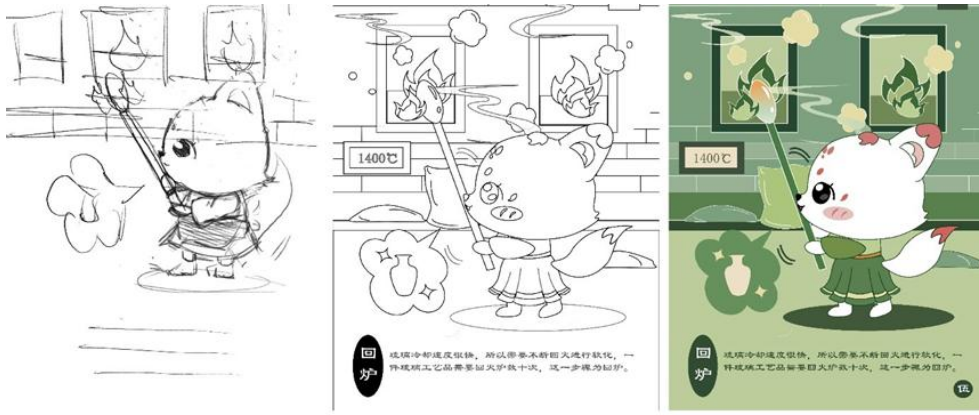


Figure 3-11 "Back to the furnace" illustration

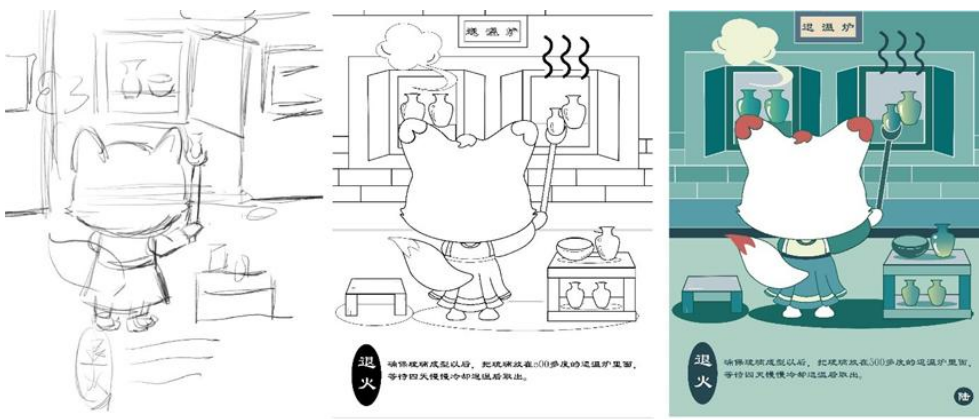


Figure 3-12 "annealing" illustration

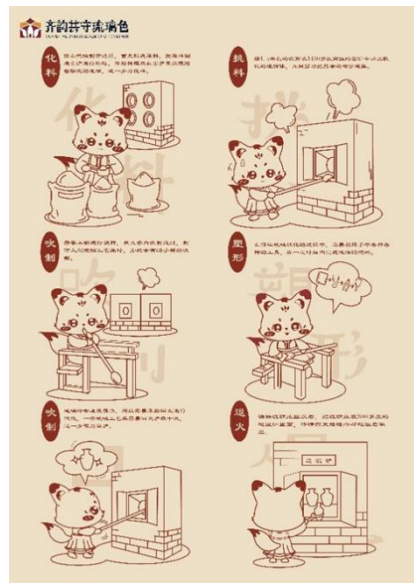


Figure 3-13 Manual illustration of coloured glaze production process



Figure 3-14 " glazed vase" poster design

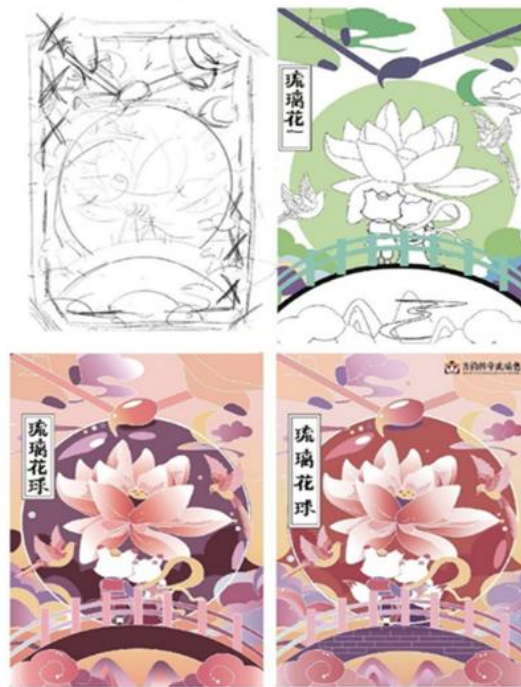


Figure 3-15 Poster design of " glazed flower ball"



Figure 3-16 Poster design of "Inside-painted snuff bottle"



Figure 3-17 Poster design of "glazed lamp worker"



Figure 3-18 peripheral products