

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

Faculty of Design
Department of Graphic Design

BACHELOR'S THESIS
on the topic:
“Development of a series of illustrations and posters for the legend of Juye
Kirin ”

Specialty 022 Design
Educational program Design (by types)

Performed by: a student of the BED-20 group
TingtingLu

Supervisor degree, academic rank, First name
SURNAME

Reviewer degree, academic rank, First name
SURNAME

Kyiv 2024

ABSTRACT

kirin is an auspicious animal of Chinese tradition. As the Chinese nation has gone through the long years, its external form and internal meaning constitute the collective memory and cultural accumulation of the whole nation, and is an important part of Chinese traditional culture, especially the auspicious culture. However, today, under the dual constraints of history and reality, the inheritance soil of kirin culture has been gradually destroyed, and the holy beast Kirin has been forgotten in the corner of memory.

How to adapt to the rapid changes of economy and society, so as to obtain healthy and comprehensive development, has become a common concern of people today. The inheritance and change of the legend of Juye kirin will promote the development of both regional economy and national economy, As a kind of folk culture, It is rooted in the local folk community in Shandong Province, And its literary works with national and local characteristics, Full with the simple emotions and rich imagination of the local working people, In Juye, About the kirinlegend has been circulating for thousands of years, It can be traced back to the fourteen years of Ai Gong of Lu, Also considered the earliest record of kirin in Chinese history, in this time, Different legends of the kirin have evolved into nearly twenty kinds, Some legends are not only recorded in historical records, And there are many local names and relics related to the lin, Such as kirin Tomb, Linshan, Ruilin Temple, Lin Tai, etc.;

This topic using the form of illustration kirin legend in the form of visual expression, selected the legend of five more classic stories, including "cattle born kirin, menglin, kirin, Kong Meng Xilin, Lin vomit jade book" as the illustration picture; the illustration applied to create, through the kirin legend story inheritance, folk culture should not be buried by the development of science and technology, should combine with

technology and some electronic products to promote folk culture and

inheritance. The study of the kirin legend will play an important role in enriching the cultural life of the people, meeting the requirements of the masses at the spiritual level, improving the quality of the people, building a harmonious socialist society, cultural communication between urban and rural areas and the construction of a new socialist countryside.

Key words: kirin legend; illustration design; poster design; cultural and creative design; LOGO design;

CONTENTS

INTRODUCTION.....	7
Chapter I .ANALYSIA OF SELECTED TOPICS.....	11
1.1 Introduction of selected topics.....	11
1.2 Purpose and significance of the selected topic.....	13
1.3 Introduction to the selected topic.....	14
Conclusions to section 1.....	16
Chapter II . TOPIC SELECTION RESEARCH AND DESIGN	
POSITIONING.....	17
2.1. Research story and analysis of Kirin.....	17
2.2. Topic selection and positioning:.....	23
Conclusions to section 2.....	23
Chapter III . DESIGN PROCESS AND RESULTS.....	24
3.1.Illustration design	24
3.2.LOGO design.....	25
3.3.poster design.....	27
3.4.package design	29
3.5.Element extraction design.....	33
3.6.Application of design.....	33
3.6.1 Application of the illustration design.....	35
3.6.2 Application of the logo design.....	36
3.6.3 Application of the poster design.....	39
3.6.4 Application of the elements extraction	40
Conclusions to section 3.....	41
Chapter IV.SUMMARY AND EXPERIENCE.....	43
REFERENCES.....	44
APPENDICES.....	52

INTRODUCTION

The research topic of this topic is to study the kirin culture, to protect and inherit the kirin culture in Juye; Analyze and investigate some legends, myths and circulating stories of Kirin in Juye: In Juye, the legend of kirin has been spread for thousands of years, which is considered to be the earliest record of kirin in Chinese history. During this period, different legends about kirin evolved into nearly 20 kinds, bringing the kirin culture to more people.

This topic using the form of illustration kirin legend in the form of visual expression, select the legend of five more classic stories, including "Taurus gave birth to a Kirin,dreamed of Kirin and gave birth to a baby,sincerely beg Kirin to bless you pregnant baby,Confucius dream of the west giant wild has a Kirin Lin\,Kirin out of the mouth three books" as the illustration picture; the illustration applied to create, through the kirin legend story inheritance, folk culture should not be buried by the development of science and technology, should combine with technology and some electronic products to promote folk culture and inheritance. conclusion: With the Kirin legend design series of illustrations, poster design and cultural and creative design, do a good job of the brand to let everyone know, understand the Kirin culture.

Kirin is the mascot of Chinese tradition. As the Chinese nation has gone through a long time, its external form and internal meaning constitute the collective memory and cultural accumulation of the whole nation, and is an important part of Chinese traditional culture, especially the auspicious culture. However, today, under the dual constraints of history and reality, the inheritance soil of Kirin culture has been gradually destroyed, and the holy beast Kirin has been forgotten in the corner of memory.

At present, China is in the process of transformation from traditional society to modern society. How to adapt to the rapid changes of economy and society, so as to achieve healthy and comprehensive development, has become a common

concern of people today. The inheritance and change of the legend of Juye Kirin will promote the development of both regional economy and national economy, As a kind of folk culture, It is rooted in the local folk community in Shandong, And its literary works with national and local characteristics, Full of the simple emotions and rich imagination of the local working people, In Juye, About the Kirin legend that has been circulating for thousands of years, It can be traced back to the fourteen years of Ai Gong of Lu, Also considered the earliest record of kirin in Chinese history, in this time, Different legends of the Kirin have evolved into nearly twenty kinds, Some legends are not only recorded in historical records, And there are many local names and relics related to the lin, Such as Kirin Tomb, Linshan, Ruilin Temple, Lin Tai, etc.

Purpose of research

The study of Kirin legend will play an important role in enriching the cultural life of the people, meeting the requirements of the masses at the spiritual level, improving the quality of the masses, building a harmonious socialist society, cultural communication between urban and rural areas and the construction of a new socialist countryside. The research topic of this topic is to study the kirin culture, to protect and inherit the kirin culture in Juye;

Research (design) method and technical route research technique

Literature reading method Read a large number of literature related to this proposition, understand how to express the emotional design and story characteristics, and look for the relevant design works. Through the study of the existing literature, we can understand the Kirin legend and the status quo of the existing Kirin image, collect pictures and videos about the Kirin legend and the Kirin image, and summarize, organize, classify and analyze the data.

Comparative research method Some of the existing Kirin images are collated, comparison, sorting out some more comprehensive Kirin illustrations for comparison. And observe the different legends, different Kirin image, to design the Kirin image to do a comprehensive design.

Comprehensive research method Through going to Juye local investigation and investigation, access to information, to understand the people of the Kirin legend, hearing and different stories, so as to accurately locate the design, understand the specific content, so as to carry out accurate design positioning.

Case analysis method Through the analysis and summary of some existing Kirin images, learning on their excellent design experience, looking for the existing Kirin characteristics, to carry out the design ideas of this proposition more reasonably.

Discussion method Through discussion with teachers and classmates, I can deepen my understanding of the graduation design works, analyze the shortcomings of my current progress and the places to be improved, and then get a better modification plan.

(1)Technology roadmap In the early stage, after collecting relevant materials and having a certain understanding of the theme, I had a preliminary idea of creation. Through comparison, investigation, case analysis, and discussion with friends and teachers, so as to lay a foundation for the later practice.

(2)Conduct a preliminary simple sketch design.

(3)Communicate with the instructor, modify, adjust and improve the design scheme.

(4)Finally establish the design scheme, in the computer for illustration drawing and text design.

(5) After all the illustrations, a series of derivatives were further made.

The paper is divided into seven parts, four large chapters, respectively from the introduction, theme analysis, theme selection research and design positioning, design process and results, summary and experience, literature, appendix and other sections to introduce, the paper from the cover to the end of the body of 43 pages, From the origin, development and spread of Kirin, from the story to poster design, logo design, poster design and packaging design, to the application of cultural creation. Visual illustration of the Kirin legend in people's "heart"; good things should not be forgotten, nor by young people. I hope this topic can give you a deep

understanding of the culture inherited by the Kirin legend, and the continuous inheritance and protection.details can be seen below.

Chapter I

ANALYSIS OF SELECTED TOPICS

1.1 Introduction of selected topics

Kirin legend originated in Juye County, Heze City, began in the spring and autumn "West" in wild "story," burial place is "Kirintomb" also called "Kirin Taiwan" (now located in the town Linji village northwest), in Tang and Song Dynasty, Ming Dynasty in the West built "temple" also called "Qi Mountain Temple", covers an area of hundreds of acres; in "Wild County Annals" records: "Wild County's mountain Kirin, so called Linshan." It is said that Kirin was born in Linshan, lived in Kirin Cave, often appeared in Juye, played in Google, formed a complete series in Juye County, and left many legendary moving stories; with valuable anthropology, ethnology and folk literature value, the special value of folklore research materials.

Kirin, which is a kind of auspicious animal recorded in ancient Chinese books, is called the four spirits together with phoenix, turtle and dragon. It is the mount of god. The ancients regarded the Kirin as a benevolent beast. Male called qi, female called Lin, in reality often think that the giraffe is the prototype of Kirin, often used to compare outstanding people. Chinese Kirin worship is later than dragon and phoenix worship, began in the Spring and Autumn Period. As a kind of auspicious beast in ancient Chinese legend, Kirin is more meaningful than lion. As a legendary rare mythical beast, the Kirin is shaped like a clustered deer, but it is bigger than a deer, with a horseshoe and ox tail and a single horn on its head. The male is Lin, the female is qi, collectively known as Kirin. Although the Kirin appearance is ferocious, but the inner benevolence, because it is gentle, does not harm people and animals, and the hooves do not tread grass and insects, so the "Song Book Fu Ruizhi" said: "Kirin, benevolent beast also." If the dragon and phoenix are the symbol of the emperor, then the Kirin is more associated with the general, such as Emperor Wudi of the Han Dynasty once built the Kirin pavilion to

commend the heroes; Song has " thousands of Confucian generals, beasts fu Kirin."Poetry; the Qing Dynasty Kirin emblem of the dragon pattern of the royal family; in the folk" Kirin send son " spread, make the family prosperity, it is said that it is from the vomit scholar Confucius evolution.

The Japanese say that the mysterious Kirin is a Kirin, the English explanation of the Kirin is actually a Kirin, see here we are not a little circle? Isn't our Chinese Kirin a great god beast with two horns on its head? and their random explanation is not credible enough. Let's take a look at how the ancestors interpreted the Kirin. According to ancient books, the male beast is qi, the mother beast is Lin, together called the Kirin. Let's take a look at how Shuo Jie Zi explains:

Show the result is " Qi: benevolent beast also, elk body ox tail, a corner."Elk (mi) is the elk elk, elk is a large deer, commonly known as" four not like ". So "Shuo Wen Jie Zi" says that the body of the Kirin is like elk and the tail is like ox, but the most important thing is the last sentence, "one corner" tells us that the Kirin has only a horn! Another book, "The Note", also mentions: "a corner and a meat". It turns out that the definition of a Kirin in our ancient books is also a Kirin! So why are all the kirins we see today with leading heads? After a review of a series of cultural relics, it can be found that the Kirin shape only appeared in the Tang Dynasty and the dynasties before the Tang Dynasty, while the double Kirin probably appeared in the Song and Yuan dynasties.

The appearance of double-horKirin may be the intentional or unintentional creation of folk craftsmen in the process of making handicrafts. The Kirin was originally similar to the deer, so it was easy to unconsciously draw two horns on it when painting, so the birth of the Kirin was born in the Song and Yuan dynasties. At this time, the Kirin's head is still the deer's head. And we know that the dragon also has two antlers, since they have two horns, then there may be craftsmen directly painting the deer head of the Kirin into the dragon head, so that the whole shape is more domineering. The phoenix and kirin in the east and the West can be

said to be the auspicious beasts recognized by the world, but the dragon culture is unique by China and has deeply influenced other countries in the East. China's Longfeng Lin culture can be said to be more rich, is the weaving of myth and history.

The legend of Juye Kirin, as an ancient folk phenomenon that still has fresh vitality in real life, also reflects some distinctive characteristics of folk culture inheritance. But along with the development of science and technology slowly, the people living standards improved, now many children mostly entertainment time in contact with electronic products, the evolution is some of the Kirin myths and legends are gradually fade from the public view, although some records in history, but many legends need in the form of word of mouth or visual inheritance, folk culture should not be buried by the development of science and technology, should be combined with science and technology and some electronic products to folk culture continue to carry forward and inheritance. It is hoped that the research of this topic can play a positive role in promoting the inheritance and protection of the Kirin legend.

1.2 Purpose and significance of the selected topic

In history, one of the four famous ze (now Heze county) is the hometown of Chinese famous kirin, has profound historical and cultural connotation, kirin has been integrated into wild people's daily life and blood, become an important part of the local material folk and spiritual folk custom, influenced the generations of people. According to the story of the lin captured in the spring and autumn period in the annals of Juye. As an important part of China's auspicious culture, as an important part of folk culture, many folk scholars have carried out investigation and research, but the research of kirin culture is not systematic enough, especially for the study of Juye kirin culture is very few. This topic uses illustration, cultural

creation and other ways to bring the kirin legend culture close to the public view, and continue to inherit the story of the kirin legend. The legend of Juye kirin, as an ancient folk phenomenon that still has fresh vitality in real life, also reflects some distinctive characteristics of folk culture inheritance.

But along with the development of science and technology slowly, the people living standards improved, now many children mostly entertainment time in contact with electronic products, the evolution is some of the kirin myths and legends are gradually fade from the public view, although some records in history, but many legends need in the form of word of mouth or visual inheritance, folk culture should not be buried by the development of science and technology, should be combined with science and technology and some electronic products to folk culture continue to carry forward and inheritance. It is hoped that the research of this topic can have great significance to the inheritance and protection of kirin legend.

1.3 Introduction to the selected topic

"Development of a series of illustrations and posters for the legend of Juye Kirin"; is based on the legend of "Taurus gave birth to a Kirin, dreamed of Kirin and gave birth to a baby, sincerely beg Kirin to bless you pregnant baby, Confucius dream of the west giant wild has a Kirin Lin\, Kirin out of the mouth three books" five illustrations designed for the story, according to the illustration content extends to some products, poster design and wild local specialty of some packaging design.

In addition, saying that Ounazawa (Juye) is the origin of the Kirin culture, there are several reasons: Reason 1: the clan with the deer as the totem lives in the Ounazawa area. The ancients lived without water. In Heze, Heze, Leize, Mengzhuze, Dayeze and thirteen rivers around Jishui, heshui, Zhushui, and yangshui are the living places of taihao, Shaohao, Fuxi, Yandi, Huangdi and Yao

Shun Yu and other tribes. Among them, a variety of deer animals also live in the beautiful Jersey side waterfront. In the spring of 2008, a large number of animal bones dated 5,000 to 3,000 years ago, including a large number of antlers, deer, sheep, cattle, sheep and horse bones. It can be inferred that in ancient times, there was a family of deer animals as a totem. In the Spring and Autumn Period, there is Lucheng in Daye Jersey (northeast of Heze City), which is an ancient place name handed down from ancient times. The Kongji Longshan Site in Mudan District is its place, which should be the deer as the earliest residence of the totem clan. Later, the deer clan integrated the clan with cattle and horses as totem, and evolved into a comprehensive totem Kirin. This Kirin totem clan composed of deer, cattle, sheep, horses and other clans is not too far away from Onoawa.

Reason two: sheep, cattle, horses as the totem of the Yandi family living around Oazawa for a long time. In history, Emperor Yan was born in Changyang with the surname Jiang. Scholars textual research is the ancient water in the shore, namely today Juancheng county king Gu heap. Sheep water in the Yellow River, through Puyang, Juancheng (Changyang), Leize, wild ze, is the source of the Yandi people. The Emperor Jiang, the sheep as the totem; the Emperor personal ox head, and the cow as the totem. Later, the Yandi clan, which took sheep and cattle as the totem, integrated the clan that took deer as the totem to produce a new tribal totem Kirin, making its image contain deer, sheep, cattle, horses and other animal characteristics. This tribal residence with the Kirin as the totem should not be too far away from Lucheng.

Reason three: the west of the land in the big wild Ze side."Left biography" contained: Lu Ai Gong fourteen spring, west in the wild, uncle sun's car hoe business Lin, think ominous, to give the people. Zhong Ni Guan said: "Lin also", and then take it."West hunting by Lin Yu Daye" clearly explained that Lin was found near the ancient big wild ze. As for what this Lin looks like, " Zuo Zhuan did not say. According to the Ram, Lin is "a man with horns", that is, Lin is a buck with horns. Zhang Zi has no horns, this thing has horns, Confucius really see, will not be wrong."Historical Records Xiaowu Ben Ji" cloud: " Jiao Yong, won a

corner of the beast, if however."It is the elk. Elk has a corner called Lin this is credible. It seems that what Confucius saw should also be a mutation of the Kirin elk. This kind of single-horn elk has the characteristics of body, ox tail, one corner, really like the ancient legend of the four spirits long-Kirin.

Conclusions to section 1

- 1.The source of the kirin legend.
- 2.Kirin history.
- 3.Study the meaning of the kirin legend.

Chapter II

MARKET RESEARCH AND DESIGN POSITIONING

2.1 About the Kirin research story and analysis.

Before the design project "Development of a series of illustrations and posters for the legend of Juye Kirin", I referred to a large number of kirin literature and went to the local market to investigate, in-depth understanding of some history, legends and legends about the kirin. The emergence of the Kirin in the wild is closely related to its geographical environment. In the pre-Qin period, the climate in Juye area was warm and humid, with lush trees, and vast water areas and marshes such as Dayze, Heze, Leize, the Yellow River and Jishui. "Water Economy Water Notes" said: "Juye, water lake river is particularly many, the south can reach the Zhu shui river, Sishui river, the north can reach the Qingshui River and Jishui River" In about 1,500 years from the Han and Yuan dynasties, the climate in Juye and the Central Plains has become dry. Due to the diversion of the Yellow River, the disappearance of the water, and the disappearance of a large area of water and forest and swamp, leading to the "dry for the land" and "the shore can not be recognized", the environment on which the kirin lived no longer existed, and the number became rare, Until the final extinction.

In the market research, I collected nearly ten kinds of stories about Kirin, and selected some highlights as illustration story pictures. The following stories are collected and recorded by the locals (the story is narrated in Juye dialect).

1. The story of the "Taurus gave birth to a Kirin":

To the southeast of Juye County, there is a mountain called Jinshan, I heard that there was a very good cow in it, Sometimes the cow would help people do the farm work, Locals call it "Taurus", But one day I heard that the Taurus was working in the field, Suddenly a golden light ran into the cow's belly, Soon the Taurus flew up to another hill, I heard that this mountain was still called Qiao Shi

Mountain, Someone saw the cow hug ("born" meaning, The Juye dialect) has a "sibuxiang", What is called "four do not like" ah, Even if not like a cow, Not like a horse, either, Nor like a deer, Not like a sheep, either, But still with antlers, sheep faces, horse hooves; in a moment, I saw a flash of red light in the firewood mountain, The cave automatically closed the door. It is said that now haven't found the hole, however, with stone on the mountain, you can hear the sound of "hum, hum, hum", the mountain is obviously empty, some understand people said this is kirin, is a kind of beast, from now on, the firewood mountain was kirin' mountain, there is that, after Taurus gave birth to kirin, and back to the jinshan. In jinshan specially to Kirin and made a hole, jinshan now has Kirin hole, so jinshan is also known as "the first peak of lintai". From then on, Juye had good weather and good harvest. What exactly does the Kirin really look like? There are many kind people can occasionally see it, see it with the body of a deer, cow tail, fresh armour, golden, often walk in the big wild, people regard it as a god.

2.The story of "dreamed of Kirin and gave birth to a baby":

Confucius niang YanZhengzai in once go to relatives, passing lu southwest big wild ze (now Heze giant wild) our mountain, not all say'mountain has a kirin, the hill is not big, can say a hill, but is beautiful, beautiful scenery, far away look like a small kirin, then want to go to the mountain to take a rest, YanZhengzai sitting under a persimmon tree, unconsciously took a nap, in a short while, suddenly dream of a small kirin into her arms.

3.The story of "sincerely beg Kirin to bless people pregnant baby":

Then the above story dreams of the Kirin and gave birth to the baby story, this time , When she woke up, she became pregnant; she soon added Confucius (giving birth) Confucius, so Confucius's named Confucius Kong Qiu. Because (big wild is juye) giant mountain in the west of Qufu, Confucius also recorded "kirin west" this thing; the people spread ten, ten, see the mountain so god, have come to burn incense wish, then built a mountain temple (also called "rui Lin temple", now located in juye kirintown), then very prosperous, famous.

4.The Story of "Confucius dream of the west giant wild has a Kirin Lin":

Also a story is also about Confucius, I heard that Confucius original knowledge is not very deep, he went to advice around, but at that time no books, Confucius often because of this matter, but a dark home (night), Confucius suddenly made a very strange dream, the dream saw in the western wild (juye) ze a big smoke together has not come loose, Confucius woke up, then think: " is a sage was born, or to have a sage, to guide my confusion?"

5.The story of "Kirin out of the mouth three books":

He was busy call students YanHui and summer catch up with the car, to the west big wild (now juye), wade through a swamp, came to the juye, Confucius saw a grass, into the grass, open grass, god, found the little kirin and a touch, eyes a look found kirin injured, kirin saw Confucius eyes tears, like waiting for Confucius, pitifully looked at Confucius. Seeing the kirin, Confucius was frightened, he was very sad. While gently caressing it, he took off his clothes and covered it on the kirin. Then he took out the silk, carefully wrapped the wound and carried out the kirin. After a while, the kirin was quiet and licked the hand of Confucius with his tongue. He suddenly spit out three books from his mouth, then turned and jumped into the swamp. Confucius held three scriptures in his hand, so this is a god kirin, to send me books to heaven! The text of the book in the turn (winding around), I heard that no one can understand, only Confucius can understand. After Confucius gained the book, he studied hard every day. Gradually, his knowledge made great progress. Finally became a knowledgeable, through the great saint.

Not only have I collected many short stories about the Kirin, I also visited many local sites of Kirin, There are "Kirin Platform" in Kirin Town, Juye County (see figure 2.1-2 below), Jinshan, Linshan, etc.; in addition, By visiting the local area, Finding the kirin element is more than just a talk story, Has been fully integrated into the life and spiritual life of the local people, In the Juye Museum, Entering the door is the oncoming side of "Western kirin" story sculpture (see

Figure 2.1-5); On the road, in addition, If you take the high-speed train to Juye, At a glance is a tall five-element kirin sculpture (see Figure 2.1-6), And what you hear most in Juye is "auspicious Juye", "Linzhou Land", Because the local people have been protected and blessed by the kirin since ancient times.

In addition, I have collected the knowledge about the Kirin.

Kirin Chinese traditional auspicious beast, more gentle temperament. From its external shape, it is a lion-like head, a deer-like horn, a tiger eye, an elk body, a dragon scale, and an ox tail; others say that the Kirin is a sheep head, with a hairy tail, and a corner with flesh. Specific long what appearance, modern people have not seen, research shows that is an extinct kind of deer animals, the ancients put the male called qi, female called Lin, "Song book" recorded: Kirin, benevolent beast also. Mu yue qi, female yue Lin.

The ancients believed that the Kirin haunt, there will be auspicious. It is sometimes used to describe a person who is both outstanding and talented. Because of its profound cultural connotation, Kirin is made into a variety of ornaments and ornaments for wearing and placement in the traditional Chinese folk etiquette, which has the meaning of blessing and blessing.

In 2008, Juye County was named "The Hometown of Chinese Kirin" by the Chinese Folk Literature and Art Association, and established the "Chinese Kirin Culture Research Base" in Juye County. In June of the same year, Juye County "Kirin Legend" was included in the second batch of national intangible cultural heritage representative list by The State Council.

Legend has it that the Kirin can bring in children for people. It is said that Confucius will be born, there is a Kirin vomit jade book in his home, wrote "the descendants of the water essence, decline Zhou and the king", meaning that he had the virtue of the emperor and not in his place. There are folk names "Kirin son", "Lin son". In the Northern and Southern Dynasties, people often called "my family Kirin" for the intelligent and lovely boys. It is widely believed that the worship of lin can give birth to children.

Kirin, as a mascot, was often used by various dynasties in ancient China. History shows that Emperor Wudi of the Han Dynasty built a Kirin Pavilion in Weiyang Palace, drawing images of the hero. Kirin is also widely adopted in the official court clothing. In the Qing Dynasty, the emblem of the official was decorated as the Kirin. In the Qing Dynasty, only the royal relatives and the relatives were qualified to wear the logo of the dragon. The emperor was the yellow dragon and purple dragon, and the prince, A ge, Bele and Bei zi were the dragon son. The palaces and temples of the past dynasties are mostly decorated with Kirin and dragons and phoenixes. The Mausoleum of the First Emperor of the Qin Dynasty, the Mausoleum of Emperor Chen Qian Chen Qian of the Southern Dynasty, the Mausoleum of Emperor Zhu Yuanzhang of the Ming Dynasty, and the Mausoleum of Zhu Di in Beijing. Many emperors have the artistic image of Kirin. Place names related to Kirin in China include: Kirin Street, Jiangning District, Nanjing, Jiangsu Province, Kirin Town, Haimen City, Nantong, Jiangsu Province, Kirin Town, Zongyang County, Anhui Province, Kirin Town [30], Puning City, Jieyang City, Guangdong Province, [31], Kirin Town, Juye County, Shandong Province, Jiayang Jialin Street, Jining, Shandong Province, and Kirin District, Qujing, Yunnan Province. The Kirin is the symbol of the sages and gods. In the Confucian Temple, sacred temple, Confucius temple and other buildings, there are many "Kirin", such as the stone carving on the table of the Confucius Temple in Qufu, Shandong Province, the stone carving in Yangzhou, and the stone carving on the tablet of the Xi'an tablet Forest and Kangxi of the Qing Dynasty. Chinese buildings, especially residential buildings, are mostly brick and wood structures. Kirin patterns often appear in eaves, houses, gable, lintel, window frames, shadow walls, column base, board wall, roof ridge, and drum stone, which are decorated in the form of brick, wood or stone carving. Some decorated the stone Kirin on both sides of the gate to show the noble gate and the town house to ward off evil spirits.

Kirin is an animal produced and created according to the Chinese way of thinking. It is said that Kirin is the ancestral god (ancestral god) of the Ji family

(the vein of the king), derived from the ancestral god of the Yellow Emperor, and is one of the main branches of the yinglong blood. There is a poem: " Kirin stepping on the auspicious clouds, the world can not eliminate."; Kirin," dragon "," phoenix "," turtle "and" PI xiu "are called the five auspicious beasts (or" five spirit beasts ") Kirin can spit fire, voice such as thunder, usually more kind, angry when extremely fierce. Kirin is very long, can live 2000 years, the main peace, longevity. The ancients regarded the Kirin as a benevolent pet, the male called qi, the female called Lin, that the Kirin appeared, there must be auspicious, sometimes used to compare the outstanding, both integrity and ability.(Review of the National Library) The feng shui science of China thinks that Kirin is like everything, wealth, prosperous wealth, town house, evil spirit, prosperous people, children, children, flourishing wen and so on, can be used in all aspects. And, if the Kirin art is placed in the room, can also prosperous career, villains, treat bad people, but also for the master to block bad luck.

The Kirin is made into a variety of ornaments for children to wear, with the intention of blessing and peace. People like to use the craft of Kirin as a talisman worn on the body, its texture has gold, silver, copper, jade, etc., especially pay attention to wear the "Kirin lock" for infants, in order to pray for a long life.(Chen Shuyuan, Auspicious luck: Auspicious Articles and Cultural Connotation) Kirin occupies an important position in the traditional folk decorative art of the Warring States Period. With the establishment and development of the feudal system, it was used by the feudal rulers, became a thing to protect its feudal ideology, and became a symbol of political prosperity. It "there is a king to, no king is not to" or "the king to the benevolence is out", the appearance of Lin is considered to be the "Jiarui" of the holy king.(Xiao Hong's "Rui beast" Kirin and Folk Decoration Art) The Kirin culture is in line with the strategic thought of the peaceful rise of the Chinese nation. Kirin is the auspicious and harmonious image ambassador of the Chinese nation, and the study of Kirin culture is of important practical significance. Kirin culture occupies an important position in Confucianism, and embodies the Confucian concept of kindness to others and leniency to others.(Kirin and its

Culture) Kirin is closely related to Confucian culture and embodies the political imagination of wise and wise Kings. From the local characteristics of Lin toe, Lin jiao, and to Lin Xing benevolent heart, movement and instrument of the Kirin became the head of the ancient spirit beast and the auspicious weight. The image of Kirin changed from the appearance and action of the Han and Tang Dynasties to the "dragon shape" and majestic appearance in the Ming and Qing Dynasties, which became a microcosm of the evolution of the image of the Kirin gods and beasts.(Review of the Virtual Museum of Chinese Legal Civilization)

2.2 Topic selection and positioning

In the investigation of the Kirin legend, Found that the kirin culture has a certain role in driving the local economy and culture, Not only has it become an important part of the local material folklore and spiritual folklore, And influenced generations of wild lings, The inheritance of excellent folk culture can be said to be the survival and derivative of national culture in essence; In addition to the historical part of the history of the kirin, Is still a household name in Juye, But some touching and excellent fairy tales of the kirin are slowly disappearing into the lives of the locals, To arouse the memory in everyone's mind, Also let the excellent folk culture continue to pass on, This topic to visual illustration of the kirinlegend painting in people's "heart"; Good things should not be forgotten, More can not be forgotten by the young people. I hope this topic can give you a deep understanding of the culture inherited by the kirin legend, and the continuous inheritance and protection.

Conclusions to section 2

- 1.Environmental changes in the location of the Kirin in the giant wild.
- 2.The source of the Kirin story illustration.
- 3.The story background of the Kirin legend.

Chapter III

DESIGN PROCESS AND RESULTS

3.1 Illustration design proces

In illustration design in this topic, mainly to research "Taurus gave birth to a Kirin, dreamed of Kirin and gave birth to a baby, sincerely beg Kirin to bless people pregnant baby, Confucius dream of the west giant wild has a Kirin Lin, Kirin out of the mouth three books" five plot as the theme to draw, illustration style adopts the theme, and use the mirror composition and bright color, this style of illustration can be good performance story, and has cultural characteristics, contains the following design draft and process draft Illustration 1 "Taurus gave birth to a Kirin" for a story, the illustration in the local said Taurus combined with simple old cattle image, kirin as a theme with bright colors to strengthen, in the picture in the form of local people live and work; and then in the "cattle born kirin" kirin mountain with sunrise and the crane echo the characteristics of the wind, the picture also put a peony to foil the picture. (See Fig. 3.1-1, Fig. 3.1-2)

The story of "dreamed of Kirin and gave birth to a baby" sincerely beg Kirin to bless people pregnant baby" is the scene of Confucius's mother walking relatives passing by the foot of the mountain to sleep into the kirin, the picture color is bright; The foreground to hole mother sitting (picture lying) under a persimmon tree is dozing, dream of a small kirin slowly into her arms of the scene, the main color used beautiful yellow, the scene is to highlight the passing "big wild ze"; After the scene is still the place where Kirin was born habitat, before and after the echo of Lin Shan Lin, Lin Shan dream Kirin story picture; The front is also interspersed with two pink peonies (pink in the final draft), but also for the packaging of the peony tea. (See Fig. 3.1-3, Fig. 3.1-4)

The idiom "sincerely beg Kirin to bless people pregnant baby" is believed that everyone is not unfamiliar, the famous "Lin Shan Temple" (also known as

"Lin Temple" poster design) as the main scene, so the beautiful yellow "Lin Temple" in the yellow tone, in the middle of the mirror with hole (also can understand the meaning of kirin child is very effective) gave birth to Confucius; because the story happened near or Lin Shan, so the scene still use Lin Shan as the background map.(See Figure 3.1-5, 3.1-6 for more details)

"Confucius dream of the west giant wild has a Kirin Lin" is Confucius dream of Kirin in his youth, the main tone is yellow and green, interspersed with dream sense; the foreground is Confucius dream picture, a kirin appeared in front of Confucius, with Confucius rest and sleep, color is mainly brown and reddish brown, vision in the dream woods, using green as the main color; (See Figure 3.1-7, 3.1-8 for more details)

The picture of "Kirin out of the mouth three books" is the main picture, and the picture is the surprise of Confucius and his two students in the grass. The picture is presented; the whole picture is bright and colorful. (See Figure 3.1-9, 3.1-10 for more details)

The final draft "Taurus gave birth to a Kirin ,dreamed of Kirin and gave birth to a baby,sincerely beg Kirin to bless people pregnant baby,Confucius dream of the west giant wild has a Kirin Lin, Kirin out of the mouth three books."all bring up the color of the picture, the quotation illustration, so the idiom (story name); the design draft and process draft may be modified and beautified under the guidance of the teacher.(For details, see below 3.1-11,3.1-12,3.1-13,3.1-14 and 3.1-15)

3.2 Logo design

The Juye County has a long history, Profound culture and cultural heritage, Because of the legend of the wild Mountain generation, So it is called "Linzhou Land", And named for Oazawa, Also known as "Onoawa", Juye was also named "The hometown of Chinese kirin", So the logo is designed with the theme of "The

Hometown of kirin", Add a seal as an auxiliary, The seal "auspicious Juye" from ancient times, Since ancient times, Juye has always been smooth and safe, Until today, "auspicious Juye" is still the title used by the local people; The English "THE HOMETOWN OF KIRIN." is the English translation of the hometown of Kirin, The specific design is shown in the following figure. (See Fig. 3.2-1, Fig. 3.2-2 and Fig. 3.2-3)

A positive and vigorous logo design can greatly stimulate the pride of employees, enhance their understanding of entrepreneurship, enhance the awareness and determination of all employees to participate, establish the confidence of the enterprise, enhance the internal cohesion, so as to bring good economic and social benefits to the enterprise. Enhance the reputation and confidence of enterprises in consumers, and enhance the image and visibility of enterprises. Good logo design plays a driving role in promoting business activities. Consumers tend to leave the impression of the brand with a complete corporate image, which can enhance consumers' 'sense of trust and identity towards the enterprise, and comprehensively improve consumers' goodwill and confidence towards the enterprise.

Logo design is a simple graphics, text design, or simple combination of graphics and text, will design the logo graphics to summarize the enterprise overall image, with vivid graphics to show it, prompting it to express the theme is clear, so as to achieve accurate intuitive to people convey the purpose of the enterprise information. An excellent corporate logo design is closely related to the graphic creativity in the visual communication design."Graphical creative refers to the designer according to the concept of the theme through rich imagination and production, using the basic graphic language show creative meaning of visual image, concise and clear, a meaning, appropriate contact is the basic characteristics of graphic creativity, convey the theme information also passed some ideas and emotion."In today's rapidly developing information society, the connotation and effective effect of these simple and eye-catching graphic language expression will be more and more rich. Corporate logo design and graphic creativity are closely

combined together. In the enterprise logo design, whether with images or text or some other elements, it is expressed in a graphical form, and is not a direct and simple application. Therefore, in the design of enterprise logo, graphics is as a symbol of corporate image, the use of graphical language to convey the theme information of the enterprise, the more artistic conception of the graphics creativity can attract people's attention, in order to quickly express the content information to pass out. Whether it is graphic creativity or enterprise logo design, they have easy recognition, memory and form beauty, so there is an inseparable relationship between the two, that is to say, the logo is a graphic display, and the graphics can also reflect the connotation of the enterprise logo design. It can be seen that graphic creativity plays a very important role in enterprise logo design, and enterprise logo design is a graphical process. Only the effective combination of graphic creativity and enterprise logo design can design excellent enterprise logo.

3.3 Poster design

In the legend, "Ruilin Temple" once for the "Linshan Temple" everyone has burned incense for the son of the temple, The poster uses the "Ruilin Temple" section, Select the illustration of "sincerely beg Kirin to bless people pregnant baby" to expand the design (see Figure 3.3-1 for details); Because of the kirin, Juye is also considered an auspicious place, Therefore, Juye is called "auspicious Juye, Linzhou land", Poster 2 is designed with the illustration of the "ox living kirin" people living and working, "Ancient Onoazawa, Kirin falls from heaven "or "In ancient times, a kirin was born in Juye" interspersed with an English translation, People often say, " Kirin goes on the auspicious clouds, The world is hard to disappear. " (mean) It can also be said "Kirin tread auspicious clouds, there will be no disaster in the world, "Better show the auspicious kirin, auspicious giant "kirin land".(See Figure 3.3-2 below).

The poster design concept covers many aspects, including dissemination of information, artistic expression, visual impact, concise and clear, more than less, expression of theme, communication content, color use, proportion emphasis, sense of distance, line guidance, font selection, etc.

Specifically speaking:

Spread information: The primary function of the poster is to convey information, and the content should be extensive and artistically expressive to attract the attention of the audience.

Artistic expression: the design should have a strong far-sighted effect, able to catch the audience's eye in a moment.

Visual impact: enhance the visual impact of the poster through bold color matching, scale emphasis, line guidance and other techniques.

Simple and clear: the design should be clear at a glance, avoid too many details, highlight the key points, and make the information transmission more direct and effective.

Less wins more: in the limited space and time, select the most representative elements or phenomena to express rich connotations with concise design.

Performance theme: The design concept must successfully express the theme, clearly convey the propaganda content, and resonate with the audience.

Color use: Use bright, bold, highly saturated colors, as well as color overlap and color jumping skills, to increase the attractiveness and visual effect of the poster. **Proportion emphasis:** through the proportion of different elements, create an impact design effect.

Distance sense: The design needs to consider the effect of viewing from different distances to ensure that the key information is clearly visible at different distances.

Line guidance: use lines to guide the audience's sight, emphasize the important elements in the design, and enhance the visual effect.

Font selection: select simple and easy to read fonts to ensure the readability of the information, and enhance the visual impact through text change skills. To sum up, the poster design concept emphasizes the effective transmission of information, the visual expression of art, concise and clear design principles, and the comprehensive application of design elements such as color, proportion, lines and fonts, so as to achieve the purpose of attracting the audience and conveying information.

3.4 Packaging design

A mention of Heze is probably the beautiful peony, and Juye heard the most is "the town of Chinese meticulous peony", peony is also a big characteristic industry; "only the peony, Beijing", the flowers of the peony tea must be indispensable, here with peony tea packaging, peony combined with Kirin illustration design a packaging; using beautiful color for outsourcing design of two different colors of packaging; the packaging with hand bag style, convenient to carry, outside, window design can well protect the flower tea from damp; "Peony, not necessarily hanging on the branches, but also can be opened in a cup of tea, in the name of the flower, falling into the water into a poem", not before the tea seems to have seen the peony open in the water beauty and "charming". Finally, I warmly welcome you to see peonies in Heze, Shandong, China. Probably in April and May, super peony, let you enter the peony world, as beautiful as a fairy tale, you can enjoy slowly.

In the three elements in packaging design, color is the factor that can most

affect the vision, its importance in packaging design is also increasingly prominent, not only can play a beautification role in the commodity, let people have more visual sense, produce the artistic effect of taking the lead, but also can play a marketing function for commodity sales. Based on this, it is very necessary to make a detailed analysis and summary of the functional performance of color in packaging design, and it is more necessary to discuss how designers should use color in packaging design. As a design language, color plays an important role and function in packaging design. In modern packaging design, the function of color is mainly manifested in the following aspects:

(1) Color is the most basic technique to produce and express the space. In the packaging design, the contrast of different colors, light and shade can cause the physical and psychological sense of size, temperature and distance, so as to bring people flawless imagination, and complete the color in the packaging design should have the function of transmitting information and expressing emotion. The main color of this package is pink, one is cyan, according to different people choose different hobbies.

(2) Color can meet the personalized consumption needs of different groups of people. In modern packaging design, color has slowly stepped out of the traditional basic simple functions of transmitting information and expressing emotions, and began to slowly pursue "people-oriented" to adapt to the personalized consumption needs of different groups of people, visually so that different consumer groups can produce aesthetic pleasure from the heart. Different hobbies are selected according to different people. For example, female consumers may like pink, while most men may choose green for consumption, which is, in terms of color, it can meet different personalized needs.

(3) Color can fully express the performance characteristics of the commodity. On the one hand, the color can directly reflect the image and color of the goods, and guide consumers to make a basic understanding and judgment of the goods. On the other hand, the color can also better reflect the symbolic color of the commodity, helping people to produce different psychological feelings, so as to

guide consumers to have a specific sense of affinity to the commodity. Pink peony may people know, so choose pink as the background, and cyan is also according to the green peony, some people say green peony like cabbage, peony has a lot of colors, such as pink, pale pink, mei red, green, purple, red and even black peony, but known is probably pink.

(4) Color plays a unique trust function and recognition and memory function in the packaging design. First of all, the emotions generated by consumers when they see the packaging of a certain commodity are all produced under the stimulation effect of color. In particular, the sense of trust and quality of goods are usually affected by the color of the packaging, or to achieve trust resonance, have the desire to buy, or have a sense of boredom. Secondly, because different colors can have different feelings to people, help people to identify and remember different goods, for example, in the packaging of cosmetics usually use black to show male supplies, produce solemn feeling, and the female cosmetics are more soft and elegant color, the purpose is to produce elegant sense.

(5) The color in the packaging design can stimulate people's psychology and play a certain promotional function. Different colors in packaging design will have different stimulating effects on people's psychology, for example, packaging sweet food with colorful colors, packaging tea and other fresh green, and cold drinks food with cold white, these different colors on people's psychological poor stimulation is different. From this point of view, these colors are not only the coat of commodity packaging, but also into the invisible to attract consumers' attention, and decide to buy factors.

2.The use of color in packaging design

(1) the color should be scientifically compared and reconciled. In the packaging design, the use of color should first pay attention to the technology of contrast. Color only through contrast will produce the expected bright effect, usually often used contrast has lightness contrast, cold and warm color contrast and contrast between color. For example, if yellow or orange is used as the background color of a commodity packaging, then the brand text of the product is best to

choose dark blue or black, so as to produce a suitable contrast effect. Of course, the color in the packaging design can not only emphasize the contrast, deliberately pursue the effect of contrast, but also must learn to reconcile, so as not to make the design appear too stiff. When it is necessary to reconcile the color, it is usually necessary to adjust the size ratio of the color, use neutral color, improve or reduce the lightness and purity of the stimulus color to achieve the desired design effect.

(2) According to different products need to choose specific colors. In people's hearts, because of the long time accumulation of life experience will form a certain color symbol. So in the packaging design, the selection of color must be careful, according to different product needs to choose specific colors. For example, we can use all kinds of simple and elegant colors to combine packaging Chinese classical meaning is very profound products, so the effect is very ideal, but if you use these color elements to package modern very strong children's toys, it is not very in line with people's psychology, or even said that such packaging design is a failure.

(3) Reasonable collocation and determine the main color and auxiliary color in the packaging design. In the packaging design, if several colors are accumulated at will, it will inevitably make the packaging too fancy, which will produce resistance to people's vision. Therefore, it is necessary to reasonably match and determine the main color in the packaging design. Of course, the main tone is not necessarily just a color, but different colors can also be used to form a color tendency. After determining the main color, it must also be reasonable collocation of auxiliary color, especially the different uses in the packaging can be highlighted with auxiliary color.

(4) Use good color according to the color psychology of different consumer groups. Different product consumer groups have different hobbies in color, so in the packaging design, we need to use the color according to the color psychology of different consumer groups. For example, for the packaging design of children and children with rich imagination, the color application must highlight strong and bright features; the colors in the packaging design for quiet middle-aged and

elderly people should highlight plain packaging colors, especially to avoid cold colors; soft and bright colors for male packaging design should be black or blue.

(5) The use of color in the product packaging design should pay attention to the differences between different nations. Different regions, different nationalities and religious beliefs will affect people's preference or taboos for different colors. Therefore, the use of color in packaging design must pay attention to the differences between different ethnic groups, in as to suit the inherent color symbol formed by different ethnic groups, only in this way.

3.5 was used for element extraction

Through element extraction can help to better understand the style and color of design, and get inspiration and inspiration, design element extraction is one of the important methods of design analysis, can help analysis of the design problems and deficiencies, and put forward improvement scheme, in the design elements extraction, need to consider the overall effect of design and the relationship between the elements, in order to draw accurate conclusion and required elements.

(Painting element extraction refers to the need of a painting of each elements (column such as color, shape, line, etc.), element extraction process generally contains color extraction, edge detection, line extraction and shape separation, element extraction can not only improve the quality of work, can also for digital art, graphic design and advertising, and other fields to provide more technology,At the same time, for graphic designers and digital artists, mastering the extraction technology of painting elements is one of the necessary skills to improve the professional level. In the future, the extraction technology will become more and more popular and more mature.)

3.6 Design and application

For folk culture and some intangible heritage inheritance and protection produced great effect, some folk culture (such as kirin legend), the present situation of intangible cultural inheritance difficulties, and wen gen products as the carrier can fully show the modern aesthetic of folk culture, make it an effective way of genetic inheritance, at the same time, folk is also a very high quality cultural resources, can further expand the design ideas, let the gen in the public view contains rich Chinese traditional elements. This paper analyzes the cultural value of Kirin legend from the perspective of illustration and the legend. Through literature reading and field investigation, using the form of illustration from the creation of composition, element application, color selection and other aspects of national style illustration creation, and designed cultural and creative products with the theme.

Cultural and creative products play a positive role and significance in spreading the culture of the scenic spot and establishing a good image for the scenic spot. The full name of cultural and creative products is cultural and creative products. The emergence of cultural products comes from people's desire to spread culture by placing the meaning of culture on their products. Cultural and creative products are a combination of cultural creativity and related products, reflecting the spirit and meaning of traditional culture from the physical objects, to help people understand and better spread the culture. Cultural and creative products can better convey the spiritual connotation and culture of the scenic spot to the scenic spot. Cultural and creative products are also the characteristics of the scenic spot. Many people who come to play will serve as companion gifts.

[Significance and function of cultural and creative products]

After "materialized" cultural and creative products, they can be promoted online and offline. Products can be displayed through online platforms, and offline products can be placed and sold in scenic spots.

1. Inheriting and carrying forward culture:

Cultural and creative products take culture as the theme and can innovate traditional cultural elements. The design and production of products, so that people can better understand, inherit and promote the culture.

2. Enhance cultural confidence:

The emergence of cultural and creative products can stimulate people's cultural confidence and make people show their cultural and artistic values more confidently.

3. Promoting the development of cultural and economy:

The design and production of cultural and creative products need the help of various technologies and processes. It has promoted the development of related industries and driven the prosperity of cultural economy.

4. Establish brand image:

Cultural and creative products are products that can be branded through their unique design and Production, can establish their own brand image, enhance the visibility and reputation of products.

5. To meet people's pursuit of art and beauty:

Cultural and creative products not only have cultural connotation, but also pay attention to art and beauty. The expression of beauty can satisfy people's pursuit of art and beauty.

3.6.1 Application of the illustration design

In today's competitive market, the uniqueness of products is particularly important, the illustration art of products is a kind of artistic form of expression, through the use of illustration design can add a lot of artistic charm, make the product more ornamental, beautiful and collection value, illustration design can also express the emotion and color to express the theme of the product, is more artistic value; in addition, the product is an important carrier of illustration design, illustration design through the application of the carrier can better present in the public view; the two complement each other, work together. (Canvas bag design.

Fig3.6.1-1、Puzzle design . Fig3.6.1-3 、Stamp design. Fig3.6.1-4、Silk scarf design. Fig3.6.1-5)

Upgrading illustration art makes the public illustration has a new understanding, especially in the field of graphic design, illustration into has become the consensus in the current design field, a lot of designers began to try illustration art charm, a lot of plane works through the illustration after produce a special artistic charm, made originally with mechanized design works become more artistic charm, and on the visual impact is more highlight the characteristics of art.

The art of illustration is defined as an art form that intersperses pictures with words in order to convey more information. In recent years, the art of illustration has been used more and more frequently. The integration of illustrations in the graphic design works will make the plane space more artistic, and make the content of the plane theme more broad and far-reaching, but also add great charm to the characteristics of the work. Therefore, under the theme of art and design development, contemporary graphic designers to timely thinking the illustration art among them, and also need to constantly think about innovation, how to complete more artistic illustration, and have to think about the fit between illustration art and plane works, to form the artistic balance between illustration and plane.

3.6.2Application of logo design

Logo design plays a role in guiding consumers in the application, a good logo can present the unique charm of art through the unique design, color and font, to attract the attention of consumers.

(Holding pillow design Fig3.6.2 -1 、Stamp design. Fig3.6.2-2 、Bookmark design. Fig3.6.2-3、Cell phone case design. Fig3.6.2-4)

Logo is to use a special text or graphics composed of mass communication symbols, with a concise and concise image to convey a specific meaning and

information, so as to establish a specific image in the public. As a special visual language, it should have several most obvious features: first, the novel and unique image from the numerous signs to attract the attention of the crowd, deepen its impression, in order to recognize the public; second, it should be symbolic, the sign must be able to symbolize the spirit of the enterprise, reflecting the specific image and mental outlook of the enterprise. Dig the symbolic meaning of each figure in the logo, Through concrete images of rice implication, metaphor, association and foil, Associate the special information of the symbol with the logo figure, So as to achieve the purpose of transmitting information, shaping image, communication and accepting recognition; Third, to have a high degree of aesthetic quality, Aesthetic nature is an important factor to improve the charm of the logo, This determines the selectivity of people during the initial exposure to the markers, Unique and beautiful logo attract attention, It also makes it interested, Draw the distance between the enterprise and the logo, The aesthetic character of the logo is manifested in three aspects: the beauty of the easily recognizable simplicity, the beauty of the graphic shape, and the beauty of the clever combination of meaning and shape. There are obvious differences between signs and signs. Cihai also specifically points out that the sign is only a part of the sign, which is equivalent to a mark. It does not need to have a unique symbolic meaning, but a specific symbol. It is precisely because some designers equate the two that the logo has no symbolic significance and cannot effectively convey the specific information of the enterprise, so it can be concluded as one of the misunderstandings.

As an important part of corporate image, logo design is not only the display of corporate brand and products, but also a means of publicity and promotion to consumers. In the modern commercial society, the importance of logo design is becoming more and more prominent. Correct logo design can establish the image of an enterprise in the hearts of consumers, improve the visibility and reputation of enterprises, and bring commercial value and economic benefits. This paper will elaborate on the importance and function of logo design from three aspects: visual

communication, culture and competitive advantage.

1. Visual communication The most basic role of logo design is to convey the visual information of the enterprise, and to show the will and image of the enterprise through the visual elements, so as to win the attention and recognition of consumers. This way of visual information transmission, which can not only let consumers quickly understand the industry nature, product characteristics and market positioning of the enterprise, but also through the color, shape, commodity characteristics of the representative factors of the logo, designers should be careful and careful.

2. Cultural nature Logo design conveys the corporate brand image and differentiation, but also with cultural characteristics. With the change of corporate social role, logo design, as an important part of corporate image display, is gradually developing to the direction of cultural and personalized design. For example, Palma (Parmalat) is an Italian dairy manufacturer, whose logo uses the Italian naburin carving style, penetrating into the Italian local market from both emotional and aesthetic aspects. In the logo, a corn cob floats in the milk liquid fluid, symbolizing the freshness and nature of Parma's milk. Through this pure natural, fresh and elegant picture, it is easier for consumers to experience the quality of Parma.

3. Competitive advantage Logo design can not only convey product information and brand image, but also bring competitive advantage to the enterprise. As an important part of the enterprise trademark, the logo can not only convey the visual and language information of the enterprise, but also play an important role in the brand marketing and marketing promotion. The correct logo design not only has a unique creativity and visual experience, but also can reflect the value in the competition with other brands, so as to win the trust and loyalty of consumers. Especially in the intelligent era with the intersection of visual and language information, the logo design not only has the basic transmission function, but also adopts new technologies such as the Internet and mobile Internet to further expand the scope of transmission and brand awareness.

3.6.3 Application of the poster design

Poster is an effective way to spread and display regional cultural elements, such as traditional elements, folk customs, natural customs and local specialty, the following posters to folk culture into the poster design, can highlight local wild unique charm and style, through the carrier application to improve the transmission effect, let more people understand kirin culture legend.

With the popularity of advertising and marketing in modern life, poster design has become an important way to convey information, convey values and highlight brand characteristics. The application of graphic creative design in poster design plays a very important role, which can help designers to create unique visual effects, increase the recognition and attraction of the poster, so as to better convey information.

1. purpose of design Although the role of poster design is relatively rich, in general, its core purpose is to convey information. Graphic creative design can help designers to express information more clearly, making the poster design more attractive and appealing. For example, in the market advertising posters, graphic design can help designers to present the characteristics, value and brand image of goods, attract more consumers; in the political propaganda posters, graphic creative design can help designers to convey certain political values in an intuitive and image way, improve the influence of posters. Therefore, when designing posters, we should choose the techniques of graphic creative design according to the specific purpose and the audience, so as to achieve the effect of better information transmission.

2. Design technique Graphic creative design works in a variety of ways in poster design, and some common techniques include:

(1)Composition technique: to express the information and meaning through the constituent design techniques such as shape, color and space. (2). Comparison technique: highlight the key information and content of the poster by comparison,

complementarity and strength. (3). Metaphor: convey a message or meaning through a new perspective, form or a new perspective. (4). Summary technique: to convey information or meaning through concise and clear visual content. (5). Style and technique: describe the style of posters through different cultures, art and schools.

(Poster wall hanging design. See specific Fig3.6.3-1 、 Poster light box design. Fig3.6.3-2、 Poster light box design. Fig3.6.3-3)

3.6.4Application of the elements extraction

The application of element extraction helps to improve the brand image, according to the favorite parts and the important parts, which is conducive to improving the recognition of the theme, and also helps us to get the things and graphics we want more. (See specific The badge design. Fig3.6.4-1 、 Round pillow design. Fig3.6.4-2)

Chinese elements are the spirit of Chinese traditional culture Chinese elements are defined on Baidu Encyclopedia as "any image, symbols or customs recognized by the majority of Chinese people (including overseas Chinese), condensing the traditional cultural spirit of the Chinese nation, and reflecting national dignity and national interests can be regarded as Chinese elements".It shows that Chinese elements are the spirit of Chinese traditional culture. The classification of Chinese elements can be divided into spiritual and cultural elements and material and cultural elements in a broad sense, and in a narrow sense, they can be divided into ten categories, namely, folk festivals, handicrafts, costumes, special food, traditional opera, Musical Instruments, sports projects, and famous historical and cultural landscapes. The application of Chinese elements in illustration can arouse people's interest in the exploration of the traditional Chinese cultural elements, and can make many excellent Chinese traditional cultural elements not be forgotten or even disappeared by people, especially the few

intangible cultural heritages that are on the verge of disappearing. In the following paper, I will only select a few representative Chinese elements commonly used in illustration to briefly talk about their use in illustration.

1. The specific historical background of China can provide rich painting themes for illustration creation. China is one of the four major ancient civilizations in the world, with a large population and a long history and culture. Through the primitive society, slavery, feudalism, socialist system; Xia, Shang, Zhou and other four social systems of dozens of dynasties. This specific historical environment provides an inexhaustible illustration theme for the creation of illustration. Or the ancient sacrificial scenes, or the magnificent court life, or the change of dynasties, no matter what, there are more and grand themes.

2. Folk custom, namely folk custom, refers to the living culture cultivated, enjoyed and inherited by the general public of a country or nation. China is a country with 56 ethnic groups and many ethnic groups, with different customs and habits, and rich and colorful folk cultures. After five years of circulation, Chinese folk customs have been deeply rooted in the hearts of the people's hearts, and reflected in the language, behavior, psychology, and has become a common national force. The use of folk customs in illustration is easy to arouse people's resonance, and can better reflect the traditional Chinese culture and promote the national characteristics of various ethnic groups, so that the ancient and mysterious China is more recognized by the international people. For example, the famous female illustrator in Taiwan Dezhen's series of illustrations "Silver is Like Snow" was created with the theme of the Miao nationality, which was deeply loved by people.

Conclusions to section 3

1. Illustration design
2. LOGO design
3. poster design

4. package design
5. Element extraction design
- 6. Application of design**

Chapter IV.

SUMMARY AND EXPERIENCE

Each place because of environmental culture and time products are also different, but whether legend or fairy tales, or intangible heritage, it must have the trace of its existence can be found, this is the history of the culture, we should well inheritance and preservation, let folk culture and combination, modern culture, looking for the characteristics of The Times and history may find different beauty; this topic from the topic, research to the whole conclusion, let me realize that I have a lack of history, the modern products also lack in learning; In the process of investigating the Kirin legend, I also learned a lot of non-professional things, For example, how to communicate with people more efficiently, how to solve problems more efficiently; in addition, The study of this topic lasted several months of study and study, Not only learned a lot of professional knowledge from my tutor Meng, And with the students also learn from each other, I am not good at painting and not good at illustration, But with the guidance of teachers and the help of classmates, I slowly learned and came into contact with a lot of illustration knowledge, I kept practicing the lines and coloring, Finally, after the research and design, Draw five national style illustrations; During the process, I also keep thinking about the professional knowledge I have learned in the four years of college, Try to constantly solve problems with professionalism. This project design includes illustration design, logo design, poster design, packaging design and design, etc., hope that through this art form let kirin legend can get continuous inheritance and protection, this is our mission and our responsibility, we should stand in the historical point of view to protect and carry forward the folk culture, rather than should stand in the torrent of time to forget them.

REFERENCES

1.Kirin Legend inheritance and protection of investigation and Research master;
GaoZhiguang; 2012.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ohno9yluWMAJ0y_4vhGukl0FTSr2pHjOgzBsG6ZKL65AduXACF1aTaT159GlfiWM1MeoRDtl4SFs4rObD1tDV5A1wufdbSsWhV76lZxULce8QtLuAEAWpzthe3IJAJzOhuzc0byoiwAw==&uniplatform=NZKPT&language=CHS

2. Kirin legend. Interest in reading; Qu Xiaolou & Ma Tianjian; 2018. 03.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ohUrMQSN4Cwtebv752hBJcFrFOploZ0C7JtwgE1r9jcyC9zzqxkfF8_1i7ZoYkuBpLN58sXqO6hJfK0Un4cZmOuI1eO4GxDptiGgYDUHzd2vtw3TF9TldX2_SFzHLsPPOlIDermcwV6pA==&uniplatform=NZKPT&language=CHS

3.Inheritance and innovation of "Kirin Culture"; Wang Huiting; 2021.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojCT8NadCoLRkbbNCKnGxI1LclfriGaYkwkEgqq_gnqG35APga7XZp7xj5ji4mZIxYRNOCCjr5DdrUzuKm9AQxezS3SXXUiZcgm1tL8fU0KR7udnMaT9Odqd8F_GeNvYNzoAt86Edr-w==&uniplatform=NZKPT&language=CHS

4.The auspicious meaning of Kirin culture and its contemporary presentation; Liu Yilin;2021;

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ohUrMQSN4Cwtebv752hBJcFtbltKEG-4cm-nspaUl_cjmE1onGkFptiQyN01G6sQ2psc_MtJJMqCo2oSrN_W51N2XNSYBeAu

[sNEXe5tEyidiibVY7ZH-lskJRG41TQEq9Q372m2J-HJ0w==&uniplatform=NZKPT&language=CHS](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ohXj75qCHNKA0jtzY2eeRyOmPEMW6OrtmnQeyiUvn4E0jU76O_1-GLgUUjRiYXf1KLN1ZXmUWg3glpPO0oVXlxhwV1TxavnzJTWIRKWOaO2E42xkQVqfWwaqry1qdWBSw4=&uniplatform=NZKPT&language=CHS). Kirin legend. Interest reading (03) Qu Xiaolou & Ma Tianjian. (2018). ,20-23.

5.The Kirin culture originated from Shandong Juye. Zhu Chuancheng. Journal of Qilu Normal University (02), 53-57,2014.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ohXj75qCHNKA0jtzY2eeRyOmPEMW6OrtmnQeyiUvn4E0jU76O_1-GLgUUjRiYXf1KLN1ZXmUWg3glpPO0oVXlxhwV1TxavnzJTWIRKWOaO2E42xkQVqfWwaqry1qdWBSw4=&uniplatform=NZKPT&language=CHS

6.From the truth to the legend: the story of the Kirin . Hou Yangjun. 2012.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ohXj75qCHNKA0jtzY2eeRyOmPEMW6OrtmnPcusRnuIZUPdsZx_M-0cqbTpY-NY34HXhKCaix0nqHYufGGXPD-etHwyIR-oCDHVHEvJMrbBRwAkJ_SgtqDs8EBfB464lZUI=&uniplatform=NZKPT&language=CHS

7.Qujing Kirin District People's Procuratorate, People's Procuratorate, 2011.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0og7tjtYrK_gi4CcK1JaUgbrU5J7wV5hTloF7bb5GprMsvmDfu a8HepKd4UTcZ5_aWB8TXXSyt8VHToNAGZRBCIn3HSWNICMFe8NXcK42qHvfP9L7RfV5VOIYsTZStFNglS=&uniplatform=NZKPT&language=CHS

8.The utilitarian influence of folk belief on Kirin image, Wang Yang, dissertation, Hebei University of Science and Technology. (2011).

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojX5n9jPIeWNFULAAqVkxoly19N7eyZdrdvtRfkJGX5Lkd-OXHAIhP4FXanUhcc1Kk_9SrxLSc0e4phcZwx0Ymt0xB7hA4U4TUbBapywOGipn3Bu-

[8Cab6qhx5W7wD5Kzt6AhpXrRJ8Q==&uniplatform=NZKPT&language=CHS](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ogPH9m636CaukmYKgPlg1nzNzF3RDEk6vmWfJVLgWseus17tB-X9FMiSMUprhFDJOzkydc0MI9gSenv_zvEIuJtT2Gtb4Fh04MkgnNfw20jdCrHy65dys3kHS8RLi8t27jrY2zZnR8cVA==&uniplatform=NZKPT&language=CHS)

9.Kirin culture has a long history of folk art is full of vitality, 2010-11-09,. China Art News, 005.

[https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ogPH9m636CaukmYKgPlg1nzNzF3RDEk6vmWfJVLgWseus17tB-](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ogPH9m636CaukmYKgPlg1nzNzF3RDEk6vmWfJVLgWseus17tB-X9FMiSMUprhFDJOzkydc0MI9gSenv_zvEIuJtT2Gtb4Fh04MkgnNfw20jdCrHy65dys3kHS8RLi8t27jrY2zZnR8cVA==&uniplatform=NZKPT&language=CHS)

[X9FMiSMUprhFDJOzkydc0MI9gSenv_zvEIuJtT2Gtb4Fh04MkgnNfw20jdCrHy65dys3kHS8RLi8t27jrY2zZnR8cVA==&uniplatform=NZKPT&language=CHS](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ogPH9m636CaukmYKgPlg1nzNzF3RDEk6vmWfJVLgWseus17tB-X9FMiSMUprhFDJOzkydc0MI9gSenv_zvEIuJtT2Gtb4Fh04MkgnNfw20jdCrHy65dys3kHS8RLi8t27jrY2zZnR8cVA==&uniplatform=NZKPT&language=CHS)

10.Kirin, 64-bit application auspicious, Zhang Chengdong. (2004-09-20)

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ogZqPxbH5nP_FQoCo25DvMSA9lTaCI9cXHebCv_ZYl6me_K4Ir_Wk34E3LgYFtQ-H1KAJoOXI5a1lqCAfmd-f-OhMeLlKSnr182zpciHnSEP33FHtzlF2xIAddx9dUtlBaShDOh29-Hw==&uniplatform=NZKPT&language=CHS

11.The relationship between the change of Kirin culture and the development of cultural exchanges between China and foreign countries, (dissertation, Jinan University). Xu Xiujuan. 2003.

[https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ogyg2VM90EqDEcl0q5_17rar3yaMq8Qvx_ZK88MeO6XCem3Wq-rs8llnpO0pZZBz1Sfk9eHs36dGsbj2IpxFtzz5j-sRWI2YwNGgS7CDF-B86UZwV4-](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ogyg2VM90EqDEcl0q5_17rar3yaMq8Qvx_ZK88MeO6XCem3Wq-rs8llnpO0pZZBz1Sfk9eHs36dGsbj2IpxFtzz5j-sRWI2YwNGgS7CDF-B86UZwV4-joJb4Sx3dpwPws_HVCphNY3w==&uniplatform=NZKPT&language=CHS)

[joJb4Sx3dpwPws_HVCphNY3w==&uniplatform=NZKPT&language=CHS](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ohKEmRIz3wwIdIYitI9DkLuFFAefalYWfNIoNq7dTGMsQ9)

12.Ming red silk embroidered Kirin happily married phoenix robe; Bao Huimin & Liu Ruipu, Journal of Shandong Institute of Arts and Crafts (05), 96-100,2023.

<https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ohKEmRIz3wwIdIYitI9DkLuFFAefalYWfNIoNq7dTGMsQ9>

[8lxwBN5zLcoDv7_0n0yCnB709-0GAFlwgDOEJOTLSHdUu91bDCeZxwK3Diwora33p93m5eJ7kmzbR7a10p-tUgJ1blmnBQg==&uniplatform=NZKPT&language=CHS](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojaAvSdNvxI81sov4BmuXf8ZNYatUog-RJxuSJIPpra3LxpCGBIipEYS8pGEA2YXG2ExdKWdZLN5MjTILf4z4ymprICV2GolHeHaQMqivlgqVr3Yjoftap-HOFkxyupTv_088vLwTqEiw==&uniplatform=NZKPT&language=CHS)

13.To create a national "summer tourism destination" Kirin model. Li Lin'e. Qujing Daily News, 002, 2023-07-27.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojaAvSdNvxI81sov4BmuXf8ZNYatUog-RJxuSJIPpra3LxpCGBIipEYS8pGEA2YXG2ExdKWdZLN5MjTILf4z4ymprICV2GolHeHaQMqivlgqVr3Yjoftap-HOFkxyupTv_088vLwTqEiw==&uniplatform=NZKPT&language=CHS

14.To build a "science and technology city", Kirin build peak [N]. Li Kai, Xu Sheng. Xinhua Daily, 2023-07-17.

<https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ogjzz111RxfNEh5PdfZ6ZdqYDs2NU9r88jgMbvgmjFmwgRS7Q46Xdte4M1rhJ6PDHlAcwI-UaeBhmjACPjL0kZFWp7Xc1MXCjF9X5ZNpbVWTBeHCj9U8ULg6eevYmaQMiyaii1STA0fhA==&uniplatform=NZKPT&language=CHS>

15.Let the excellent Chinese story sail —— "Kirin voyage" editor's note, Chen Ying. Publishing in China (S1), 247-250. 2023.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0oilW7CgDGAfaYEBanzQJOc049qf06hyXpbm_xpayWpQmaJjL90jjitCCemXvjyxI2VQHCTeb70uah15KuWkb6WNVr-z2t1oRviCGHIYcSNMZabx9dLpRIGs1c9knESh9U_JFr-oS0_RNw==&uniplatform=NZKPT&language=CHS

16.Research on the emotional expression of the dynamic poster design of time-honored brands. Art Education Research (08), Dou Haoran. -113.2024.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0oijdqwmcejLgsXVMWSwFKiOVP_kxBxUjjmwjnl0ZJR61dKtYo3

[pbrN7J9yYnDPJsyOZolzZXvm4x8gLC9AxnLpuEdM4nMAR3a9g7LZiRf6mUH6RuNoFOYnfx4-okEoeAHA=&uniplatform=NZKPT&language=CHS](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0og3kt1K6k8YsP-KD4Jvk7OkwmjokSz8rztbwwe7yotdxE9Jg6qPQbHLZHgJCi3X3--BqjpVPusLVTFv1qXZioo11ODJntfLNy-dSFXp9VS_JuelxGmrxBTZriFDADqkLys=&uniplatform=NZKPT&language=CHS)

17.China-fashion The use of illustration design in paper poster posters. Song Yulin.. Zhonghua Paper Industry (04), 140-142. 2024.

[https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0og3kt1K6k8YsP-](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0og3kt1K6k8YsP-KD4Jvk7OkwmjokSz8rztbwwe7yotdxE9Jg6qPQbHLZHgJCi3X3--BqjpVPusLVTFv1qXZioo11ODJntfLNy-dSFXp9VS_JuelxGmrxBTZriFDADqkLys=&uniplatform=NZKPT&language=CHS)

[KD4Jvk7OkwmjokSz8rztbwwe7yotdxE9Jg6qPQbHLZHgJCi3X3--](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0og3kt1K6k8YsP-KD4Jvk7OkwmjokSz8rztbwwe7yotdxE9Jg6qPQbHLZHgJCi3X3--BqjpVPusLVTFv1qXZioo11ODJntfLNy-dSFXp9VS_JuelxGmrxBTZriFDADqkLys=&uniplatform=NZKPT&language=CHS)

[BqjpVPusLVTFv1qXZioo11ODJntfLNy-](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0og3kt1K6k8YsP-KD4Jvk7OkwmjokSz8rztbwwe7yotdxE9Jg6qPQbHLZHgJCi3X3--BqjpVPusLVTFv1qXZioo11ODJntfLNy-dSFXp9VS_JuelxGmrxBTZriFDADqkLys=&uniplatform=NZKPT&language=CHS)

[dSFXp9VS_JuelxGmrxBTZriFDADqkLys=&uniplatform=NZKPT&language=CHS](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0og3kt1K6k8YsP-KD4Jvk7OkwmjokSz8rztbwwe7yotdxE9Jg6qPQbHLZHgJCi3X3--BqjpVPusLVTFv1qXZioo11ODJntfLNy-dSFXp9VS_JuelxGmrxBTZriFDADqkLys=&uniplatform=NZKPT&language=CHS)

18.Research on Teaching Reform of Poster Design Curriculum for Visual Communication Design, Shanghai Packaging (03), Zhang Yuting, Meng Xinran, Li Qingze. 2024.

[https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojDm5U8V6WNZzvZbjwG3LvG5yq4CNTb7lem_qaUEzqOf](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojDm5U8V6WNZzvZbjwG3LvG5yq4CNTb7lem_qaUEzqOfUMkmbB8Houu6S3xdv6wvP-UO1hZtiSUtFDnMMKYMegXVv1p-zX4Vz5djXdUjy1TeuNYoT1e7W17a8bqWtCa1a0=&uniplatform=NZKPT&language=CHS)

[UMkmbB8Houu6S3xdv6wvP-UO1hZtiSUtFDnMMKYMegXVv1p-](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojDm5U8V6WNZzvZbjwG3LvG5yq4CNTb7lem_qaUEzqOfUMkmbB8Houu6S3xdv6wvP-UO1hZtiSUtFDnMMKYMegXVv1p-zX4Vz5djXdUjy1TeuNYoT1e7W17a8bqWtCa1a0=&uniplatform=NZKPT&language=CHS)

[zX4Vz5djXdUjy1TeuNYoT1e7W17a8bqWtCa1a0=&uniplatform=NZKPT&language=CHS](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojDm5U8V6WNZzvZbjwG3LvG5yq4CNTb7lem_qaUEzqOfUMkmbB8Houu6S3xdv6wvP-UO1hZtiSUtFDnMMKYMegXVv1p-zX4Vz5djXdUjy1TeuNYoT1e7W17a8bqWtCa1a0=&uniplatform=NZKPT&language=CHS)

19.Cultural and creative design based on the flying shape of Dunhuang frescoes. Collection and Investment (03), Zhou Ying. 2024.

[https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0oiAk6-78P4_kpcSPrvytla_-qGUMpxAQi3j1ILfnib-](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0oiAk6-78P4_kpcSPrvytla_-qGUMpxAQi3j1ILfnib-MoE9YJhQVzO2yO2aRBRy3a2dsXPNqF7968Hy31SsnVDIdlk8d5JNTGIZ0L40mr6YQq3csDeCdRlSXgjYrNcW8q2n-1_4w4oUiQ==&uniplatform=NZKPT&language=CHS)

[MoE9YJhQVzO2yO2aRBRy3a2dsXPNqF7968Hy31SsnVDIdlk8d5JNTGIZ0L40mr6YQq3csDeCdRlSXgjYrNcW8q2n-](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0oiAk6-78P4_kpcSPrvytla_-qGUMpxAQi3j1ILfnib-MoE9YJhQVzO2yO2aRBRy3a2dsXPNqF7968Hy31SsnVDIdlk8d5JNTGIZ0L40mr6YQq3csDeCdRlSXgjYrNcW8q2n-1_4w4oUiQ==&uniplatform=NZKPT&language=CHS)

[1_4w4oUiQ==&uniplatform=NZKPT&language=CHS](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0oiAk6-78P4_kpcSPrvytla_-qGUMpxAQi3j1ILfnib-MoE9YJhQVzO2yO2aRBRy3a2dsXPNqF7968Hy31SsnVDIdlk8d5JNTGIZ0L40mr6YQq3csDeCdRlSXgjYrNcW8q2n-1_4w4oUiQ==&uniplatform=NZKPT&language=CHS)

20.Font design research in modern graphic design [J]. Yali Liu. 2024.5.9

[https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0oiAk6-78P4_kpcSPrvytla_tC0rnXvTtGXtd8eQ_muTst-](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0oiAk6-78P4_kpcSPrvytla_tC0rnXvTtGXtd8eQ_muTst-XdV6dC_KT5VXbKwBhqQ346eq2uqyY94MVxTpEDmSRazcEmj6iL-nZBqS9jUBobgyYWtXdA1lEdOX-)

[XdV6dC_KT5VXbKwBhqQ346eq2uqyY94MVxTpEDmSRazcEmj6iL-nZBqS9jUBobgyYWtXdA1lEdOX-](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0oiAk6-78P4_kpcSPrvytla_tC0rnXvTtGXtd8eQ_muTst-XdV6dC_KT5VXbKwBhqQ346eq2uqyY94MVxTpEDmSRazcEmj6iL-nZBqS9jUBobgyYWtXdA1lEdOX-)

[g_ljqx0=&uniplatform=NZKPT&language=CHS](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojVnjbPloOW36VYnA9R0-9sDv9QykIRmppnlahDGStCIpMz8ubxDyPgoAlZKgeTwGjH6D8cpXik2s8AJWgkcjuWq33zAlkqm_h1dqIjht_koqOA1hMC1mfF7GkElYNNYMs=&uniplatform=NZKPT&language=CHS)

21. Build Harmony and Create Poetic Life (poster design). Liu Wenzhong. Publication and Distribution Research, 2024.03.028.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojVnjbPloOW36VYnA9R0-9sDv9QykIRmppnlahDGStCIpMz8ubxDyPgoAlZKgeTwGjH6D8cpXik2s8AJWgkcjuWq33zAlkqm_h1dqIjht_koqOA1hMC1mfF7GkElYNNYMs=&uniplatform=NZKPT&language=CHS

22. Felicitate to the City, The poster design. Wang Shuang. Modern Publishing, (2024).

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0oi95tO4nGKRvueQ9Gex57IOBdx9b1hsBZW0l3eZQ-FVt5SXXuWZPotYENch8WBnDYimwf5_4_niZavfTEbxsp2pcpPluCQaycDzSggUjJLg9iS49IBUII_sLwpUetm3W6VHzoM9AiI6u0A==&uniplatform=NZKPT&language=CHS

23. Meaningful formal beauty: the application of Chinese character graphics in poster design. Beauty and Times (Part I), Wang Yiqian, 2024.02.04.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ohK6mpFyLJt4JAyBRZqrbP-Bv48lEx-wiRkYCMfZRwPGib47XxkkSMSKG6hcG2BN61m52FAYAfHX-5o7FPPGKRP4n_NL-Pb2VZ7xT0djtdebY22UshFwok7ifTO7qJXYCvJYGO4_I90ig==&uniplatform=NZKPT&language=CHS

24. Application of the law of the golden section in graphic design [J / OL], Yang Yanhui. 2024-05-09.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ogfQsFCFsQGzaJvsWRixcvbCdrOX7JFYFyilMD_RNSd-x0WsgeuJxikjXfhx_qXOKcgsp6nVRyUB2Sj8KwOdFJftjXdpTlbHT1dNG1lxc1rlirbJFiN6gIbpRVRKEPvzqE=&uniplatform=NZKPT&language=CHS

25. Wuxi Normal Education Centennial logo design [J]. Pu Lijie. 2024.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0og07GK6kGZ27gMeREu_V-XPeO_khJCcb37Q4sIz0dB_es0hzfurzUXydaHB_ayDLBBzPrRNW9NqURQzLrm-pO7oXdawa9aQIzChhpiLd6sieIM9qNQQJyEZDzMGNG3RbLeuPfJxw-TN3g==&uniplatform=NZKPT&language=CHS

26. Research on the strategy of private colleges and universities integrating intangible cultural heritage into network ideological and political education —— Art and design major as an example [J]. Gao Yuan, Si Garden. 2024.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ogsYOOcl4Cw7uaMN0fKsTiuuD_UTKOs6Chfunt5VGnx-sMHF4nqxpCk4Qyeg9YyyJ0KHVi8JJobVA4V-QIustCP1K4yoSYI7YMCJ0abuMRo6O2pN3D_wlWl6Ii2Pb4Y8rM=&uniplatform=NZKPT&language=CHS

27. Research on Artistic Performance and Consumer Psychology in Packaging Design [J] Hao Jing. 2024.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojHM57KYuflzbtu2MhxwexLBZTOaPlgiq1ErkMgMEw2FXW6xvJ59M8IpCyE_Xc5fNoe3StYtnlWrGwHygRytlAybyrn1WwW-vwF6TDDbtSDJKMqHXlSY9k1UPzGrmbTXGk=&uniplatform=NZKPT&language=CHS

28. Those artistic designs of the dial [J]. Wang Lei. ,2024.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ogD7cuzPHRDCBcjabr-ixPBYeSguyG26Ezfq5HLvZhCaUr0KP6fxPkKWpai913AzXhA1zCaHUvEiEgwhUpJcrhj2jIVSdhwtbtp6wRIUwCAKcz5c_9wvaQXs5p_L7repHXUQ1RbSh3T8g==&uniplatform=NZKPT&language=CHS

29. Printing principles and techniques used in paper packaging design [J]. Sun Qiushi One. China Paper, 43 (04): 202. 2024.

<https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0oigqLkpdWmEBoaYoIhmbYiNUf-v->

[87byp7GoS5BsVfFIDimX5U-vnuejZ3GrB-gt56ZKbl3MEx3vzjhE2dAmJedLkFNXp42adiv3Vi1ypGGiI2rjF3Ihy0U73y57L1EfP4=&uniplatform=NZKPT&language=CHS](https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0og0w6i3mgGMMghsfSx3jVu9vUWBjlQyl9BOXXSIFdt3gtUs1EfP4=&uniplatform=NZKPT&language=CHS)

30. Research on the application of modern art concept in daily chemical product design [J]. Nina Chen. 2024.

<https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0og0w6i3mgGMMghsfSx3jVu9vUWBjlQyl9BOXXSIFdt3gtUs1EfP4=&uniplatform=NZKPT&language=CHS>

31. Research on the packaging design of the "healing system" illustration based on psychology and emotion [J]. Chinese Packaging, prepared by Su Wenjing, Ye Hui, 2024.

https://portal.sclib.org/interlibSSO/goto/11/+jmr9bmjh9mds/kcms2/article/abstract?v=vRpkk4QO0ojqJlyJo-SYaVLHdWqyc3cyT-D0bEYtKJY3KzhfrmXRIyYHZWKynAb89Zug3SjEOflRuhXhKbg_wohB0fe34JWU9GJpK4nt8glhQYkfzHogVR-m8KaWxASAYtgNc_alps=&uniplatform=NZKPT&language=CHS

APPENDICES



Figure 3.1-1 Design draft



Figure 3.1-2 First Edition

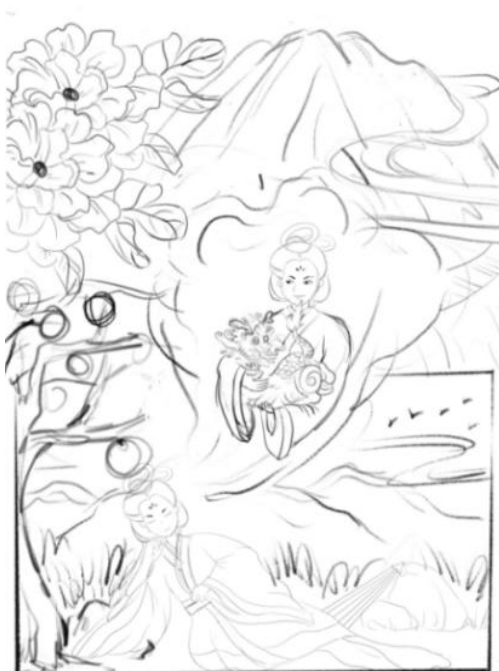


Figure 3.1-3 Design draft



Figure 3.1-4 Process draft

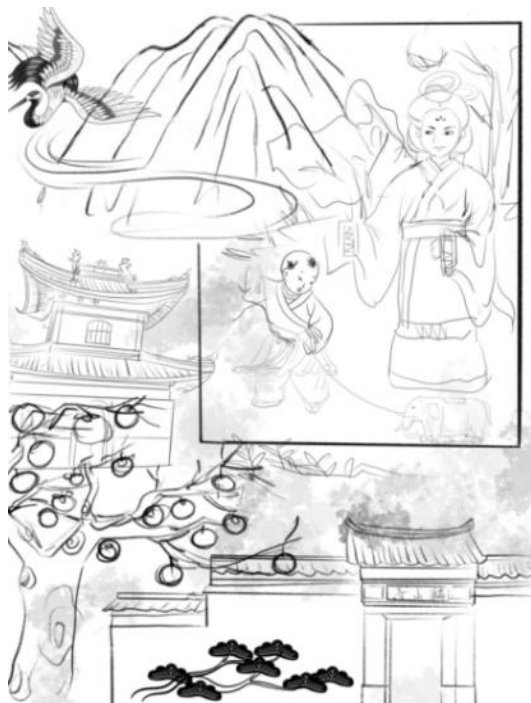


Figure 3.1-5 Design draft



Figure 3.1-6 Process draft



Figure 3.1-7 Design draft



Figure 3.1-8 Process draft



Figure 3.1-9 Design draft



Figure 3.1-10 Process draft

The final finished illustration



Fig3.1-11.Taurus gave birth to a Kirin



Fig3.1-12.dreamed of Kirin and gave birth to a baby



Fig3.1-13.sincerely beg Kirin to
bless people pregnant baby



Fig3.1-14.Confucius dream of the
west giant wild has a Kirin Lin.

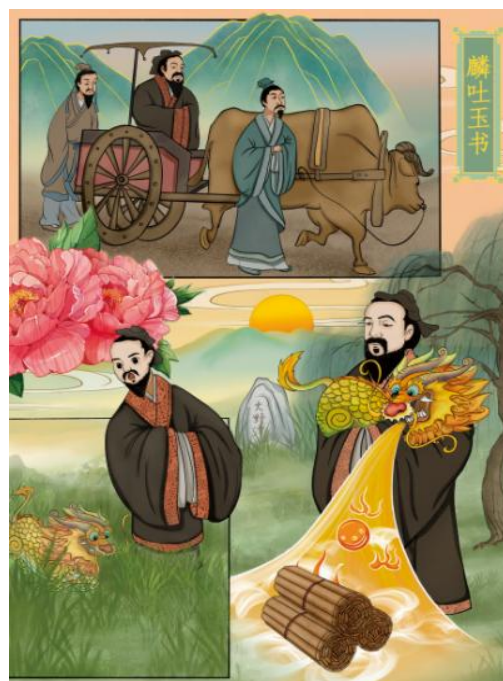


Fig3.1-15.Kirin out of the mouth three books



First draft Fig3.2-1



Standard drawing Fig 3.2-2



Final draft 3.2-3



Fig3.3-1 Poster 1



Fig3.3-2 Poster 2



Fig3.4-1 -1 Peony flower tea design 1



Fig3.4-1-2 Peony flower tea design 1



Fig3.4-2-1 Peony flower tea design 2



Fig3.4-2-2 Peony flower tea design 2



Fig3.5-1 element extraction 1

Fig3.5-2 element
extraction 2

Canvas bag design.Fig3.6.1-1-1



Canvas bag design.Fig3.6.1-1-2

Fig3.6.1-1-3



Canvas bag design. Fig3.6.1-1-4



Notebook cover design. Fig3.6.1-2



Puzzle design . Fig3.6.1-3 -1



Puzzle design . Fig3.6.1-3 -2



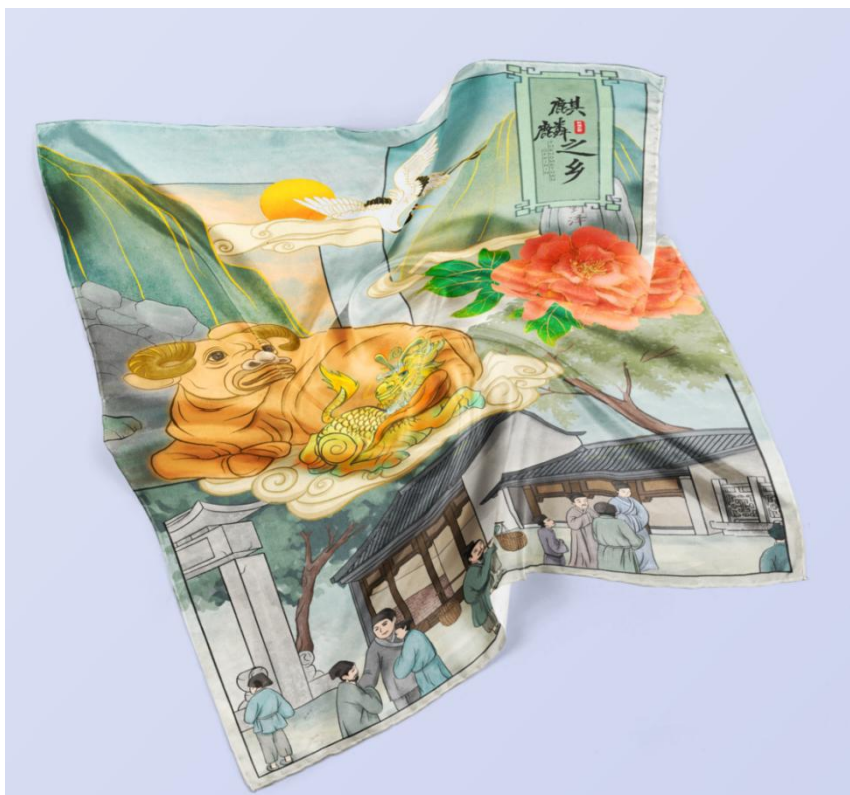
Puzzle design . Fig3.6.1-3 -3



Stamp design. Fig3.6.1-4-1



Stamp design. Fig3.6.1-4-2



Silk scarf design. Fig3.6.1-5-1



Silk scarf design. Fig3.6.1-5-2



Silk scarf design. Fig3.6.1-5-3



Silk scarf design. Fig3.6.1-5-4



Holding pillow design Fig3.6.2 -1



Holding pillow design. Fig3.6.2 -2



Stamp design. Fig3.6.2-3



Bookmark design.Fig3.6.2-4



Bookmark design. Fig3.6.2-5



Cell phone case design. Fig3.6.2-6



Cell phone case design. Fig3.6.2-7



Poster wall hanging design. Fig3.6.3-1



Poster light box design.

Fig3.6.3-2



Poster light box design. Fig3.6.3-3



The badge design. Fig3.6.4-1



Round pillow design3.6.4-2



Round pillow design3.6.4-3



Round pillow design. Fig3.6.4-4