

Calligraphy Art in Contemporary Packaging Design

-- Application of Xiaozhuan in the Packaging Design of Stationery

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Abstract: Traditional culture plays a vital role in packaging design. This article explores how to incorporate the elements of small seal characters into the packaging design of stationery products to show its unique cultural heritage and artistic charm. Based on the importance of traditional culture and the cultural value of stationery brands, this article analyzes the artistic interpretation of small seal characters and their historical application in packaging design to explore the cultural connotations of existing stationery packaging design. By analyzing the problems existing in the packaging design of stationery products and finding solutions to the problems, this article explores how to combine the small seal characters with modernization in the packaging of stationery products through innovative design techniques, and finally completes the practice of stationery packaging design that meets the aesthetic needs of young people. It is hoped that this example will be used to try to achieve the purpose of enhancing the market competitiveness, economic value and aesthetic value of stationery products.

Keywords: Packaging Design; Stationery; Small Seal Script; Youth Group; Traditional Culture.

1. Introduction

1.1. The Importance of Traditional Culture in Packaging Design

The function of packaging design is not only to meet the use function and aesthetic function, but also to reflect the inheritance of culture. Chinese traditional culture is the crystallization of the wisdom, experience and achievements of the predecessors, and it carries the foundation of the Chinese nation. Without cultural inheritance, it is like a tree without roots, and innovation cannot be mentioned. For example, the packaging design of "Shede Wine" uses Chinese calligraphy elements as the presentation of the brand name, the whole packaging style adopts the traditional Chinese gold and red as the main colors, and the third is to add Chinese traditional elements such as rice grids to the packaging. These three points complement each other and give people a strong cultural atmosphere. For example, the packaging design of "Haizhilan" wine uses Wang Xizhi's running script Haizhilan three characters, matched with the bottle body similar to the graceful curve of plum vase, the combination of gold and blue looks noble and elegant. Traditional culture is a manifestation of national spirit. It can not only inject unique charm and profound national cultural heritage into the design, but also stand on the world design stage. The design that inherits the excellent local culture is both national, traditional, historical, and modern, developing, and international. Therefore, traditional culture is the foundation of packaging design, which can be continuously inherited and developed, and has a huge economic and aesthetic value enhancement for the packaging design industry.

1.2. The Cultural Value of Stationery Brands

Brands often carry a profound history and cultural tradition, reflecting a special cultural aesthetic and forming an excellent brand concept. The stationery of successful brands, such as pens, inkstones, paper, etc., are closely linked to traditional culture and are the carriers of cultural inheritance and

promotion. The "Yuan Yuan Ben Ben" stationery series targets young people and uses small seal characters as the entry point. Through the packaging design of stationery, it conveys the concept of exploring culture and seeking fundamental emotions, providing a more fashionable and modern packaging design for young people who like calligraphy, and making the "Yuan Yuan Ben Ben" brand a symbol of cultural identity and identity.

2. Literature Review

2.1. Background

Stationery is an important factor in traditional Chinese culture, and the research background of its packaging design involves market demand, functional demand, aesthetic demand, cultural heritage and other aspects. Traditional packaging design often integrates artistic elements such as traditional Chinese painting and calligraphy, emphasizing the respect and inheritance of historical culture. While modern packaging design enhances the competitiveness and market value of the product itself, it also focuses on the combination of practicality and aesthetics to meet the life needs of consumers. Therefore, the research background of stationery packaging design covers factors in multiple fields such as culture, art, and commerce. This is also the spark of the collision between tradition and modernity, which has triggered a new trend in contemporary visual art design to a certain extent and has stepped out of the barriers of conventional art design.

2.2. Research Significance

2.2.1. Theoretical Significance

Cultural inheritance and innovation: Through theoretical research on packaging design, we can deeply explore the position and function of Chinese traditional culture in modern packaging design, and provide theoretical support for the re-expression of cultural symbols.

Artistic aesthetics and innovation in expression techniques:

The theoretical significance of studying stationery packaging design also lies in exploring the expression techniques that combine tradition and modernity in artistic aesthetics, deconstructing product design from the perspectives of vision, touch, graphics, composition, etc., and providing theoretical guidance for the artistry of packaging design.

2.2.2. Practical Significance

Improve user experience: Through practical packaging design research, the structural design and material selection of product packaging can be optimized to enhance user experience and convenience.

Enhance product competitiveness: Practical research on packaging design can enhance the market competitiveness of stationery products, attract consumers' attention, and promote sales and brand building.

Promote industrial development: Excellent packaging design can not only increase product added value, but also contribute to the development of the stationery industry chain and promote the upgrading and transformation of the entire industry chain.

2.3. Current Research Status at Home and Abroad

2.3.1. Domestic Research Status

In recent years, packaging design has developed rapidly, and the national trend has become more and more popular. Affected by scientific and technological progress, the creation and expression of packaging design have undergone significant changes. Domestic related research is basically focused on the application of traditional culture in modern product packaging, and there are fewer studies on the packaging of traditional products. For example, Huang Jiaqi's "The Artistic Charm and Reflection of Traditional Culture in Toy Packaging Design" and Liu Yifan's "The Commercial Value of Chinese Traditional Cultural Elements in Brand Design - Taking "Cha Yan Yue Se" as an Example", there are few modern studies on the combination of traditional products such as stationery and traditional culture. As China's national strength continues to grow, the future direction of artistic development must be a combination of history, the nation and art. Therefore, the development of artistic innovation requires the exploration of the nation's traditional culture to form an organism that promotes and develops together, and further promotes the development of the art industry. However, based on current research, there is very little research content in China on the combination of traditional patterns and characters with modern packaging design. For example, Shan Han's "Research on the application of small seal script in font design only has theoretical analysis", but there is no demonstration of practical examples, which seems a bit empty. At the same time, existing packaging design market cases also lack depth and cultural connotations. For example, the packaging of Red Star brand stationery is too simple, lacks national characteristics, and cannot be recognized by national culture, so it cannot enter the world stage.

2.3.2. Current Status of Foreign Research

Since stationery is a traditional Chinese culture, its unique historical and cultural value has attracted the interest of some people, so it has also developed to a certain extent abroad. Some designers and artists have tried to combine Chinese traditional culture with Western culture to create a unique style of stationery packaging design. This cross-cultural integration not only reflects the innovation of packaging

design, but also promotes the exchange and understanding of Chinese and foreign cultures. In some art exhibitions and cultural activities abroad, stationery is often displayed and promoted as one of the representatives of Chinese traditional culture. With the deepening of cultural exchanges between China and foreign countries and the growth of market demand, the packaging design of stationery has gradually received attention and attention abroad. However, as an ancient Chinese script, although the small seal script has beautiful and fluent characters, it is limited by factors such as region, cultural background, and popularity. There are few related studies on the packaging design of stationery. Therefore, this article is limited to collecting and studying from a cultural perspective.

3. Analysis on the Current Status of Design and Application of Xiaozhuan Font

3.1. Artistic Interpretation of Small Seal Script

Xiaozhuan is an important turning point in the development of Chinese characters and is one of the oldest forms of Chinese characters. After the Qin Dynasty unified the six kingdoms, the document "Records of the Grand Historian: The First Emperor of Qin" recorded: "In the twenty-sixth year... the standard for weights and measures, the standard for wheels, and the standard for writing." [1]The standardization of weights and measures and writing made Xiaozhuan the official font of the Qin Dynasty. Xiaozhuan has a rigorous character shape, and each stroke is carefully designed. The overall structure of the character is stable and orderly. The structure of each character is strictly regulated, with unique artistic norms and writing rules. From the perspective of stroke structure, Xiaozhuan's strokes are thick and thin, and the lines are smooth. It is composed of basic strokes such as horizontal, vertical, left-falling and right-falling strokes, and each stroke has its own specific writing order and strength. Since its appearance, Xiaozhuan has been famous for its appearance in the form of Yuzhuan by Li Si of the Qin Dynasty and Li Yangbing of the Tang Dynasty. After that, it was difficult for it to develop beyond the appearance of Li Si and Li Yangbing until Deng Shiru of the Qing Dynasty innovated Yuzhuan, which greatly increased the writing properties of Xiaozhuan without reducing the height of Xiaozhuan as an art, making the appearance of seal script more abundant. In modern times, Xiaozhuan has further developed and has also become an important art form of modern visual design.

3.2. Historical Application of Xiaozhuan Font in Packaging Design

In recent years, with the progress and development of design, designers have also turned their attention to the small seal script, one of the ancient Chinese characters, and its use in packaging design has received sufficient attention. [2]The design of the small seal script is based on the appearance of the characters. It often uses methods such as deformation of strokes, splicing and reconstruction of the glyph structure to achieve the design purpose and achieve the best effect of packaging design. The designed small seal script font often occupies most of the packaging layout, and is matched with color and glyphs to create a unique brand image, highlight the historical and cultural heritage, and enhance the artistic level

and historical and cultural heritage of packaging design.

As the centerpiece of the entire brand logo, the seal script font design is highly appealing. It is not only convenient for promotion, but also highly recognizable and easy for people to remember. The seal script font design is widely used in automobile logos, tea, cigarette, paper-cut packaging, etc. [2]

For example, the "Yadi Dynasty Series" uses the small seal script of the dynasty name on the car logo and redesigns it, such as "Yuan" (Figure 1) and "Qin" (Figure 2). The font design of "Yuan" is more horizontal and vertical, and the right stroke in the middle of the word "Yuan" is more exaggerated, which enhances the design sense of the entire word. The use of silver and color is more technological and futuristic. Compared with the word "Yuan", the horizontal stroke of the word "Qin" is more varied, the two sides of the font are strictly symmetrical, and the left and right strokes are slightly tilted, giving a naughty impression. The design of the two fonts is very consistent with the overall brand image of technology, environmental protection, and vitality. At the same time, it allows modern electric vehicles to have a dialogue with traditional small seal scripts across the air, giving the brand a strong cultural atmosphere.



Figure 1. Yuan (Photo source: BYD logo)



Figure 2. Qin (Image source: BYD logo)



Figure 3. BYD Yuan (Source: Xiaohongshu)



Figure 4. BYD Qin (Source: Xiaohongshu)

Another example is the "Yellow Crane Tower" series of cigarettes (Figures 8, 9, and 10), which redesigned the small seal characters of the three characters "Huang" (Figure 5), "He" (Figure 6), and "Lou" (Figure 7) as the brand logo. In the Chinese Seal Carving Dictionary, it can be seen that the small seal character of the character "Huang" is designed to be more slender, with a ratio of 5:4, and a slight tilt at the end of the left and right strokes. The left and right sides of the font are strictly symmetrical, and the strokes are very rounded, with a soft and smooth feeling. The small seal character of the character "He" has also been adjusted in proportion to keep it

consistent with the character Huang; the wood character on the left side of the small seal character of the character "Lou" is very regular, with smooth and smooth lines, and the curvature of the right lower stroke is very soft. The small seal character design of the three characters "Yellow Crane Tower" highlights the brand concept of "Heaven-given Elegant Fragrance" of the Yellow Crane Tower. The authority and dignity of the Xiaozhuan font are also contained in it. Coupled with the modern stylization of the Yellow Crane Tower pattern and the hot stamping process, the Xiaozhuan font is more closely integrated with modern packaging, giving it a retro and modern elegance and more cultural connotations.



Figure 5. Huang (Source: Chinese Engraving Dictionary)



Figure 6. He (Source: Chinese Engraving Dictionary)



Figure 7. Lou (Source: China Engraved Dictionary)



Figure 8



Figure 9



Figure 10

Yellow Crane Tower cigarettes (Photo source: cigarette packaging)

Another example is the packaging design of "Palace Imperial Tea". The brand name "Palace (Figure 11) Court (Figure 12) Imperial (Figure 13) Tea (Figure 14)" is designed in the center with seal script font. The font lines are thick, thick and powerful, and the color arrangement has the feeling of seal carving. The simplicity and authority of small seal script is very consistent with the temperament of tea. The dragon pattern and other traditional decorations are used around it, making the characteristics of the whole packaging more imposing and with historical and cultural connotations.



Figure 11. Gong (Source: China Engraving Dictionary)



Figure 12. Ting (Source: China Engraving Dictionary)



Figure 13. Imperial (Source: China Engraved Dictionary)



Figure 14. Tea (Source: China Engraved Dictionary)



Figure 15. Imperial Palace Tea Packaging (Photo source: ZCOOL)



Figure 16. Imperial Palace Tea Packaging (Photo source: ZCOOL)

The paper-cut packaging design of "Dongfang Xifang" (Figures 17, 18, 19, 20, and 21) adopts the Xiaozhuan script. While maintaining its recognizability, the original smooth Xiaozhuan script is divided and redesigned, and the four characters maintain a consistent sense of series. The entire packaging design has both traditional flavor and modern and simple style. Xiaozhuan presents a solemn and majestic atmosphere. As a symbol of Chinese culture, it gives the work a sense of authority, and at the same time makes the entire work more Chinese and contains profound cultural connotations. [2]



Figure 17. Dong (Source: China Engraved Dictionary)



Figure 18. Fang (Source: China Engraved Dictionary)



Figure 19. West (Source: China Engraved Dictionary)



Figure 20. Fang (Source: China Engraved Dictionary)



Figure 21. Dongfang Xifang paper-cut packaging (Photo source: ZCOOL)

4. Analysis on the Current Situation of Stationery Packaging Design

4.1. Stationery Packaging Design with Traditional Cultural Connotations

Some stationery packaging designs tend to be modern, while also focusing on traditional cultural connotations. For example, the "Printing Official Series" (Figure 22) of Red Star Xuan Paper introduces the name of the official position of ancient printing paper and tells the historical story of printing test papers, adding some historical depth to the packaging design. "Flower Fragrance Ink" (Figure 23) incorporates traditional tones into the packaging design, giving it an antique feel. Each tone represents a product. This kind of packaging design work with strong artistry and rich cultural connotations is more suitable for the target market. "Spring River Moon Night Brush" (Figure 24) is packaged in a wooden gift box, giving it a more refined feeling. At the same time, bamboo is carved on the front of the wooden box, combining it with the sentimental pursuit of literati and poets. Such packaging design improves the economic and aesthetic value of the product itself.



Figure 22. Yinjuanguan Series (Photo source: Taobao)



Figure 23. Flower Fragrance Ink (Photo source: Taobao)



Figure 24. Flower scent ink (Source: Taobao)

4.2. Analysis of Problems in the Packaging Design of Stationery

Although some packaging designs in the current market have historical connotations and artistry, the cultural elements of most stationery products are often not highlighted in packaging design. Instead, the main promotional points are the origin, function, quality, etc. of the product. Therefore, the packaging of most stationery brands is too similar and featureless to make people remember them strongly. For example, the ancient Baiyun mixed hair of Red Star Brush (Figure 25, Figure 26), wolf hair gift box (Figure 27), and the ink packaging of Moyuntang (Figure 28, Figure 29) are too homogenized. They are all designs of brand plus product name. The cultural atmosphere is not strong enough, too simple, and lacks targeting for specific groups. For example, it can be a packaging design specifically for young people, or a corporate culture promotion that uses packaging design to express specific cultural and artistic connotations.



Figure 25. Ancient White Cloud (Photo source: Taobao)



Figure 26. Red Star Brush (Photo source: Taobao)



Figure 27. Wolf and Sheep (Source: Taobao)



Figure 28. Nine Mysteries and Three Wonders (Source: Taobao)



Figure 29. Xuanming (Photo source: Taobao)

4.3. The Feasibility of Innovative Application of Small Seal Script in the Packaging Design of Stationery

Xiaozhuan is an ancient form of Chinese writing with unique aesthetics and historical and cultural value. Stationery is also an important carrier of Chinese traditional culture. [3]Both belong to the category of traditional culture. How to apply traditional culture in an innovative way in packaging design for young people needs further research. First of all, from the perspective of Xiaozhuan font style, Xiaozhuan font naturally has a simple, elegant and authoritative visual experience, which is very compatible with the style of stationery. If the packaging is designed for young people, it is necessary to break some of the original sense of Xiaozhuan in font design and incorporate some playful, lively and sporty elements to better integrate with the target audience. Then, in terms of color style design, it is necessary to adopt a packaging design method that is more in line with modern aesthetics in order to achieve the design goal for young people. For example, a packaging design method that uses different colors to form a series, and bright colors to attract the aesthetic and consumption desires of young people, so that the color design style and Xiaozhuan font design need to be closely combined, and the visual style must be unified to achieve the design goal.

5. The Design Practice of Xiaozhuan in the Packaging Design of Stationery

The manuscript should include a conclusion. In this section, summarize what was described in your paper. Future directions may also be included in this section. Authors are strongly encouraged not to reference multiple figures or tables in the conclusion; these should be referenced in the body of the paper.

5.1. Functional Design of Stationery Product Packaging

According to the size of stationery products, the following sizes are set: inkstone (height: 1.5cm, length: 14cm, width: 8cm), brush (height: 21cm, width 1cm), ruler (length: 18cm, width 3cm, height 2.7cm), ink (length: 13cm, width: 5.5cm, height: 3.5cm). The packaging sizes of stationery are: inkstone (height 5cm, length 17cm, width: 9cm), brush (height: 4cm, length: 24cm, width: 6.5cm), ruler (length: 20cm, width: 5cm, height: 4cm), ink (length: 13cm, width: 5.5cm, height: 3.87cm). Stationery itself needs to be fully packaged and protected, so the box type is selected to be a four-fold corner double-lid box. This four-fold corner uses four folds, making the corners of the box more solid and not easy to deform, and can effectively protect the items in the box. The design of the four-fold corner is simple and neat, making the overall appearance of the box more beautiful and generous, and not complicated or messy. This simple appearance design meets the modern aesthetic needs, is suitable for packaging needs in various occasions, and also meets the aesthetic needs of young people. Because the corners are relatively simple, it is relatively easy to make, and it is also easier to mass produce and package, which is conducive to improving production efficiency. The double-lid box also imitates the damping feeling of Apple mobile phones and unpacking, so that consumers usually have a certain resistance when opening, but it is not too heavy or too easy.

This damping feeling will neither bother users nor make consumers feel that the packaging is loose, reducing consumers' inkstones, brushes or other products falling and breaking due to the lack of damping when unpacking, and also brings users a unique unpacking experience. The damping effect of the four-folded corners on the lid box also increases the user's anticipation and sense of ritual when opening the package, allowing users to feel the brand's dedication and focus. After the lid box is fully opened, there is a layer of unpacking paper, which is a special translucent material with a blurred surface, making it difficult to see the product inside the package before opening, thereby increasing the user's curiosity and anticipation.

5.2. Aesthetic Innovation Design and Spatial Composition of Xiaozhuan Font

The brand name of the stationery is "Yuan Yuan Ben Ben" (Figure 30), which is in English: ANCIENT EXPLORATION. "Yuan Yuan" (Figure 31) means to explore the original, and "Ben Ben" (Figure 32) means to seek the root, which is consistent with the imitation of ancient calligraphy and imitation of stele calligraphy. Pursuing the traditional taste, at the same time, because it is a stationery packaging brand designed for young people, it uses the vermilion color, and the cinnabar color of the seal in the lower right corner also makes the brand logo color richer and more layered. In the design of the "Yuan Yuan Ben Ben" stationery series, the four-character small seal script of "Yuan Yuan Ben Ben" is directly used as the brand logo, and the Yuan Ben stamp is stamped on the lower right. The overall ratio of "Yuan Yuan Ben Ben" is 5:3, with slender lines, neat layout, straight lines in curves and curves in straight lines.



Figure 30. Yuan Yuan Ben Ben (Source: Self-made by the author)



Figure 31. Yuan (Source: China Engraved Dictionary)



Figure 32. (Source: China Engraved Dictionary)

The two horizontal strokes of the character “元” are slightly thicker than the lower half. The first horizontal stroke starts with a cut-stroke shape on the left, and ends with a rounded feel of the small seal script. The second horizontal stroke is different from the first horizontal stroke. Both the start and end of the stroke retain the rounded feel of the small seal script. There are some changes compared to the first horizontal stroke. The lower half of the character “元” has changed the original small seal script shape. The end of the left stroke is slightly raised, adding some liveliness and breaking the feeling of the small seal script being too formal

and serious. The right stroke is similar to the original small seal script of “元”, but the arc change is strengthened, giving a feeling of dancing, like the 2008 Beijing Olympics (Figure 33) [4], and the lively feeling of the deformation of the Chinese seal character “京”. The left vertical fold of the character “本” also has a cut-stroke shape, and the right vertical fold retains a rounded feel. The end of the left stroke of the character “本” is slightly raised like the character “元”. “元元本本” retains the symmetry and regular shape of the small seal script, and makes the strokes more regular. Some details are added to the end of the strokes to make it more refined. The red seal of Yuan Dynasty in the lower right corner makes the whole brand logo more cultural. The red seal of Yuan Dynasty (Figure 34) adopts the seal of Yuan Dynasty by Mao Jin, a book collector in the late Ming Dynasty, and is designed as the stamp of the brand "Yuan Yuan Ben Ben", which makes the brand more historical.



Figure 33. Dancing Beijing (Photo source: 2008 Beijing Olympic Games)



Figure 34. Yuan Ben (Photo source: Mao Jin)

There are five layers in total in terms of text composition and layout. The first layer is the product name, such as Xiaoxiao Hejian Songkeng Inkstone, Brass Dragon Patterned Ruler, Ancient Oil Soot Ink, and Lanting Mixed Hair. Product attributes: Special for small seal script, "Yuanyuan Benben" brand logo and seal, clearly convey the product name and brand information to consumers. The second layer is the small seal script design characters "Inkstone", "Ink", "Pen", "Ruler" (Figure 35). The strokes of some characters are similar to the brand name "Yuanyuan Benben", and there are also traces of cutting. The end of the left stroke is slightly tilted, adding some movement and vitality. The other strokes are more horizontal and vertical on the basis of the small seal script, forming a unified style between the characters. The third layer is composed of English. The appearance of English makes the packaging more international. The use of English can enhance the international concept of the product and enhance the influence of the product. The use of English on packaging is often associated with fashion and trendiness, especially for products or fashion brands that are popular with young people. English is more unfamiliar, and the unfamiliarity of small seal characters makes it more attractive to the target consumer group. At the same time, the combination of English as a

graphic color block also plays a role in spatial composition in a specific composition. The fourth layer is the "Yuan Yuan Ben Ben" brand name, and the size of the characters is appropriate, giving people a sense of refinement and modernity. The fifth layer is a processed product image that directly conveys product information. This layered layout can enhance the three-dimensional sense of the design, making the packaging more three-dimensional and layered, and adding shadows under the fifth layer of the product to make the hierarchical relationship clearer, making the design more vivid and interesting, and attracting consumers' attention. [5]



Figure 35. ruler, ink, brush and inkstone (Source: self-made by the author)

5.3. Color Style Design of Stationery Product Packaging

The “Yuan Yuan Ben Ben” series of stationery implements the concept of exploring the original and seeking the root into the series packaging. The series packaging adopts four colors: red, green, yellow, and silver. These colors are also traditional Chinese colors. By using red, yellow, silver, and green, which are more lively colors, it attracts the attention of young people. Integrating small seal characters, graphics, and lively colors into the packaging design can make the packaging more vivid and more humane, making the products in the packaging full of emotion and increasing the added value of the products. Through this youthful and humane packaging design, the emotions of the audience can be mobilized more quickly, making the audience feel that the products are warm, enthusiastic, and more friendly, which will make the audience like the products more and promote the consumption of the audience. The packaging has the beauty of humanization, popularization, and simplicity. [2]The “Yuan Yuan Ben Ben” series of stationery includes the packaging design of pens, inkstones, rulers, inkstones, and other extended products.

5.3.1. Inkstone Packaging Design

The inkstone packaging is designed based on the product name of the inkstone "Xiao Xiao He Jian", so the green color is selected. The entire layout adopts an asymmetrical composition, and English is used on the right side to make it more modern. The background is paved with light green small seal characters "元元本本" to enrich the visual effect. There is a small seal script of the word "烟" in front of the inkstone, which conveys the product information to consumers through two ways of pictures and texts. The inkstone uses a half-tone grid effect and has a unique retro feel like the small seal script. At the same time, the inkstone has a youthful effect after adding color gradients. There is a color gradient of the small seal script of the word 烟 on the side. The two are integrated with each other to find a balance between tradition and modernity.

5.3.2. Ink Packaging Design

Ancient lampblack ink adopts silver-black tones. The purple word "ancient" is added to the black block on the upper part of the package to make the color locally rich and overall unified. Like the "Xiao Xiao He Jian" inkstone, it adopts an

asymmetrical vertical composition. The product also uses a retro half-tone grid and youthful color gradient. The background pattern is laid with silver-gray "Yuan Yuan Ben Ben" to increase the refinement and richness of the product. There is a rich color gradient of green, purple and gray with the word "ink" on the side.

5.3.3. Packaging Design

The brass dragon-patterned ruler is packaged in yellow based on the color of brass itself. Although a halftone grid effect is added, some details of the dragon pattern are still retained. The horizontal composition is used, and the seal script of the word ruler is placed on the side of the package. The yellow color is used to make the side more coordinated with the overall package. The background pattern is laid out in orange-yellow "Yuan Yuan Ben Ben", and the "Yuan Yuan Ben Ben" on the side is purple, the complementary color of yellow, making the package more impactful. The three sets of rulers on the other side are gradient yellow, red, and purple, making the side layout richer.

5.3.4. Brush Packaging Design

The Lanting brush adopts a red tone. Red is often regarded as a symbol of enthusiasm and vitality. It can arouse people's inner enthusiasm and make people feel full of vitality. The red-gray background "Yuan Yuan Ben Ben" is laid flat, and the purple-gray English below makes the packaging richer, more dynamic and harmonious with other stationery. The green "Yuan Yuan Ben Ben" brand logo is used on the side of the packaging to create a strong visual contrast with the red. The side of the pen character is in purple-red, making the packaging effect rich and harmonious, and more suitable for young people.

5.3.5. Extension Product Packaging Design

The gift bag adopts pure text layout. The colors of four-color systems are integrated into one layout, and the pen, ink, inkstone, and ruler are expressed on the gift bag in the form of small seal script. The design of the bookmark adopts two colors, ochre red and light green, which are taken from the colors of the "Lanting Jianhao" and "Xiaoxiao Hejian" packaging series respectively. The background is laid out with silver-gray "Yuan Yuan Ben Ben" to increase the sense of series. The stickers use green and orange to summarize the shapes of ruler, inkstone, ink, and brush, which are more attractive to young people. Finally, the coaster is designed in a pure text layout.

6. Research Results and Summary

By consulting and redesigning the Xiaozhuan font, analyzing the packaging of tobacco, alcohol, tea and other products on the market, and collecting the packaging layouts and colors favored by young people, we finally came up with the design of the "Yuan Yuan Ben Ben" series of stationery packaging (Figure 36). Xiaozhuan, as a highly artistic font, has a unique and diverse style that can be both strong and soft, and can be called a treasure of Chinese culture. Stationery, as a carrier of calligraphy art, has a long history and has been passed down to this day. The combination of the two not only has profound cultural connotations, but also can attract more consumers' attention. This not only increases the added value of the product, but also enhances the competitiveness of the product, satisfying consumers' demand for personalized and cultural products. [6]

6.1. Theoretical Results

In terms of design theory, the aesthetic laws of seal script elements, color composition, and spatial composition are clearly defined and applied. By adopting the seal script fonts of the product names of stationery products: "Pen, Inkstone, Inkstone, Ruler" and the brand name "Yuan Yuan Ben Ben", and based on the characteristics of the seal script font strokes, structure, and overall layout, they are redesigned into cultural elements on the packaging. In terms of color composition, each product is divided into a color system, and gradient colors, similar colors, and contrasting colors are used in the visual communication of the packaging. By applying these color laws, emotions and information can be effectively conveyed, and the visual impact and beauty of the work can be enhanced. [[7]In terms of spatial composition, the layered design method is used. The layered design can improve the clarity, flexibility, and efficiency of the design, better manage and organize the various elements in the design, and thus create more attractive and functional works. [8]

6.2. Theoretical Results

In practice, the spatial relationship is improved, and each layer is designed, arranged and combined, emphasizing the balance, rhythm and hierarchy of the layout, so as to more accurately grasp the characteristics and needs of the design object. The product name, brand logo and product attributes are placed on the first layer to directly convey information to consumers. The second layer of small seal characters and the third layer of English fonts increase the unfamiliarity of the text and increase consumers' curiosity and interest. The fourth layer of brand names is laid out flat, which increases the modernity and refinement of the packaging. The fifth layer of stylized physical pictures makes the hierarchical relationship clearer and richer. Finally, the packaging design of the "Yuan Yuan Ben Ben" series of stationery products is realized, and the techniques and effects of the design goals are achieved.

6.3. Conclusion

In the packaging design, the traditional small seal script font elements are redesigned and integrated into the layout design and color style design that conforms to modern aesthetics. This innovation and integration of design language makes the packaging design more contemporary and personalized , reflecting the combination of tradition and modernity,such as figure 36 and 37.



Figure 36. "Yuan Yuan Ben Ben" stationery series packaging (Photo source: self-made by the author)

In general, Chinese traditional culture is profound and rich in connotation. As part of it, Xiaozhuan and stationery need us to continue to inherit and develop. In packaging design, the integration of traditional elements is needed. Xiaozhuan font

design is an indispensable and important element. The symbolism of Xiaozhuan also makes the whole artistic effect more Chinese style, reflecting the cultural connotation of the Chinese nation, and also plays a role in cultural education and inheritance. By using these products, people can have a deeper understanding and experience of Chinese traditional culture, thereby promoting the inheritance and development of culture. This article explores the innovative application of Xiaozhuan font in modern packaging design from the perspective of theory and practice, hoping to provide some slightly immature suggestions for the application of traditional culture in the field of design. The purpose is to make traditional culture meet people's aesthetic requirements, and to make the ancient characters of the Chinese nation more modern, so as to make due contributions of college students in the new era to promote China's excellent traditional culture



Figure 37. drawn by the author

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