



# **PACKAGING DESIGN STRATEGY BASED ON CONCEALMENT TECHNIQUE: FOCUSING ON THE “DECEIVE THE HEAVENS TO CROSS THE SEA” PRINCIPLE**

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## **Abstract**

This study integrates domestic and international literature and market cases on covert packaging design to explore the application of the “Deceive the Heavens to Cross the Sea” strategy in packaging design, providing practical guidance for designers. Using Pinterest and Zool as data sources, 54 relevant market cases were collected. A systematic analytical framework was constructed by combining Eastern strategic thinking with Western theoretical perspectives. An in-depth analysis of packaging design elements such as theme, decoration, structure, craftsmanship, and colour was conducted. The study identified key features of “Deceive the Heavens to Cross the Sea” strategy packaging, including themes that mimic everyday objects, suggestive decorative designs, shapes and craftsmanship serving thematic expression, and bright, highly saturated colours. Some packaging materials exhibit complex multi-layered structures. Products utilizing the “Deceive the Heavens to Cross the Sea” strategy exhibit a contrast between the product itself and its thematic presentation. This study provides design recommendations based on this concept, contributing to the theoretical exploration and practical innovation in packaging design.

## **Keywords**

Stealth Strategy, Strategic Thinking, Packaging Proposal

## **Introduction**

In creative design, the core wisdom of the “Deceive the Heavens to Cross the Sea” strategy lies in “concealing without revealing,” meaning that through concealed design techniques, the viewer remains unaware of the design intention without clear guidance (Wang 2015). This strategy is specifically manifested in packaging designs such as Concealment Packaging. Concealment Packaging is a form of packaging that creates ambiguity for consumers (Basso et al. 2016), which may present potential risks while also offering significant commercial marketing value.

Scholar Basso considers PIF (Product Imitating Food) to be a type of packaging with a concealing nature, achieved through imitation (Basso et al. 2014). The European Council Directive 87/357/EEC explicitly states that “food imitating products (FIP)” may mislead consumers (especially children) due to their shape, smell, and color, potentially causing accidental ingestion, suffocation, poisoning, or digestive damage (Council Directive 1987—1987). Cristofari argues that the perfume industry has long used “disguise and beautification” (cosmétisation) to design packaging (Cristofari 2008), to the extent that cosmetics, decorative items, and even food become mixed under the guise of packaging, making it difficult for consumers to distinguish between them. (Chambers et al. 2011). However, concealing packaging also holds positive value in marketing. Caraccio suggests that imitation products are perceived as more attractive because they look delicious (Caraccio et al. 2006).

Sevilla also recognizes that by hiding key aspects, consumers’ curiosity can be sparked, and a high level of curiosity can significantly enhance their product preferences and willingness to choose (Sevilla and Meyer 2020; Hirschman 2007). Holbrook believed that packaging, through psychological metaphors (concealment), enhances

brand recall and improves consumer experience (Holbrook and Hirschman 1982).

## Theoretical background

### *Definition of the “Deceive the Heavens to Cross the Sea” Packaging Concept*

The original text of the “Deceive the Heavens to Cross the Sea” strategy states: “When defenses are thorough, complacency sets in; things that are seen frequently are less likely to be suspected. The hidden is within the visible range, and not in opposition to it” (古代典籍: 三十六计). The interpretation of this is that when defenses are tight, people tend to become complacent and careless (Ke 2016). Familiar things are less likely to raise suspicion, making them more suitable for hiding a scheme (Hou 2010). This shows that the truth (visible) is often concealed within a false appearance (hidden). The strategy aims to mislead the enemy by creating confusion and illusion, thus gaining a strategic advantage (Ke 2016). The strategy focuses on the opponent’s weak points, exploiting their “familiarity breeds no suspicion” psychological state, using a strategy of “presenting falsehoods while hiding the truth, creating confusion,” and selecting the “right moment” to achieve the final objective.

The “Deceive the Heavens Cross the Sea” strategy uses the concept of “deception,” which means concealment or hiding (Wang 2015). In psychology, “concealment” refers to a self-protective psychological tendency, where an individual hides information that they perceive as negative to maintain self-esteem or avoid being rejected by others (Larson and Chastain 1990). The motivation for concealment behavior is usually to gain acceptance or recognition from others, or to avoid being devalued or drawing unnecessary attention (Cheng and Liu et al. 2018). In product design, “heaven” (or “God”) refers to the consumer, and “crossing the sea” refers to the strategic objective (Li 2012). Therefore, the “Deceive the Heavens to Cross the Sea” packaging design refers to the thoughtful design of the product’s packaging, both in terms of its meaning and outward appearance, to please the consumer’s body and mind, thereby stimulating consumption and enhancing the product’s competitiveness.

To summarize the above theories, the “Deceive the Heavens to Cross the Sea” packaging strategy has two forms: First, it involves hiding or downplaying product features to reduce or eliminate negative emotions that consumers may experience, thereby achieving a psychological balance. Second, the strategy focuses on protecting the product’s privacy (such as creating a sense of mystery) and can also enhance the packaging experience, stimulating the consumer’s curiosity and enjoyment, thus increasing the product’s attractiveness and market competitiveness.

### *Practical Cases of “Deceive the Heavens to Cross the Sea” Packaging Design*

For the “Deceive the Heavens to Cross the Sea” military strategy, the key to success lies in the “timing, location, and harmony of people.” Similarly, in commercial packaging, concealment requires “opportune conditions.” In other words, how can the packaging concealment function be achieved through various channels?

Packaging design can achieve concealment through exterior decorations. McHugh introduced the term “menstrual silence,” pointing out that the cultural attitude of secrecy and silence surrounding menstruation among girls and women leads to the experience of “menstrual shame” (McHugh 2020; Wood 2020). To protect consumer privacy (Figure 1), the “FREE” brand launched a sanitary pad packaging in the form of a “card bag (cardholder),” where the portable cardholder effectively concealed the product’s actual function, reducing the embarrassment consumers may feel when purchasing sanitary pads (Ao 2020). Similarly, toilet paper, which is primarily used for cleaning (Figure 2), has long been regarded as difficult to publicly display (Maritomo 2020). To alleviate the embarrassment of openly carrying toilet paper at home, designers developed packaging that mimics a cassette recorder or a shopping bag, transforming the product into something playful and expressive.

Packaging design achieves concealment through shape and structural design. For example, the Liquid Death brand canned mineral water has a design resembling that of a beer can, making it suitable for women to use in night-time settings. This packaging aligns with the rock style commonly found in nightclubs (Figure 3).



Figure 1. Menstrual pad



Figure 2. Toilet paper



Figure 3. Mineral water



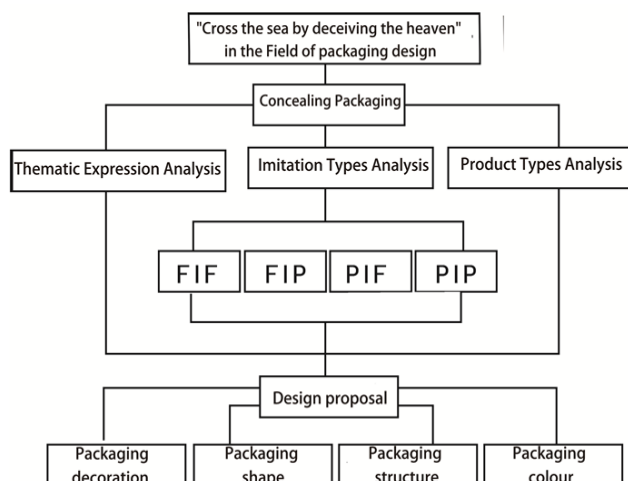
Figure 4. Chocolate

The packaging also achieves concealment through a multilayer structural design. Krishna argues that packaging has two dimensions: physical and functional (Krishna and Cian et al. 2017). The physical dimension consists of the outer, middle, and inner layers of packaging. In theory, it is precisely because of the multi-layered nature of packaging that concealing the product becomes possible. As shown in Figure 4, chocolate packaging is shaped like a paint tube (Ayao 2013), with differently coloured tubes representing different filling flavours. This design uses its multi-layer structure to embody the concepts of “concealment and disguise.” The packaging also conveys a humorous, playful spirit.

## Research Model

### Research design

The research design for this strategy was divided into the following four parts (Figure 5): First, defining the academic meaning of “Deceive the Heavens to Cross the Sea” in the field of packaging design. Second, identifying the characteristics of “concealing packaging” based on the definition so as to determine the research objects. Third, analyzing product types, thematic expressions, and imitation types. Fourth, integrating case analysis data and proposing suggestions for packaging elements.



**Figure 5. Research model of “Deceive the Heavens to Cross the Sea” in packaging design**

were ultimately selected as research samples. The relevant images and their sources are provided in Appendix 1 (Figure 6).

### Research Methods

Based on the aforementioned theories, the “Deceive the Heavens to Cross the Sea” packaging has a concealment property, meaning that the thematic expression does not directly reflect the characteristics of the product. Therefore, a detailed analysis of product types and packaging thematic expressions is necessary for the research subjects. Basso proposed that FIP packaging with concealment properties achieves concealment through imitation. Based on this view, the researcher combined F (Food) and P (Products) to derive four imitative directions for “Deceive the Heavens to Cross the Sea” packaging: FIF, FIP, PIP, and PIF. These directions aim to explore how imitation can achieve hidden design features of packaging, thereby providing more creative and strategic perspectives on packaging design.

**FIF (Food Imitating Food):** Refers to packaging design in which one type of food is imitated by the shape or decoration of another type of food. Example: Packaging designed to resemble fruits in the shape of candy. **FIP (Food Imitating Products):** Refers to packaging design in which non-food products imitate the appearance, shape, or colour of food. Example: A perfume bottle designed to look like a beverage bottle. **PIP (Product Imitating Product):** Refers

to packaging that imitates the appearance or characteristics of other types of products. Example: A toy designed to resemble an electronic product. PIF (Product Imitating Food): Refers to products that imitate food in appearance. Example: Cakes or chocolates designed to look like candles.

### Research Process

The researcher conducted an in-depth analysis of 54 images (research subjects) from the perspectives of thematic expression, product type, and imitative type, and extracted packaging elements to form proposals. The visual elements of packaging include shape, color, and pattern decoration.

In addition, structure is an important consideration in design. The research results of “Deceive the Heavens to Cross the Sea” packaging are summarized into proposals based on packaging elements (shape, structure, decoration, colour, and craftsmanship). The research process is illustrated in Figure 7 below:



**Figure 7. Case analysis process of Packaging design this study**

## Results

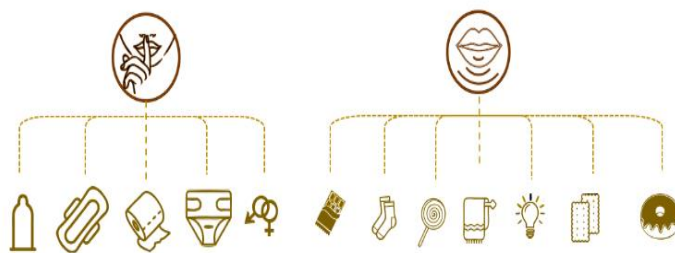
In a study of 53 packaging designs with concealment properties (Figure 6). According to a statistical survey, the most commonly used method in food and beverage packaging is “packaging that imitates everyday goods using food” (PIF), accounting for 32%. There were no instances of “food imitating food packaging” (FIF). “Packaging that imitates food using everyday goods” (FIP) accounted for 18.8%, and “packaging that imitates everyday goods using everyday goods” (PIP) accounted for 49%. The breakdown is presented in Table 1 below.

**Table 1. Summary table of case analysis of “Deceive the Heavens to Cross the Sea” package design**

Imitation	Quantity	Total	Percentage
FIF	0	53	0.00%
PIF	17	53	32%
FIP	10	53	18.8%
PIP	26	53	49%

### Product Features

From the perspective of product classification, the contents of “Deceive the Heavens to Cross the Sea” packaging mainly include food items such as cola, chocolate, bread, candy, biscuits, and tea. These types of foods have fragmented characteristics, and their forms are not fixed; they can be processed and shaped into various forms using molds. For example, chocolate, biscuits, and candy can be shaped into lipstick, eyeshadow, or shells. Additionally, packaging may contain non-food items such as yarn, light bulbs, clothes, and socks. (The analysis and conclusions are based on Figure 6.) These items are characterized by flexible shapes and can be folded or molded. For instance, clothes can be folded into a triangle and placed in a cheese pizza box, or folded into a fan shape and placed in a French fry container. Light bulbs can be designed with spherical, spiral, tubular, or candle-like shapes. Therefore, “Deceive the Heavens to Cross the Sea” packaging is selective



**Figure 8. Product categories of “Deceive the Heavens to Cross the Sea” packaging ( The thumbnail comes from the research object in Figure 6**

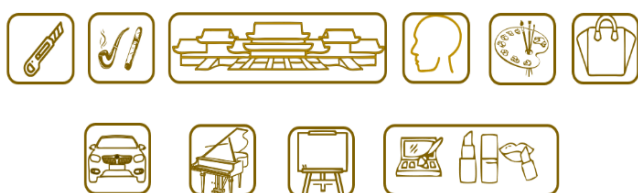


in terms of the products it can be applied to and is particularly suitable for products that are easy to process, flexible in form, or can be molded.

Additionally, some private or intimate products (such as condoms, adult toys, and sanitary pads) often use this type of packaging to reduce exposure and maintain discretion (Figure 8).

### Thematic characteristics

From the perspective of the thematic content of “Deceive the Heavens to Cross the Sea” packaging, the themes covered include items such as dumbbells, the famous painting 《Starry Night》, architecture (Gyeongbokgung Palace), pianos, cars, luxury bags, cosmetics, and tools (Swiss Army knives). These themes clearly do not belong to natural forms but are typical examples of artificial forms, conveying the concept of a high-end consumer lifestyle (FIGURE 9). Xu Qian pointed out that the thematic expressions of biomimicry packaging include both primary natural elements and secondary natural elements (artificial form elements) (Xu 2008). Economist Thorstein Veblen argued that consumers use expensive goods to display their social status, a behaviour known as “conspicuous consumption” (Veblen 2005). Some consumers, due to limited purchasing power, opt for cheaper imitations that



**Figure 9. Case analysis process of this study**

resemble high-end products to satisfy their desires (Xu and Zhan 2020). Elliott further emphasized that the symbolic consumption of goods provides meaning and value for consumers in constructing their personal and social identities (Elliott et al. 1998), and the construction of social identity often relies on the symbolic meaning of wealth (Dittmar 1994). Based on this, “Deceive the Heavens to Cross the Sea” packaging connects to consumers’ desire for social prestige through imitation. The themes of packaging primarily feature well-known

artificial items that not only meet consumers’ needs for status symbols but also enhance the product’s appeal and market competitiveness. Imitation themes in packaging also include elements of nature, such as human and animal figures, including Santa Claus, dancers, Einstein, dwarfs, office workers, squirrels, and kangaroos. Personified figures often have exaggerated and expressive facial expressions.

Bloch pointed out that smiling and beautiful faces can activate the orbitofrontal cortex, which is associated with reward value (Bloch, Brunel and Arnold 2003). Human figures also convey emotions such as warmth, friendliness, and bravery, helping consumers establish an emotional connection with the product (Underwood 2003; Xiong et al. 2003). Moreover, the imitation of natural objects reflects the product’s sense of speed and vitality (Cai and Wu 2005), whereas the movements and poses of the figures are constrained by the size and physical characteristics of the product. Overall, the “Deceive the Heavens to Cross the Sea” packaging often imitates familiar and common items to enhance recognition and memorability. After all, consumers are unlikely to purchase products they do not understand (Long 2008).

### Imitate type characteristics

From the perspective of imitation types, “items imitating items” accounts for the highest proportion, at 49%. People create associations through products, often linking them to familiar natural forms (Zhang and Wei 2003). The connection between a product and its representative object gradually becomes a conventional symbol, revealing the inherent relationship between the two (Liu and He 2006). Concealed packaging relies on unrelated associations based on form congruence. For example, in Figure 10, sanitary pads are designed as handbags, condoms as keys or medicines, CD discs as dumbbells, matches as freight trucks, and white tissues as snow-covered mountains. These imitations establish connections through similarities in form and coupling; however, thematic representation is not directly related to a product’s actual function. Given the



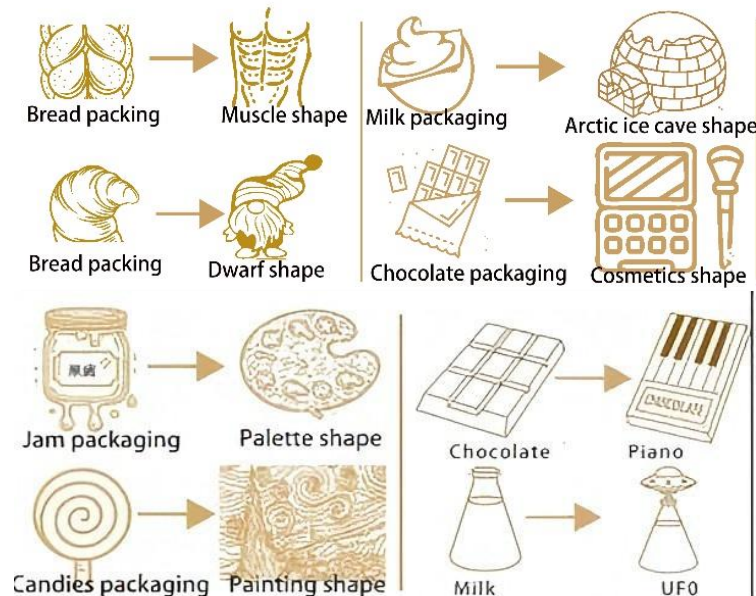
**Figure 10. Packaging design of products imitating other products**

(The thumbnail comes from the research object in Figure 6)

openness of the market and the serious issue of product homogenization (Zeng, Li and Nan 2008), consumers have become accustomed to accepting various forms of the same product, making it easier for them to recognize and choose quickly (Grönroos 1982; Klimchuk and Krasovec 2013).

In the cases of “food imitating everyday items (accounting for 32%),” examples include chocolate boxes imitating pianos, handmade candies imitating famous world paintings, chocolates imitating lipsticks and eyeshadows, jam imitating a palette, milk packaging imitating an Arctic ice cave and UFOs (Figure 11) .

These cases demonstrate that the product itself has no direct relationship with the theme represented, and the packaging content does not reflect the thematic representation. The correlation between food intake and imitation of everyday items was minimal. These phenomena validate the previously mentioned theory of the “Content Follower Strategy” (Aribarg, Arora and Henderson, et al. 2014), which suggests that when one brand succeeds, other brands follow suit, and this imitation is based on the concealment function of the product. As shown in FIGURE 11, the two types of imitation create a contrasting “pattern” effect. A packaging design with a pattern creates intrigue, and with intrigue comes surprise (Zhang, Wang and Gao 2022).



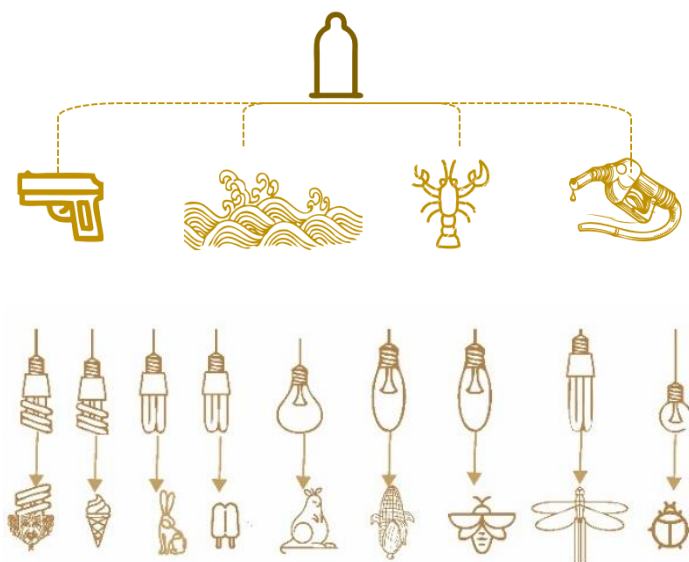
**Figure 11. Packaging design of food imitating products**  
(The thumbnail comes from the research object in Figure 6)

The proportion of cases involving “food imitating food design elements” is 0%. The proportion of cases involving “everyday items imitating food design elements” is 17%, which is relatively low but still includes typical examples, such as socks imitating fried chicken, hamburgers, and cola; lip gloss imitating lollipops; sticky notes imitating soft tofu; T-shirts imitating vegetables, meat, and bread; light bulbs imitating ice cream and popsicles; and shuttlecocks imitating green beans (FIGURE6) . According to Pieter, an individual’s reaction to food can trigger emotional fluctuations (Desmet and Schifferstein 2008). Consumers’ intrinsic positive emotions have a significant mediating effect on the relationship between normative evaluations and impulsive purchasing behavior (Lee, Gan and Liew 2023). As a result, products imitating food are more attractive due to their “deliciousness.” (Caraccio, Carbain and Daly, et al. 2006). This packaging typically uses decorations, labels, and shapes for imitation. These products are mostly everyday items that are unrelated to chemicals or medicines. In addition, this type of packaging often employs windows or hollow designs, which means that it is not entirely concealed.

### Design Recommendations

From an analysis of the elements that make up the packaging, the design of the “Deceive the Heavens to Cross the Sea” packaging usually does not directly reveal the essential characteristics of the product.

Instead, it suggests a product’s features through decoration and shaping, creating a sense of implication. The concealed nature of this packaging was mainly expressed through techniques such as brainstorming and metaphors. For example, in Figure 12, condoms were used to imitate medicine, guns (suggesting shooting), fuel pumps (suggesting lubrication), and crayfish (suggesting a lingering aftertaste). Packaging shapes are often related to the theme of the product and are constrained by its size. For instance, a spiral light bulb was combined with Einstein’s brain, and a pear-shaped light bulb was combined with the image of a kangaroo. Unique packaging shapes are not only easy to remember but also help consumers quickly associate and recognize the product. Moreover, series-based packaging designs can further enhance the interest and brand recall, resulting in a delightful effect (Yu 2022).

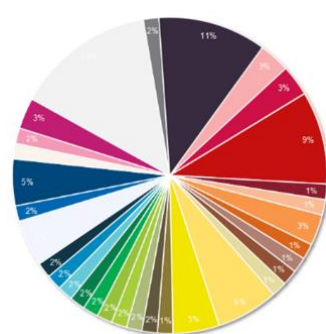


**FIGURE 12 |** Decoration design of “Deceive the Heavens to Cross the Sea” packaging (The thumbnail comes from the research object in Figure 6)

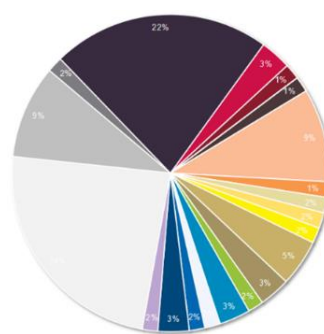
**Packaging structure proposal:** For packaging that imitates the shapes of everyday items, the structural design of some packaging is relatively complex and requires a higher level of craftsmanship. This type of packaging differs from conventional packaging not only in its opening method, which focuses on creativity and practicality, but also in its use of multilayered structures to achieve concealment. Particularly, for packaging with window designs, it is essential to ensure that the exterior decoration is consistent with the style of the content to avoid any sense of discord.

#### *Color characteristics*

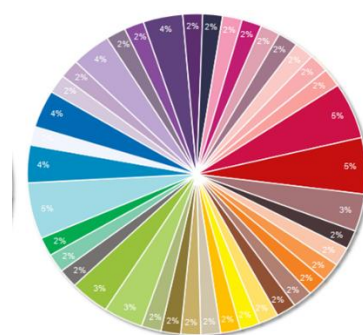
**Packaging color proposal analysis:** Among 53 “Deceive the Heavens to Cross the Sea” case photos. The color characteristics of these packaging are as follows: Because they are not constrained by the product’s attributes, the use of color is not bound by the product’s image or symbolic color.



**FIGURE 13 |** Main color



**FIGURE 14 |** secondary color



**FIGURE 15 |** Accent color

Its overall appearance is characterized by a rich variety of hues, bright and saturated colours, and a strong visual impact. From the analysis of the “dominant colour proportion,” red (appearing 11 times) is the most frequently used dominant colour, followed by black and white. In terms of “secondary colour proportion,” black (appearing 14 times), white (appearing 15 times), and silver (appearing 6 times) occupy a significant portion, helping to balance the vibrant dominant colours. Additionally, yellow-red (light) is frequently used as a secondary colour. There were no obvious limitations in the use of accent colours. These colour trends reflect the flexibility and creativity of the “Deceive the Heavens to Cross the Sea” packaging in its colour application.

## **Conclusion**

Contrast between packaging and product: The “Deceive the Heavens to Cross the Sea” packaging design emphasizes the contrast between the product’s theme and its contents, using flexible and diverse design forms to solve complex problems, rather than deceiving consumers. As stated in *The Art of War*, “all warfare is based on deception.” This design approach aims to use humour and playfulness to ease consumer anxiety and create pleasurable consumption experiences. This non-traditional design strategy enhances the recognition and attractiveness of packaging.

Leveraging consumer cognition and emotional resonance: The “Deceive the Heavens to Cross the Sea” packaging mimics familiar objects to hint at the product’s characteristics through existing visual experiences, thereby enhancing recognition and memorability. Research shows that people tend to associate visual images with the “norms” of everyday life, and these long-formed mental templates can trigger emotional resonance (Zhu 2008). Because of its unconventional design, this packaging style showcases personality and fun, boosting the product’s competitiveness in the market, standing out in the global marketplace, and avoiding homogenization (Yu 2022).

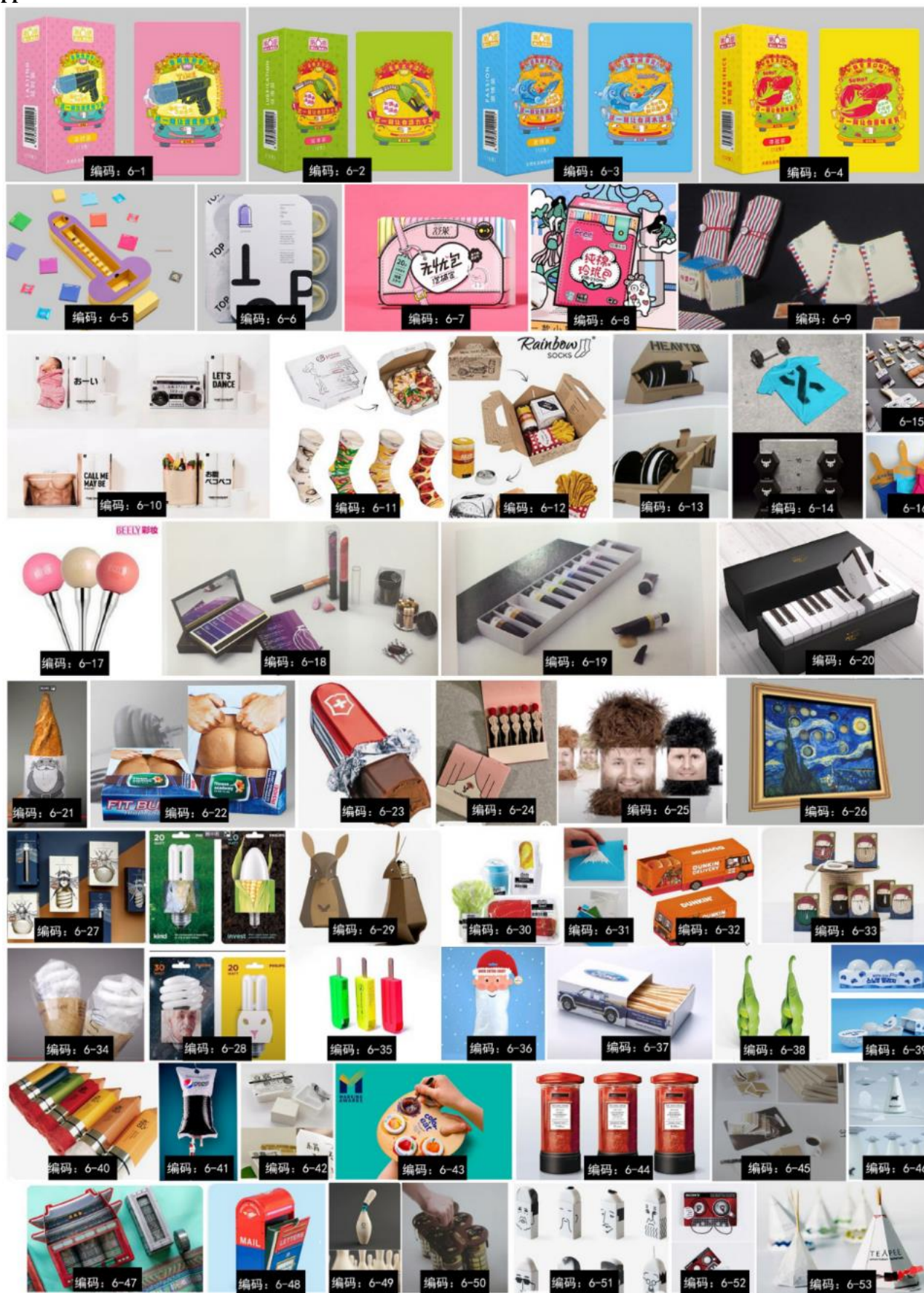
Consumer safety considerations: When implementing the “Deceive the Heavens to Cross the Sea” packaging, product safety remains a primary concern, particularly in the pharmaceutical, sanitizing, and bath product sectors. Designers and marketers must strike a balance between creativity and ethical responsibility, ensuring that packaging is attractive, does not mislead consumers, and avoids potential risks due to design flaws.

Visual impact and emotional stimulation: From color analysis perspective, “Deceive the Heavens to Cross the Sea” packaging creates a strong visual impact and stimulates emotional reactions (such as tension, excitement, or curiosity), enhancing the packaging’s appeal and memorability to achieve marketing goals. This design strategy not only boosts brand recognition but also satisfies consumers’ psychological needs for novelty and excitement.

The “Deceive the Heavens to Cross the Sea” packaging design enhances the product’s market competitiveness by emphasizing contrast and visual appeal, while also addressing consumers’ emotional needs. Designers and marketers must maintain a balance between creativity and consumer protection. In particular, when it comes to safety-related products, ethical responsibility should be the foundation to ensure that designs meet market demands without compromising consumer rights.



## Appendix 1. FIGURE 6



**Appendix 2. DETAIL of FIGURE 6**

No	product	source	No	product	source
6-1	condom	<a href="https://www.zcool.com.cn/work/ZMTkzODg1ODQ=.html">https://www.zcool.com.cn/work/ZMTkzODg1ODQ=.html</a>	6-28	bulb	<a href="https://www.blog-insideout.com/top50-packaging-designs-produit/">https://www.blog-insideout.com/top50-packaging-designs-produit/</a>
6-2	condom	<a href="https://www.zcool.com.cn/work/ZMTkzODg1ODQ=.html">https://www.zcool.com.cn/work/ZMTkzODg1ODQ=.html</a>	6-29	bulb	<a href="http://www.goodlifer.com/2012/05/can-cute-cardboard-animals-teach-us-about-responsible-energy-use/">http://www.goodlifer.com/2012/05/can-cute-cardboard-animals-teach-us-about-responsible-energy-use/</a>
6-3	condom	<a href="https://www.zcool.com.cn/work/ZMTkzODg1ODQ=.html">https://www.zcool.com.cn/work/ZMTkzODg1ODQ=.html</a>	6-30	T-shirt	<a href="https://www.behance.net/gallery/7420817/Here-Sod-T-shirt-Packaging-Design">https://www.behance.net/gallery/7420817/Here-Sod-T-shirt-Packaging-Design</a>
6-4	condom	<a href="https://www.zcool.com.cn/work/ZMTkzODg1ODQ=.html">https://www.zcool.com.cn/work/ZMTkzODg1ODQ=.html</a>	6-31	toilet paper	<a href="https://www.canva.cn/learn/mount-fuji-tourism-product-design/">https://www.canva.cn/learn/mount-fuji-tourism-product-design/</a>
6-5	condom	<a href="https://ojdigitalsolutions.com/unique-product-packaging/">https://ojdigitalsolutions.com/unique-product-packaging/</a>	6-32	Cookie	<a href="https://www.pinterest.co.kr/pin/10273905393037364/">https://www.pinterest.co.kr/pin/10273905393037364/</a>
6-6	condom	<a href="https://www.behance.net/gallery/40670403/Packaging-Condom">https://www.behance.net/gallery/40670403/Packaging-Condom</a>	6-33	string	<a href="https://blog.pack.ly/en/15-shoelaces-packaging-creative-ideas/">https://blog.pack.ly/en/15-shoelaces-packaging-creative-ideas/</a>
6-7	menstrual pad	<a href="https://www.sohu.com/a/438755040_120354744">https://www.sohu.com/a/438755040_120354744</a>	6-34	bulb	<a href="https://www.adaymag.com/2016/03/27/creative-packaging-sale-themselves.html">https://www.adaymag.com/2016/03/27/creative-packaging-sale-themselves.html</a>
6-8	menstrual pad	<a href="https://zhuanlan.zhihu.com/p/264422946">https://zhuanlan.zhihu.com/p/264422946</a>	6-35	bulb	<a href="https://www.adaymag.com/2016/03/27/creative-packaging-sale-themselves.html">https://www.adaymag.com/2016/03/27/creative-packaging-sale-themselves.html</a>
6-9	menstrual pad	Graduate Design Project of Hunan University of Technology	6-36	cotton candy	<a href="https://www.pinterest.co.kr/pin/427138345923590003/">https://www.pinterest.co.kr/pin/427138345923590003/</a>
6-10	menstrual pad	<a href="https://adspot.me/media/design/matsumoto-kiyoshi-end-embarrassment-5b2c9a732999">https://adspot.me/media/design/matsumoto-kiyoshi-end-embarrassment-5b2c9a732999</a>	6-37	matchstick	<a href="https://www.sealingad.com/show-142.html">https://www.sealingad.com/show-142.html</a>
6-11	stockings	<a href="https://www.amazon.ca/dp/B08F2H3CFR?_encoding=UTF8&amp;psc=1&amp;ref_=cm_sw_r_cp_ud_dp_2TD72N08JHS218ZV92NC_2&amp;starsLeft=1">https://www.amazon.ca/dp/B08F2H3CFR?_encoding=UTF8&amp;psc=1&amp;ref_=cm_sw_r_cp_ud_dp_2TD72N08JHS218ZV92NC_2&amp;starsLeft=1</a>	6-38	badminton	<a href="https://www.sgss8.net/tpdq/9889815/">https://www.sgss8.net/tpdq/9889815/</a>
6-12	stockings	<a href="https://www.amazon.ca/dp/B08F2H3CFR?_encoding=UTF8&amp;psc=1&amp;ref_=cm_sw_r_cp_ud_dp_2TD72N08JHS218ZV92NC_2&amp;starsLeft=1">https://www.amazon.ca/dp/B08F2H3CFR?_encoding=UTF8&amp;psc=1&amp;ref_=cm_sw_r_cp_ud_dp_2TD72N08JHS218ZV92NC_2&amp;starsLeft=1</a>	6-39	yogurt	<a href="https://packagingoftheworld.com/2020/12/snowing-village.html">https://packagingoftheworld.com/2020/12/snowing-village.html</a>
6-13	CD	<a href="https://dk.pinterest.com/pin/332984966173638829/">https://dk.pinterest.com/pin/332984966173638829/</a>	6-40	towel	<a href="http://www.ywkcreative.com/blog10/">http://www.ywkcreative.com/blog10/</a>
6-14	T-shirt	<a href="http://wtpack.ru/monthly/march/">http://wtpack.ru/monthly/march/</a>	6-41	coke	<a href="https://cleverchristiecom.wordpress.com/2019/01/14/_t_rashed/">https://cleverchristiecom.wordpress.com/2019/01/14/_t_rashed/</a>
6-15	brush	<a href="https://www.pinterest.co.kr/pin/563935184591762639/">https://www.pinterest.co.kr/pin/563935184591762639/</a>	6-42	note	<a href="https://www.lpzine.com/post/182877701911547904">https://www.lpzine.com/post/182877701911547904</a>
6-16	stockings	<a href="https://www.designboom.com/project/paint-brush-like-socks-package-socksraw/">https://www.designboom.com/project/paint-brush-like-socks-package-socksraw/</a>	6-43	jam	<a href="https://zhuanlan.zhihu.com/p/142774459">https://zhuanlan.zhihu.com/p/142774459</a>
6-17	cosmetics	<a href="https://www.instagram.com/that_sagittarius_queen/reel/CyizIgIPbrM/">https://www.instagram.com/that_sagittarius_queen/reel/CyizIgIPbrM/</a>	6-44	tea	<a href="https://www.sohu.com/a/445326270_120044587">https://www.sohu.com/a/445326270_120044587</a>
6-18	chocolate	Wei, J. (2014). Creative Packaging Design. Shanghai: Shanghai People's Fine Arts Publishing House.	6-45	workbook	<a href="https://mymodernmet.com/sliced-bread-notebook-the-best/">https://mymodernmet.com/sliced-bread-notebook-the-best/</a>
6-19	chocolate	<a href="http://www.360doc.com/content/16/0120/15/28743029_529320222.shtml">http://www.360doc.com/content/16/0120/15/28743029_529320222.shtml</a>	6-46	yogurt	<a href="https://www.boredpanda.com/creative-minimalist-design-ideas/?utm_source=pinterest&amp;utm_medium=social&amp;utm_campaign=organic">https://www.boredpanda.com/creative-minimalist-design-ideas/?utm_source=pinterest&amp;utm_medium=social&amp;utm_campaign=organic</a>
6-20	chocolate	<a href="https://guprint.com/creative-packaging-design/">https://guprint.com/creative-packaging-design/</a>	6-47	stationery	<a href="https://tumblrbug.com/sadrac2palace1">https://tumblrbug.com/sadrac2palace1</a>
6-21	bread	<a href="https://www.quora.com/What-is-the-best-piece-of-product-design-ever-Why">https://www.quora.com/What-is-the-best-piece-of-product-design-ever-Why</a>	6-48	book	<a href="https://www.dearenglishmajor.com/blog/the-ultimate-gift-guide-for-those-who-love-writing-letters">https://www.dearenglishmajor.com/blog/the-ultimate-gift-guide-for-those-who-love-writing-letters</a>
6-22	bread	<a href="https://www.foodtalks.cn/news/7985">https://www.foodtalks.cn/news/7985</a>	6-49	drink	<a href="https://www.pinterest.co.kr/pin/955748352149987658/">https://www.pinterest.co.kr/pin/955748352149987658/</a>
6-23	chocolate	<a href="http://www.cndesign.com/opus/2ac2a40e-26ad-4d01-a8e1-a6f900da153e.html">http://www.cndesign.com/opus/2ac2a40e-26ad-4d01-a8e1-a6f900da153e.html</a>	6-50	liquor	<a href="https://www.aforkstale.com/the-generals-hot-sauce-review/">https://www.aforkstale.com/the-generals-hot-sauce-review/</a>
6-24	matchstick	<a href="https://www.pinterest.co.kr/pin/289285976064876222/">https://www.pinterest.co.kr/pin/289285976064876222/</a>	6-51	stationery	<a href="https://www.sapporo-adc.com/award2010">https://www.sapporo-adc.com/award2010</a>
6-25	woolen yarn	<a href="https://www.adsoftheworld.com/campaigns/rellana-woolly-heads">https://www.adsoftheworld.com/campaigns/rellana-woolly-heads</a>	6-52	earphone	<a href="http://wtpack.ru/monthly/march/">http://wtpack.ru/monthly/march/</a>
6-26	candies	Graduate Design Project of Hunan University of Technology	6-53	tea	<a href="https://es.pinterest.com/pin/384213411935483581/">https://es.pinterest.com/pin/384213411935483581/</a>
6-27	bulb	<a href="https://www.sohu.com/a/448775138_298418">https://www.sohu.com/a/448775138_298418</a>			

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