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## A Quantitative Report Based on The Chinese Spring Festival Colour System

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### Abstract

**Purpose:** *The colour system of the Chinese Spring Festival is an important part of traditional Chinese colours, and it is a visual materialization of spiritual wealth. The purpose of the research is twofold:*

1. *In-depth understanding of the Chinese Spring Festival and its cultural connotations. By selecting representative cultural products, analyzing their colour characteristics, and constructing a colour design system for the Chinese Spring Festival, this paper helps people to have a deeper understanding and understanding of the Chinese Spring Festival and its cultural value.*
2. *Build the Chinese Spring Festival colour system and carry out promotion and innovative application. The colours of the Chinese Spring Festival are diverse and rich in connotations, but a clear system has not yet been formed. Through the quantitative analysis of the colours of the Chinese Spring Festival, this paper attempts to construct a colour design system for the Chinese Spring Festival and apply it innovatively.*

**Methodology:** *This study adopts quantitative research method. First, classify the colours of cultural products during the Spring Festival, determine the colour composition of different cultural products, then compare each colour with the international standard colour card, measure the corresponding value, and then compare it with the Munsell colour system and other colour systems and distinguish, form the colour attribute value of annual cultural products.*

**Result and Discussion:** *The Chinese Spring Festival colour library was obtained through statistical analysis and named after the 24 colour divisions of the design standard. Combined with the 7 basic hues, statistical analysis was carried out to obtain the main colour, auxiliary colour and embellishment colour of the Chinese Spring Festival. The colour system presents the characteristics of high brightness and high purity, which provides a theoretical basis for colour design for the creation of a festive atmosphere.*

**Conclusion and Recommendation:** *The establishment of the Chinese Spring Festival colour system is based on the operation of existing colour application cases, but the colour theory has not yet been formed. Therefore, it is very precious to understand the colour theory system and popularization and application of Chinese Spring Festival from the perspective of contemporary expression of Chinese culture. Taking the study of Chinese Spring Festival colours as an example, this paper introduces new ideas of era empowerment, cultural empowerment, design empowerment, aesthetic empowerment, and industrial empowerment for the study of national traditional colours.*

**Keywords:** *Chinese New Year, colour, design, traditional colours, colour system*

## **1.0 Introduction**

As the grandest traditional festival of the Chinese nation, the Chinese Spring Festival has rich cultural connotations and has been included in the list of my country's intangible cultural heritage and has gradually developed into an international cultural symbol. The Chinese New Year refers to the Chinese New Year. It is a carrier of family reunion and good wishes. It is of great significance to carry forward and inherit my country's traditional culture, strengthen cultural self-confidence, and enhance national cohesion.

The "Chinese Spring Festival" referred to here is a relatively broad concept. In terms of folk customs, the Chinese Spring Festival refers to a series of folk activities carried out by ancient Chinese folk in order to resist and eliminate ferocious beasts, such as setting off firecrackers, pasting couplets, pasting window grilles, and pasting New Year pictures; in terms of time dimension, the Spring Festival is a timing. The unit is the replacement of the old and the new. In terms of space, the Chinese Spring Festival refers to the spatial and geographical scope. The custom of "New Year" is not only popular in my country, but also popular in other countries outside China, becoming a brand of Chinese festival culture, reflecting the international influence of China and Chinese culture.

In the process of sorting out the historical development of the Chinese Spring Festival, firstly, it expounds the causal relationship of three dimensions, and discusses the cultural existence and connotation of the Chinese Spring Festival. Materials, folk activities and representative Spring Festival cultural products, to refine the characteristics of Chinese Spring Festival colour design.

Secondly, according to the Munsell colour system and HSV colour space theory, the Chinese Spring Festival colour factors are extracted from the representative custom activities and Spring Festival cultural products, and then the colour of the Chinese Spring Festival is quantitatively analyzed; on this basis, combined with the principle of colour matching, Trying to build a colour design system for Chinese Spring Festival, to provide reference for the creation of Chinese festival cultural atmosphere and the innovative design of Chinese Spring Festival colours.

## **2.0 Literature review**

The research object is refined into the colours of the Han Chinese Spring Festival. The colours of the Chinese Spring Festival exist in the real space and are rooted in our ideological and cultural fields. The research begins with the interpretation of the three dimensions of the Chinese Spring Festival, and then focuses on the analysis of the colours and characteristics of the Chinese Spring Festival.

The literature reviews two aspects: the formation and evolution of Chinese Spring Festival colours; the characteristics and performance of Chinese Spring Festival colour design.

## **2.1 The Causes and Evolution of Chinese Spring Festival Colours**

### **2.1.1 The Causes of the Spring Festival Colours**

The formation of traditional Chinese colours originates from the production and living practices of the working people, and the initial cognition of "original" colours is obtained from the natural world. With the progress of human society and the deepening of production practice, it is endowed with certain symbolic meanings and emotional colours and contains important cultural connotations.

#### **1. Primitive worship**

Worship of fire. Primitive society regards fire as the object of worship. Fire can bring advantages and disadvantages. Therefore, at a lower level of awareness, fire is both feared and worshipped, mystifying fire.

worship of blood. According to archaeological findings, there are a large number of stone beads dyed red with hematite and red soil at the ape-man site, indicating that people at that time worshiped the red colour of life.

The adoration of yellow. People's admiration for yellow has a long history, mainly for two reasons: one is the worship of land by farming civilization. The Yellow River is the cradle of Chinese civilization. The Chinese nation has lived on the loess land for generations, prospering and prospering, and has a special affection for yellow. The second is the praise of the Yellow Emperor. As early as the Qin Dynasty, yellow became the special colour of emperors.

#### **2. Taboos and superstitions.**

Red has the function of expelling evil. There are two main legends about people's belief that red can drive out evil: One is that "the Nian beast is afraid of red, and every door is hung with red peach wood" to drive away the harassment of the Nian beast and protect the safety of the family. In ancient times, people believed that hanging red peach wood or sticking red paper could expel evil, resist the invasion of Nian beasts, and ensure people's safety.

## 2.1.2 The Evolution of Spring Festival Colours

### 1. Stability of colour tendency

The formation of the colours of the Chinese Spring Festival is synchronized with the emergence of the Spring Festival and the appearance of the colours. Judging from the development history of traditional colours, the early colours were mainly black, white, earth red and ochre, and red was the earliest "popular colour". In the slavery society, respect the "five square colours", and combine the five colours of yellow, red, blue, white and black with the five elements of gold, wood, water, fire, earth and the east, south, west, north, and center of the building. The blue symbolizes the east, the red symbolizes the south, the white symbolizes the west, the black symbolizes the north, and the yellow symbolizes the center. Yellow is regarded as the most noble colour, and it is stipulated as the colour of the royal family; during the Han Dynasty, the colour people admired went through a process from black to yellow and then to red. After the Han Dynasty, people's custom of advocating red was basically determined, and it has been inherited and established from generation to generation. It has continued to this day. Red has become the cultural totem and spiritual conversion of the Chinese people, and it has gradually developed into the auspicious colour of the Chinese nation.

### 2. Diversity of colour types

The progress of society and the development of science and technology have led to the rapid development of colours. From the traditional five colours to hundreds of colour categories today, different colour systems have been formed, and the types of colours are extremely rich. Influenced by social history in the early days, the colour of the Chinese Spring Festival was relatively simple, and red was the most used, such as red lanterns, blessing characters, couplets, etc. Since modern times, with the development of international exchanges and integration, the improvement of cognition level and the progress of technology, there are many kinds of application of Chinese Spring Festival colours. Although red is still the main colour, the colours are more abundant and diverse.

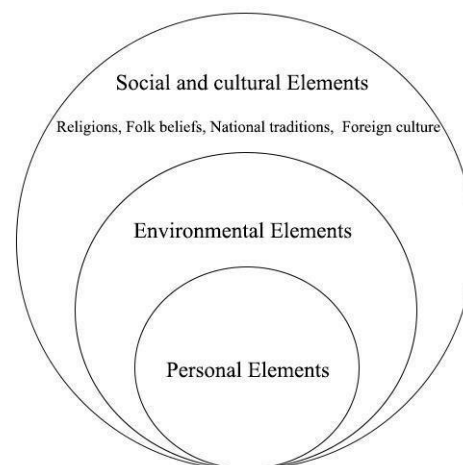
## 2.2 Characteristics of Chinese Spring Festival Colours

### 1. Visual Communication

As the object of vision and perception, colour not only has physical and physiological characteristics, but also has psychological and conceptual attributes, reflecting people 's cultural concepts and conveying unique emotional expressions. In the long-term production and life practice, people have accumulated rich experience in emotional expression, and believe that certain colours always coexist with certain feelings, and these feelings are associated with certain things, thus forming the visual communication of colours.

### 2. Expressive

As the brightest coat of a product, colour itself has no emotional colour. It is influenced by living environment and traditional customs to form specific emotional and cultural symbolic semantics and awaken our emotions and feelings in the process of visual stimulation, thus becoming emotional. The expression of consciousness symbolization, objectification, and materialization, and then has an effect on human psychology, and realizes the function of expressing meaning. Of course, the expression of colour will vary from person to person, and the observer is affected by many factors, resulting in different psychological associations, and thinking hints (Figure 1).



*Figure 1. Three major elements that affect colour emotion*

### **3.0 Methodology**

The formation of Chinese Spring Festival colours has experienced more than two thousand years of evolution, and gradually formed a number of relatively stable representative colours. During this process, different historical periods, different regions and different ethnic groups have their own Spring Festival colours. By searching historical and ancient books and other relevant documents, the paper analyzes and summarizes the commonly used colours and taboo colours for the Chinese Spring Festival; and uses quantitative analysis and colour theory to form a colour library for the Chinese Spring Festival, and proposes the main colour system, auxiliary colour system, and colour design for the Chinese Spring Festival. Embellishment colour: According to the principle of colour matching, put forward the colour scheme of Chinese Spring Festival colour design, trying to build a Chinese New Year colour design system.

### **4.0 Results and Discussion**

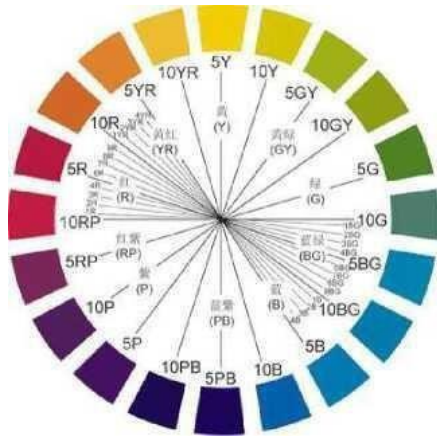
In the past month, 1,000 representative Chinese Spring Festival colour design pictures were selected through field investigation, data collection, etc., including folk activities, accessories and clothing, food, living environment and gifts. Next, the colour extraction method of visualizing fuzzy elements is used to extract the colours in the Chinese Spring Festival pictures and integrate them, and then group them according to the colour phase, and sort each group of colours according to the lightness dimension, which is similar to the Munsell colour wheel (24). Colour) (Figure 2) for comparison, named after the 24-colour division of the design standard, combined with 7 basic hues to carry out statistical analysis, to obtain the main colour, auxiliary colour and embellishment colour of the Chinese Spring Festival, providing colour for the creation of a festive atmosphere The theoretical basis for design. The collection of these data is based on the following quantitative research methods:

#### **4.1 Construction of Chinese Spring Festival Colour Library**

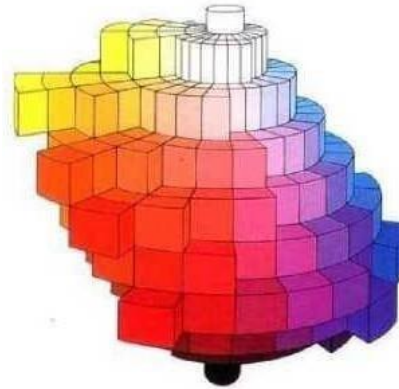
Colour system, also known as colour model, colour space, etc., is to arrange colours together in a regular and orderly manner with a certain logic. This paper mainly analyzes the colour design of Chinese Spring Festival based on the Munsell colour system and HSV colour space.

## 1. Munsell colour system

According to Munsell (AF Munesll), all colours are determined by three independent psychological properties of hue, purity and lightness (Figure 2).



*Figure 2. Munsell Hue Circle*



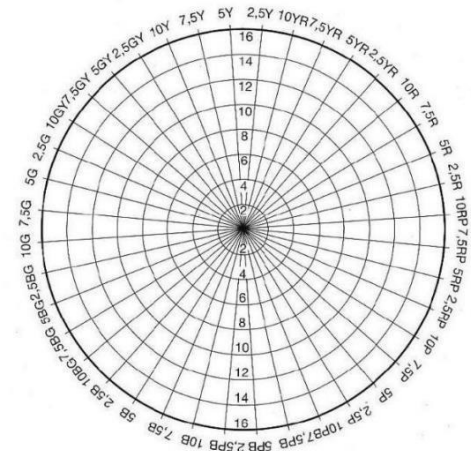
*Figure 3. Munsell colour three-dimensional model*

Also be represented by a cylindrical coordinate system. Its longitudinal coordinate axis is the lightness axis, represented by the symbol V, and the lightness coordinate axis is divided into 11 grades from 0 to 10 according to the lightness difference; its radial coordinate axis is the purity axis, represented by the symbol C, each purity The axes are all lightness-coloured branches perpendicular to the central axis, forming a tree-like shape, so the Munsell system is also referred to as a Dreamsell tree (Figure 3 ). All colours that exist objectively exist in the Munsell colour solid and have boundaries with other colours. So, any colour can be represented by the coordinates in the colour cube, such as HV/C, 5YR6/8, the hue is "5YR", the lightness is "6" and the purity is "8".

Each HV/C in the Munsell colour system corresponds to X, Y of a colour value, and B can produce a set of standard colour samples of the Munsell colour system according to these colour values. The colour map composed of these samples is "Munsell Colour Atlas" (Figure 4). The figure below is the colour distribution composed of 40 equal points of each colour (Figure 5).



*Figure 4. Munsell colour map*



*Figure 5. Munsell Hue Circle*

Since the types of colours in the real world are a continuous and uninterrupted range of changes, and the division of standard colours is limited, whether it is hue, lightness or purity, there is a certain range of values. Therefore, in the actual colour division process, the colour value of the measured sample may not be found, and the measured colour may be located just between two adjacent colours of the colour sample. In this case, the measured colour value should be obtained by using the colours on both sides of the measured colour. This method has high accuracy, and the errors of hue, lightness and saturation are controlled within 0.5, 0.1, and 0.4 respectively.

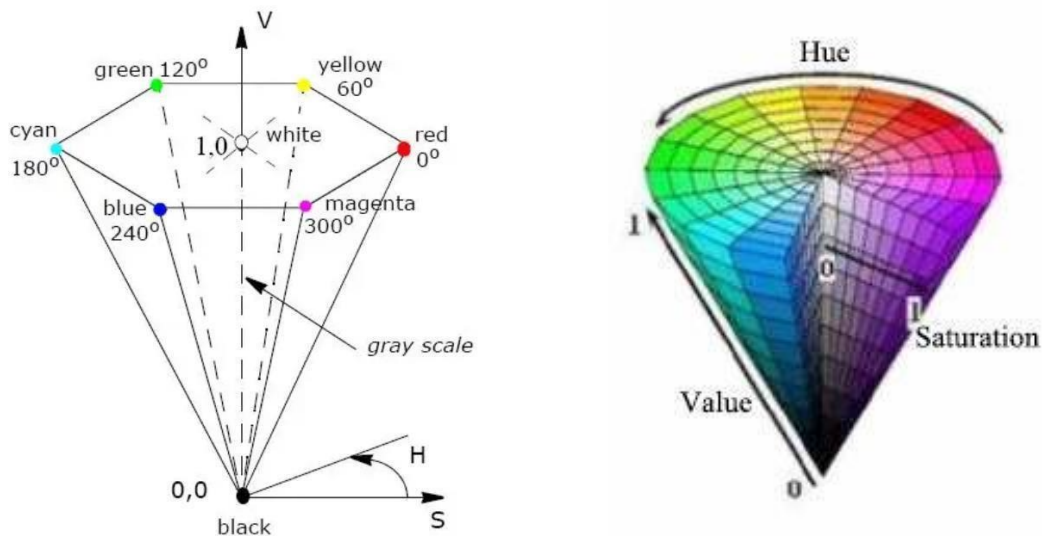
## 2. HSV colour space

HSV is a way of representing points in the RGB colour space in an inverted cone. HSV is an intuitive colour model (Figure 6), which plays a great role in colour segmentation and is a theoretical tool that is more in line with the working principle of the human eye. Among them, H represents the hue, and the value range is 0-360. According to the 24 standard colours commonly used by designers, it can be divided into an interval of 15 degrees, each representing a colour. S represents purity, and the value range is 0-100, which indicates how much change the colour contains in other hues. The closer to 0, the lower the purity, and the closer to 100, the higher the purity. V represents the lightness, and the value range is 0-100, which means that the colour contains the change of black and white. The closer to 0, the blacker components, the lower the brightness, and the closer to 100, the whiter components, and the higher the brightness. At the vertex of the cone,  $V=0$ , H and S are undefined, representing black. At the center of the top surface of the cone,  $V=\max$ ,  $S=0$ , and H is undefined, representing white. Table 1 can clearly see the similarities and differences between brightness and purity.



*Table 1 Discrimination and Analysis of the Concepts of Brightness and Purity*

Name	Different	Same
<b>Purity</b>	Purity refers to the content of other colours in the colour. Purity is the horizontal colour, from inside to outside, from low to high.	The numerical relationship between purity and lightness is consistent. In HSV colour space, both purity S and lightness V vary from 0 to 100. The larger the value, the higher the purity and the brighter the lightness.
<b>Lightness</b>	Lightness represents the amount of black and white in a colour. lightness From high to low from top to bottom.	



*Figure 6. HSV colour space model*

## 4.2 Colour conversion

The article is based on the RGB colour standard used to extract colour values from pictures of Chinese Spring Festival cultural products. Therefore, when calculating the attribute value of colour, it needs to be converted into HSV colour model. Calculate according to the following formula:

First convert the RGB value from 0-255 to 0-1 value, and then perform colour conversion. The specific operations are:

$$R' = R/255; \quad G' = G/255; \quad B' = B/255$$

$$C_{\max} = \max(R', G', B')$$

$$C_{\min} = \min(R', G', B')$$

$$\Delta = C_{\max} - C_{\min}$$

The formula for calculating hue (H) is:

$$H = \begin{cases} 0^\circ & \Delta = 0 \\ 60^\circ \times \left( \frac{G' - B'}{\Delta} \bmod 6 \right), & C_{\max} = R' \\ 60^\circ \times \left( \frac{B' - R'}{\Delta} + 2 \right), & C_{\max} = G' \\ 60^\circ \times \left( \frac{R' - G'}{\Delta} + 4 \right), & C_{\max} = B' \end{cases}$$

The formula for calculating purity (S) is:

$$S = \begin{cases} 0 & , C_{\max} = 0 \\ \frac{\Delta}{C_{\max}} & , C_{\max} \neq 0 \end{cases}$$

The formula for calculating brightness (V) is:

$$V = C_{\max}$$

### 4.3 Colour extraction

In this paper, the colour extraction method based on the visualization of fuzzy elements is adopted. Ensure that the colour tendency of the whole picture is basically unchanged. This article uses the "format used by the Web" in the PS software to generate a colour partition map for operation.

The main process: ① image preprocessing. Crop the selected picture uniformly to 600 times 600 pixels, with a resolution of 72 pixels; ② Determine the number of colours to be extracted, the colour value and the area of each colour; ③ Specific operation steps: Open the picture whose colour needs to be extracted through PS software, then click "File", select "Save as Web Format"; operate on the right side of the pop-up window and select "PNG-8". "PNG-8" is an alias of 256 -colour PNG, which converts a full-colour image into 256 colours (Figure 7), but the colour tendency of the picture is basically unchanged. In the follow-up work, the number of colours to be extracted is selected by manual operation according to the richness of the colour of each image, but the colour tendency of the image remains unchanged to the greatest extent possible.

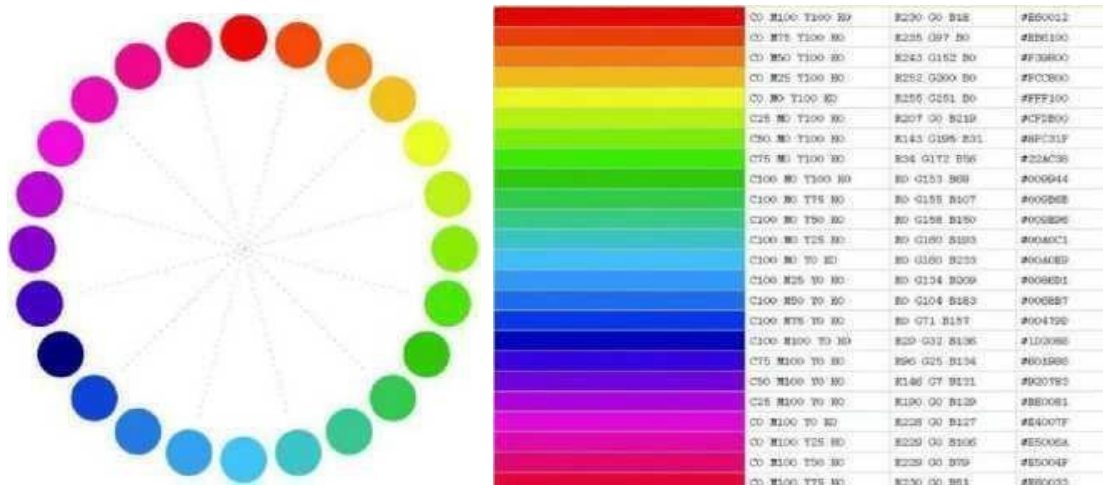


*Figure 7. Ps "Save for Web" dialog box*

Taking Figure 7 as an example, when the colour value is 256, the colour of the picture hardly changes; then the colour value is reduced according to the richness of the colour of the picture. When the colour value is set to 4, the colour value is the least, and the colour tendency of the whole picture remains basic. constant. Combined with the actual colour selection, three colours are reserved, that is, the final extracted colour, as shown in Figure 8.



*Figure 8. Comparison before and after Ps colour extraction*



*Figure 9. Twenty-four colour circle colour value list*

In order to better calculate and count the proportion of different colours in each picture and its colour value, calculate the proportion of each extracted colour with the help of the colour histogram, and enter the RGB value and HSV value of the extracted colour of each picture in the Excel table. and area ratio. It is worth noting that the operation of the colour value should be selected according to the richness of the colour of the picture. If the colour is relatively simple, the colour value can be selected as 4 or 8. When the colour is relatively rich, the colour value can be selected as 16 or 32.

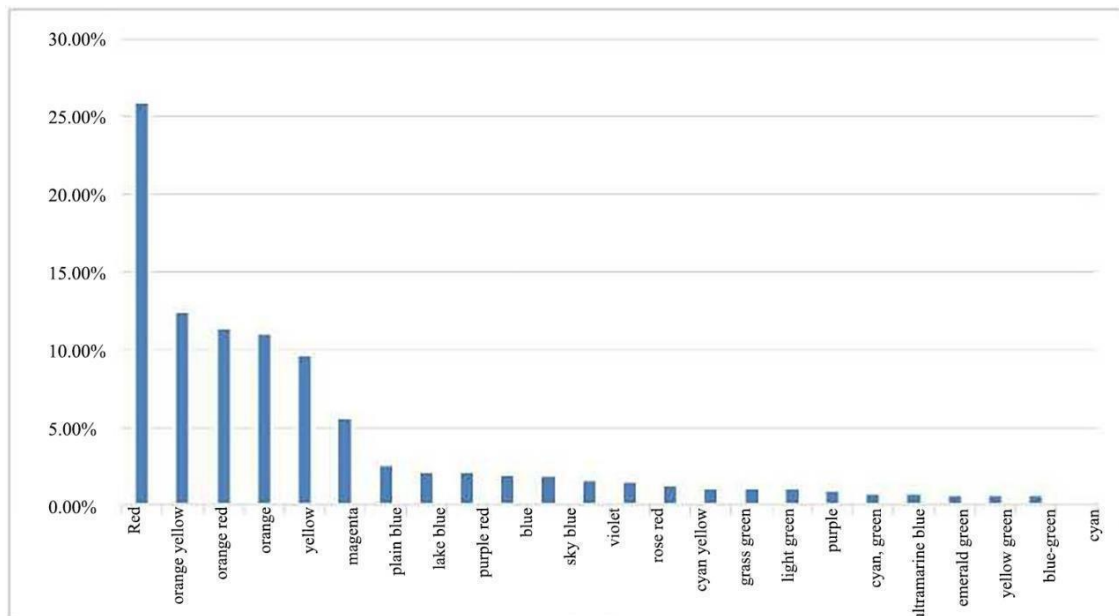
#### 4.4 Create a colour library

The construction of festive colours is a process of shuffling, grouping, and sorting. Integrate the colours extracted from the Chinese Spring Festival pictures together, then group them by colouration, and sort each group of colours with lightness as the dimension, and compare with the Munsell colour wheel (24 colours) (Figure 9 ), All colours are divided into 24 colours, and each colour is marked with an area ratio (percentage), and then can be classified into 7 colours according to the hue, forming the Chinese Spring Festival colour library (Figure 10 ).

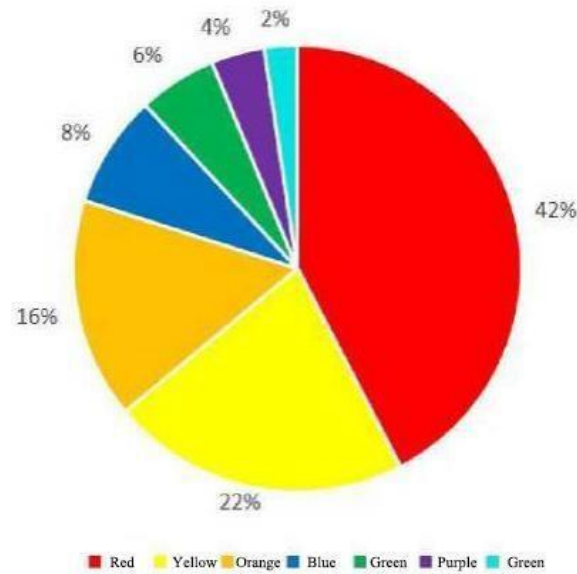


*Figure 10. Chinese New Year Colour Library*

Then, sort all the colour area proportions in the Chinese Spring Festival colour library from high to low. The area proportion is greater than 60% and is divided into the main colour, the area proportion between 20% and 40% is divided into auxiliary colours, and the rest are embellishments.



*Figure 11. The proportion of 24 colours in the Chinese New Year colour library*



*Figure 12. The proportion of 7 basic hues in the Chinese New Year colour library*

According to the analysis, the Chinese Spring Festival colour library can be divided into 24 colours, namely red, orange-yellow, orange-red, orange, yellow, magenta, plain blue, lake blue, purple-red, blue, sky blue, violet, rose red, green-yellow, grass green, light blue Green, purple, cyan, green, ultramarine, emerald green, yellow-green, blue-green, the proportion of 24 colours is shown in Figure 10 . According to Figure 11, five colours of red, orange-yellow, orange-red, orange and yellow in the Chinese annual colour library account for more than 60%, while green, ultramarine, emerald green, yellow-green, and blue-green each account for less than 1%.

The 24 colours of the Chinese New Year Colour Library are integrated according to hue and then divided into 7 basic colours, namely red, orange, yellow, green, cyan, blue, and purple. The proportion of the 7 basic hues is shown in Figure 13. According to Figure 12, among the seven basic hues in the Chinese Spring Festival colour library, red accounts for the largest proportion, accounting for 42.40%, followed by yellow and orange, accounting for 21.54% and 15.99%, respectively, while purple and cyan account for less, accounting for 3.85%, 2.38%.

#### **4.4 Analysis of Colour Purity and Brightness of Chinese Spring Festival**

##### **1. Analysis of Chinese New Year Colour Purity**

According to the formula, the purity of the Chinese New Year colour can be calculated. The purity of the seven basic hues in the Chinese New Year colour library is shown in Table 2.

*Table 2 Proportion of purity of 7 basic hues in Chinese New Year colour library*

Name	purity (%)	Second pure colour (%)	Grey colour (%)	turbidity (%)	dull colour (%)
Red	39.04	30.21	12.57	9.89	8.29
Yellow	15.79	17.89	22.11	15.26	28.95
Orange	19.15	31.21	23.40	15.60	10.64
Blue	29.17	23.61	9.72	9.72	27.78
Green	16.00	20.00	8.00	28.00	28.00
Cyan	19.05	23.81	23.81	9.52	23.81
Purple	8.82	14.71	17.65	17.65	41.18

It can be seen from Table 2 that the purity of red is the highest with pure colour, accounting for 39.04%; the purity of orange is the highest with secondary pure colour, accounting for 31.21%; the pure colour of yellow is lower, accounting for 15.79%, and the purity of blue is accounted for by pure colour. The highest ratio is 29.17%. The purity of cyan, green and purple is lower, and the turbid colour accounts for the largest proportion, which are 23.81%, 28.00%, and 41.18%, respectively. In general, the purity of red, yellow and orange, which have a relatively large proportion among the seven basic hues of the Chinese Spring Festival colour library, is dominated by pure and sub-pure colours, reflecting that the Chinese Spring Festival colours are dominated by high purity.

## 2. Analysis of Chinese New Year Colour Brightness

According to the formula, the lightness value of the colour of the Chinese Spring Festival colour library can be calculated, among which the lightness of the seven basic hues of the Chinese Spring Festival colour library is shown in Table 3.

*Table 3 The proportion of seven basic hues in the Chinese New Year colour library*

Name	White (%)	Light Grey (%)	Medium Grey (%)	Dark Grey (%)	Black (%)
Red	37.70	30.75	15.78	6.68	5.08
Yellow	72.63	17.89	5.79	1.58	2.11
Orange	47.52	28.37	14.18	7.80	2.13
Blue	29.17	34.72	11.11	13.89	11.11
Green	16.00	24.00	30.00	10.00	20.00
Cyan	57.14	9.52	19.05	4.76	9.52

Purple	29.41	35.29	20.59	5.88	8.82
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From Table 3, it can be seen that the brightness of red, yellow, orange and cyan is the highest proportion of white, reaching 37.70%, 72.63%, 47.52% and 57.14% respectively; the brightness of blue and purple is the largest proportion of light gray, which is 34.72% respectively, 35.29%, the lightness of green is 30.00% with the largest proportion of medium gray. In general, the brightness of red, yellow and orange, which account for a relatively large proportion of the seven basic hues in the Chinese New Year Colour Library, is dominated by white, reflecting that the colours of the Chinese New Year are dominated by high brightness.

#### 4.0 Discussion

Based on the above quantitative analysis of the Chinese Spring Festival colour library, it can be seen that the colours of the Chinese Spring Festival are mainly red and yellow, with orange, yellow-orange, and yellow green as auxiliary colours, and blue, blue-green, blue-violet, purple, etc. Other colours are embellishment colours, plus grays of different purity and lightness, which constitute the Chinese Spring Festival colour system. And summed up the collocation principles of Chinese Spring Festival colour design, there are the following two points:

##### 4.1 Principles of collocation based on colour theory

When choosing colour matching, you can choose the matching rules according to the needs of the field (as shown in Figure 13, there are three colour matching basis), maintaining the unity of function and aesthetics is the only way to order and match colours.

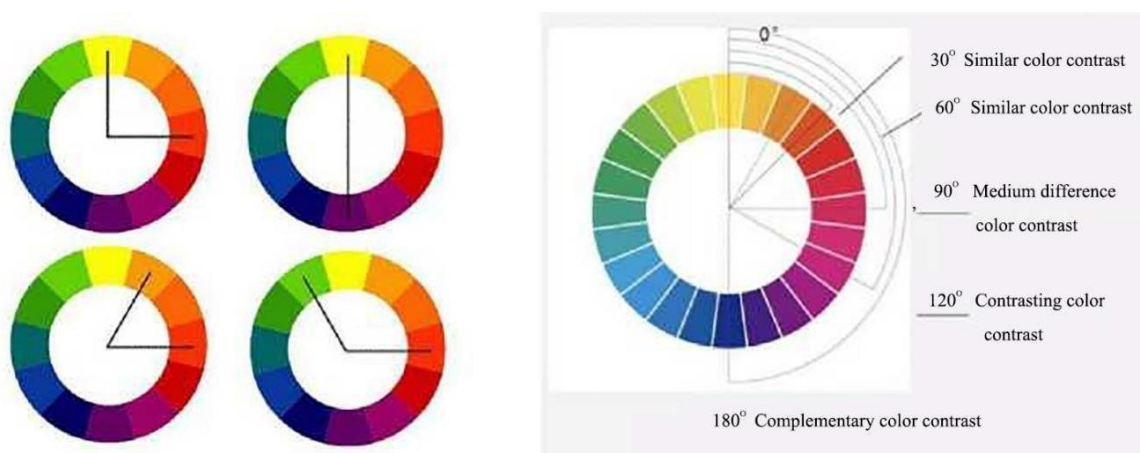


Figure 13. Similar and contrasting colours in colour matching



The colour matching should be controlled within three to five colours as far as possible in colour selection. This is based on a principle of the integration of hue matching and colour area ratio, combined with the analysis of visual aesthetics and proposed the 631 rule, that is, the main colour accounts for 60%, The auxiliary colour accounts for 30%, and the embellishment colour accounts for 10% ; or the colour matching ratio of 75%, 25% , and 5% in the Japanese golden ratio is used.

#### **4.2 The principle of collocation based on cultural field**

##### **1. Commonality and Fusion**

The atmosphere creation cannot deviate from the universal law in the historical cognition and psychological feeling of the Chinese nation's colour. In the creation of atmosphere, in addition to combining the principles of colour matching, we should also seek the balance of visual aesthetics and the vitality of the colours of the times. Successful colour matching is a combination of emotion and reason.

##### **2. Personality and originality**

There are Chinese people in every country, and every Chinese has the plot of "Spring Festival" in their hearts. Therefore, we must pay attention to the contemporary and international nature of Chinese Spring Festival colours. While protecting the essence, pay attention to combining with different cultures and presenting China in multiple dimensions. The affinity and influence of the Spring Festival culture enhance the originality of modern colour matching.

#### **5.0 Conclusion**

The results of the study show that, by sorting out the development process of the Chinese Spring Festival, the concept of the Chinese Spring Festival is explained for the first time from the three dimensions of folklore, time and space, providing new ideas and references for everyone to understand the Chinese Spring Festival.

Based on the colour performance of traditional folk activities and cultural products during the Chinese Spring Festival, this paper analyzes the causes and evolution of the colours of the Chinese Spring Festival, and summarizes the characteristics, performance, and aesthetics of the colour design of the Chinese Spring Festival. Principles, the establishment of the Chinese Spring Festival colour library. From the main colour, auxiliary colour and colour matching, this paper proposes the

colour scheme of Chinese Spring Festival colour design, trying to form a Chinese Spring Festival colour design system, and provide reference for the creation of Chinese festival cultural atmosphere and Chinese Spring Festival colour design.

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