

Research on the Innovative Design of Modern Products Based on the Three-color Culture of Yi Lacquerware

Lili Wang¹ Jia Wei²

^{1,2} Hubei Institute of Fine Arts, Wuhan, Hubei 430060, China

² Corresponding author.

ABSTRACT

Yi lacquerware is a traditional handicraft with Chinese characteristics and has made great contributions to arts and crafts. Yi lacquerware not only inherits traditional lacquerware technology, but also endows Yi with cultural connotation and national wisdom. In the development of history, Yi lacquerware has formed the unique "three-color culture" of Yi. At present, Yi lacquerware has also become an intangible cultural heritage, which is sufficient to prove the significance and value of Yi lacquerware inheritance. Based on the three-color culture of Yi lacquerware, this subject studies the three-color culture of Yi lacquerware, Yi myths and legends, Yi fire totem worship, Yi lacquerware three-color culture and other aspects to provide ideas for the design of modern Yi lacquerware tea sets.

Keywords: *Yi lacquer three-color culture, Myth and legend, Fire totem worship.*

1. INTRODUCTION

The three-color culture of Yi lacquerware has a long history of development. In ancient times, the Yi people used earth lacquer to paint patterns and black, red and yellow to paint patterns, thus forming the "three-color culture". The Yi lacquerware itself is the most distinctive arts and crafts in the life of the Yi people, and is the crystallization and portrayal of the Yi people's culture and wisdom. Yi lacquerware has a history of thousands of years. It plays an important role in modern product design. The three-color culture of Yi lacquerware covers the beauty of color, decoration and the wisdom of the Yi people. It is not only the expression of the characteristics of Yi culture, but also the treasure of human research on Yi culture and intangible cultural heritage. It is very worthwhile for people to study and explore its extraction and design to better inherit culture. Through the study of the advantages of the Yi lacquerware three-color culture, the Yi fire totem worship, the Yi legend and the combination with modern tea sets, the subject deeply understands the Yi lacquerware culture, and carries out the redesign and cultural re-integration to protect and inherit the

Yi lacquerware culture and carry forward the Yi lacquerware.

2. AN OVERVIEW OF THE YI LACQUERWARE CULTURE

2.1 Yi Lacquerware

Lacquer also refers to lacquered ester. Lacquer is explained in the Modern Chinese Dictionary as: "Paint made from sticky juice or other resins in the bark of the sumac tree."¹ As early as the Song Dynasty, there were relevant records of Yi lacquerware. The ancient Yi people processed and beautified the relevant articles used by the Yi people with their own native lacquers and patterns. The Yi lacquerware is a folk handicraft originally originated from tableware, and the lacquerware technology is an indispensable part of the life of the Yi people. Yi lacquerware has a long history. It has obvious national characteristics. With black as the base, the whole color is red, yellow and black. The process is very exquisite and has high aesthetic and

1. Dictionary Editorial Office, Institute of Language Studies, Chinese Academy of Social Sciences. Modern Chinese Dictionary [M]. Beijing: Commercial Press, 1998 (10-2)

use value. The Yi lacquerware is not only the beauty of patterns, but also contains the lacquerware technology and the unique wisdom of the Yi people. It is an important part of the traditional culture of the Yi people. Similarly, the Yi lacquerware constantly records the life and aesthetics of the Yi people from generation to generation, and is the witness of the Yi art and culture.

2.2 Yi Lacquerware Process

There are many links in the Yi nationality's painting process, and the process is complex. The basic process includes tire making, primer, thin ash filling, polishing, thick ash filling, re-grinding, rouge painting, upper sub-paint, etc. In the production process, there are more than 40 processes, including quality color, inlay paint, decoration, gold paint, concealment, and covering. The best one is more than 70 processes².

Table 1. Process steps of Yi Lacquerware

Prime lacquer	Remove product sundries and irregular edges with gauze, grind flat and brush one coat of raw paint
Patching thin ash	Mix the large paint and granite powder to form a paste, and repair the cracks and lack of deformation
Polishing	After the ash is added and dried, use coarse water sand to polish and level, and continue to dry in the shade
Patching thick ash	Same as patching thin ash, but thicker
Polishing	Same as the step 2 polishing, but to polish the product to fine and smooth
Applying rouge paint	Mix the lacquer, carbon black and light oil and brush them on the product
Applying facial paint	Boil the raw lacquer, then mix the raw lacquer with the cooked lacquer and light oil, and then apply it on the product with a brush

2.3 Origin and Development of Yi Lacquerware Culture

Yi lacquerware originated from Apruha, a Yi village in Yiluo Township, Xide County, Liangshan Prefecture, and is now mainly inherited by the Jiwu family who live here. There are many legends about the origin of Yi lacquerware, among which the most popular one is Di Yigang's theory of making lacquerware, which is recorded in the Yi folk song "The Beginning of Everything"³. The story is that

2. Ma Jinwei, Investigation and Research on the Inheritance of Lacquer Painting Technique of Liangshan Yi Nationality [J]. Journal of Southwest Minzu University, 2017, (04)

3. Dong Qianwen, An Aesthetic Analysis of the Composition of Black, Red and Yellow in Yi Lacquerware [J].

Diyi Huopu found a colorful divine bird while hunting. Diyi Huopu was attracted by it and ran after it. When he came out of the woods, he already had a beautiful lacquerware in his hand. From then on, Diyi Huopu began to popularize and teach lacquerware making and lacquerware technology. There are also relevant Yi lacquerware records in the ancient book "Xiu Qi Lu", which points out that "the use of lacquerware began with writing bamboo slips. And Shun made the food utensils, painted them, Yu made the sacrificial utensils, painted them in black, and painted them in red." It can be seen from this that the origin of lacquerware has a long history, and lacquerware is used as food and sacrificial utensils, but now the Yi lacquerware still uses these two functions. At the end of the Ming Dynasty and the beginning of the Qing Dynasty, the society was in a state of separatism. Lacquerware was self-sufficient in the Yi area and was not commercially available, thus forming a unique local style of lacquerware. In modern times, after ethnic recognition, this type of lacquerware is defined as Yi lacquerware. There are few places to develop this kind of special lacquerware in other places. However, the production and production of Yi lacquerware is unique and systematic, which has become the specialty of Yi people. Now Yi lacquerware is listed as intangible cultural heritage. Although there are fewer and fewer traditional craftsmen of Yi lacquerware craft and three-color culture, the output is also increasing with the increasing importance of Yi lacquerware. Even when Yi lacquerware starts to enter the furniture industry, more and more people begin to customize different aspects of lacquerware products. Yi lacquerware is not only valued in China, but also sold in foreign areas and collected by various museums and art galleries, which is enough to prove its value and the development vitality of today's society.

2.4 Yi Lacquerware Decoration Techniques

The decorative techniques of Yi lacquerware mainly involve multiple processes such as oil, inlay, painting, gold painting, concealed painting, and covering. Generally, there are more than 40 processes, and more processes are needed when complex products are encountered. The Yi lacquerware is only painted in three colors, namely black, red and yellow. They are painted with earth

School of Fine Arts, Sichuan Normal University, Chendu, Sichuan

paint, stone yellow and silver ink respectively. The black paint is used as the bottom of the product, and yellow and red are used on the bottom respectively. The three colors are pure red, black and yellow, which are not mixed, but only used separately.

3. AN ANALYSIS OF THE THREE-COLOR CULTURE OF YI LACQUERWARE

3.1 Introduction to Three-color Culture

The main painted colors of Yi lacquerware are red, yellow and black. The distinctive visual art has formed in the accumulated historical development, and has become the unique "three-color culture" of the Yi people. The Yi people have given these three colors different meanings, and the Yi people have given them joy, sadness, dreams and other meanings. The Yi people have given them joy, sadness, dreams and other meanings. In the Yi people, black represents the land, and represents respect and solemnity. Red represents fire, courage and enthusiasm. Yellow represents the sun and its radiance, and represents beauty and brightness. The vermilion, stone yellow and earth paint used in the three colors respectively are used at intervals. The warm red, bright yellow and thick black form the Yi lacquerware atlas. The formation of this concept stems from the tribal discrimination of ancient tribes, while the Yi three-color concept reflects the culture of Yi ancestors. The three-color culture of the Yi people also stems from the religious primitive influence. The wizards and priests of the Yi people are inherited. The clothes worn by wizards to express respect for the gods are usually black. The development of the witchcraft culture makes many Yi people wear black cloth buns, black jackets, etc. On the other hand, the preference for black is also the embodiment of the concept of hierarchy. In the slave society with strict hierarchy, it is mainly divided into black Yi and white Yi. The style, color and material requirements of clothes are strict and fully reflect the characteristics of hierarchy, and the distinction between high and low is very obvious. The three-color culture is more widely used in lacquerware, and only these three colors are used. Clouds, sun, moon and stars, trees, mountains and rivers, animals and birds, melons and fruits, plants, and geometric lines are used to describe, forming a silhouette effect with strong national characteristics. The lacquerware painted in black, red and yellow is unique in the traditional culture of the Yi people. The geometric pattern with strong national style is drawn with these three

colors, which has strong cultural connotation. Three-color culture is the unique cultural color of the Yi people. It is associated with other ethnic groups in the East and the West and has its own characteristics. The concept of three colors reflects the cultural background, historical development and beliefs of the Yi people, and shines a unique light in the Chinese culture.



Figure 1 Yi Lacquerware. (1. Painting of Yi lacquerware and wine set. 2. Painting of Yi lacquerware and wooden comb.)

3.2 Source of Three-color Culture Worship

The Yi people call themselves "诺苏 nuosu", "聂苏 niesu" and "糯苏 nuosu", meaning black, so the Yi people are also called "black people". From the Yi language, people can feel the people's love and respect for black. "black" is the greatest respect for the Yi people. At the same time, black means having the highest level, that is, "black Yi" is the noble level. From the perspective of totem worship, the Yi people regard the black tiger as their ancestor⁴. They always have an idea that "black is noble, white is humble". The Yi people's worship of black originally originated from the land, because the Yi people live on the black land, which is the place they rely on for survival. In ancient times, the land is the root of their survival and life. They work and earn on the black land to continue their life, which has created a kind of awe for the black land, and gave "black" as beautiful and noble. In the creation epic of the Yi nationality, "Hnewo", a story was recorded that Zhige Alu was a black eagle flying from the north, which combined with a woman to give birth to a dragon. The eagle, eagle and dragon are totems advocated by the Yi nationality, so it can be seen that black is what they advocate. The lacquerware of the Yi people is based on black, which is the same as that of the Yi people. Red is the worship of fire by the Yi people. Fire is used for cooking, lighting and heating, which is closely related to life and cannot be separated. The worship of red by the Yi people is

4. Dong Qianwen, An Aesthetic Analysis of the Composition of Black, Red and Yellow in Yi Lacquerware [J]. School of Fine Arts, Sichuan Normal University, Chendu, Sichuan

also derived from the worship of metaphysics. They dream of red as auspicious, and wrap red headbands on their heads to protect themselves from disasters. They believe that red is the symbol of the residence of gods, and the celestial sphere is also paved with three red stones. The same fire worship activities, the torch festival with Yi characteristics, also symbolizes red, fire worship. The Yi people's worship of yellow originates from the worship of sunshine, and is also the worship of metaphysics. They believe in the sun bodhisattva and often go to worship, which can show the Yi people's respect and belief in yellow. At the same time, the Yi people also have a legend about the sun - Zhige Arong shooting the sun, from which people can also see the Yi people's ancestors' desire to conquer the sun and their sense of pursuit. The combination of black land, red flame and yellow sun forms the "three-color culture" of the Yi people, which is closely related to the metaphysical worship, hierarchy, clothing, food, housing and transportation of the Yi people, thus forming the unique color culture of the Yi people. Through these three colors, people can also see the culture, beliefs and customs of the Yi people.



Figure 2 Yi three-color culture. (1.Three-color cultural clothing 2. Three-color cultural pattern.)

3.3 Fire Totem Analysis of Yi Lacquerware

Yi people are a nation that advocates nature, especially the fire totem. The red worship in the

three-color culture of the Yi people is complementary to each other, which is derived from the worship of metaphysics. There are many myths and legends about fire in the Yi people, and the fire totem can often be seen in the totem patterns of the Yi people. The whole Yi nationality worships fire, respects fire and advocates fire, and is known as the "nation of fire". A large number of Yi literature shows that fire has a sacred position in the minds of the Yi people since the remote ancient times, and the concept of respecting fire is particularly strong, which has been followed today. The Yi people respect fire and worship fire. Every household has a fire pond. Therefore, the fire in the fire pond will not go out for a long time, which is called "fire for ten thousand years"⁵. It can be seen that fire is full of mystery in the minds of the Yi people. This is not only reflected in the three-color culture of the Yi people, but also fully reflected in the fire totem worship. The same fire is indispensable in life. The image of fire is also the source of "red" in the three-color culture. Therefore, the "fire" in the minds of the Yi people has also ascended to the shrine. Since then, fire sacrifice activities have increased and become a habit, and it has become an established custom. During the New Year, Yi people will sacrifice home and house fire, while farming to the mountain fire. In case of fire, they will also kill cattle and sheep to sacrifice the god of fire. The annual torch festival of Yi people is on the 24th of June every year. The Torch Festival of the Yi people is equivalent to the New Year of the Han people. It is the biggest festival of the Yi people every year. During the festival, all people need to get together to kill chickens and worship ancestors. The whole village plays with torches to the village head, the village edge, the field and the mountain top, which means to burn everything unlucky. This is the worship of fire by the Yi people, but on the other hand, the Yi people are very afraid of fire. It is the awe generated by great fear, because fire can destroy everything and bring great destructive power. This is also why the Yi people need to sacrifice in case of fire, because they think they have offended the god of fire. It can also be seen that the Yi people worship fire and revere fire.

5. Zhang Zhongren, Religious Beliefs of Yi Ancestors [C]. Proceedings of the Second Yi Studies Seminar in Adjacent Counties of Yunnan, Sichuan, Guizhou and Guizhou Provinces (Regions), 2011-03-13



Figure 3 Fire culture of Yi nationality. (1. Yi Torch Festival 2. Yi Fire Totem)

3.4 Origin and Extension of Yi Mythology

The Torch Festival of the Yi people is the most important festival of the Yi people. It is held from the 24th to the 27th of June of the lunar calendar every year. Every village has to carry out important sacrificial activities, offering sacrifices to heaven and earth, offering sacrifices to ancestors, dispelling evil, and praying to heaven. There are different legends about this grand festival. For example, the gods of heaven and earth fight, and people use fire to help the gods of earth overcome the gods of heaven. Another example is that there are six suns and seven moons in the sky, and the world is suffering from devastation. At this time, a boy of the Yi nationality named Zhige Arongta shot five suns and six moons, and then tamed the last moon and sun, making the world more harmonious and more conducive to survival. However, a widely circulated legend about the torch festival of the Yi people is particularly attractive, because it not only has the color of myth and heroism of girls, but also simply explains the origin of the Yi women's belt. It tells of a very beautiful and capable girl of the Yi people who fell in love with her sweetheart, A Long. But her beauty, kindness and ability led to her very popular. Men from 12 tribes nearby wanted to ask for marriage after hearing about it. But among these people, a local official was very

cruel and violent. He wanted to rob the people's women. He put down his harsh words. If the girl didn't promise him, he would kill everyone and wash the village with blood. Finally, the girl was forced to promise to keep an appointment with the official on June 24. On the day of the appointment, the girl put on her snow-white clothes and white jacket, tied a floral apron on her chest, and burned a lot of fire on the open ground. The leaders of the twelve tribes rushed over. The girl looked at Along affectionately and then jumped into the fire. Along and several young men tried desperately to catch her, but only pulled off a corner of her clothes. After hearing the news, people were moved by her integrity and rushed from all directions. Perhaps it was because of the heroism of the girl, her courage to defend her pure love and her courage to die. People began to commemorate her, with twelve people lifting the bull to push it against each other, and the one who pushed it down as the winner, and then killed the bull, drank, sang and danced to commemorate her. Later on, the Yi people set June 24 as the torch festival of the Yi people, and the girl's dress horn pulled off by A Long at that time evolved into the belt of the Yi women, and the girl's green smoke turned into the morning fog of the mountain village. In the early morning when the magpie crowed, the Yi people saw the faint figure of the girl in the distance of the Yi mountain, so the girl was called "Magpie Girl" by them, which is also the story of Magpie Girl and the torch festival. Later, an important part of the torch festival was "selecting people", where beautiful men and women gathered to choose the most beautiful and handsome people. This is the legend of the Torch Festival of the Yi people, which shows the worship of fire by the Yi people.



Figure 4 Mythical elements of Torch Festival of Yi nationality. (1. Magpie 2. Yi costumes)

4. THE CULTURAL VALUE AND INHERITANCE OF YI LACQUERWARE

4.1 *The Development Status of Yi Lacquerware Art*

In the process of research, there are not many records about Yi lacquerware on Baidu and various APP, and it is difficult to find the studios and factories that specialize in Yi lacquerware. However, large lacquer is relatively extensive. The products found on the shopping APP about Yi lacquerware are mostly handicrafts, such as hairpins and wine ware of Yi lacquerware, and the sales volume is not high. The relevant information about the Yi lacquerware is still relatively scarce, and in the development of the Yi lacquerware in modern times, it can be seen that the Yi lacquerware is gradually popularized in the life of the Yi people, because in ancient times, lacquerware can only be supplied to the court or nobles. At the same time, with the development of modern times, Yi lacquerware has also moved from "male to female, internal to external" to the public view. Due to the continuous improvement of modern machinery development, the combination of manufacturing technology and science and technology has greatly improved the output and sales. At the same time, due to the country's attention to traditional crafts and traditional culture this year, Yi lacquerware has also become an "intangible cultural heritage", which has increased the public's attention. At the same time, TV stations, Liangshan Daily, etc

Many media carry out propaganda on the Internet, and there are special websites for propaganda, classification and science popularization. There are even some orders that can be designed by the buyers themselves. In recent years, there are also some new innovative designs combining Yi lacquerware technology with furniture. However, Yi lacquerware technology still faces many problems. Because few people are good at lacquer art, many people abandon their art to agriculture, resulting in no successor to this art. In addition, the raw materials of lacquerware are precious trees such as azalea and birch, which are limited by price and resources. There is little understanding of Yi lacquerware in areas outside the Yi nationality, even the difference between ordinary lacquer and Yi lacquerware. The restrictions on Yi lacquerware products are too simple, innovative and modern products are scarce,

and totems that meet the aesthetic needs of modern people are also relatively scarce. Most products still remain in the direction of handicrafts. The inability to combine Yi lacquerware with modernization is also a major problem facing Yi lacquerware. If this problem is solved, people can better develop lacquerware and let more people see what kind of treasure the lacquerware with Yi characteristics is.



Figure 5 Yi lacquerware crafts.(1. Yi lacquerware bracelet 2. Yi lacquerware hairpin)

4.2 *The Artistic Value of Yi Lacquerware Culture*

The shape of Yi lacquerware is mostly round and animal shape, and animal elements are often directly added to the objects. The shape of round lacquerware is very smooth, with good touch, good gloss, and smooth and vivid shape. In terms of decoration, natural patterns and animal patterns are often adopted. The decoration is simple and suitable. The patterns are moderately distributed, unified and harmonious. They are mostly arranged and decorated according to the characteristics, shapes and uses of various utensils. The main color is the "three-color culture" of the Yi nationality, which is very mysterious and bright. The embodiment of the three-color culture of the Yi nationality on lacquerware is unique and an important part of the Yi nationality's utensils culture. They are black, red and yellow, which also have different meanings in color selection. The

three colors are mixed and used at intervals. They are mainly black, with black as the background, and red and yellow are painted alternately. The colors are bright and bold, jumping off bright and bright, and very national characteristics. All Yi lacquerware are made by hand. The process is as complex as more than ten processes, and the cycle is extremely long. Any details will affect the effect presented in the later stage. Yi lacquerware has a long history, complex production and exquisite craftsmanship. It is a treasure in China's national art treasure house, with rich traditional cultural connotation, and the development track of national art and national history.

4.3 Inheritance Significance of Yi Lacquerware Culture

For the development of Yi lacquerware, intangible cultural heritage has been added in recent years, which undoubtedly determines the cultural and historical value of Yi lacquerware. Intangible cultural heritage has extraordinary significance for the inheritance of Yi lacquerware. It can not only spread and attract people's attention with intangible cultural heritage as an effective carrier, but also has extraordinary educational significance. It can not only arouse our cultural self-confidence, but also cultivate our sense of responsibility and mission for traditional culture. Yi lacquerware is an ancient and traditional skill. It is the embodiment of Yi's wisdom, the crystallization of Yi's wisdom, the epitome of Yi's worship of nature and gods, and the expression of Yi's culture on utensils. It not only integrates the "three-color culture", but also is the symbol of the whole nation's faith, life and other aspects behind the three-color culture. Therefore, as the symbol of a national culture, the wisdom and essence of a nation, the inheritance of Yi lacquerware is very important. It not only inherits the culture but also represents the Yi people.

4.4 Development and Innovation of Yi Lacquerware Culture

For the innovation of Yi lacquerware, first of all, it needs to adapt to the modern development and modern aesthetics. At present, the range of Yi lacquerware products is relatively narrow, mostly handicrafts and wine sets, which can be broadened, such as furniture, tea sets, etc., and different products can be selected to try. First of all, the patterns of Yi lacquerware are too traditional and nationalized. Craftsmen understand the form and movement rules of the sun, moon, stars, birds,

animals, poultry, livestock, flowers, plants and insects in nature, and have unique inspiration. They use them as materials, and gradually refine, summarize and sublimate in the production process through shape imitation, and standardize and abstract them with points, lines and surfaces⁶. However, for modern times, patterns need innovation in cultural creation. Therefore, the designers chose to investigate the beliefs of the Yi people and their most prominent source of totem worship, focusing on the Yi myth, worship and culture. In the design, it is found that the original totem was not innovative enough, so it can be found that the Yi people worshipped red, sun, and flame totem, and they had many legends about fire, which appeared in different Yi epic poems, and the worship of fire made them commemorate the torch festival of the Yi people with the most grand ceremony. Therefore, while the fire element penetrates into the bone marrow of the Yi people, the fire element corresponds to the red in the "three-color culture" of the Yi lacquerware. Therefore, the fire totem is used as the theme pattern. The traditional Yi lacquerware pattern is not innovative enough, the pattern is complex, the nationality is strong, but the modernity is weak. It needs to be modernized, and the system of "three-color culture" should be retained, because this is the most prominent feature and cultural connotation of Yi lacquerware.

It is necessary to reasonably add national stories as the product design background. The story of Torch Festival and Magpie Girl has a unique story and national characteristics of the Yi people. At the same time, it also has a romantic color. Combining this romantic and unique story with Torch Festival not only explains the origin of Torch Festival, highlights the importance of fire, but also has this romantic story background and Yi cultural background.

The Yi people generally use wooden bodies to make lacquerware. The reason is that the Yi people need a lot of labor in ancient life, so porcelain is easy to be damaged. Taking tea sets as an example, in modern times, tea is mostly drunk indoors, and ceramic bodies have more advantages in terms of production duration and process difficulty. They shorten the time, shorten the construction period, and make it easier. When people use them, they may have better texture, better sense of use, and more sense of weight. The combination of

6. Fan Li, On the Forms, Colors and Patterns of the Yi Lacquer-ware [J]. Journal of Yunnan Minzu University, 2004 (1)

traditional porcelain body as the material of Yi lacquerware has long been involved and made in traditional lacquer, but has not been involved in Yi lacquerware. After meeting the idea of function, shape, pattern and creation, these elements are integrated and then polished in detail to form the idea of designing modern Yi products.

5. CONCLUSION

In the context of China's multi-ethnic cultural background and the deepening of the importance of China's intangible cultural heritage, it is necessary to more inherit, innovate and carry forward China's intangible cultural heritage culture. By understanding the national culture, national special techniques, and national intangible cultural heritage, people can combine these elements with cultural creativity. On the one hand, it has retained national characteristics and non-genetic control, and on the other hand, it has made innovations on the original basis, and made cultural and creative works that are more in line with modern aesthetic and product-oriented as the media of publicity. The design innovation of totem, the integration of Yi folk legends, and the addition of fire element worship are integrated into a whole, providing a systematic idea. It fully embodies the connotation of the "three-color culture" of Yi lacquerware, presents the "three-color culture" of Yi lacquerware to everyone in a more artistic, innovative and intuitive way, and satisfies everyone at the material, knowledge and emotional levels. It can not only let everyone feel the charm of lacquerware, but also spread the Yi culture, continue to affect the daily life of users, and even achieve the effect of secondary dissemination of popular science. Thus, cultural and creative products can achieve their purpose of dissemination and promotion more efficiently and quickly, promote the development of cultural and creative products, and provide a good way to promote the development of Yi lacquerware features.

REFERENCES

- [1] Tang Chuchen, Yi Lacquerware Craft [J]. Ethnic Arts Quarterly, 1992, (2): 203-209. (in Chinese)
- [2] Song Laifu, The System Analysis of Ornamental Arts Symbol of the Yi Nationality [D]. Chengdu: Southwest Jiaotong University, 2006. (in Chinese)
- [3] Feng Min, Decorative Art of Liangshan Yi Lacquerware [J]. Guizhou Ethnic Studies, 1990, (5): 150-156. (in Chinese)
- [4] Compiled by Liangshan Yi Autonomous Prefecture Museum, Liangshan Yi Cultural Relics Manual (Lacquerware) [M]. Chengdu: Sichuan Minzu Press, 1982, p1-40. (in Chinese)
- [5] Fan Hongliang, Xu Renping, Lacquer Wares of Yi Nationality [J]. Journal of Yangtze University (Social Sciences), 2009 (4). (in Chinese)
- [6] Luo Minggang, Liangshan Yi Lacquerware [J]. Sichuan Cultural Relics, 1992, (4). (in Chinese)
- [7] Bing He, Lacquerware and Decorative Pattern Art of Yi Nationality [J]. Journal of Southwest Minzu University, 2004 (4). (in Chinese)
- [8] Ma Shan, Brief Analysis of Liangshan Minority Crafts - Inheritance and Innovation of Yi Lacquerware [J]. Journal of Panzhihua University, 2006 (4). (in Chinese)
- [9] Zhang Zhigang, On the Style of Yi Lacquerware [J]. Art Panorama, 2006 (9). (in Chinese)