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An Analysis on the Color Trend of Street Fashion in Dalian, China(paper no.1)[+]

- Focused on 2010 Summer -

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Abstract

The purpose of this study is to investigate the effect of the traditional color sentiment on the contemporary clothing color by studying the pictures of street fashion of Dalian in China, in view of the clothing color of women in their 20-30 years of age having highest purchasing power, along with traditional Chinese color.

The clothing color is various in frequency depending on the items in street fashion. Due to the seasonal impact of summer, the most frequent item was one-piece dress with the Multi of various color patterns, followed by White, Black, PB, R and B category. In the top color, the White was most prevalent color due to the seasonal factor, followed by Black, Grey, Multi, R, Y, RP category. Achromatic color is more dominant with the ratio of 7:3, comparing with its counterpart, which consists of R and Y category of V, B, P, VP tone. In the bottom color, Dp tone of PB shows most high frequency, followed by Black. This results illustrate that Chinese women prefer blue jeans and to be looked as slimmer by using of the dark colors. In the accessories, colors of bags and shoes show different results. The bag colors show the high frequency of Dk tone, YR category, and the chromatic colors are little bit dominant than achromatic ones with the ratio of 5.3:4.7. On the contrary, the shoes colors show the highest frequency in Black, the achromatic colors are more dominant than chromatic ones with the ratio of 6.6:3.4. These results somewhat diverge from the international color trend. Color trend in Dalian street fashion in which the high frequency of V tone is observed through all the colors of the items followed by P, VP, Lgr tone in sequence. In the light of Chinese traditional color preference, this result denotes that the traditional color preferences of red, yellow are still affecting the contemporary color choices of clothing in Chinese women. The high incidence of PB category in the bottom and one-piece dress does not seem to have its origin form traditional Chinese color sentiment.

Key Words : Street fashion, Chinese fashion market, Clothing colors, Color trend

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I. Introduction

China has changed its economic policy of export driven to the consumption promoted under the influence of global economic slowdown in 21 centuries. As 4,000 dollars of personal GDP is achieved[1], the explosive growth of consumption is to be expected. During the last 11th five year economic development plan, the yearly growth rate of average 10%, finally reached to 36,115 billion yuan of total GDP with the population of 13 billions. This means personal GDP of 4,022 dollars is at last earned, 7 years after 3,000 dollars personal GDP in 2003, which 4,000 dollars personal GDP is 10 years faster than Deung Xiaping(鄧小平) had expected to be[2]. Tentatively, the personal consumption start to expand at 3,000 dollars GDP and tend to be explosive at 4,000 dollars GDP[3]. This would spur the competitive planning and launching into the Chinese market on the part of global enterprises.

This would lead South Korea to be in a position where surviving the Chinese market would decide its economic future. During the last 30 years since the economic reformation in 1979, China have developed unbelievably fast, and made the huge market, securing the core role in the global market. It is imperative to deeply understand and collect informations and resources about Chinese fashion market, especially in a systemic and orderly way. In this perspective, the subject of color trend of street fashion preferred in the age of 20 and 30 aged women in Dalian of northeastern area of China, was planned to be investigated for the efficient approach to the Chinese fashion markets with specification in terms of study field and regions.

The previous study of Chinese fashion market tend to deal with the clothing color only as a part of the whole design. Kim and No[4] compared denim fashion of South Korea with that of Beijing, while Bae[5] published the works on the street fashion of Seoul, Shanghai and Beijing in S/S seasons of 2009. Lim et al.[6] presented the similarities and differences between Korea and China by studying the street fashion. Choi[7][8] worked on the fashion style of employed women and casual image shown in street fashion of Beijing. Kim[9] studied about the preferences of clothing design by questionnaire of the Chinese women in Beijing. Oh[10] also comparatively analysed street style between Chinese cities and Seoul, Korea. Kim and Ryu[11] presented the paper including the nonmetropolitan city Yanji, showing the regional variances in three Chinese cities of Shanghai, Beijing and Yanji in F/W of 2008. Oh and Bae[12], Bae et al.[13] also published the street fashion of Shenyang in northeastern area of China. While Chun and Bae[14], Bae and Oh[15], Bae[16], Baek and Bae[17], Bae et al.[18], Bae[19] analyzed the clothing design and color in street fashion of Dalian and Harbin.

However, it is hard to find the articles dealing intensively with the clothing color preferred in terms of regional variances. The specified and localized method of approach should be endorsed for helping Korean fashion brand to successfully launch into the Chinese fashion market with the informations gathered systematically and persistently.

In this regards, this thesis make it an aim for Korean fashion brand to be superior in Chinese fashion market by providing the basic resources about clothing color preferred in 20 and 30 aged women in Dalian with highest purchasing power which is investigated along with the background of Chinese traditional color preferences.

Dalian was selected in this study is both the

harbor and trading city with the largest fashion markets in the northeastern area in China, playing a role of leading fashion city[20], where the antenna shops[21] were opened, which is considered to determines the possibility of survival on the part of Korean fashion brands.

II. Theoretical Backgrounds

1. The characteristics of Chinese fashion market

The Chinese younger generations play a leading role in Chinese fashion markets, due to the only child per one household policy, enforced by Deung Xiaping since 1979. These generations called as that of paringhau(80後) in their thirties, born after 1980, also as a little emperor or little princess, made the best part of consumption group. The Jiuringhau(90後) generations born after 1990, in their twenties, called as 2nd or 3rd generations of little emperor or princess exercise the decision of power over buying the family items in 44% of cases, having a great influence over the Chinese consumption markets[22]. They are interested in fashion, information and communication technology, show the disproportionately high consumptive tendency, relative to their level of income[23]. Their taste for the personal favorite commodity, becomes more sophisticated, the Chinese fashion markets are becoming more tougher on the part of global luxury fashion brands and SPA brands.

These tendencies are closely related with the Chinese 'face' emphasis custom. Those with more than 5,000 yuan income(about 900,000 Korean won) being classified as high income earner, they could be defined as luxurious, high end quality, practical valued, and spendthrift consumption orientations[24]. They tend to regard the fashion brand image as the most important criteria when purchasing the fashion products and also assert that one shall be served well only while one wears a sophisticated outfit. This lead to disproportionately high spending on fashion items, in light of their level of income. 'The high price inevitably means the high quality' is the general consensus among Chinese consumers[25]. This factor causes the persistent growing of sales of highly priced fashion product.

These high income consumers reside not only in metropolitan city, but also in the 2nd and 3rd rate small and middle cities, playing a heavyweight in the respective fashion markets. Those with high net disposable income in small and middle cities have even a greater purchasing power than those in metropolitan city. In 2020, these powerful consumer would be increased in number to 400 millions of people, two to thirds of them being represented by residents in small and middle cities[26]. In this respect, searching out the cities of high potentiality for consumption rather than metropolitan city like Shanghai and Beijing, together with investigating the characteristics of consumers, are imperative to take initiatives in these richly prospective regions. Conclusively, the strategic approach in these areas with a tool like research specific to the consumer traits in those cities can not be overemphasized.

2. Chinese traditional color preference

All things visible in our eyes have their own colors, and are not solitary themselves, but never fail to have background color[27]. In terms of clothing, the background color contribute to the various effects even in same main colors. The background colors are various depending on its own region, culture and nationality.

The Chinese have a classic love of color and have used it abundantly throughout their cultural history. Traditional Chinese color system takes five main colors such as blue, red, yellow, white and black as main ones, and yellow red, green, blue green, purple, brown were classified as sub-colors. These came from the unique Chinese philosophical notion, yin-yang five phases(陰陽五行說). According to Lunyu(論語), Jipso(集踈), Lichi(禮記), Yueling(月令), Okjo(玉藻), the five main colors were matched to the five orientations, symbolized specific meanings and animals respectively; east-spring-wood-blue-blue dragon(靑龍), south-summer-fire-red-phoenix(朱雀), west-autumn-metal-white-white tiger(白虎), north-winter-water-black-black tortoise(玄武), center-yellow-earth-emperor(皇帝)[28].

Generally speaking, even in the same cultural environment, the color preferences and symbolism tend to undergo changes. During cultural and periodical transitions, the attractions for a certain color have a tendency for shift to another colors in terms of popularity or beauty concepts[29]. In this respect, it is surprising that persistence and steadyfastness of Chinese color preferences endures numerous thousand years.

Historically, each of China's dynasties was associated with a specific color: brown for the Sung dynasty(宋), green for the Ming(明), and yellow for the Ching(淸). Color coding continued in the first flag of the Chinese Republic where it represented various ethnic groups[30]. The flag of the People's Republic of China incorporates a large yellow star and four smaller stars placed in the canton. The large star represents the party, and the four smaller stars represent the four economic classes of the new state: workers, peasants, petty bourgeoisie and 'patriotic' capitalists. Red, the primary color of the flag, is also one of the most important colors in China, not only representing the country symbolically, but also standing for good fortune and happiness[31].

For example, in the Chinese new year, customarily, Chinese letter 福 is attached to the entrance door or porch, in red color. The money given for marriage celebration and new years bowing ceremony are enclosed in red envelope. The ceremonial costume of bride and bedclothes in honeymoon consisted of the red colored one[32]. Particularly yellow color is pertaining to the Chinese emperor and regarded as a fortunate color, affording the richness, glory and fortune[33]. Thus, red and yellow are still preferred amongst Chinese people.

They say red drives out the devil and call a fortune. The money in red envelope means it will flourish like firebreak while driving out the devil. Red and yellow colors signify the human desire of making a great amount of money, and aspiration of seizing power like emperor respectively[34]. This thesis about how these traditional color preferences would affect the contemporary Chinese women's clothing colors would be a beneficial information for planning and launching into the China on the part of the fashion enterprises and brands.

III. Method

1. Tool of color analysis

Munsell color system having chromic basic color(R, YR, Y, GY, G, BG, B, PB, RP) with corresponding 11 tones were introduced in this paper in order to describe the general color preferences. The achromatic 3 colors were White, Black and Grey without regarding its tones(see <Table 1>). When the color was applied in a various way with patterns, obscuring

its main color, it was called Multi. Each name of color and its abbreviation is shown in <Table 2>.

<Table 1> Basic Color Chart, 10 Hues, 11 Tones, Achromatic Color, Multi Color

Hue / Tone	R	YR	Y	GY	G	BG	B	PB	P	RP
V										
S										
B										
P										
VP										
Lgr										
L										
Gr										
Dl										
Dp										
DK										
W		B		G		M				

<Table 2> 10 Hues, 11 Tones Name and Abbreviations

No.	Abv.	Color	No.	Abv.	Tone
1	R	Red	1	V	Vivid
2	YR	Yellow Red	2	S	Strong
3	Y	Yellow	3	B	Bright
4	GY	Green Yellow	4	P	Pale
5	G	Green	5	VP	Very Pale
6	BG	Blue Green	6	Lgr	Light Grayish
7	B	Blue	7	L	Light
8	PB	Purple Blue	8	Gr	Grayish
9	P	Purple	9	Dl	Dull
10	RP	Red Purple	10	Dp	Deep
			11	Dk	Dark

2. Method of data analysis

The most frequent clothing color used by women in their 20-30 years of age, who were most powerful consuming generation and leading fashion style in China[35)36)], were analyzed qualitatively with pictures of street fashion taken on spot in Summer 2010, Dalian on a practical basis. The main working places with digital camera in Dalian were on the three principal areas renowned for the fashion streets i.e. the Victory plaza, famous for young shoppers, Pacific department and Mycal department, attractive for the young rich consumers and Dalian train station situated in a center of Dalian city.

This was performed two times daily, during rush hours and mid-day, for four days from 9th, July, 2010, until 12th July 2010. The pictures were analysed with Minolta CM 503-i and Macbeth Color Eye 7000 by three fellows of fashion design including this author by standard light C observation measure 2 scope. The objectivity was secured by classifying the resources in two stages. At first, the women identified as 20-30 years of age were selected, and 300 pieces were finally retrieved among 750 pieces.

For exact examination for the clothing color, the same place and time under the same weather, except during the cloudy and rainy days should be controlled for selection and analysis of the appropriate pictured materials. Target item of one-piece dress, tops, bottoms, accessories(bags and shoes) were analyzed in terms of color, 300 pieces of pictures examined in multiple ways. For the frequency analysis of clothing and accessories, WINDOW SPSS 18.0 program will be used in this research.

IV. Results and Discussion

The frequency of each item in view of street fashion style in Dalian in Summer 2010 is shown in <Table 3>. The item of one-piece dress was the most prevalent one, considering the season of summer, the incidence being followed by layered style. The item of layered clothing was analyzed in a multiple way. The clothing color ascribed to each item, will be illustrated respectively.

1. Colors of One-piece dress

The women in Dalian in Summer 2010, tend to wear one-piece dress of gorgeous colored, flower patterns, striped one, and abstract patterns(see <Fig. 1>, <Fig. 2>) very frequently probably due to seasonal impact. The one-piece dress of various colored patterns rather than simple one were preferred. Multi color was 28.7%, most high, White(18.6%), Black(13.8%), PB(11.8%), RP(6.9%) R(4.9%), P(3.5%) category in sequence(see <Table 4>).

Like other previous study[37)38)39)] in Dalian, the total sum of Multi, White, and Black is about 64.5% showing high incidence. The chromatic color consist of remaining portion of 35.5%. The

<Table 3> Frequency of Clothing Items of Street Fashion in Dalian

One-piece		Two-pieces		Total
One-piece	Layered	Two-pieces	Layered	
145	34/145	155	28/155	300
48.3%	18.0%	51.7%	23.4%	100%

PB category of V, S, Dp tone was most frequent, due to the seasonal factor, rather than the traditional color sentiment, considering variety of the tones. In addition, the one-piece dress of RP category of P tone seems to be used for attaining the feminine and lovely color effect(see <Fig. 3>). The color for the one-piece dress in summer could be defined as affording refreshment sense from use of multiple gorgeous color, and the simplicity from achromatic color as in <Fig. 4>.

<Table 4> Frequency of Hue and Tone in One-piece Dress (%)

Hue / Tone	Chromatic color										Achromatic color	
	R	YR	Y	GY	G	BG	B	PB	P	RP		
V	2(1.4)						3(2.1)	5(3.4)	2(1.4)	1(0.7)	Wt	27(18.6)
S								4(2.8)		1(0.7)		
B			1(0.7)					2(1.4)	2(1.4)	1(0.7)		
P	2(1.4)							1(0.7)		5(3.4)	Gry	5(3.4)
VP	3(2.1)	3(2.1)	3(2.1)							1(0.7)		
Lgr		1(0.7)								1(0.7)		
L								1(0.7)			Blk	20(13.8)
Gr												
Dl									1(0.7)			
Dp								3(2.1)			Multi	42(28.7)
DK							1(0.7)	1(0.7)				
Total	7(4.9)	4(2.8)	4(2.8)	0	0	0	4(2.8)	17(11.8)	5(3.5)	10(6.9)	94(64.5)	
Total	51(35.5)										145(100.0)	

<Fig. 1> Multi one-piece dress, Multi shoes and bag

<Fig. 2> PB category, S tone one-piece dress

<Fig. 3> RP category, P tone one-piece dress, YR bag and Gray shoes

<Fig. 4> White one-piece dress, White shoes

2. Colors of Top

The clothing color in top are frequent in White(43.7%) followed by Black(16.3%), Gray (11.6%), Multi(5.4%), R(4.7%), Y(4.1%), RP(3.8%) category in sequence. The achromatic color takes the portion of 77.0%, remaining 23.0% corresponding to the chromatic color, which denote V, B, P, VP tone of R, Y, RP category in lesser degree(see <Table 5>).

As presented in <Fig. 5> and <Fig. 6>, the layered style such as inner wear and sleeveless was popular, and analyzed in various viewpoint, the item t-shirt and blouse occasionally observed. The layered inner wear mainly consist of achromatic color, leading to high frequency of achromatic color while the white color was dominant, because of summer season. The result is similar to the previous study[40)41)], except the slighty lower incidence of R category.

3. Colors of Bottom

As presented in <Table 6>, PB category is most high frequency(46.9%), followed by Black (17.3%), Multi(7.4%), White(6.4%), YR(6.3%), B(3.8%), P(3.2%) category in sequence. As showing in <Fig. 5> and <Fig. 7>, V, S L, Dp tone of PB category might be interpreted either as a traditional sentiment or as a fancy for the blue jeans on the part of Chinese women of which the latter is the probable cause, inferring from the high attractiveness of blue jeans among Chinese women.

The Chinese women tend to prefer trousers to the skirts and casual style to the formal ones[42)43)44)]. Black color from the achromatic color make help the lower limb look slimmer as illustrated in the previous studies[45)46)]. In Chinese women, as in <Fig. 8>, the Dp tone of BP category highly observed despite the summer, imply the wish of Chinese women to be looked as slimmer by using of the dark color of its contracting effect.

<Table 5> Frequency of Hue and Tone in Top items (%)

Hue / Tone	Chromatic color										Achromatic color	
	R	YR	Y	GY	G	BG	B	PB	P	RP		
V	3(1.6)	1(0.5)	1(0.5)							1(0.5)	Wt	83(43.7)
S						1(0.5)	1(0.5)	3(1.6)		2(1.1)		
B	3(1.6)		1(0.5)	2(1.1)			3(1.6)				Gry	22(11.6)
P	2(1.1)	1(0.5)	1(0.5)	2(1.1)		1(0.5)				2(1.1)		
VP	1(0.5)	1(0.5)	4(2.1)							2(1.1)		
Lgr			1(0.5)									
L											Blk	31(16.3)
Gr								1(0.5)	1(0.5)			
Dl												
Dp								1(0.5)	1(0.5)		Multi	10(5.4)
DK												
Total	9(4.7)	3(1.5)	8(4.1)	4(2.2)	0	2(1.0)	4(2.1)	5(2.6)	2(1.0)	7(3.8)	146(77.0)	
Total	44(23.0)										190(100.0)	

<Table 6> Frequency of Hue and Tone in Bottom items (%)

Hue / Tone	Chromatic color										Achromatic color	
	R	YR	Y	GY	G	BG	B	PB	P	RP		
V	2(1.3)	1(0.6)	1(0.6)		1(0.6)			10(6.4)	1(0.6)	1(0.6)	Wt	10(6.4)
S								16(10.3)				
B	1(0.6)						2(1.3)	2(1.3)				
P				1(0.6)			3(1.9)				Gry	5(3.2)
VP		1(0.6)										
Lgr		7(4.5)	1(0.6)									
L								16(10.3)			Blk	27(17.3)
Gr		1(0.6)		1(0.6)								
Dl							1(0.6)					
Dp								25(16.0)			Multi	11(7.4)
DK								4(2.6)	4(2.6)			
Total	3(1.9)	10(6.3)	2(1.2)	2(1.2)	1(0.6)	0	6(3.8)	73(46.9)	5(3.2)	1(0.6)	53(34.3)	
Total	103(65.7)										156(100.0)	

<Fig. 5> White top, B category, V tone bottom, Multi bag, White shoes

<Fig. 6> Black top, R category V tone bottom, R bag, Black shoes

<Fig. 7> Multi top, V tone B category bottom, YR bag, White shoes

<Fig. 8> PB category top, Black bottom, R bag Black shoes

4. Colors of Accessories(Bags and Shoes)

The most common color observed in item of bags are those of YR category, followed by Multi, Black, Gray, R, Y, RP category as shown in <Table 7>. The tone of color showed the variety with the V tone being the most prevalent. Comparing with the clothing, chromatic color takes the proportion of 52.5%, achromatic being of 47.5%. The color of YR, RY, RP category mostly represented those of the bags, yielding the effect of contrast or accent. As shown in

<Fig. 9>, <Fig. 10> and <Fig. 11>, the individuality and color coordination was eventually achieved by giving accent to the general clothing by means of the chromatic color of bags.

In the case of shoes, the most prevalent color is Black followed by White, Grey, YR B, R, Multi, RP, Y category as shown in <Table 8>. The achromatic color like Black, White and Gray take

<Table 7> Frequency of Hue and Tone in Bags (%)

Hue / Tone	Chromatic color										Achromatic color	
	R	YR	Y	GY	G	BG	B	PB	P	RP		
V	3(1.4)	6(2.8)	5(2.3)	1(0.5)			4(1.9)	1(0.5)		5(2.3)	Wt	5(2.3)
S	2(0.9)	5(2.3)						4(1.9)				
B	5(2.3)		2(0.9)			2(0.9)	2(0.9)			5(2.3)		
P			3(1.4)								Gry	17(7.9)
VP		2(0.9)										
Lgr	2(0.9)	17(7.9)						1(0.5)				
L						4(1.9)					Blk	35(16.4)
Gr		3(1.4)										
Dl					2(0.9)				1(0.5)			
Dp		2(0.9)									Multi	44(20.9)
DK		23(10.7)				1(0.5)						
Total	12(5.5)	58(26.9)	10(4.6)	1(0.5)	2(0.9)	7(3.3)	6(2.8)	6(2.9)	1(0.5)	10(4.6)	101(47.5)	
Total	113(52.5)										214(100.0)	

<Table 8> Frequency of Hue and Tone in Shoes (%)

Hue / Tone	Chromatic color										Achromatic color	
	R	YR	Y	GY	G	BG	B	PB	P	RP		
V	6(2.0)	1(0.3)	5(1.7)		1(0.3)		6(2.0)	4(1.3)	2(0.7)	5(1.7)	Wt	58(19.3)
S	4(1.3)	3(1.0)	6(2.0)	1(0.3)			5(1.7)	1(0.3)	1(0.3)	8(2.7)		
B	6(2.0)						5(1.7)					
P				1(0.3)			1(0.3)				Gry	44(14.7)
VP		7(2.3)										
Lgr		7(2.3)	2(0.7)							1(0.3)		
L											Blk	81(27.0)
Gr									2(0.7)			
Dl		2(0.7)					2(0.7)					
Dp		7(2.3)									Multi	15(5.1)
DK												
Total	16(5.3)	27(8.9)	13(4.4)	2(0.6)	1(0.3)	0	19(6.4)	5(1.6)	5(1.7)	14(4.7)	198(66.1)	
Total	102(33.9)										300(100.0)	

the high proportions of 66.1%, contrary to the case of bag. The chromatic color in shoes are less frequent than in bag, however the same color and tone between the two is predominant, allowing an effect of color coordination. The high frequency of achromatic color might be attributed to the role of shoes as supportive to the clothing colors as shown in <Fig. 11> and <Fig. 12>. <Fig. 13> and <Fig. 14> show that the same color with different tones between the clothing and shoes were selected to play a role as supportive to the clothing colors.

The frequency of the colors among all the items are shown in <Table 9> and <Table 10>. These results are somewhat different from the 2010 S/S color trend presented Inter Fashion Planning[47] and Samsung Design Net[48] which report the prospect that the delicate color of R, B, Y, G category and grayish neutral, yielding soft and bright VP tone along with V tone of lower chroma are going to be popular, along with light weighted sophistication of color with P and L tone, instead of neutral.

This tendency is somewhat diverged from that of Dalian in which the high frequency of V tone is observed through all the colors of the items of clothes like one-piece dress, top and bottom followed by B, S, Lgr, Dp, Dk tone in sequence. Especially, R, Y category of V tone in items of top and accessories denotes that the traditional color preferences of red, yellow are still affecting the contemporary color choices of clothing in Chinese women which is consistent with the previous study[49][50] in 2006, 2007 and 2010 respectively.

Ⅴ. Conclusion

This thesis makes it an aim to investigate the effect of the traditional color sentiment on the contemporary clothing color by studying the pictures of street fashion of Dalian in China, in view of the clothing color of women in their 20-30 years of age having highest purchasing power, along with traditional Chinese color.

<Fig. 9> RP category bag and shoes

<Fig. 10> Black top and White bottom, YR bag and shoes

<Fig. 11> Black top, bottom and shoes, R bag

<Fig. 12> White top, B bottom, White bag and shoes

<Fig. 13> YR category bag and shoes

<Fig. 14> Multi one-piece, Black bag, B shoes

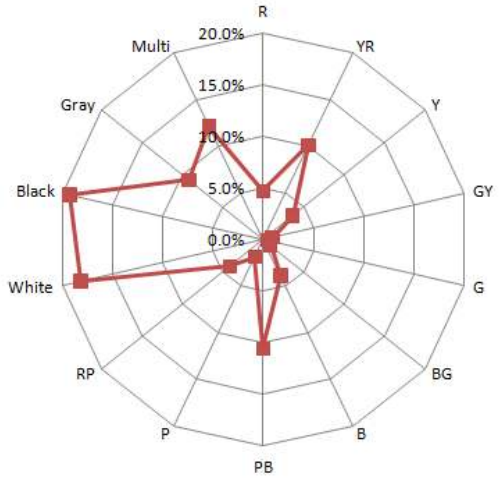
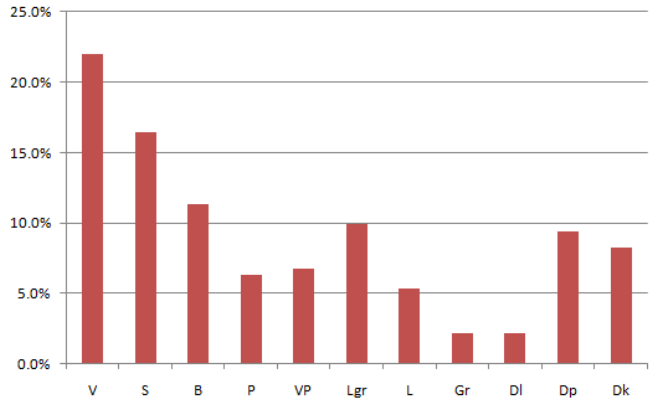
<Table 9> Frequency of Hue and Tone in All items (%)

Hue / Tone	Chromatic color											Achromatic color	
	R	YR	Y	GY	G	BG	B	PB	P	RP	Total		
V	16 (1.6)	9 (0.9)	12 (1.2)	1 (0.1)	2 (0.2)		13 (1.3)	20 (2.0)	5 (0.5)	13 (1.3)	91 (9.1)	Wt	183 (18.1)
S	6 (0.6)	8 (0.8)	6 (0.6)	1 (0.1)		1 (0.1)	6 (0.6)	28 (2.8)	1 (0.1)	11 (1.1)	68 (6.8)		
B	15 (1.5)		4 (0.4)	2 (0.2)		2 (0.2)	12 (1.2)	4 (0.4)	2 (0.2)	6 (0.6)	47 (4.7)	Blk	194 (19.3)
P	4 (0.4)	1 (0.1)	4 (0.4)	4 (0.4)		1 (0.1)	4 (0.4)	1 (0.1)		7 (0.7)	26 (2.6)		
VP	4 (0.4)	14 (1.4)	7 (0.7)							3 (0.3)	28 (2.8)		
Lgr	2 (0.2)	32 (3.2)	4 (0.4)					1 (0.1)		2 (0.2)	41 (4.1)	Gry	93 (9.2)
L						4 (0.4)		17 (1.7)	1 (0.1)		22 (2.2)		
Gr		4 (0.4)		1 (0.1)				1 (0.1)	3 (0.3)		9 (0.9)		
Dl		2 (0.2)			2 (0.2)		3 (0.3)		2 (0.2)		9 (0.9)	Mlt	122 (12.0)
Dp		9 (0.9)						29 (2.9)	1 (0.1)		39 (3.9)		
DK		23 (2.3)				1 (0.1)	1 (0.1)	5 (0.5)	4 (0.4)		34 (3.4)	Total	592 (58.6)
Total	47 (4.7)	102 (10.2)	37 (3.7)	9 (0.9)	4 (0.4)	9 (0.9)	39 (3.9)	106 (10.6)	19 (1.9)	42 (4.2)	414 (41.4)	1006 (100.0)	

The clothing color is various in frequency depending on the items in street fashion. Due to the seasonal impact of summer, the most frequent item was one-piece dress with the multi of various color patterns, rather than the single one, followed by White, Black, PB, R and B category. The high incidence of Multi, White and Black in 64.5% converges with the result of previous study in Dalian of northeastern area of China, with no apparent disparity in color preferences. The chromatic colors taking place of 35.5%, concerning with the effect of summer season rather than the traditional color preferences, considering the wide variety of the tones.

In the top color, the White was most prevalent color due to the seasonal factor, followed by Black, Grey, Multi, R, Y, RP category. Achromatic color is more dominant with the ratio of 7:3, comparing with its counterpart, which consists of R and Y category of V, B, P, VP tone. The high frequency of achromatic color could be attributed to the inner wear or sleeveless layering mainly composed of achromatic one. In the bottom color, Dp tone of PB shows

<Table 10> Graph of Hue and Tone in All items(%)

	2010 S/S
Hue	
Tone	

most high frequency, followed by Black. This results tell us that Chinese women prefer blue jeans and to be looked as slimmer by using of the dark colors of its contracting effect rather than the traditional color preference.

In the colors of accessories, colors of bags and shoes show different results. The bag colors show the high frequency of Dk tone, YR category, and the chromatic and achromatic colors illustrate the similar ratio of 5.3:4.7. On the contrary, the shoes colors show the highest frequency in Black, the achromatic colors are more dominant than chromatic ones with the ratio of 6.6:3.4. However, the incidence of the chromatic color between the two showed similarity in the use of YR, R, Y, RP in its various tones. This means there are coincidence in color between the two, but the color of bag were mainly used as a tool for contrast or accent. The shoes played a role as supportive to cloth-

ing as the achromatic colors are prevalent.

The color preference of women in Dalian showed high incidence of V tone followed by S, B, Lgr, Dp Dk in its various colors which signifies the divergence from the international fashion color, motivated by unique Chinese fashion color sentiments. Especially, the V tone of R and Y category in top and accessories certify that th R and Y category of traditional Chinese color preferences still are affecting the contemporary color choices by their specific color sentiment. The high incidence of PB category in the bottom and one-piece dress does not seem to have its origin from traditional Chinese color sentiment.

The regional study of Dalian in northeastern area of China, could not be hastily applied for identifying the whole Chinese color preferences. In this respect, the research in the local area should be performed, in a later study, granting a foundation of resources about fashion design and fashion marketing for helping Korean fashion company and brands to launch into the Chinese fashion markets.

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