

BAIBAOQIAN

百寶嵌







K11 CRAFT & GUILD FOUNDATION

Baibaoqian, literally meaning “hundred-treasures inlay” in Chinese, refers to the intricate inlay work comprised of variegated semi-precious materials, such as jade, agate and pearls, on premium hardwood (for example *zitan* and *huanghuali*) or on lacquerware. The inlay art thrived in China throughout the late period of the Ming dynasty (1368–1644) and Qing dynasty (1644–1912) and is found on almost all types of furniture and furnishings, including cabinets, screens, chairs, tables, washbasin and mirror stands, dressing cases, ink cases, paperweights, and storage boxes used by well-off families during the times.

The application of the luxurious inlay to objects was once a class marker of the Chinese elite and commanded a high value. Each inlay component is carefully and skilfully carved separately in relief before the pieces are assembled together to make up a pictorial image that usually expresses an auspicious theme. The resulting inlay work is a true feast for the eyes — rich in colour, texture and depth. The intricacy, texture and depth set *baibaoqian* apart from other inlay techniques.

In 2017, the *baibaoqian* technique was listed as a provincial intangible cultural heritage item in China. Today, only a handful of craftsmen possess the skills and knowhow to make this rare form of art, and only a small and valuable antique collection from the Ming and Qing dynasties survived.



百寶嵌為中國傳統鑲嵌工藝，以玉石、瑪瑙及珍珠等各種奇珍異寶，精工鑲嵌入紫檀及黃花梨等名貴木料或漆器表面。這鑲嵌技術興起於明朝(1368–1644)的晚期及清代(1644–1912)，泛見於當時富裕階層所使用的傢具及陳設器物，例如箱櫃、屏風、桌椅、臉盆架、鏡屏、妝奩、墨盒、紙鎮和箱匣等等。

器物鑲嵌珍寶，在古代乃身份地位象徵，價值不菲，備受推崇。百寶嵌每件組件皆經巧工雕琢，然後拼砌組裝成富有寓意的精美圖像。成品色彩繽紛，紋理豐富，寓意深遠，堪稱賞心悅目。百寶嵌造工細膩、構圖精美、質感豐富，因而立於鑲嵌技術的顛峰。

在2017年，百寶嵌技藝獲列入河北省省級非物質文化遺產名錄。時至今日，精通此技藝的大師寥寥可數，而明清時期製作之百寶嵌器物，能流傳至今日的也不多。

Dating back to the late Ming dynasty, the *baibaoqian* inlay technique marked an important development in the genre of the shell-inlaid lacquer. A renowned master carver named Zhou Zhu established his own creative vision and distinct style during the Jiajing period (1522–1566). Being controlled by the then Prime Minister Yan Song, Zhou had to create craft items exclusively for the imperial court and the country's ruling elite. The master's *baibaoqian* creations were made accessible to the common people only after Yan's downfall.

The inlay art became a highly esteemed technique during the Longqing period (1567–1572) and reached its zenith in the Qing dynasty, especially during the reign of Qianlong Emperor (1736–1795). Pieces bearing the hallmarks of Zhouzhu (cast by Zhou) or Zhouzhi (made by Zhou) were immensely popular. Originated in Yangzhou, a 2,000-year-old city in eastern China well known for its artisan traditions, the craft gradually propagated to other large cities such as Suzhou, Guangzhou and Beijing. During the Qing period, *baibaoqian* inlaid objects were amongst the finest items and products that were offered as tributes to the emperor. As opposed to these gifts, the Chinese court also received *baibaoqian* pieces produced in the Palace by the Imperial Workshops, which recruited the best craftsmen in the realm. Wang Guoshen and Lu Yingzhi were amongst the most celebrated *baibaoqian* craftsmen during the Qianlong period.

Very few *baibaoqian* works from the Ming and Qing dynasties remain today. Rare antique works are found in museums including the Palace Museum, Beijing; British Museum, London; and the Metropolitan Museum of Art, New York.





百寶嵌技法為螺鈿鑲嵌一系工藝之重大發展演變，由晚明巧匠周柱於嘉靖年間（1522–1566）所創。由於受制於當朝宰相嚴嵩，周柱所製之百寶嵌僅供皇室及權貴所用。其後嚴嵩不再當權，百寶嵌工藝方可在民間得見。

此鑲嵌技法於隆慶年間（1567–1572）備受推崇，聲名到清代依然顯著，在乾隆帝掌政時（1736–1795）尤為鼎盛。成品有「周鑄」或「周制」印記者，廣受追捧。百寶嵌技藝起源於有 2,000 年歷史、以傳統工藝聞名的揚州，其後逐漸傳到蘇州、廣州及北京等地。百寶嵌器物在清代入貢品之列，除進獻給朝廷外，皇宮內的清宮造辦處亦聘有精通此技藝之匠人，生產百寶嵌自用。乾隆年間，百寶嵌一技名家輩出，最著者有王國琛及盧映之等。

明清時期製作之百寶嵌器物，能流傳至今日的不多。北京故宮博物院、英國倫敦的大英博物館，以及美國紐約的大都會藝術博物館，均有收藏百寶嵌古董珍品。



Baibaoqian is a demanding craft that requires precision and skill. Due to the great variety of materials — agates, turquoise, nephrite, seashells, mother-of-pearl, pearls, coral, amber, ivory, tortoise shells, wood, gold and silver — being used, artisans need to possess a full arsenal of skills, as well as a strong aesthetic sense for the overall inlay composition. Production is thus mainly a coordinated effort conducted in workshops, where a master specialising in the art of composition leads a group of specialised craftsmen.

After a design draft is made, materials are selected based on their colours, textures and patterns to compose one of the many elements of the overall composition. Each individual component is then worked on by a craftsman, who applies carving skills specific to the material and cuts out of it a required profile, that is, an outline that is either protruding from or flush with the wood surface. Cavities are made in the wooden body by tracing the profile of the overall composition before all inlay pieces are glued and pinned in place. Embedded inlays with lacquer coating around them would be kept securely to the wood surface.



百寶嵌技法講究造工細緻，要求嚴格。製作工序涉及處理大量的不同物料，例如瑪瑙、綠松石、軟玉、碑磬、貝母、珍珠、珊瑚、琥珀、象牙、龜貝、木材、金和銀等，工匠須兼具全面的製作技藝，以及強烈的美學觸覺，方可掌控作品整體的鑲嵌構造。創製一件作品，通常要分工合作，由精通構圖的技師統率一隊各有所長的工匠，在工場內合力完成。

作品草圖完成後，工匠便要選取物料，按其色澤、紋理及圖案，編排拼砌，眾多的構件相互配合，形成構圖複雜的精美圖案。構件鑲入之前，均由工匠按其物料材質，施以適當刀工，切割成所需形狀厚薄，與木胎表面齊平或凸起。待工匠按構圖輪廓在木胎挖出相應凹槽後，於凹槽鑲入所有部件並進行打磨拋光。百寶嵌各構件與木胎完美結合，最後若再上漆能起加固作用。





Landscapes, figures, birds and flowers are common themes found in *baibaoqian* works in the Ming and Qing dynasties. Depiction of hunting scenes was also popular during the Qing period. Many of the inlaid works carry symbolic associations and auspicious themes, such as “one hundred boys”, “*lingzhi* (longevity)”, “bats (good fortune)” and “pomegranate (many sons)”.

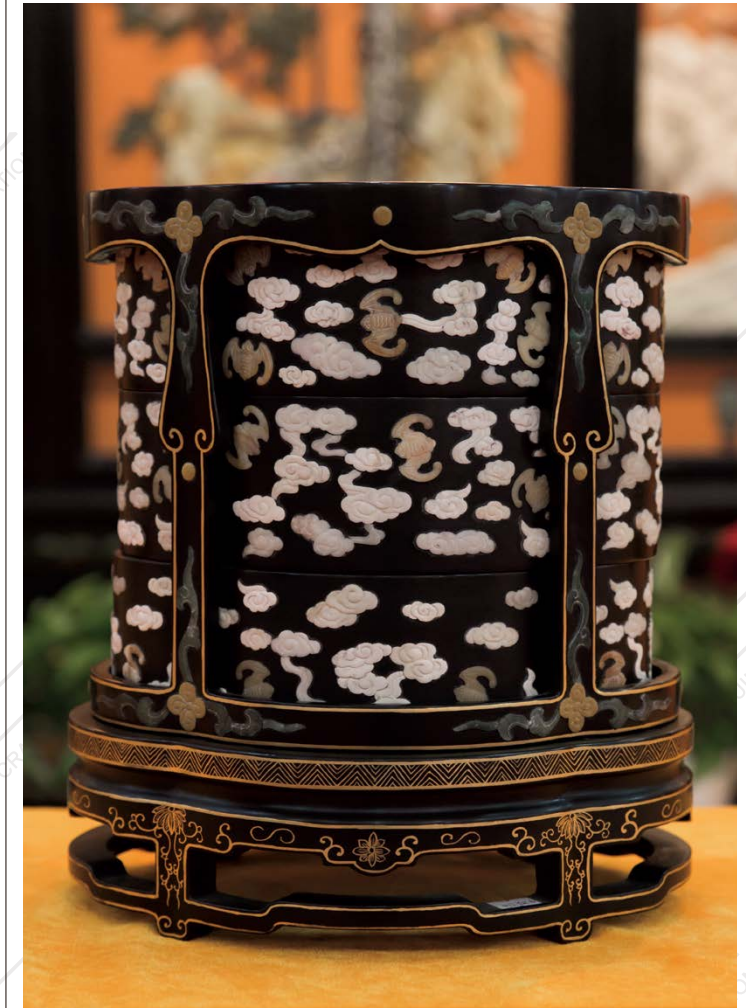
According to the *Luyuan Conghua* by scholar and calligrapher Qian Yong (1796–1820) in the Qing dynasty, hundreds of *zitan* objects commissioned for the Yuanmingyuan during the Jiaqing period (1796–1820) were decorated with *baibaoqian* inlay (Zhouzhi) of auspicious themes, such as “pomegranates with one hundred seeds (*liu kai bai zi*)”, “ten thousand generations of everlasting spring (*wan dai chang chun*)”, “the immortal *lingzhi* promises longevity (*zhi xian zhu shou*)”, “eternal longevity with everlasting spring (*wan shou chang chun*)”, “blessings with nine autumn flowers and plants (*jiu qiu tong qing*)”, “good fortune with sons (*fu zeng gui zi*)”, and “longevity with many grandchildren (*shou xian lan sun*)”.





山水、人物和花鳥，皆常見於明清時期的百寶嵌作品中。此外，狩獵亦是很多清代百寶嵌工藝品的主題。許多作品的圖案含有寓意，例如「百子圖」、「靈芝」（長壽）、「蝙蝠」（多福），以及「石榴」（多子）等。

據清代學者及書法家錢泳 (1759–1844) 於其著作《履園叢話》所述，於清代嘉慶年間 (1796–1820)，圓明園新製作的數百件紫檀裝飾用上百寶嵌工藝 (周制)，花樣各有寓意，包括「榴開百子」、「萬代長春」、「芝仙祝壽」、「萬壽長春」、「九秋同慶」、「福增貴子」、「壽獻蘭孫」等。





Founded by Adrian Cheng in 2018, K11 Craft & Guild Foundation (KCG) is a registered charity of arts and culture in Hong Kong. We are cultural crafters who conserve and rejuvenate fast-disappearing Chinese artisanship to create craft ecosystem with sustainable social impact. By incorporating Creating Shared Value (CSV) to bring crafts, businesses and the society together, we make crafts more accessible to the community, educate the public with research initiatives and curate collaborations with artisans, aiming to bridge the gap between culture and economy.

Adrian Cheng, Cultural Entrepreneur and the Founder of K11 Art Foundation and Culture for Tomorrow, founded the charity with the aim to conserve and rejuvenate fast-disappearing Chinese artisanship, while Creating Shared Value (CSV) for the society. He believes that the power of business lies not only in generating profits, but also in supporting and empowering other stakeholders in the community. He believes that the new vision of CSV will bring a sustainable and positive impact to the local community.

K11 Craft & Guild Foundation (KCG) 由鄭志剛 (Adrian Cheng) 於 2018 年創立，是香港註冊的藝術及文化慈善機構。我們是文化工匠，致力傳承與復興即將失傳的中國傳統工藝，建立工藝文化生態圈，為社會創造共享價值。將工藝融入現代生活，通過研究、教育大眾及與匠人合作活化工藝，使「文化」與「商機」共融，做到真正可持續的工藝保護及發展。

文化企業家鄭志剛身兼 K11 Art Foundation 及 Culture for Tomorrow 創辦人，致力透過 KCG 的成立傳承及復興即將失傳的中國傳統工藝，為社會創造共贏。他積極提倡「創造共享價值」精神，在推動企業追求業績、為股東謀取利益的同時，也透過推動文化創意、社會創新、可持續生活，與不同持份者共同創造重大價值，為社會帶來長遠裨益。

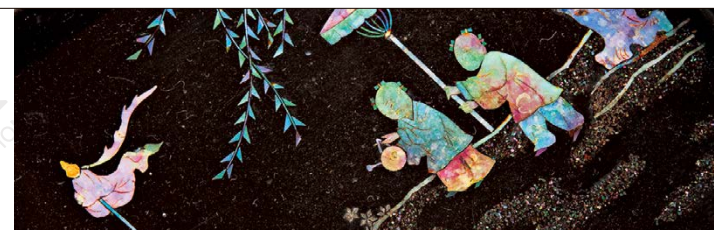
Guangcai
廣彩



Baibaoqian
百寶嵌



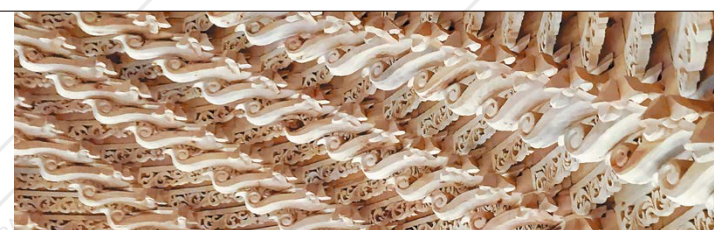
Luodian
螺鈿



Plaster Moulding
灰塑



Wooden Architecture
木建築



Dream of the Red Chamber
紅樓夢



Cultural Entrepreneur Adrian Cheng is the Founder of K11 Art Foundation and Culture for Tomorrow. In 2018, he founded the non-profit organisation K11 Craft & Guild Foundation (KCG), with the aim to conserve and rejuvenate fast-disappearing Chinese artisanship, while Creating Shared Value (CSV) for the society. Adrian believes that the power of business lies not only in generating profits, but also in supporting and empowering other stakeholders in the community. He believes that the new vision of CSV will bring a sustainable and positive impact to the local community.

Originally from Hong Kong, Adrian received his education in the United States and graduated from Harvard University with a Bachelor of Arts (Cum Laude) honours degree in East Asian Studies. He was further educated at the Stanford Kyoto Center for Japanese Studies. He received an Honorary Doctorate of Humanities degree from the Savannah College of Art and Design (SCAD), and an Honorary Fellowship from Lingnan University in 2014. Adrian holds directorial and committee-level positions in a number of prominent arts and cultural organisations, including the Public Art Fund, the Museum of Contemporary Art, MoMA PS1, and the Metropolitan Museum of Art, the US; Centre Pompidou, France; the Royal Academy of Arts and TATE, the UK; the National Museum of China Foundation and CAFAM Funds of the Central Academy of Fine Arts, Mainland China; Asia Art Archive and Le French May, Hong Kong, etc. He was the youngest person in Hong Kong to be awarded Officer in the Order of Arts and Letters (Officier de L'Ordre des Arts et des Lettres) by the French Government in 2017, and was named the first Global Ambassador of the Council of Fashion Designers of America (CFDA) in 2019. His Asian and western experiences made him the bridge between both cultures, through which he introduces a new dimension to the community.

身兼 K11 Art Foundation 及 Culture for Tomorrow 創辦人的文化企業家鄭志剛 Adrian Cheng 於 2018 年創立非牟利藝術文化基金會 K11 Craft & Guild Foundation (KCG)，致力通過傳承及復興即將失傳的中國傳統工藝，為社會創造共贏。鄭志剛積極提倡「創造共享價值」精神，在推動企業追求業績、為股東謀取利益的同時，也透過推動文化創意、社會創新、可持續生活，與不同持份者共同創造重大價值，為社會帶來長遠裨益。

鄭志剛於香港長大，曾留學美國，以優等榮譽成績畢業於美國哈佛大學東亞文學系，並曾於美國史丹福大學京都研究中心修讀日本藝術及文化。他於 2014 年獲頒薩凡納藝術設計學院 (SCAD) 人文學科榮譽博士學位以及嶺南大學榮譽院士。鄭志剛同時在多個藝術文化機構擔任重要職務。他是美國紐約公共藝術基金董事局及美國紐約 MoMA PS1 董事局成員；美國洛杉磯當代藝術館 (MoCa) 信託人；中國國家博物館事業發展基金會及中央美術學院美術館基金會理事，及於美國大都會藝術博物館亞洲藝術部視察委員會、法國蓬皮杜藝術中心國際收藏委員會、英國皇家藝術學院信託委員會、英國泰特美術館亞太收藏委員會、亞洲藝術文獻庫董事會、法國五月董事會等機構擔任委員。他在 2017 年獲法國政府文化部頒授法國藝術與文學軍官勳章 (Officier dans l'Ordre des Arts et des Lettres)，並於 2019 年獲美國時裝設計師協會 (CFDA) 邀請，擔任該協會第一個全球大使。鄭志剛在亞洲和西方所得的經驗，使他能將各地文化最精髓一面連繫起來，為社會帶來新的層面。



2nd Edition
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