

# GUANGCAI

廣彩







K11 CRAFT & GUILD FOUNDATION

With a history of more than 300 years, *guangcai* is a type of traditional hand-painted porcelain that features overglaze decorations. It is also known as Guangzhou *Zhijin* Porcelain — a type of gold polychrome glazed porcelain. Dating back to the Ming dynasty (1368–1644), the particular style of ceramic art began in the southern Chinese city as “Guangzhou *sancal*”, or Guangzhou three-coloured ware. Its palette grew to become “*wucal*”, or five-coloured, during the Qing dynasty (1644–1912). *Guangcai* is characterised by the use of a variety of bright and rich colours and gilt decorations to compose delicate patterns on white porcelain produced by manufacturers in Jingdezhen — China’s porcelain capital. Figures, flower baskets, the flying dragon and phoenix, colourful butterflies and goldfish are common traditional patterns painted on *guangcai* wares.

*Guangcai* ware was previously manufactured for export. The pieces, once offered as tributes by the Qing court, were popular with Europe’s aristocrats and were key to the successful promotion of traditional Chinese culture in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Since *guangcai* was

a successful example of East-meets-West fusion and made a substantial contribution to cultural exchanges, major museums, such as Victoria & Albert Museum in London, and The Metropolitan Museum of Art in New York, have built up a notable collection of the ware.

The *guangcai* firing technique was listed as a national intangible cultural heritage item in 2008. Currently there are less than a hundred of craftsmen in Guangzhou, and only a few in Hong Kong. Given that younger people appear less interested in the ceramic art as industrialisation and mechanisation continue, it is uncertain whether the traditional craftsmanship can be passed down.







廣彩即廣州彩瓷，亦稱作「廣州織金彩瓷」，是一種釉上彩的中國傳統繪瓷工藝，最早是明代(1368–1644)的廣州三彩，其後到清代(1644–1912)發展成為五彩，逐步發展出獨特的藝術風格，至今已有一百三十多年的歷史。廣彩瓷器的特點是在從景德鎮運來的白瓷胎上，繪以多種顏色濃艷的彩料，再加上金彩，構圖細緻緊密。廣彩的傳統圖案包括古裝人物、花籃、龍鳳、彩蝶、金魚等。

廣彩這彩瓷品類是因外銷需求而生，是中國文化在對外傳播方面最為重要的載體，特別是在十八、十九世紀的歐洲，廣彩更是貴族追捧的珍品，故清廷列之為貢品送贈。現時大量廣彩珍品收藏於歐美宮廷和博物館，例如英國倫敦維多利亞和阿爾伯特博物館 (Victoria & Albert Museum, London) 及美國紐約大都會藝術博物館 (The Metropolitan Museum of Art, New York)。

在2008年，廣彩瓷燒製技藝獲列入國家級非物質文化遺產名錄。目前廣州僅有不足一百位廣彩工匠，香港只剩下幾位。由於工業化及機械化趨勢持續，傳統廣彩的匠心精神，未必能繼續傳承下去。



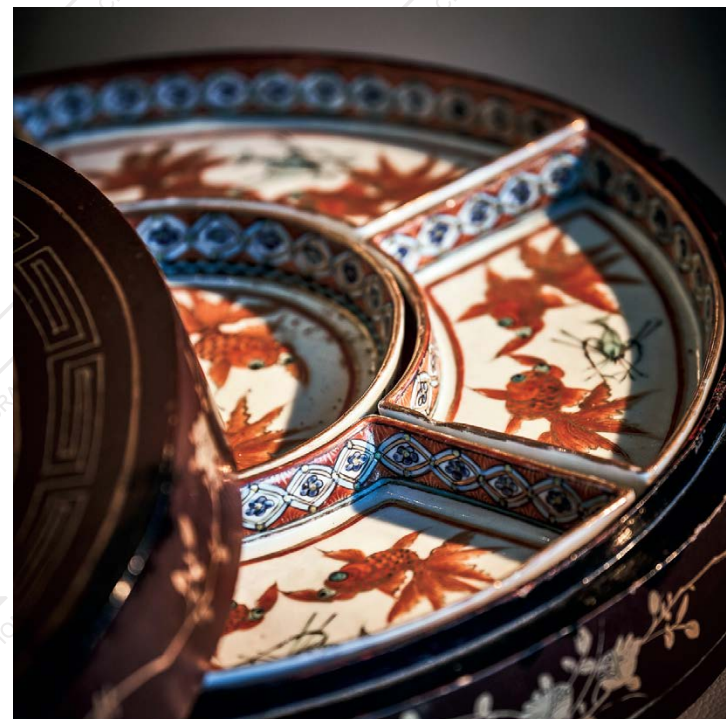
Guangzhou had for a long time remained the only Chinese port city opened to foreign commerce during the Qing period (1644–1912) and gradually became a centre for the export of domestic goods, such as porcelain ware. During the reign of Yongzheng (1722–1735), the *guangcai* porcelain style was developed by Yang Kuai and Cao Jun, who had come from Jingdezhen to Guangzhou to advance their careers. The duo put their expertise in making ceramics to good use. They sourced white porcelains from their hometown and painted the ware themselves, which proved very popular.

Given the high prices for bespoke porcelain pieces made in Jingdezhen and the difficulty of transporting fragile items over long distances, European merchants decided to source the handicrafts from different suppliers in China. Artisans in Guangzhou, who had been the first to learn the skills under the guidance of visiting foreign experts, won the new orders and successfully created fine pieces that blended Western techniques with Chinese temperament. The *guangcai* style, which originated in the Kangxi period and continued to flourish during the reigns of Yongzheng and Qianlong emperors, reached its zenith as new orders from Europe kept pouring in.

During the Qianlong period (1735–1796), *guangcai* products split into two distinct categories: craft porcelains and porcelain products for daily use.







清朝康熙二十四年(1685)放開海禁後，廣州是唯一的官府外貿港口，瓷器是外銷的大宗商品。在清代雍正年間(1722-1735)，景德鎮瓷鄉人楊快和曹鈞以候補官員身份來到廣州，從事他們所熟悉的瓷器上彩技藝，從景德鎮買來白瓷胎，繪瓷燒製出售，大受歡迎。

在景德鎮定製成品瓷所費不菲，外銷須長途運輸又導致破損率高，故歐洲商人在雍正初年便逐漸停止從景德鎮定製瓷器，改為直接向廣州洋行訂貨。那時廣州當地繪瓷藝師得以受教於隨商舶來華的洋畫師，能夠做出中西合璧的精品。大量歐洲訂單湧來廣彩作坊後，把這源於康熙、盛於雍正和乾隆年間的製瓷工藝推向頂峰。

廣彩產品在乾隆年間(1735-1796)分為藝術瓷和日用瓷兩大類。





The production of *guangcai* porcelain comes in two forms: overglaze and low temperature glaze firing. The process involves many steps:

## Opening and image transferring

Patterns are drawn in outline with a Chinese brush pen and ink on a piece of Chinese Xuan paper before the piece of paper is soaked in water. After the piece of paper becomes half-dried, it is put on top of white porcelain and patted lightly until the sketch is transferred to the porcelain body. Patterns can be drawn directly with ink on the porcelain surface.

## Outlining, framing and portraying

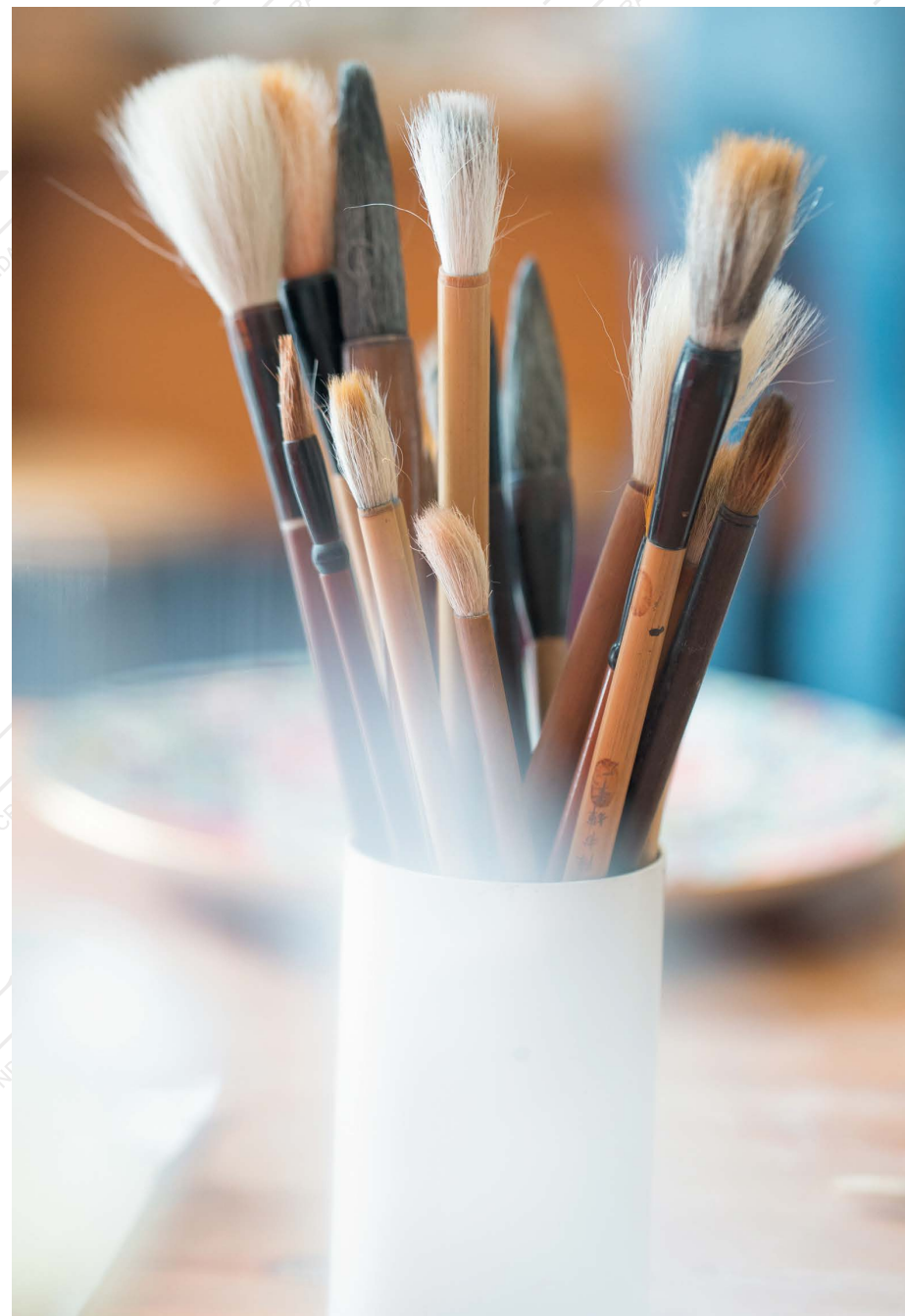
Patterns are outlined with an array of lines of different styles, weights and thicknesses.

## Painting, gilding and brightening up the face

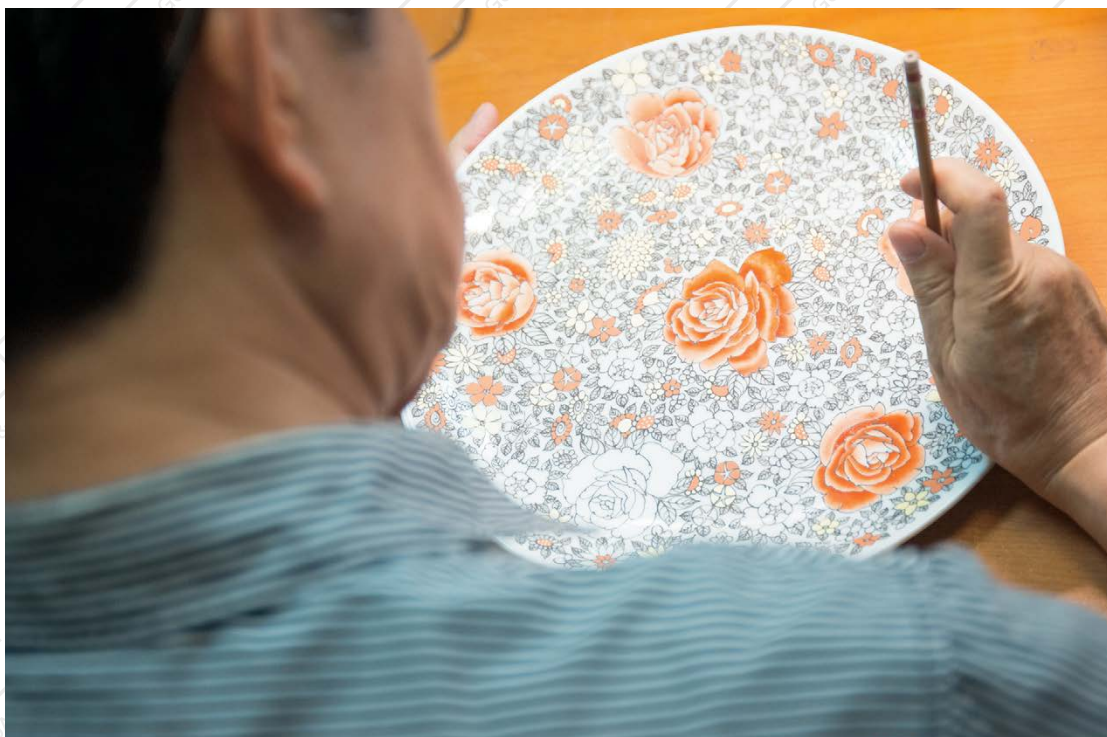
Objects are painted with oil or water based pigments in accordance with a pattern and different layers are portrayed through the skillful use of light and shade. Guangcai masters often draw with the '*tahuatou*' technique, which means drawing without harsh outlines. Such technique is similar to the 'boneless method' in Chinese ink painting.

## Firing

After the painting process, the *guangcai* ware will be placed into a sealed electric kiln to be fired at 800 degrees Celsius. Modern electric kilns, which have replaced traditional charcoal kilns since the late 1960s, have much finer temperature control.







廣彩瓷的製作，分為釉上彩繪和低温釉色燒製兩個大系列，其製作步驟繁多，主要有四個部分：

#### 開幅、印稿

在宣紙上用墨筆描綫並打濕，半乾後拍打在白瓷胎上，形成草圖，亦可直接在白瓷胎上畫淡墨。

#### 車綫、令圈、描繪

在草圖各特定位置，使用深重、淺薄、粗細不一的綫條刻劃描繪圖案。

#### 填色、織金填緣、省面

根據作品圖案填上相應的油性或水性瓷用顏色，應用深、淺、陰、陽色度表現。繪瓷匠人亦有使用「撻花頭」技法，不用墨線勾邊，直接用墨或色彩作畫，即類似國畫的沒骨法。

#### 燒成

各個工序完成後，匠人把作品放入密封的電爐，用攝氏八百度燒製。自二十世紀六十年代末起，電爐已完全取代炭爐燒製。



*Guangcai* porcelain is characterised by rich colours and thick paints. *Guangcai* masters mainly paint their works with red, green, gold and magenta pigments. Different shades of magenta, such as brown and orange, are developed by mixing red and black pigment. On certain occasions, some *guangcai* pieces were painted completely red, green or magenta. Artisans generally prefer a mix of these colours.

Patterns such as flowers, birds and floral ornaments on Chinese porcelains respectively mean prosperity, liveliness and an auspicious occasion. Butterfly ornaments are also common patterns in *guangcai* because the word “butterfly” in Cantonese sound similar to the words for “happiness” and “longevity”. Many *guangcai* pieces produced after the 19<sup>th</sup> century were decorated with a special pattern “*wanhuaajindi*”, which literally means tens of thousands of flowers are painted all over the porcelain surface.

The figures on *guangcai* are likely to be characters living a happy life by, say, joining a family banquet or a social event, enjoying a hobby, or visiting the countryside.







廣彩瓷器繪畫的特色是濃彩厚塗，用色主要為紅、綠、金、麻色（調配紅與黑色而成，可按需要調出醬、褐、棕、橙紅、橙黃等深淺不同的色調）。

花鳥或花卉紋在中國陶瓷繪製工藝中有花開富貴、生機盎然、喜慶吉祥的美好寓意。花蝶紋尤其常見於廣彩中，因蝴蝶的「蝴」，在廣州話中與「福」諧音，「蝶」則與「臺」同音，故「蝴蝶」寓意福壽與富貴。在十九世紀以後生產的廣彩瓷器，比較流行採用一種花鳥圖案佈滿器物表面不留白的繪製風格，稱為「萬花錦地」。

廣彩瓷器的人物紋一般描繪家族宴樂、祝壽賀喜、書畫琴棋、春遊休閒等生活寫照。







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。

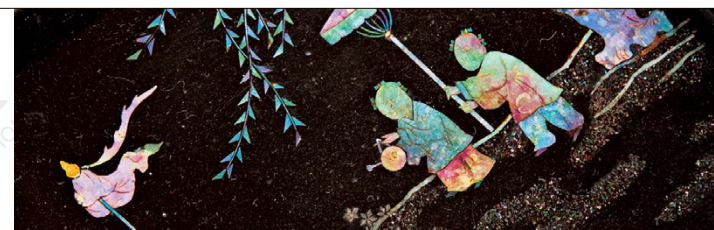
Guangcai  
廣彩



Baibaoqian  
百寶嵌



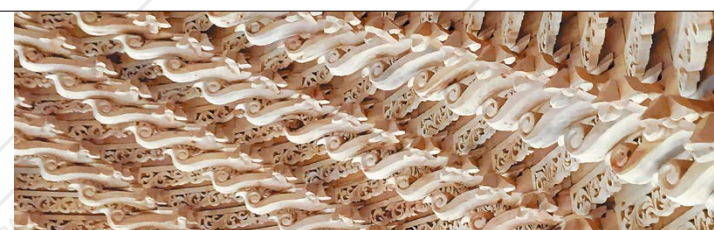
Luodian  
螺鈿



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。





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