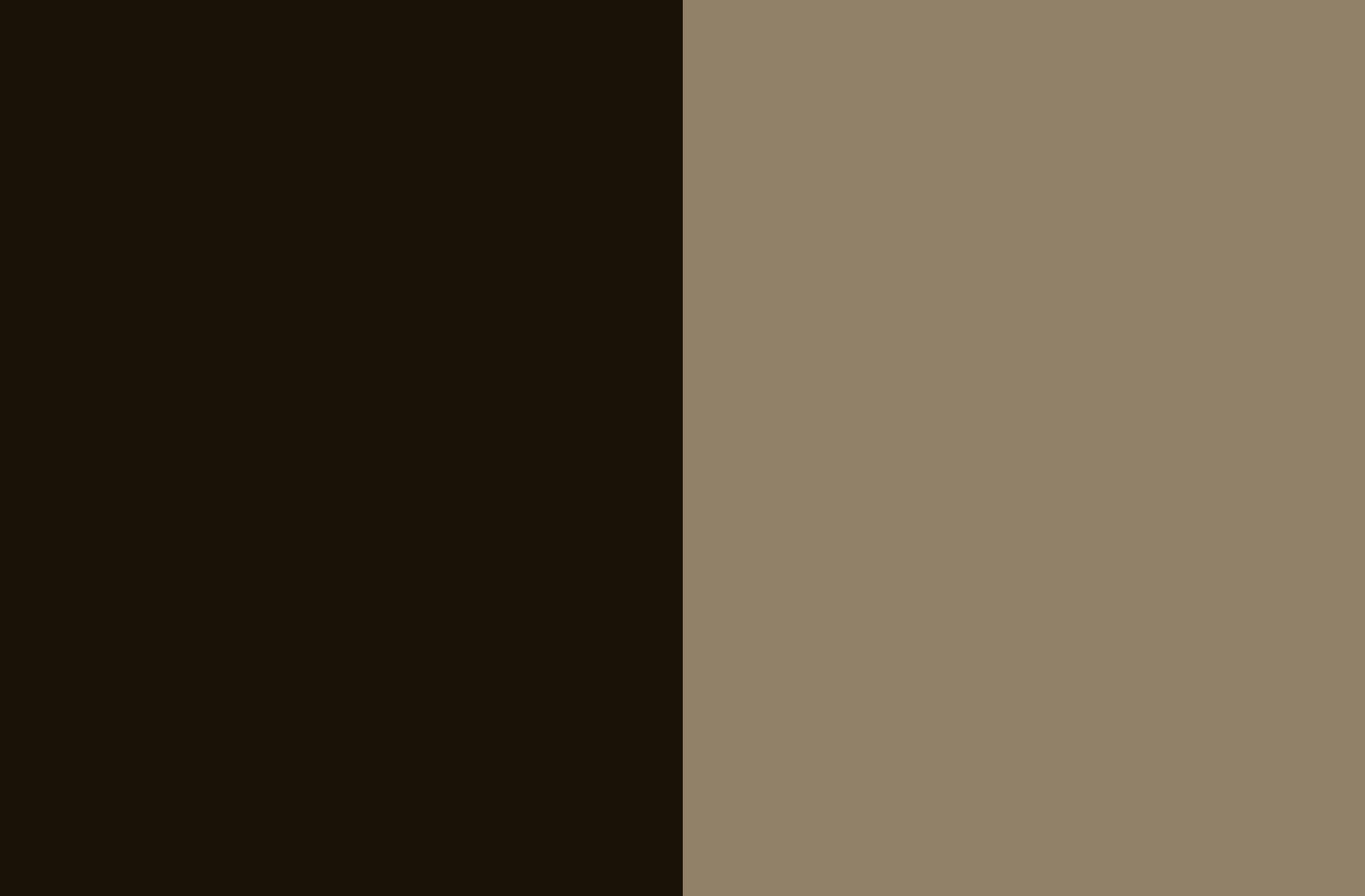


LUODIAN

螺鈿







Luodian, also known as mother-of-pearl inlay, refers to the inlay arts using the finest seashells to create striking contrasts and richly colourful decoration on the surface of lacquerware, wood or metal. The craft is said to be originated in remote ages. Its technological and artistic development matured during the Tang dynasty (618–907), and reached the apex in the Ming (1368–1644) and the Qing (1644–1912) dynasties. Revered by the court and literati, the craft was also popular among the common folk and was widely used to decorate furniture and daily utensils.

The craft of *luodian* inlay evolved into rich artistic forms after over a thousand years of development in China, with three major techniques of hard inlay, soft inlay, and engraved inlay, which branched out into shell carving. The craft was introduced into and localised in Japan and the Korean Peninsula in the Tang dynasty. *Luodian* treasures have been collected and researched by many world-renowned museums, including the survey exhibition *Mother-of-Pearl: A Tradition in Asian Lacquer* curated by The Metropolitan Museum of Art in New York.

In 2006, Yangzhou lacquerware decoration technique which employs crafts including spotted *luodian* inlay (*dianluo*) and polished flat *luodian* inlay (*pingmo luodian*) was listed as a national intangible cultural heritage item. In 2018, the craft of *luodian* inlay was separately listed as a Zhejiang provincial intangible cultural heritage item. The craft is now marginalised due to talent drought and the lack of academic research, and its inheritance is facing hardship.



螺鈿鑲嵌利用上乘的貝殼，鑲嵌在漆器、木器或金屬表面，以達到對比強烈、色澤斑斕的效果。相傳螺鈿鑲嵌工藝的起源可追溯至上古時代；其藝術風貌與技法於唐代(618–907)發展成熟，於明代(1368–1644)及清代(1644–1912)臻於鼎盛。受宮廷、文人所推崇的同時，亦因廣泛用於裝飾家具和日常器皿而在民間流行。

螺鈿鑲嵌工藝在中國經歷逾千年的發展，演化出豐富的藝術形態，可分為硬鈿、軟鈿和鏤鈿三類，並衍生出貝雕工藝。在唐代時亦傳入日本和朝鮮半島，發展出當地特有的風格。螺鈿珍品被諸多世界知名博物館研究、收藏，美國紐約大都會藝術博物館(The Metropolitan Museum of Art, New York)就曾為亞洲螺鈿漆器策劃專題展覽。

在2006年，包含點螺、平磨螺鈿工藝的揚州漆器髹飾技藝作為大類，獲列入國家級非物質文化遺產名錄；隨後在2018年，螺鈿鑲嵌製作工藝亦被單獨列入浙江省省級非物質文化遺產名錄。如今，螺鈿鑲嵌工藝因匠人的流失和學術研究的空白而被邊緣化，面臨著傳承方面的困境。

The craft of *luodian* inlay is well-established, and it is said to have become popular already in the Western Zhou dynasty (c.1046–771BC). The ancestors of China favored the seashell for its natural elements, embarking on this thousand-year journey in developing the art and craft of *luodian*.

This inlay technique was used to depict details of animal motifs in the ancient times, which can be seen on the lacquerware unearthed from ruins of sites dated back to the Shang and Zhou dynasties. Later in the Tang dynasty (618–907), the golden age of ancient China allowed lacquerware to develop into an art for appreciation. Due to its colourful and luxurious decoration style, *luodian* inlay has become an important and precious decoration method on lacquerware. Decorative designs with new artistic features emerged, as the fresh new subject was more about pictures of people's daily life, including human figures, flowers, birds, insects and fish, as well as pavilions, terraces and halls. During this period, such crafts were imported from China to both Nara period Japan and Unified Silla period Korean peninsula, and the techniques gradually developed locally and still prevail today. In the Ming (1368–1644) and the Qing (1644–1912) dynasties, this technique was widely used among the common folk due to the popularity of lacquer and wooden furnitures.

There were only very few names to attribute the *luodian* lacquerware to in history, among whom the celebrated craftsman Jiang Qianli from the late Ming dynasty has been the most distinguished. Jiang's extraordinary skills and unique style were direct influence on the development of *luodian* lacquerware from the late Ming dynasty to the Qing, to even today. Most of Jiang's works bear his "Qianli" seal, making the word "Qianli" a synonym of quality *luodian* lacquerware from the Ming and the Qing dynasties, highly collectible with great artistic merit.



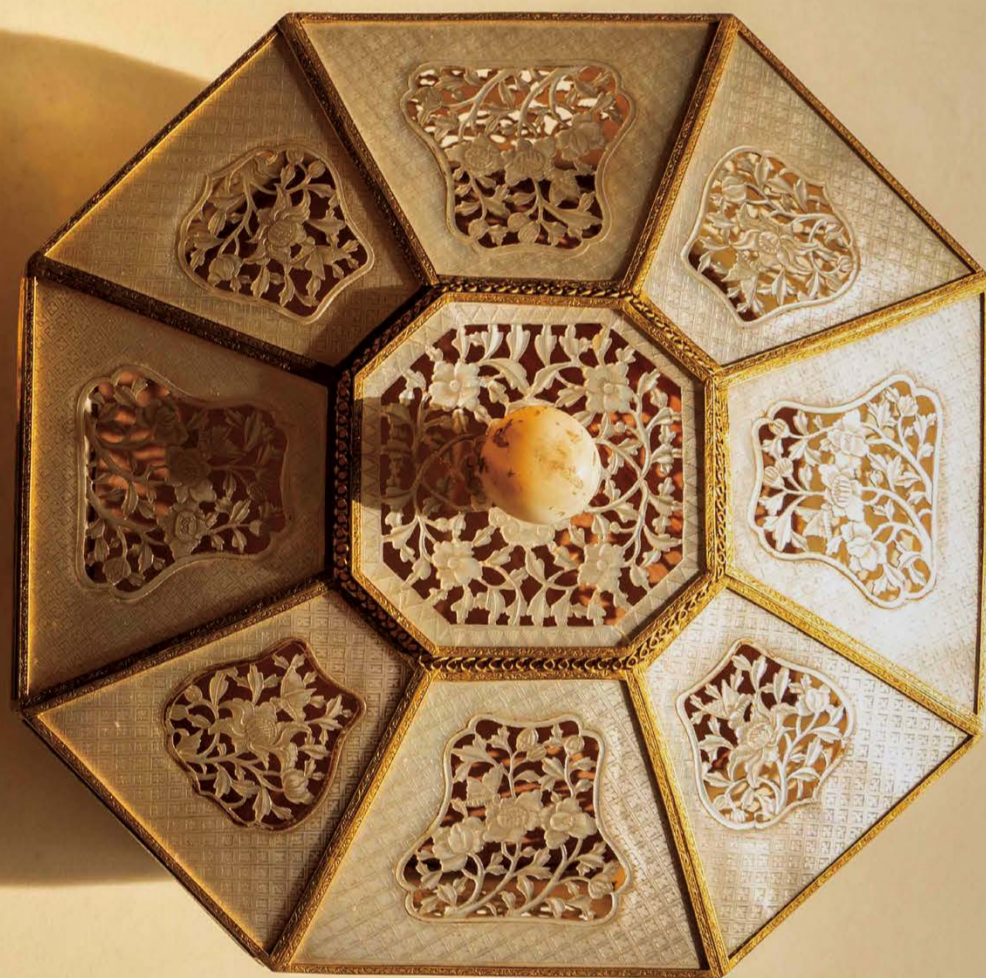
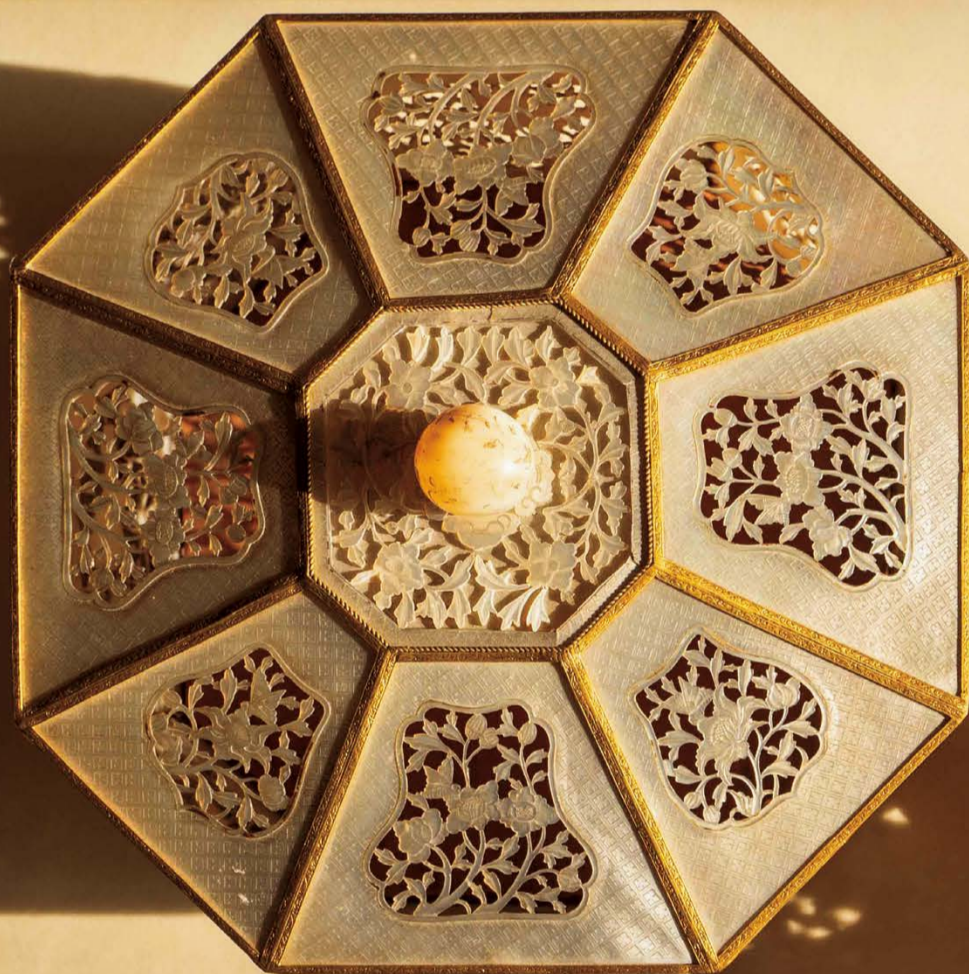


螺鈿鑲嵌工藝的歷史十分悠久，相傳在西周（約前1046年—前771年）已經流行。中國先民對螺鈿這種天然材料的青睞，開啓了螺鈿鑲嵌長達數千年的工藝發展旅程。

此鑲嵌工藝在上古時期多用於表達動物紋樣的細節，由商周遺址出土的漆器可見。而後唐代（618–907）盛世繁華，漆器發展成具有賞玩趣味的藝術品，螺鈿因其色彩斑斕、裝飾奢靡，而成為漆器上重要而珍貴的裝飾方式。其裝飾圖案體現了新的藝術風貌，更為常見的是以生活化寫照作為圖案主題，包括人物、花鳥魚蟲、亭臺樓閣等。此技法亦在此時，從中國傳入奈良時代的日本和統一新羅時代的朝鮮半島，在當地逐漸發展並盛行至今。明（1368–1644）、清（1644–1912）時期，螺鈿鑲嵌技術因當時髹漆和木制家具的發展高峰，得以在民間廣泛應用。

螺鈿鑲嵌工藝匠人留名的寥寥無幾，其中最著名的當屬江千里—明晚期出現的名匠，技藝精湛，風格獨特，直接影響了晚明時期及清代螺鈿漆器的發展，甚至影響至今。江千里所製作的漆器精品多落款「千里」，故「千里」二字成為明清精品螺鈿漆器的代名詞，具有十分之高的藝術價值和收藏價值。





製作技巧與工藝特色

Luo refers to the texture of the inlay material while *dian* refers to the decorative process. *Luodian* involved highly intricate and elaborate procedures: various seashells' colours were examined to select the finest pieces for each section. The shell was then peeled into fine leaves and trimmed into varying shapes. Following the required designs, the artisan inlaid the treated materials into objects to form the decorative patterns. The craft of *luodian* inlay in China can be categorized into hard inlay, soft inlay, and engraved inlay, and branched out into shell carving (*beidiao*).

「螺」指的是鑲嵌材料的質地，「鈿」則是裝飾的意思。螺鈿鑲嵌工藝牽涉極為繁瑣的精細工序，取材於不同色澤的螺鈿片之最佳部位，分層剝離和裁製組成各種不同形狀的螺鈿鑲嵌件，按照畫面的需要，於器物表面鑲嵌出各種花紋作為裝飾。中國的螺鈿鑲嵌工藝，大致可分為硬鈿、軟鈿與鏤鈿三大類，並衍生出貝雕工藝。





Polished Flat *Luodian* Inlay (*Pingmo Luodian*)

The technique of polished flat *luodian* inlay belongs to the hard inlay category. The seashells should be filed down into thin slices for flat embedding on the surface of lacquerware, and the artistic appearance of the outcome is smooth like a mirror.

Mainly freshwater shells in the colour of light white, such as mica and mother-of-pearl, are used in this technique. Seashells in turquoise, yellow, red, and white are sometimes added according to the design pattern. The choices of seashells thus make polished flat *luodian* lacquerware in an elegant and clean style. The production method is to grind the seashells into thin slices and cut them into the desired patterns, then adhere the pieces on the bare surface of the lacquer body. However, the inlaid pieces are protruding from the surface of the lacquer body at this moment, therefore the entire surface will be coated with several layers of raw lacquer to cover the inlaid pieces. When the lacquer dries thoroughly, the surface will be sanded and polished until the inlaid pattern is revealed from layers of lacquer coating.

平磨螺鈿

平磨螺鈿技藝屬硬鈿，即是將螺鈿片打磨成薄片，在漆器表面進行平嵌，整體顯現光滑如鏡的美術效果。

此技藝通常採用雲母、珍珠貝等淡水貝殼，以淡白色為主，有時會按圖案需要加入呈青綠色、黃色、紅色、白色的海貝，所以平磨螺鈿漆器一般風格高雅素潔。其制法是在漆胎製作好之後，將螺鈿片磨薄並裁成所需圖案，貼於糙漆灰地上。此時螺鈿片並未與漆胎表面齊平，因此需將整個表面敷上生漆若干遍，連同螺鈿貼花都一併覆蓋。待漆乾透，將表層加以打磨，直至圖案顯露出來，此步驟被稱為「磨顯」。



Spotted *Luodian* Inlay (*Dianluo*)

Unique to Yangzhou and renowned for its extravagance, the spotted *luodian* inlay is one of the most famous soft inlay techniques.

This technique mostly uses the iridescent inner layer of the deep-sea shells such as marbled turban, to produce fantastical artistic effects under the light. As this type of inlay is as thin as cicada wings, such production demands highly skilled craftsmanship. The cuticle and limy layers of the nacre have to be removed first, and only those parts in uncontaminated colours would be taken and cut into dots, lines or slices, and spotted on the black lacquer by a needle's point.

點螺

點螺是軟鈿中最著名的一種技藝，是江蘇揚州特有的工藝，以華麗稱著。

此技藝多採用夜光螺等深海螺貝五彩斑斕的內層，在光線下能產生奇幻、絢麗的藝術效果。因內層薄如蟬翼，對製作要求很高。首先要去除螺鈿片內部的角質層和石灰質層，選取色澤純淨的部分取其內表層，切割成點、絲、片等形狀，用針尖點植一點一點地貼在黑色的漆底上，是以「點螺」。



Shell Carving (*Beidiao*)

Shell carving is to directly carve on the whole shell, based on the shell's natural lustre, texture and shape. Canton shell carvings often inlay the carved shells in a gold and silver frame, and assemble them into unique and practical containers.

Shell carving is accomplished through the meticulous process of cutting, grinding, polishing, stacking, pasting and other processes with delicate engraving skills. The difficulty of this craft is so extreme that the finished products are very rare, therefore shell carving artefacts are more valuable than the other *luodian* inlay works.

貝雕

貝雕是根據貝殼的天然色澤、紋理和形狀，直接在整塊貝殼上精心雕琢的技藝。廣式貝雕常將雕刻好的貝殼鑲入金銀框中固定，組合成造型別致的實用器皿。

貝雕經剪取、車磨、光、堆砌、黏貼等工序，雕工精巧細膩。因工藝難度極高，成品率極低，其價值相較其他螺鈿工藝更高。



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。

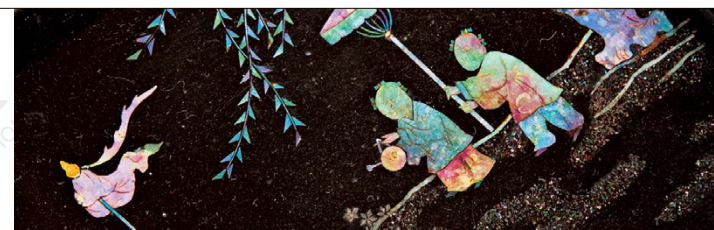
Guangcai
廣彩



Baibaoqian
百寶嵌



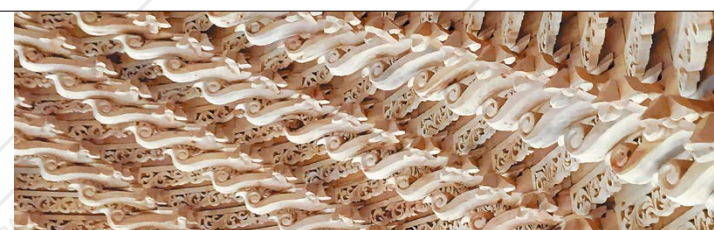
Luodian
螺鈿



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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