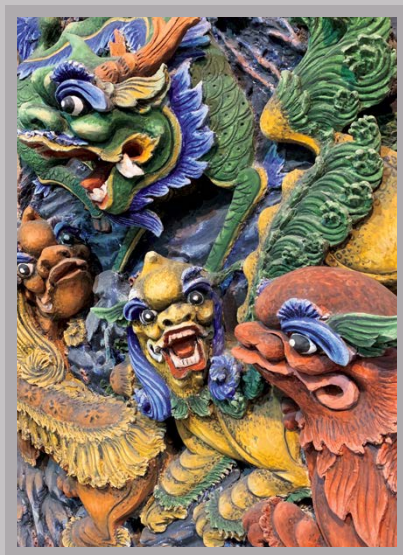
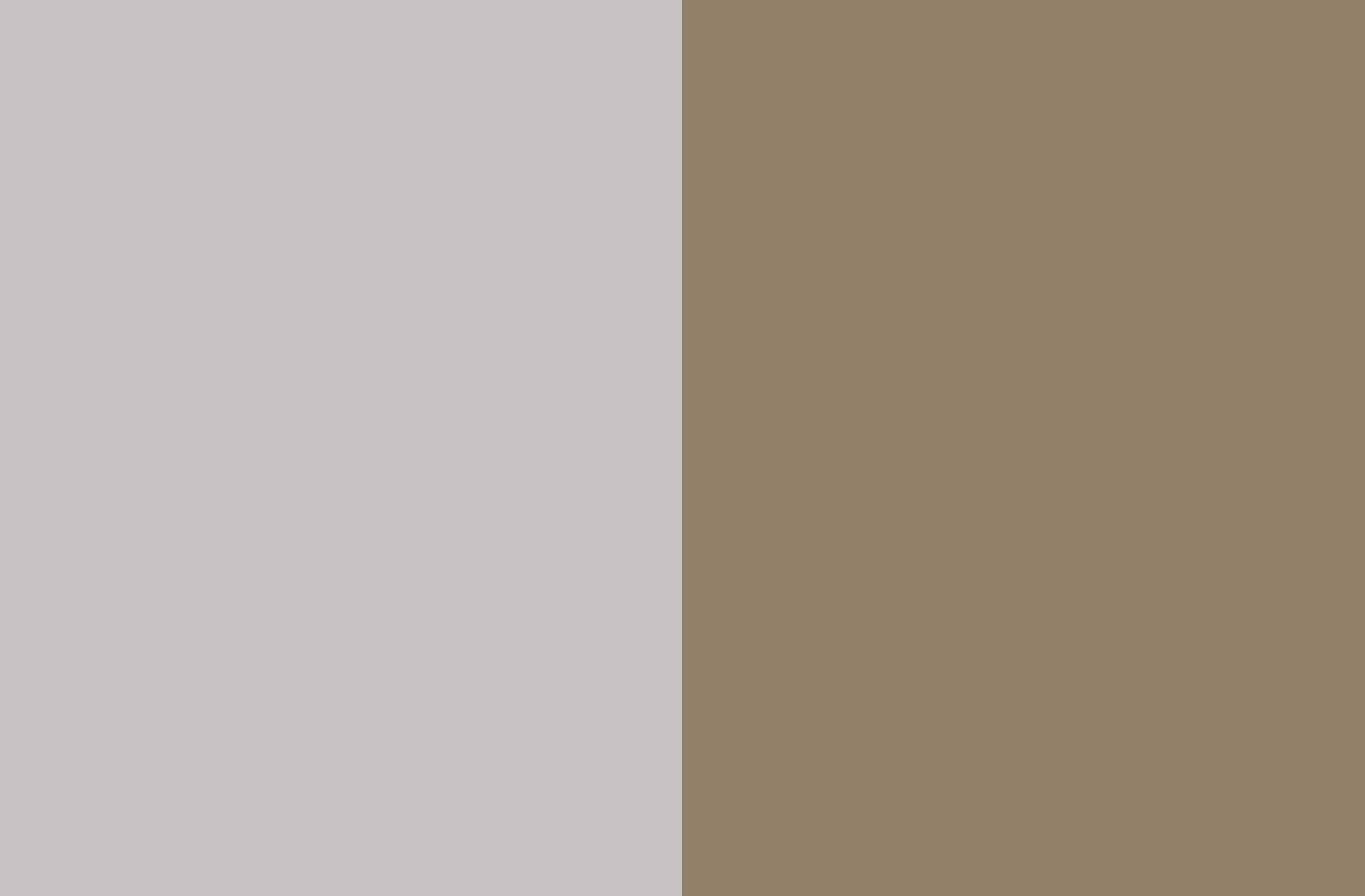


PLASTER MOULDING

灰塑



K11 CRAFT & GUILD FOUNDATION





Plaster moulding, one of the character-defining elements of Lingnan architecture, refers to the colourful statues and decorations commonly found on roof ridges and gable walls of traditional Chinese buildings in southern China.

The main material of plaster moulding is lime. With the history dating back to the Tang dynasty (618–907), Plaster moulding was particularly applied on ancestral halls, temples, and mansions. Its peak was the Ming (1368–1644) and Qing (1644–1912) dynasties. Plaster moulding has been added to the National Intangible Cultural Heritage List. Known for its bright colours, delicate craft and the strong stereoscopic effects it produces, it has been applied to architectures in Guangzhou, Chaozhou, Shantou, and to structures built in the Hakka communities. Remains of plaster moulding are widely seen in provinces along the Maritime Silk Road, such as Guangdong, Hainan, Fujian, Zhejiang, Jiangsu, Guangxi, Jiangxi and Hunan.

Not only does it demonstrate the richness and uniqueness of Lingnan culture, plaster moulding also illustrates the colourful style of the region. Using primarily lime, the material can be found on eaves, ridges, gable corridors, pavilions and door window frames, and serves to enhance the functions of the architecture. Although the natural materials used are nothing extraordinary, plaster moulding works can be transformed with skilled craftsmanship, and the products can last for several hundred years. Plaster moulding patterns, including figures, flowers, birds, insects, fish, auspicious beasts, landscape and calligraphy, are imbued with auspicious meanings. While being very easy to understand, they attest to the artistic merit of classical Lingnan architecture.



灰塑，古稱灰批，是嶺南地區傳統建築裝飾工藝，專指常見於華南地區傳統中國建築物的屋脊及高牆上的彩色雕塑及裝飾。灰塑起源於唐代，在明清兩代最為盛行，尤以祠堂、寺廟和豪門大宅用得最多。灰塑列入國家級非物質文化遺產名錄，作品以色彩鮮艷明亮、工藝精細、立體感強而聞名。灰塑工藝運用在廣府建築、潮汕地區建築及客家建築上，沿海上絲綢之路的廣東、海南、福建、浙江、江蘇、廣西、江西、湖南等地區都有大量遺存。

它反映出嶺南文化豐富的內涵和獨具一格、絢麗多姿的地方特色。灰塑材料以石灰為主，主要依附於屋簷瓦脊、山牆連廊、亭台牌坊、門額窗框等，提升了建築實用性。雖用的是不起眼的天然材料，但在精湛的技藝雕琢之下，灰塑能經受幾百年的風雨。同時，灰塑的構圖寓意吉祥，通俗易懂，多為人們喜聞樂見的人物、花鳥、蟲魚、瑞獸、山水及書法等，增強嶺南古建築藝術欣賞價值。

It is believed that plaster moulding had been used as early as 884 during the Tang dynasty, when people erected a statue to a monk. Since the Tang dynasty, plaster moulding has been a unique craft and art originated from the Lingnan region. It is still widely used in the Lingnan region today.

In the Lingnan region, the Zhengguo Temple is the earliest architecture that features plaster moulding in southern Song Dynasty (1127–1279). The Plaster moulding was fitted to the roof ridges for ventilation, also made the buildings more resistant to typhoons by adding weight to the terracotta roofs.

During the Ming and Qing dynasties, Lingnan plaster moulding reached its zenith. The craft can be seen in many temples, ancestral halls and mansions. These include Chen Clan Ancestral Hall in Guangzhou, Temple of the Six Banyan Trees, *Yuyin Shanfang* and Foshan Ancestral Temple. During this time, the plaster moulding works became more sophisticated, with more details on figures' faces, and a vast range of themes. Often, these were very expressive works, and were mainly based on folk stories, actors or actresses, garden scenes or auspicious beasts. In terms of colours, they retained the style from the Tang and Song dynasties. At the same time, plaster moulding underwent substantial development in the Lingnan region, and gradually created its own unique and comprehensive workflow well-suited to the Lingnan climate.





灰塑最早在公元 884 年的唐代便已出現，當時有工匠採用這手法，為一名僧人塑像。灰塑是嶺南地區傳統建築物特有的一種裝飾工藝。自唐代興起，明清盛行，至今仍流行於嶺南一帶。

嶺南地區目前所見最早運用灰塑工藝製作裝飾的建築，是建於南宋的增城正果寺，其屋脊為灰塑龍船脊。屋脊灰塑造型的作用主要為通風和壓住屋頂瓦面，防止颱風吹走瓦片等。

在明清兩代，嶺南灰塑的發展達到鼎盛時期。灰塑製作以建築裝飾為主，主要表現在寺廟、祠堂、達官富貴門第，如廣州陳家祠、六榕寺、余蔭山房、佛山祖廟等。此時期的灰塑製作工藝有了顯著的提高，工藝精美、人物精雕細刻，題材更豐富，表現形式更多樣化。多以民間故事、戲劇人物、花鳥瑞獸為題材。在用色方面保留了唐宋時期的風格。在這個時期，灰塑在嶺南地區得到更好發展，並逐漸形成自己獨特、完整的工藝流程，以適應嶺南地區的氣候。



Plaster moulding involves the preparation of an array of materials. A structure was usually composed of multiple plaster layers. The materials used in plaster moulding include plaster, straw pulp, sand, red sugar, glutinous rice flour, mineral paint, *wuyan*, *yuenbao* paper and *yukao* paper.

The making of plaster moulding involves six main steps.

Drafting Outline

Craftsmen use ink to draw the outline of a structure on site. Then details are added to it with mortar.

Framing of Plaster Moulding

The framing of the object requires the use of steel nails and copper rods. While the rods can give it some support, craftsmen usually wrap the frame with copper wire to further toughen it up.

Application of Straw-Pulp Plaster Mortar

After the frame is constructed, layers of straw-pulp plaster mortar (no more than 3 cm thick) will be applied onto it one after the other. It takes a whole day for each layer of straw-pulp plaster mortar to fully cure. After a layer of straw-pulp plaster mortar fully cures, the next layer can be applied. The application of the material repeats until the structure takes shape.

Application of Paper-Strip Plaster Mortar

Layers of paper-strip plaster mortar (no more than 2 cm thick) is applied to the object after the application of straw-pulp plaster mortar is completed. The appropriate curing time for paper-strip plaster mortar is also one day. But the number of layers to be applied is not specified.

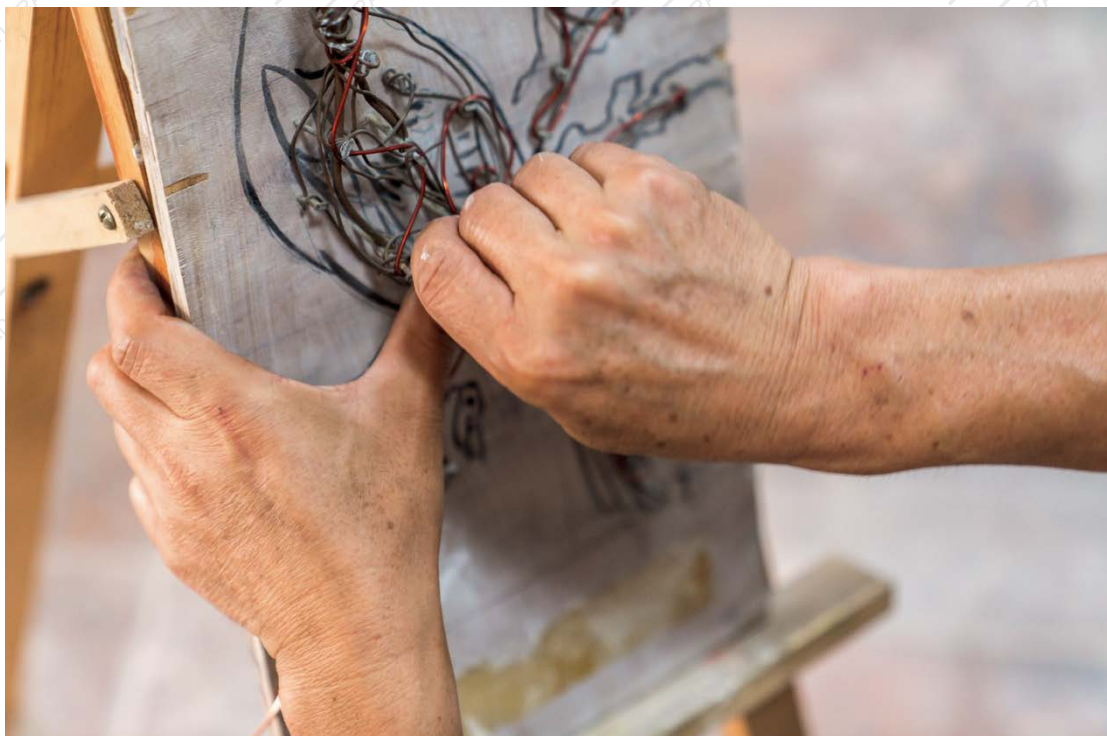
Application of Coloured Paper-Strip Plaster Mortar

Coloured paper-strip plaster mortar is applied to the render with simple colours.

Application of Mineral Paint

Mineral paint is applied to finish off the plaster moulding work. Craftsmen paint with lighter colours first, before using darker colours. Black ink is used to sharpen the outline of the plaster moulding object.





灰塑採用多種材料，一件作品往往要批上多層不同的灰，所用的材料包括灰泥、草紙漿、沙、紅糖、糯米粉、礦物顏料、烏煙、元寶紙及玉扣紙。

灰塑製作主要有六個工序：

勾畫草圖

工匠在灰塑所在之處用墨汁勾畫草圖，再鋪上灰泥做出各處細節。

塑造基本框架

製作灰塑骨架，要用鋼筋、鋼釘、銅片捆紮而成，再圍上銅線加固。

灰製作輪廓

灰塑骨架完成後，接着便要批上草筋灰打底，每層草筋灰不可超過三厘米厚，一層批上後，要等一天乾透，才批上另一層，如此批上一層又一層，直至灰塑成形。

細化細節造出具體造型

鋪上草根灰層後，灰塑表面會再批上紙筋灰，以細化細節，其厚度不得超過兩厘米。紙筋灰層也是要一整天才乾透，但沒規定要批上多少層。

上色

用色灰塑出底色，予以區別不同造型。

上彩

用礦物顏料作最後上彩，增添質感。先用淺色，再塗上深色，然後以黑墨修飾邊沿。

In traditional Lingnan Architecture, decorations are character-defining elements to embellish the building. These decorative structures come in many forms, such as auspicious messages or virtue-promoting patterns. Traditionally, they include “three statues, two moulding and one painting” (三雕兩塑一畫). Plaster moulding is one of the ‘two mouldings’. It evolved into “*Taodiao*” (陶雕 or ceramic moulding), another art style in the Lingnan architectural genre.

Organic and traditional ingredients are often used in plaster moulding, as the practice is premised on the idea of making use of local materials and the environment (因地制宜). The use of these materials adheres to the principles of “exploiting both soft and hard qualities”, and “combining both the dynamic and the static” (軟硬兼施，動靜皆宜). These philosophical principles typical in Lingnan architecture convey the fundamental Chinese belief in the harmonious relationship between human and nature (天人合一). It reveals the underlying value of the traditional plaster moulding technique and the reason why this traditional practice should be preserved.

Research indicates that paper strip-plaster mortar absorbs moisture in a relatively humid climate, and releases moisture in a less humid environment. There is also a strong rationale for the use of black *wuyan* on the roofing tiles of a traditional Lingnan building, as the black *wuyan* not only nicely sets off the shine of the colourful plaster moulding on the roof, it also helps to absorb heat. These structures can help keep a building cool in summer and ensure a more comfortable environment. In fact, aside from decorative purposes, plaster moulding was also built to provide protection against strong winds and even typhoons in Guangfu, Lingnan, as the weight of plaster moulding structures allowed roof tiles stacked tightly beneath to withstand severe storms.





裝飾能美化建築物，更可為建築物增添特色，這見解深植於傳統嶺南建築美學中。這些裝飾作品有不同內容，或含吉慶寓意，或表現各種美德善行。傳統嶺南建築的「三雕兩塑一畫」，灰塑便是「兩塑」之一。灰塑其後發展為「陶雕」，成為嶺南建築一種新風格。

灰塑採用天然有機及傳統材料，是出於其因地制宜之考慮，更是基於要軟硬兼施、動靜皆宜的原則。這套反映嶺南建築中心思想的哲學，亦吻合中國人追求天人合一和諧關係的傳統，同時凸顯灰塑工藝的藝術價值，以及值得保留的原因。

研究指出，紙筋灰於潮濕時吸收水份，到較乾燥時又會釋出水份。傳統嶺南建築物的屋瓦採用烏煙，亦是考慮到氣候環境，原因是烏煙既可襯托色彩繽紛的灰塑，亦可吸熱。這些裝飾物可令房屋降溫，讓人生活更舒適。當遇到強風或颱風吹襲，嶺南建築物上的灰塑，更可鎮住屋頂，防止瓦片給吹走。



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。

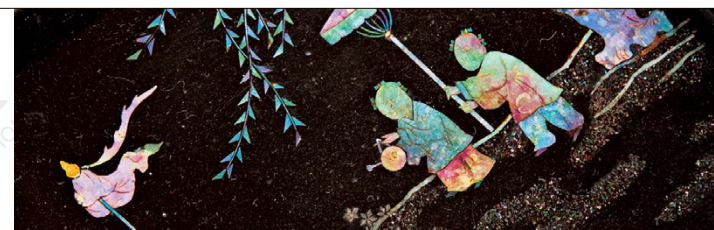
Guangcai
廣彩



Baibaoqian
百寶嵌



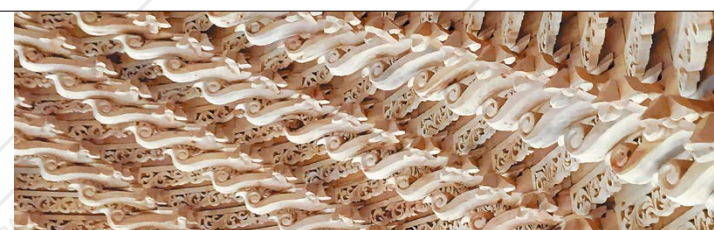
Luodian
螺鈿



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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