

Hong Kong Design Series 6 香港設計系列六

# JEWELLERY *for* LIFE

生·活·佩·飾  
珠·寶·演·繹

香港文化博物館 HONG KONG HERITAGE MUSEUM



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## 引言

許多人認為珠寶的作用只限於裝飾；襯托身份或展現本身的美態。這種想法無疑是忽視了珠寶佩飾在歷史文化上扮演的角色。事實上，人類自古以來一直有佩戴珠寶的習慣，聚居於世界不同角落的文化族群，均鍾情於珠寶裝飾，不同的族群各有其獨特品味，而隨著國邦之間貿易和交戰，地方韻味偶爾也會共治一爐。今天我們所認識的古代珠寶絕大部份都是先人陪葬品，由於出土數目不少，我們仍可窺探昔日珠寶款式和工藝技巧的演變，從原始部落的簡單飾物，以至希臘、羅馬和埃及等文明古國的珠寶，都能透視當時的人文面貌。

香港文化博物館自二千年底揭幕以來，每年均設立特定主題作為舉辦展覽及活動的概念綱領。鑑於「設計」為博物館重點收藏之一，在香港的創意工業中亦扮演重要的角色，博物館自二〇〇四年底起推出「香港設計系列」，以展示香港設計界的多元發展及驕人成就。我們更特別邀請了六位在设计界中享負盛名的設計師和學者出任客席策展人，為展覽注入嶄新的意念。

「香港設計系列六：生活佩飾 珠寶演繹」是香港設計系列最後一個展覽，邀請了享譽國際的珠寶設計師羅啟妍女士擔任客席策展人，從三個領域探索佩戴珠寶的意義：（一）喻意與歷史——珠寶是個人裝飾物品，但同時也有著實用功能和許多象徵意義；（二）香港珠寶業的發展——從傳統金舖、到產品運銷全球的原件製造（OEM）和原創設計管理（ODM），以至近年崛起的原創品牌管理模式（OBM）；及（三）珠寶品牌和潮流——十個本地著名珠寶製造品牌及設計師品牌將應邀展代表不同年代的代表作品，並同場展示三位年輕設計師實驗性的作品。

這個具創新性的展覽是香港首辦的同類型展覽。展覽得以順利完成，實有賴客席策展人羅啟妍女士的構思概念和傾力協助，與及各設計師及設計單位的無比創意，在此謹表謝意。

## Introduction

Many people think of jewellery as having only a decorative role, a trinket to adorn the body or simply to be beautiful in itself. This belief says very little about the functions of jewellery that has performed throughout history. In reality, jewellery and accessories have been worn by mankind since ancient times. Each country might have its own unique characteristics and preferences, however, people from different parts of the world were equally attracted to jewellery and adornments regardless of geographic location or cultural background. As trading and warfare brought different nations together, they interacted and influenced each other in terms of culture and life style. Many of the ancient jewellery items still being unearthed today were funeral objects of our ancestors. A plentiful supply of relics enables us to reconstruct the evolution of jewellery design and craftsmanship from primitive tribal ornaments to the jewellery of the ancient Greek, Roman and Egyptian civilisations, providing an insight into the way people used to live.

Since the opening of the Hong Kong Heritage Museum in late 2000, a special theme has been identified annually to provide conceptual identity to exhibitions curated and activities organized for effective promotion and thematic presentation. As “design” is one of our core collections and has become more and more distinguished in local creative industries, the “Hong Kong Design Series” were purposely curated to feature various disciplines of design, showing their diversities and achievements. Six guest curators who are prominent designers or scholars in their own disciplines were invited to introduce innovative and creative conceptual thinking to the series.

“Hong Kong Design Series 6: Jewellery for Life” was the last exhibition of the Hong Kong Design Series. Together with our guest curator, Ms Lo Kai-yin, an international renowned jewellery designer, we explored jewellery from three perspectives: 1) Meaning and History – jewellery was first worn as a form of personal adornment to beautify the wearer and as a material symbol of their status in this world and the next; 2) History and Development of Hong Kong Jewellery Industry – from traditional goldsmiths, through OEM (Original Equipment Manufacturing) for global export to manufacturers’ own brand (ODM, or Original Design Manufacturing) and, more recently, the emergence of designer brands (OBM, or Original Brand Manufacturing); and 3) Jewellery Brands and Trends – ten renowned local manufacturer brands and designer brands were invited to showcase representative works from different periods of development, while three emerging designers were to display experimental works from their collections.

This innovative presentation of jewellery design was the first of its kind to be held in local museums. Thanks to the conceptualization and dedication of our guest curator, Ms Lo Kai-yin and the creativity of our participating designers and design companies, without which the project would not be realized.

## 序言

生活佩飾，珠寶演繹。珠寶是生活中不可分割的一部份。珠寶代表美感和創意，也是文化表徵。自古以來，珠寶都是品味和身份的象徵，反映著潮流、社會和經濟的現狀。珠寶業也是最古老的行業之一，歷來考古文物中不乏遠古文明的珠寶首飾，包括中國的商、周及漢代玉器佩飾，以及美索不達米亞和埃及中王國時期的青銅、黃金及寶石飾物。有時候珠寶會用作陪葬品，伴主人到來世。同時彰顯了物主生前的權勢、地位和精神。佩戴珠寶的人，大多希望透過它來表達自我，而珠寶創作的巨大魅力，更吸引了許多具創意的設計師和工匠傾注心力，以精湛的技藝創造出瑰麗飾品。

我本身是歷史學者，後發展為設計師。我相信珠寶與人生有着不可分割的關係。珠寶為人生增添價值，增添光彩，將最重要的人文活動串連起來，它既是文化的表現、活力盎然的工商企業，又是表現設計的心路歷程，是對身份的探索旅程。本展覽透視了珠寶在香港的多重面貌——它的文化角色，特別是它在中華文化中的角色，以及西方設計對本地珠寶的影響、戰後香港珠寶製造業在國際崛起的經過，還有中國設計對國際珠寶潮流的影響。

這次擔任文化博物館香港設計系列最後一個展覽的客席策展人，我坦承不可避免地表示對某些珠寶有所偏好。我個人的設計的是中西融合又有趣的、兼收並蓄和平易近人容易佩帶。若說珠寶是為生活而設，所以我一直提倡使用多姿多彩的半寶石。我設計珠寶時希望照顧到不同的需要，既適合時代職業女性，同時也能配合隆重場合穿戴。

中國和中國風近年大熱，設計從中國文化汲取靈感成為時尚潮流。我相信要是設計能薈萃東西文化和古今文明，作品便可超越融合的層面。綜合各方，經完美蛻變成爲嶄新的構思，深具國際魅力，歷久常新和經得起時間的考驗。

## 珠寶與文化、商業和個人表達

### 珠寶與文化

珠寶由實用品演變成為象徵性飾物，這個演進歷程幾乎在所有文明體系中也曾出現過。中國古代好些最實用的飾物也由日常用品演變成為陪葬品。腰帶、扣鈎、髮簪、玉石或金屬胸飾等，設計原意都是提昇主人今生和來世的身份地位。古代的玉器不少具有明顯的象徵意義，例如圓形代表蒼穹，方形代表大地，蟬代表元神。其他民族也有類似的象徵，例如古埃及人便以聖甲蟲代表永生。在每個文明體系中，特別如中國、埃及和希臘等偉大的文明古國，這些象徵都是其廣大詞彙系統的一部份，它們揭露個別文化蘊藏的意義。與此同時拼湊成獨特的裝飾語言和傳統，分別體現於不同的媒體。

在傳統中國文化中，這種獨特的裝飾語言可見於翡翠、水晶、琥珀及半寶石上精巧細緻的雕刻，以及首飾和裝飾物的金屬結構。數千年來，中國首飾最恒久流傳的圖案是虎、鳳、龍和龜，這套以肖象喻意的傳統，世代相傳。發展至漢代，即與西方羅馬帝國同期的時代更發展到極致，表意象徵的造詣非凡。到了唐代，戰國時期視為實用品的腰帶演變為身份的象徵，成為達官貴胄的專有飾物。宋明時期有識之士喜愛一種個人飾物——玉器佩飾，即隨身佩戴的小巧玉雕，可握持把玩，亦可繫於腰間。晚清時期，律例明文規定，珠寶是服飾的一部份，包括髮飾、設計別緻的板指（原為射箭的裝備）和其他鑲嵌寶石、半寶石和點翠的金飾。

十九世紀後期，西方珠寶設計師開始從中國風格尋找靈感，珠寶名門如卡地亞(Cartier)和梵克雅(Yan Cleef & Arpels)、萊麗(Lalique)及維奧內(Vionnet)等創造了不少裝飾藝術(Art Deco)和新藝術(Art Nouveau)風格的傑作，將珠寶設計推上新高峰。近年，羅啟妍等

設計師亦傳承這種風格，致力為傳統中國設計標立時尚風範。全賴這股力量，中國設計現已成為國際珠寶最主要的影響源流之一。在中西文化

薈萃的今天，西方設計師會嘗試運用中國圖案，正如華裔設計師亦會領略西方設計的要訣。中國品味已是環球趨勢，其影響力在不同形態展現。

### 珠寶與商業

香港製造業的興盛始於戰後。一九八〇年代以後，本地製造企業續漸北上內地設廠，得出口加工業昌旺，珠寶業正是在這個背景下發展起來。

時至今日，我們已步入新階段，本地設計師開始自立門戶，創立具國際知名度的個人品牌。

二戰之前，香港珠寶業以有駐店工匠的金鋪為主，戰後大批難民湧至，加上香港與內地短暫隔離，傳統的金飾手作行業遂長足發展，演變為大量生產。即如電子用品、玩具、鞋和紡織品廠商，香港的珠寶製造商亦承接國際批發商和品牌的生產業務，透過所謂原件製造商（OEM）以合約形式製造產品，不斷擴展業務。

由於內地管制貴金屬的加工製造，所以中國珠寶業在一九八〇年代後期才起步，發展遠遜於其他製造行業。一如其他製造行業，內地的珠寶業站穩腳後，廠家便以香港作為接觸國際買家的橋樑，而且經常參加本地和國際貿易展覽，爭取曝光度。

漸漸地，香港珠寶廠商以製造服務招徠之餘，也開始以設計吸引買家。

然而，本地市場便是廠商的首要對象，於是珠寶公司紛紛設立品牌，好像周生生推出「點睛品」(Emphasis)、鎮科建立Just Gold和Just Diamond。這些品牌信譽良好，產品以品質優良和款式多元化見稱。

珠寶業在本地穩建基礎後，下一步自然是進軍內地市場。周大福、六福、謝瑞麟和金至尊等珠寶品牌均在中國各省市開設零售店，標榜信譽可靠和貨真價實，在內地打響名堂。香港珠寶企業在內地市場營銷，一直以忠誠可靠作優勢，而非以設計本身取勝。



其他公司如歷俊 (Legend)、恒和 (Continental) 及古珀行 (Aaron Stum)，則致力建立原創設計製造業務，為國際名牌和批發商製造首飾。自二千年至今，這些珠寶公司不再像以往純粹按照別人的設計生產簡單珠寶，他們已晉級至新的水平，可提供高素質的設計和生產服務。就以勞倫斯 (Lorenzo) 為例，這家以 L.J. International 名稱在美國納斯達克指數上市的珠寶公司，專攻半寶石的市場；還有在香港交易所主板上市的億鑽珠寶 (Noble) 有限公司，則為客戶提供生產和市場銷售一條龍服務。

香港的珠寶廠商成功在世界珠寶製造業爭佔重要席位，擊敗泰國和印度等有潛力冒起的對手。香港的大、中型原創設計製造商全部在內地設廠，他們是國際中檔珠寶品牌不可或缺的業務夥伴。近年這類廠家的技術和可靠度均已提升至國際奢侈品名牌的水平，至於純粹在價格上與對手競爭的珠寶廠則漸漸被淘汰。

本地的珠寶品牌已經進入拓展香港和中國以外地區市場的階段，在國際零售市場爭取知名度和認同。是次展覽展出五位著名香港珠寶設計師的作品，他們都獨具風格和創意，贏得國際同業的讚揚——陳智安 (Edmond Chin)、翁狄森 (Dickson Yewn)、趙中良 (Edward Chi)、羅啟妍 (Kai-yan Lo) 和 Peter Baer。至於 Garnet 的 Michelle Ong 及 Qeelin 的陳瑞麟，則在國際市場備受注目。

此外，我們亦會展出多位新晉設計師的實驗作品。誠然，香港珠寶業勇闖下一階段，成敗仍是未知之數，皆因無論是業務營運模式或創作設計方面均講求極大資源，風險亦不少。我們需要一些願意支持業界在國際市場推廣品牌系列的投資者，也需要大膽創新的設計師。香港和中國若要在環球珠寶市場佔一席位，在珠寶設計的創作領域發揮重要影響力，必須把握時機，乘時向前邁進。

珠寶是個人表達

時至今日，香港和中國消費者仍不能認同珠寶工作者是具有自己獨特風格的創作人 (auteur) 或為工作室創作獨一無二的精品。這種觀念有多種成因——或許在中國甚或其他國家的傳統文化中，珠寶匠一直被視為工匠而非藝術家，他們的製品只被視為精湛的工藝品。珠寶業的經營模式以大量生產為主導，這往往扼殺了創意。至今，業界的主流標準依然是以寶石鑲嵌首飾，重要賣點是工藝技巧和寶石的價值，只有少數敢於嘗試的零售商採用個別工作室的獨特創作。然而，市場現正開始賞識極富個人風格的珠寶設計，正因如此，具特色的設計和設計師便相繼冒起。

香港的珠寶製造商數十年來投放極大資源提昇工場的工藝水平。這些擁有卓越工藝標準的工場多集中在珠三角地區，目前它們生產的珠寶已達到國際水準。換言之，我們有條件在國際市場上推介素質超凡的工作室設計和寶石鑲嵌珠寶。

為減低風險，最妥善的行動方案是藉着新的技術睿智，擴大我們在傳統鑲嵌寶石首飾市場的份額。若然回顧過往經驗，我們知道一件產品的商品意味愈重，邊際利潤壓力便很大，品牌價值則愈低。為推進業界邁向下一個發展階段，我們必須鼓勵設計師、製造商和市場重現，發展，投資於創作。在這個框架下，珠寶可變成設計藝術家的作品，而不單純是幕後無名工匠的製成品。香港和中國的珠寶業迄今已走過一段光輝發展旅程，今日已開始享受經濟成果。展望未來，我們需要製造一些風格超然的品牌和閃耀國際市場的明星。

羅啟妍

客席策展人

## Preface

**Jewellery is for life.** It adorns, and is in itself a statement of beauty and creativity as well as a cultural expression. Since earliest times, it has been a marker of taste and status, and a bellwether for trends in fashion, society, and the economy. It is among the most ancient of industries, as we can see from archeological digs in cultures as remote in time as the Shang, Zhou and Han dynasties of China, with their heraldic jade ornaments, or the bronze, gold and gemstone creations of Mesopotamia and Egypt's Middle Kingdom. If jewellery is sometimes sent with its wearers into the afterlife, it is most decidedly a statement of who they were in life – of their power, position or spirit. Jewellery is almost always a form of self-expression for the wearer, and it can also attract the creative skills of the most inspired designers and craftsmen.

As a historian turned designer, I believe that jewellery and life are inseparably intertwined. Jewellery adds value to life, and it threads together the most important human activities, whether as an intrinsic statement of culture, a vibrant business enterprise, or a sparkling exploration of identity. This exhibition explores these facets of the role of jewellery with particular reference to Hong Kong – its role in culture, especially Chinese culture, and its influence by Western design; the emergence of Hong Kong's globally significant jewellery manufacturing industry in the post-war period; and the impact of Chinese design on international jewellery trends.

In serving a guest curator to the last exhibition in the Heritage Museum's design series, inevitably I have reflected my own biases. First, my own approach to design is playful, eclectic and accessible. If jewellery is for life, it can also be fun, easy to wear and affordable. This is one reason why I have been a prime mover in the use of semi-precious stones. My jewellery is designed with the working woman in mind as well as the formal occasions with which jewellery is often associated.

As China and Chinese influence is in the forefront of consciousness, it is fashionable to claim inspiration from Chinese culture. I believe that by drawing inspiration from the East and West, old and new, the end result is more than fusion – it is synthesis, a seamless transformation into something new that is at the same time global, current, timeless and enduring.

many influences on jewellery globally, so that a western designer is as likely to explore Chinese motifs as our Hong Kong Chinese designers are to use the staples of western design. Chinese taste in one form or another is now a global trend.

### *Jewellery as Business*

The development of Hong Kong's jewellery industry has tracked the city's post-war manufacturing boom, as well as the post-1980s pattern in which Hong Kong manufacturers developed a thriving export processing business based in Mainland Chinese factories. We are now in the next phase, where Hong Kong designers are beginning to establish globally recognized jewellery brands of their own.

Before World War II, the Hong Kong jewellery industry was based in traditional gold making shops with resident craftsmen. It took the post-war influx of immigrants and temporary isolation from Mainland China to galvanize this crafts industry into mass manufacturing. Hong Kong jewellers expanded, much like consumer electronics, toys, shoes and textiles, by making goods under contract for international wholesalers and brands – so-called OEM or original equipment manufacturing.

Due to restrictions on the working of precious metals in the Mainland, jewellery manufacturing was an industry that developed only in the late 1980s, far later than other manufacturing. Like its counterparts in other industries, once it established itself in the Mainland, jewellery manufacturing retained Hong Kong as a base of communications with international buyers, gaining exposure from local and international trade fairs.

Gradually, leading Hong Kong jewellery manufacturers began to sell not just their manufacturing services but their designs as well. The first target was the Hong Kong market itself, where brands such as Chow Sang Sang established Emphasis, and Henry Jewellery introduced Just Gold and Just Diamond. These have won a justified reputation for quality and diversity of style. The logical next step was China itself, and Chow Tai Fook, Luk Fook, Tse Sui Luen and Hang Fung have each opened up scores of retail outlets on the Mainland, where they are associated with reliability and authenticity. The marketing edge of Hong Kong jewellers in the Mainland has been brand integrity, not design per se.



## Jewellery as Culture, Business and Self-Expression

### *Jewellery and Culture*

In nearly all cultures, jewellery graduated from functional to symbolic object at a relatively early stage. In ancient China, some of the most functional ornaments were transformed from their practical uses to serve as burial objects. Belts, clasps, hair pins and pectorals made of jade and metal were designed to enhance the wearer's status in this and the next life. Many of these early jade objects reflect explicit symbolism. The circle was used to denote the cosmos, the square to represent the earth, and the cicada as a symbol of the human spirit. Other cultures had parallels. To the ancient Egyptians, the scarab represented eternal life. For each culture, certainly the great ones such as China, Egypt and Greece, these symbols are part of a larger lexicon. They unlock meaning within that culture and at the same time form a unique decorative language and tradition expressed in many media.

In Chinese tradition, this unique decorative language can be seen in the refinement and sophistication of carvings in jade, crystal, amber, and semi-precious stones, as well as metal fabrication in jewellery and ornaments. Over thousands of years, the tiger, phoenix, dragon and tortoise were among the most resilient of decorative images in Chinese jewellery, with an iconographic tradition imbued with meaning that reached a sophisticated expression in the Han Dynasty, roughly contemporary with the Roman Empire. Functional belts in Warring States and Han eras had become, by the Tang Dynasty, status symbols for officials and merchants. By Song and Ming, connoisseurs delighted in a unique form of personal adornment – jade touching objects, small sculptures kept on the person to be held and caressed or tied to the waist. By late Qing, despite strict sumptuary laws, jewellery was in common use, including hair ornaments, stylized thumb rings originally used in archery, and other jewels of gold inlaid with precious and semi-precious stones and kingfisher feathers.

Beginning in the late 19th century, Chinese style began to be the inspiration for western jewellery, reaching a height in Art Deco and Art Nouveau creations by the likes of the House of Cartier and Van Cleef & Arpels, Lalique and Vionnet. More recently, the jewellery of Kai-Yin Lo and others has followed in the same tradition, seeking a contemporary idiom for Chinese design. Such developments have helped to establish Chinese design as one of the

## *Jewellery as Self-Expression*

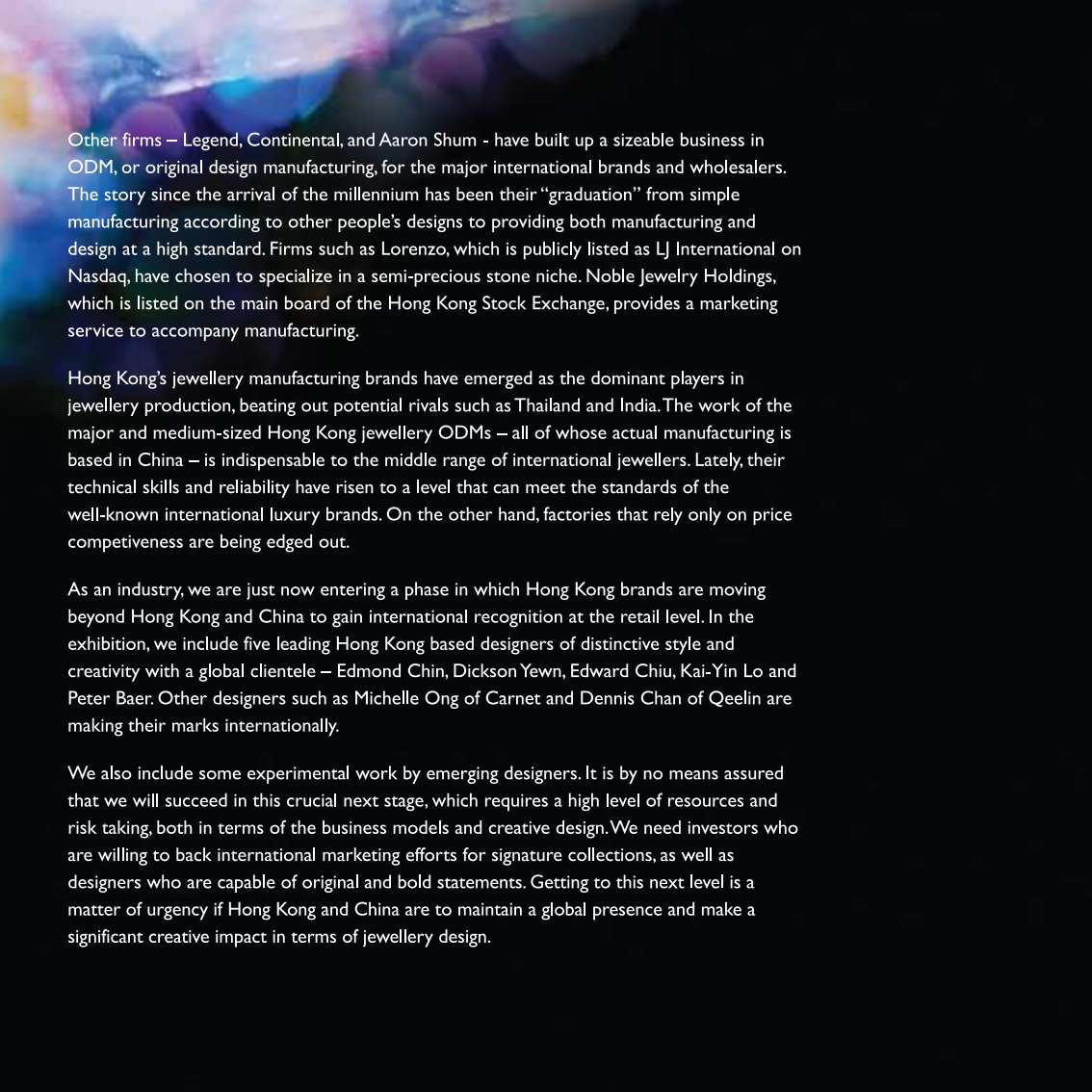
Up until now, the idea of jeweller as “auteur” – someone with a personal style and control over their work – or studio creation - has been nearly absent in the Hong Kong and China context. The reasons for this are multiple – one could argue that in traditional China, and indeed in other countries, jewellers have been viewed as artisans, not artists, and their output is seen as the product of skilled craftsmanship. The business model based on volume output has inhibited creative expression. The industry benchmark is still gem set jewellery, emphasizing technical skill and the value of the stones. Only a few more adventurous retailers embrace studio design. However, the market increasingly is showing a taste for individuality, leading to the emergence of signature design and designers.

Hong Kong jewellery manufacturers have spent years nurturing the skills of their jewellery workshops, concentrated in the Pearl River, to a level of high technical standards. These have now reached parity with the international benchmark. That means we can take both studio design and gem set jewellery to the international market place at a very high level.

The low-risk course of action would be to use this new level of technical competence to increase market share in the conventional, gem set market. But if history has any lesson, it is that the more any product becomes a commodity, the more pressure there is on profit margins and the more brand value declines. In order to take the industry to the next level, we really need to encourage designers, manufacturers and the market to invest in the creative aspect of jewellery, in jewellery as self-expression. This means jewellery that is associated with a designer artist, not a mere faceless craftsman. The jewellery industry of Hong Kong and China has had financial success to correspond with its rich history. What it needs next are high style brands and a few big stars.

**Lo Kai-yin**

Guest Curator



Other firms – Legend, Continental, and Aaron Shum - have built up a sizeable business in ODM, or original design manufacturing, for the major international brands and wholesalers. The story since the arrival of the millennium has been their “graduation” from simple manufacturing according to other people’s designs to providing both manufacturing and design at a high standard. Firms such as Lorenzo, which is publicly listed as LJ International on Nasdaq, have chosen to specialize in a semi-precious stone niche. Noble Jewelry Holdings, which is listed on the main board of the Hong Kong Stock Exchange, provides a marketing service to accompany manufacturing.

Hong Kong’s jewellery manufacturing brands have emerged as the dominant players in jewellery production, beating out potential rivals such as Thailand and India. The work of the major and medium-sized Hong Kong jewellery ODMs – all of whose actual manufacturing is based in China – is indispensable to the middle range of international jewellers. Lately, their technical skills and reliability have risen to a level that can meet the standards of the well-known international luxury brands. On the other hand, factories that rely only on price competitiveness are being edged out.

As an industry, we are just now entering a phase in which Hong Kong brands are moving beyond Hong Kong and China to gain international recognition at the retail level. In the exhibition, we include five leading Hong Kong based designers of distinctive style and creativity with a global clientele – Edmond Chin, Dickson Yewn, Edward Chiu, Kai-Yin Lo and Peter Baer. Other designers such as Michelle Ong of Carnet and Dennis Chan of Qeelin are making their marks internationally.

We also include some experimental work by emerging designers. It is by no means assured that we will succeed in this crucial next stage, which requires a high level of resources and risk taking, both in terms of the business models and creative design. We need investors who are willing to back international marketing efforts for signature collections, as well as designers who are capable of original and bold statements. Getting to this next level is a matter of urgency if Hong Kong and China are to maintain a global presence and make a significant creative impact in terms of jewellery design.

## 周生生珠寶金行有限公司

周生生於一九三四年在廣州開展業務，並於一九七三年在香港上市，為香港第一家珠寶業股票上市公司。作為集團主要業務，周生生珠寶金行有限公司是大中華地區著名珠寶飾品製造及零售商。「周生生」品牌銷售網絡遍佈中、港兩地，中國擁有一百零七間分店，香港有三十九間分店。此外，以「點睛品」品牌經營的分店在香港有九間，台灣有十九間，澳門有兩間。除廣闊的分店網絡外，亦設有網上購物店 ([eshop.chowsangang.com](http://eshop.chowsangang.com))，讓世界各地顧客二十四小時都可以享用周生生的服務。

周生生以富現代感、時尚的形象，為顧客提供一站式專業珠寶銷售服務。周生生積極投放資源在產品設計上，設計師更經常被派到海外參觀珠寶展，攝取新的創作靈感。同時亦經常參加國際級的珠寶設計比賽，獲獎無數。除了自己開發及設計產品外，周生生更引入國際品牌，為客人帶來更多優質產品選擇。

周生生的營銷隊伍經過專業的訓練，擁有豐富的產品知識，能了解顧客的需要，為顧客提供稱心滿意的銷售服務。周生生的營銷隊伍歷年來在本港各項公開的顧客服務比賽中獲取榮譽及獎項，廣受顧客歡迎，也深受業界讚許及認同。





## Chow Sang Sang Jewellery Co Ltd

Chow Sang Sang was first established in 1934 and was publicly listed in Hong Kong, the first of its kind jewellery company goes public, in 1973. Chow Sang Sang Jewellery Co Ltd, the main wholly owned operating subsidiary of Chow Sang Sang Group, is recognized as a premier jewellery manufacturer and retailer in Greater China. Together with its fellow subsidiaries, they operate 39 shops in Hong Kong and 107 shops in Mainland China, bearing the name “Chow Sang Sang”. They also operate another chain called “Emphasis”, which has 9 shops in Hong Kong, 19 shops in Taiwan and 2 shops in Macau. Its online shopping site, [eshop.chowsangsang.com](http://eshop.chowsangsang.com), offers virtual shoppers a complete shopping and gift giving services to customers regardless anywhere, anytime.

Being a renowned and fashionable jewellery brand, Chow Sang Sang is famous for its one-stop-shop professional jewellery services and trendy product design. Their expert designers are frequently sent to various international jewellery fairs overseas to refresh their mind and to arouse more inspiration. Their designs had won many awards in numerous international jewellery design competitions. Apart from own creations of products, the company carry a variety of world-class jewellery brands from all over the world to offer a wide product selection for customers.

A team of experienced and well-trained sales personnel of Chow Sang Sang understands the needs of customers and is able to provide satisfactory services. It has been winning awards in various customer services competitions in Hong Kong. There is no doubt that Chow Sang Sang is popular among their customers and is highly recognized in the industry.



## 周大福

周大福於一九二九年由周至元先生始創於廣州，一九三九年正式進駐香港，其後於一九五六年起由主席鄭裕彤先生接手經營，為珠寶業開創新局面，始創九九·九純金標準，成為今日黃金首飾新典範，其後推出的「珠寶首飾一口價」銷售策略，為品牌建立「貨精價實」的商譽。同時，周大福十分重視設計概念，屢獲國際首飾設計大賽獎項，產品設計達國際水準。

周大福擁有逾七十九年歷史，集團主要經營珠寶首飾零售、批發及製造業務，信譽超卓，早已奠定其世界級首飾品牌的領導地位。周大福更是世界上最大鑽石供應商 De Beers 的指定交易商之一。為確保國際質量標準，周大福從鑽石開採、切割、打磨技術至製成首飾，並對每一個生產流程嚴格監控，確保每件首飾達到國際評級標準，務求每件出品至臻完美。

周大福集團於南非約翰尼斯堡及紐卡索設有兩間鑽石切割廠，廠內員工逾三百多人；另於香港及中國順德及深圳亦設有首飾加工廠房，員工多達四千多人，每年生產首飾超過二百五十萬件。至今，銷售網絡遍佈香港、中國、澳門、台灣及馬來西亞共逾七百萬銷售點。

此外，集團於二〇〇一年開拓年青人市場，創 c.f.z 品牌，走年輕時尚路線，緊貼潮流，為年輕一代提供更多種類的首飾選擇，成為配襯時裝不可或缺的一環。



## Chow Tai Fook

Chow Tai Fook Jewellery Company was founded by Mr Chow Chi Yuen in Guangzhou back in 1929. In 1939, the company secured a presence in Hong Kong where Mr Cheng Yu-tung later took over as helmsman. Since leading Chow Tai Fook in 1956, Mr Cheng has opened up new horizons for the local jewellery industry with many innovative concepts, Chow Tai Fook pioneered the 999.9 pureness standard for gold which has now become a benchmark for pure gold jewellery. Another innovation is the “fixed price jewellery” approach. This sales strategy that does away with traditional bargaining has earned Chow Tai Fook goodwill and reliance. The company also places emphasis on jewellery design. A laureate of many international design awards, Chow Tai Fook is renowned for sophisticated jewellery featuring world-class designs.

A name with more than 79 years of great heritage, Chow Tai Fook Group is engaged in jewellery retail, wholesale and manufacturing. A trusted name of excellent reputation, it has long been a leader in world-class jewellery. It is also one of the

authorised dealers of DeBeers, the largest diamond supplier in the world. To ensure first-rate quality, Chow Tai Fook has a stringent control system in place that monitors every process, from the exploration, cutting and polishing of diamonds to jewellery making craftsmanship. The whole production process is professionally controlled to ensure that every Chow Tai Fook product is perfect and meets the highest international standards.



Chow Tai Fook Group operates two diamond cutting factories in Johannesburg and Newcastle in South Africa with more than 300 employees, while the group's jewellery processing factories in Hong Kong, Shunde and Shenzhen employ some 4,000 people and produce more than 2.5 million pieces of jewellery annually. Today, the group boasts a sales network of more than 700 sales units in Hong Kong, China, Macau, Taiwan and Malaysia.

In 2001, ctf.2 was introduced to tap the young market. Offering fresh and trendy products, this line offers young consumers a wider choice of fashion jewellery which has now become essential accessories.



## 勞倫斯珠寶首飾有限公司

勞倫斯珠寶首飾有限公司是 L J International Inc. (NASDAQ/NM: JADE) 的附屬公司。該公司是目前全球最大的公開上市珠寶公司之一，於一九八七年由葉毓川先生在香港創立，當時只是一間僅有五名工人的寶石加工廠。發展至今，勞倫斯位於深圳的現代化廠房，擁有超過四千多名的員工，並配備電腦輔助設計／電腦



(CAD/CAM) 輔助開模設備，每年可加工超過四百萬克拉的貴重寶石及三百萬件精工珠寶製品。勞倫斯主要經營珠寶產品設計、製造及批發業務，尤其注重彩色寶石。除了通過電子網路、珠寶店、百貨公司、全國性零售商和專業零售商進行分銷和零售，勞倫斯還透過美國三家最大和其他國家的電視購物頻道進行銷售，在美國市場實現近七億美元及全球近一百億美元的銷售額。

除美國外，勞倫斯品牌在歐洲和澳洲也得到客戶的認可。考慮到中國大陸珠寶市場的發展潛力，二〇〇四年勞倫斯開發了 ENZO 品牌發展零售業務，在上海設立首家旗艦店，並於短短三年時間於大中華區開設了一百個銷售點，品牌產品由意大利籍創意總監帶領公司設計師創作而成。勞倫斯推行「從礦場到市場」的策略，直接從礦場獲取彩色寶石原材料，在廠房雕琢、設計和鑲嵌成珠寶首飾，以保證產品的精度、品質、標準化生產和合理價格。



## Lorenzo Jewelry Limited

Lorenzo Jewelry Limited is the wholly own subsidiary of LJ International Inc. (NASDAQ:JADE) which is one of the world's leading publicly-owned jeweller. It is a company founded by Mr Yih Yu-chuan in Hong Kong in 1987. In the earliest years it was a humble gem processing workshop with a staff of five. Today, the modern Lorenzo factory in Shenzhen employs more than 4,000 craftsmen. In this advanced production base equipped with CAD/CAM mould-making facilities, 4 million carats of precious stones and 3 million pieces of fine jewellery are processed and finished annually. Lorenzo's key business activities are jewellery design, manufacturing and wholesale, with a particular focus on multi-coloured gems. Distributed and retailed through e-business channels, jewellers, department stores, national retailers and professional retailers, Lorenzo jewellery is also available through three major TV shopping channels in the US and similar networks in other

countries. Sales turnover is close to US\$7 billion in the US and US\$10 billion worldwide.

Enjoying prestige and fame in the US, Lorenzo is equally acclaimed by customers in Europe and Australia. Recognising the development potentials of China's jewellery market, the company introduced the ENZO brand to explore the retail market in 2004 and opened its first flagship store in Shanghai. In only three years, the brand has now established 100 sales units across the Greater China region. ENZO products are created by a design team led by an Italian Creative Director. Employing a "Mine-to-Market Strategy", Lorenzo acquires raw gems from mines and transforms them into perfect jewellery with in-house cutting, designing and setting processes. This integrated approach ensures precision, quality, standardised production and competitive pricing.

## 六福集團

六福集團成立於一九九一年，並於一九九七年上市。六福集團由一群匯集各始創股東於珠寶無論採購、銷售、行政、均群策群力，成績斐然。代均從事珠寶生意，財務及市場推廣各方面



部份創立人的家族三為玉石世家。六福集團主要在香港從事各類黃金首飾、黃金裝飾品、鑽石首飾、翡翠首飾、寶石及其他配飾之採購、製造、零售及批發業務。

六福重視產品品質，為了令生產技術和產品工藝質量達最高水平，集團斥資逾億港元於廣州番禺設置首飾生產廠房，為該集團提供货源穩定的優質首飾。早於一九九六年，更成立中華珠寶鑑定中心，提供鑽石、翡翠及其他有色寶石之鑑定及質量評估。該中心除獲香港認可處頒發—ISO17025（硬玉質翡翠測試）認證外，亦成功符合ISO9001:2000 品質管理系統的準則。中華珠寶鑑定中心亦是唯一有此認證的本港珠寶零售商附屬鑑定中心。

此外，六福注重創意設計，其設計師經常參加國際珠寶首飾設計比賽，並屢獲殊榮。六福集團以「香港名牌 國際演繹」這個核心品牌理念為目標拓展業務，至今已擁有超過三百七十間珠寶零售店，遍佈於香港、中國內地、美國、加拿大及澳門等地。



## Luk Fook Group

Established in 1991 and listed on the Hong Kong Stock Exchange in May 1997, Luk Fook Group was founded by a group of experienced jewellery specialists who possess unique market sense in the jewellery industry. With over 30 years of profound experience among the founders, the Group has achieved outstanding performance in

merchandising, sales, administration, financial and marketing aspects. Some of the founders come from families which have already dedicated to jewellery industry for generations. The Group principally engages in the sourcing, manufacturing, retailing and wholesaling of a variety of gold jewellery, gold ornaments, jadeite

jewellery, gem-set jewellery, gemstones and other accessory items in Hong Kong.

The Group is committed to maintaining the highest level of product quality. In order to attain the best standard of production techniques and craftsmanship, the Group has invested over one billion HK dollars to establish a large

manufacturing plant in Panyu, PRC to produce the best products and ensure a stable supply. To maintain the best quality of products, the Group also set up its wholly owned subsidiary gems laboratory, China Gems Laboratory Limited, in 1996 which providing authentication and grading services of diamonds, jadeites and coloured gemstones. With the ISO 17025 qualification accredited by the Hong Kong Accreditation Service, the Laboratory also successfully met the principles of ISO 9001:2000 Quality Management Systems – Requirements, demonstrating the professional quality assurance system of the Group. China Gems Laboratory is the only subsidiary laboratory of local jewellery retailer obtaining this qualification.

The Group is best known for its trendy designs. The Group has won numerous awards and accolades in national and international jewellery competitions worldwide, and its products are recognized works of craftsmanship. In the line with its corporate goal of “Brand of Hong Kong Sparkling the World”, extending geographical reach in global markets is the primary focus of the Group. Realizing economies of scale for group operations and the branding effect, the Group operates over 370 jewellery retail shops in Hong Kong, China, USA, Canada and Macau.



## 億鑽珠寶控股有限公司

香港億鑽珠寶控股有限公司是蜚聲國際的珠寶服務供應商，二〇〇七年四月在香港聯交所主板上市（股份代號0475），由成熟的原設計製造及原品牌製造模式進一步提升至原策略管理業務模式，為客戶提供綜合管理及配套服務。

作為現時由香港出口至中東之最大珠寶供應商之一，億鑽透過「合縱連橫」的經營策略，縱向為大客戶提供更多量身訂做的供應鏈服務，橫向拓展全球客戶，至今既穩固中東、美國、歐洲、中國大陸以及其他亞太區國家及地區的市場，亦積極拓展東歐及俄羅斯聯邦國、中南美及澳洲等地區的市場潛力。此外，藉著收購美國的 Chad A. Ineson 以及西班牙的 Orlidam 這兩個品牌、以及在中國東北地區設立合營珠寶商舖，拓展銷售網絡。

億鑽在中國番禺設立的生产基地，領先業內獲得 ISO9001 品質管理系統及 ISO14001 環境管理系統國際標準認證，先進生產設備及精益製造流程有效地保障產量和質量。

億鑽擁有二百五十名產品研發人員、製模技師及珠寶設計師的優秀隊伍，以每年近萬件新穎原創設計滿足客戶對原創性和獨特性的需求。



此「蠟樹」是真品珠寶在製造過程中的重要環節之一，被賦予象徵性的意義，體現精益求精製造的「精煉」與「高效」。

This "wax tree" is one of the crucial processes in fine jewellery manufacturing. It showcases the sophistication and effectiveness of Noble's lean manufacturing.



## Noble Jewelry Holdings Limited

Being listed on the Main Board of the Stock Exchange of Hong Kong Limited (Stock Code: 0475) in April 2007, Noble Jewelry Holdings Limited has been well regarded globally as a trustworthy fine jewellery specialist. Integrating the leading edge on ODM (Original Design Manufacturing) and OBM (Original Brand Manufacturing) models, Noble Jewelry extends that to OSM (Original Strategy Management) business model rendering tailor-made management mix and supply-chain services.

Noble is currently one of the largest exporters of fine jewellery from Hong Kong to the Middle East. It upholds “vertical alliance & horizontal integration” as the

growth strategy. Vertical alliance entails provision of exclusive design and production support to key accounts, while horizontal integration represents the efforts to not only strengthen major markets such as the Middle East, USA, Europe, mainland China and other Asian-Pacific countries, but also develop potential markets such as Eastern Europe, Russia, Middle-South America and Australia, etc. By acquisition of two brands - Chad Allison from the United States and OriDiam from Spain, and the establishment of joint venture in Northeast China,

Noble’s sales network is under steady expansion.

Apart from market expansion, Noble is dedicated to implementing Lean Manufacturing, together with advanced technology and facilities of the plant in Panyu in order to ensure productivity and quality. Noble is the first field jeweller in Hong Kong to meet both the ISO 9001 Quality Management System as well as the ISO 14001 Environmental Management System.

Noble has groomed the edge in design capacity with 250 designers and mould making technicians. Currently Noble produces about over 10,000 new and original designs per year to meet global customers’ quest for originality and exclusivity.



## Peter Baer

Peter Baer 畢業於瑞士伯恩藝術設計學院，完成四年金匠實習課程後取得榮譽學位。其後於德國寶石學院深造，取得研究寶石學家及鑽石專家資格畢業。一九七九年，他移居亞洲當珠寶設計師和業務經理，事業一帆風順，為多間顯赫的珠寶公司策劃珠寶業務。一九八八年，Peter 與太太 Doris 自立門戶，推出夫妻檔品牌「Baerjewels」。兩人均喜歡從大自然、文化、建築及時尚潮流萃取靈感。

作為高級訂製珠寶設計師，Peter Baer 最愛運用不同形狀和色彩的寶石。最新系列「中國水墨」也因循這個構思路向，設計洋溢歷史意趣。系列為多款長方形的通透首飾，綻現黑色斑點的髮晶，令人想起中國的水墨畫。系列每件作品均是藝術品，雋永時尚的設計獨一無二，彌足珍貴，假以時日，將會成為珍稀古董。





## Peter Baer

Peter Baer studied at the School of Arts & Design in Berne, Switzerland and finished his 4 years apprenticeship as a goldsmith with honors. He graduated from the German Institute of Gemmology as a graduate gemologist and diamond expert. In Asia since 1979, Peter has enjoyed a highflying career as a jewellery designer and business manager, setting up jewellery operations for well known companies in the trade. In 1988, Peter and his wife Doris started their own brand “baerjewels”. Both of them derive a lot of inspiration from nature,

culture, architecture and fashion.

Unusual stones in different shape and colour inspire the couture designer most. This time, his characteristic spirit of adventure has given rise to the latest collection – Chinese Ink. The rectangular translucent pieces in the collection feature black specks that remind people of Chinese ink paintings. Each piece truly becomes a piece of art that are simply timeless, modern, precious and one-of-a-kind. Collectors pieces – antiques of the future.

## 陳智安

陳智安馳聘珠寶業界多個不同領域，對珠寶興趣濃厚，而且獨具慧眼和鑑賞直覺，對這門藝術情有獨鍾。陳氏為牛津大學地理系學士，從未修讀寶石或珠寶設計課程，與珠寶的淵緣始於收藏，其中最愛珍藏的是東南亞珠寶。一九九一年，他親自策劃了一個名為「Gliding the Phoenix」的展覽，並在新加坡國家博物館展出他的個人收藏品，是次展覽的圖錄更被認為是這類珠寶藝術品的最重要參考文獻。二〇〇三年，他將個人珍藏的東南亞黃金珠寶藝術品捐贈新加坡亞洲文化博物館。

一九九四至二〇〇一年，陳氏任職亞洲佳士得拍賣行的玉石及珠寶部主管，其間開創先河，拍賣全新鑲嵌的珠寶精品，這些首飾以客戶未經鑲嵌的寶石鑲製，設計出自他手筆，但隱名推出。這系列珠寶精品雖然沒有列明設計師名字，但卻引起全球收藏家激烈競投。乘著這份佳績，陳氏自立門戶，於二〇〇一年開設珠寶廊Etcetera Ltd。當中每件作品均獨一無二，而且選用稀有物料，以創新設計鑲嵌，陳氏的顧客對他的精湛工藝和原創設計都深表讚賞。



## Edmond Chin

Edmond Chin's career in the jewellery world is distinguished by his success in a number of wide-ranging areas, reflecting his deep interest, instinctive feeling and single-minded devotion to the subject. With a degree in Geography from Oxford, rather than training in gemology or design, his relationship with jewellery began as a collector, specializing in South East Asian jewellery. In 1991, he curated an exhibition of his collection in the National Museum entitled "Gilding the Phoenix" in Singapore, the catalogue which is still considered one of the most important reference texts on the subject. In 2003, his collection of South East Asian gold was donated to the Asian Civilization Museum, Singapore.

Between 1994 and 2001, Edmond was the head of Christie's jadeite and jewellery department in Asia. He was the first to introduce newly mounted pieces at auction, anonymously presenting pieces of his own design using client's un-mounted stones. Although unsigned, many of the pieces were fiercely contested, with bids coming from around the world. Encouraged by the success of his designs, Edmond Chin opened his own jewellery salon, Etcetera Ltd in 2001. Each piece of Edmond's design is unique, often utilizing rare materials mounted in an innovative new way. His clientele appreciate the quality of the craftsmanship and the originality of the design.



## 趙中良

趙中良出生於玉石世家，一九九〇年代從美國紐約 Parsons 設計學院畢業，返港後開設珠寶設計公司，之後以個人名字「EDWARD CHIU」

「JEWELLERY ART」作品牌，創造個性化主題式首飾。趙氏的玉石珠寶設計時尚與古典並齊，突破玉石設計的傳統框框，匯聚東西文化，引用各色的玉石加以融合搭配，創造出獨特創新的玉石珠寶。他更以先鋒姿態將黑白玉元素帶入潮流時尚中，讓玉石首飾同樣能成為潮族人士的至愛。

「EDWARD CHIU」是個人化的珠寶，每一件玉石作品都獨一無二，猶如一件件舉世無雙的藝術傑作。為了令每塊具不同特質的玉石得到充份發揮，設計師便以其創意與精工，加上來自大自然的靈感與線條的平衡比例，賦予作品獨特的個性。



## Edward Chiu

Edward Chiu comes from a family with a long tradition in jade and precious stones. A graduate of Parsons School of Designs in New York, he returned to Hong Kong after completing his studies and set up his own jewellery design company. He later launched his signature brand “EDWARD CHIU JEWELLERY ART” which features personalised and thematic pieces. Chiu’s jade creations juxtapose contemporary and classic beauty. Breaking conventions of traditional jade design, they realise a perfect blend of east and west by coordinating jades of different colours. The result is exquisite jade that is refreshingly unique in style. Chiu also pioneered black and white jade jewellery which has since become fashion. Thanks to such ingenious innovations, jade is now reaching out to the young and trendy.

EDWARD CHIU jewellery is an interpretation of individuality. One of its kind, every jade creation is a masterpiece of art. With innovation and craftsmanship, the designer fully manifests the character and beauty of every piece. Inspired by nature, silhouettes are in perfect proportion and harmony. Every finished piece radiates a unique brand of charisma.



## 羅啟妍

羅啟妍被公認為設計界先驅，將現代珠寶設計概念帶入富中國文化神韻的珠寶中，開創了半寶石的運用，使顏色寶石成為珠寶設計的主流。

羅氏於二〇〇五年獲邀參加於華盛頓甘迺迪中心舉行的大型展覽「新中國時尚」，與卡地亞等三個傑出、成功的珠寶品牌聯袂展示極具影響力的設計，被譽為殿堂級。二〇〇七年，羅氏受拉斯維加斯古根漢姆愛爾米什美術館的邀請及於紐約亞洲協會博物館作個人珠寶展覽／展銷會。

羅氏曾在英國劍橋及倫敦大學修讀歷史，又在美國哈佛工商學院修讀高級管理課程。她對中國歷史、文化、藝術具有淵博的知識，廣為業界認同，先後編寫過四本中國文化書籍，內容包括中國家具，生活環境等範疇。羅氏現任北京清華大學美術學院客座教授及多個國際重要文化機構委員。自一九九二年起，她先後在大英博物館、紐約文化組織、新加坡國家美術館及上海大劇院等策劃數個有關藝術、文化及生活方式的大型國際展覽會及論壇。二〇〇七年當選「世界傑出華人設計師」（香港設計中心）。





## Lo Kai Yin

Lo Kai-yin is recognised as a pioneer for bringing a contemporary and easy-to-wear style to traditional Chinese jewellery and for elevating semi-precious stones into a mainstay in jewellery design.

In 2005, Lo was honoured alongside Cartier as one of three jewellers lauded for their “influence, style and excellence” by the Kennedy Center, Washington DC, in a groundbreaking exhibition, “The New China Chic” showcasing the best Chinese fashion and jewellery labels in the world. In 2007, she conducted shows in collaboration with the Asia Society, New York, and at the Guggenheim/Hermitage Museum, Las Vegas.

A student of history at Cambridge and London Universities, Lo also attended Harvard Business School. A well-regarded expert on several fields of Chinese art and culture, she has edited four books ranging from Chinese furniture to the vernacular house and living environment. As Visiting Professor at the Academy of Arts and Design, Tsinghua University, Beijing, and an advocate and consultant on issues relating to the interaction between culture, heritage, design and business, she lectures frequently on these subjects at international forums. Since 1992, she has also organized and curated numerous important international art, cultural, and lifestyle exhibitions and symposia at the British Museum; China Institute, New York; Singapore National Museum; and the Shanghai Grand Theatre. Ms. Lo was named the “Outstanding Chinese Designer” by the Hong Kong Design Centre in 2007.



## 翁狄森

翁狄森自小習書畫、受藝術薰陶，一直對中國歷史及文化情有獨鍾。從他高級珠寶品牌「EMZ」的作品——「天圓」、「地方」、「菩提樹」、「中國窗花」、「中國剪紙」、到「中國民間藝術」，他的藝術路向就是將中國儒釋道的哲理、易經中闡述天地宇宙萬物的哲理智慧、中國民間藝術及工藝概念，融入其珠寶首飾創作。

翁狄森的珠寶創作曾榮獲二〇〇四年

「DTC Diamond Award Hong Kong」，

並被內地「華人設計壹佰」選為其中一位頂尖華人設計師。除了發展珠寶創作，翁狄森繼續堅持他的多元跨媒體藝術創作，曾參與十多個於世界各地的團體藝術展覽、舉行了多次個人展覽及出版個人藝術作品集。

翁狄森的藝術作品更被香港文化博物館及法國

The City of Montpellier 納入館藏。





## Dickson Yewn

Dickson Yewn's connection with art dates back to his childhood when he studied painting and developed a passion for Chinese history and culture. As reflected by creations of his exclusive jewellery brand YEWN, such as "Circle of Life", "Square of Earth", "Bodhi Tree", "Chinese Lattice", "Chinese Paper Cut" and "Chinese Folk Arts", he has an artistic disposition to infuse the Confucius philosophy, the I-Ching revelation of the Universe, traditional Chinese folk arts and craftsmanship concept into jewellery design.

Dickson Yewn is the winner of DTC Diamond Award Hong Kong 2004. He has also been named one of the top Chinese designers by the mainland publication "100 Chinese Designers". In addition to jewellery design, Yewn is also a dedicated multimedia artist. He has taken part in more than ten art group exhibitions around the world, held a number of solo exhibitions and published solo art collections. Art pieces by Dickson Yewn have been collected by the Hong Kong Heritage Museum and The City of Montpellier in France.

## 新晉珠寶設計師

### 程詩賢

程詩賢於一九九六年起成為一位全職的首飾設計師。程氏從少受母親的薰陶，對時裝設計甚感興趣。她曾於加拿大修讀時裝設計，得老師的啟蒙及鼓勵，開始修讀與首飾設計、金屬製作等相關課程。二〇〇二年，程氏獲得由英國桑德蘭大學頒發的獎學金，到英國修讀玻璃藝術碩士課程。

### 鄺美貞

鄺美貞本身是一位傑出的視藝教師，屢次獲頒卓越藝術教學獎等殊榮。從教育遊走至設計的行列，全因她深信美感觸覺可以靈活轉移。因為遍尋不獲一件合眼緣的珠寶，她便親自動手創作，最終她的設計作品在好評如潮下，讓她欲罷不能。她對中國傳統的玉石，有份不能言喻的情意結，因她相信玉石本身多元化的色彩與質感自有其動人之美，不需要具體的形象去賦予它深層的意義。

### 楊卓勳

楊卓勳於二〇〇四年在英國的杜雪菲爾哈倫大學完成學士學位。隨後楊氏用一年時間在 Bishops Cleeve 修讀銀器課程，同年更回去雪菲爾修讀金屬與首飾設計碩士課程。

二〇〇四至二〇〇七年間，楊氏參加了多個展覽，包括於二〇〇五至二〇〇七年在英國倫敦的維多利亞及

阿爾拔博物館 (V&A) 舉行的「COLLECT」展覽，並從 Craft & Design Council 獲得多個獎項。楊氏現時在香港專業教育學院教授有關首飾設計的課程。

## Emerging Designers

### Cicy Ching

Cicy Ching became a full time jewellery designer since 1996. Influenced by her mother at her very young age, Ching fall in love with fashion design and became a fashion designer after graduated in Canada. After that, Ching began her study in jewellery design and other related courses following the support and encouragement from her mentor in university. In year 2002, Ching received a scholarship from the University of Sunderland, UK to accomplish her Master of Arts (Glass).



### Carol Kwong

Carol Kwong began her career in art education, and over the years has received a number of awards testifying to her teaching excellence. In the transition from being a teacher of visual arts to that of a jewellery designer, a firm belief in the possibility of aesthetic applications across disciplines has sustained her enterprise both as a teacher and a designer. She has never come across a piece of jewellery inspire her aesthetics sense. This is an impetus that set her a creative path, an artistic endeavor, and a personal passion which she was unable to relinquish. Her abiding affection for jade has invariably been dampened by the conventional application of traditional settings. Predicated on the perception that jades have their own unique qualities of color and texture, her work tends toward a preference for the use of abstract forms rather than figurative elements to highlight the intrinsic beauty of the material.



### Hugo Yeung

In 2004, Hugo Yeung finished his degree course in the Sheffield Hallam University, UK. Then he had gone on to do a year's postgraduate training at Bishopsland Educational Trust. In 2005 Hugo pursued further study in MA Metal work and jewellery design in the same university. During 2004 -2007, he has participated in several exhibitions which includes "COLLECT" exhibition (2005 -2007) in the V&A Museum and has won several awards with his designs from the Craft & Design Council. He currently works as teaching staff in creative jewellery design at the Hong Kong Design Institute.



## 工作小組

客席策展人：羅啟妍

展覽策劃：黃秀蘭

展覽統籌：陳李淑儀

展覽籌備：林雪虹 鍾婉嫻 陳美心

展覽設計：蘇作娟 伍子輝 黃婉如 杜嘉玲

研究統籌：邵為忠

研究顧問：唐裔隆

香港文化博物館

香港沙田文林路一號

開放時間：

星期一、星期三至六 上午十時至下午六時

星期日及公眾假期 上午十時至下午七時

星期二 休館（公眾假期除外）

星期三 免費入場

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## Production Team

Guest Curator: Lo Kai-yin

Project Director: Belinda Wong

Project Manager: Judy Chan

Exhibition Management: Anne Lam Joan Chung Aries Chan

Exhibition Design: Virginia So Philip Ng Fiona Huang Carla To

Research Co-ordinator: Norman Siu

Research Advisor: Garbiel Tong

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