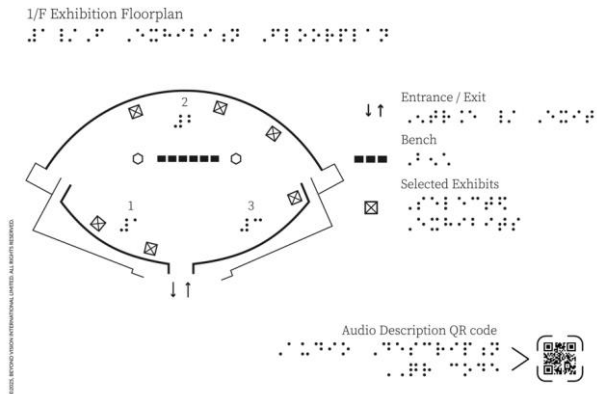


## History and Architectural Features of Fung Ping Shan Building (Source: Antiquities and Monuments Office)

We are currently at the Fung Ping Shan Building at the University of Hong Kong. This marks the first time L'ÉCOLE has curated an exhibition outside its Tsim Sha Tsui campus. For our initial venture, we have selected this historic building. Upon your arrival, you will pass Bonham Road, which is behind you. At the entrance on Bonham Road, the grey granite plaque above the door reads 'Fung Ping Shan Library.' When it was built in the 1930s with support from the Fung family, it was already an open-to-the-public Chinese library. Later, the Fung family agreed to transform the library into the Fung Ping Shan Museum. In 1994, it was renamed the Hong Kong University Museum of Art. The building has three storeys, with a facade made of red bricks and decorated with granite carvings. Its overall layout is symmetrical, featuring a fan-shaped or butterfly-shaped plan, an arched courtyard, and a large glass dome on the roof.

## First Floor Exhibition Space



As you ascend the stairs from the basement to the first floor, you'll encounter a curved atrium flanked by butterfly-shaped exhibition halls on both sides. The 'Designing Jewels' exhibit is housed in the atrium on the first and second floors. The gallery space has a horizontal oval shape with pointed corners, resembling an eye. Refer to the second page of the tactile map, which shows a top-down view of the hall's floor plan. To begin, feel the outer frame of the tactile floor plan on the left side to grasp its shape.

(Add a brief pause)

Before delving into the exhibition floor plan, let's first understand the meaning of the small icons on the floor plan:

Arrows pointing up and down: entrances and exits

Three solid small squares: Benches

Crossed square: Selected exhibits

(If it is not crowded, the following part can be continued inside the exhibition space)

Large, dark blue display cabinets line the gallery walls and showcasing framed design drawings. White lights are mounted at waist height on the cabinet surfaces. When looking up, the building's glass dome is visible, but the exhibition team has covered it with black cloth to prevent sunlight from damaging the paintings. The hall is relatively dim, with very few obstacles in the centre; nonetheless, visitors should exercise caution while walking. At the back, two octagonal columns support the second-floor exhibition area. The tactile map features hollow octagonal shapes to indicate the locations of the stone columns, with benches placed between them.

After the introduction, we will have a closer look at six selected exhibits on the first floor in a clockwise order. These pieces come from diverse artistic backgrounds and designers, positioned at the 7, 8, 11, 1, 2, and 4 o'clock positions from the hall's centre.

## A volume titled *Jewelry* – the oldest drawings in the exhibition

A volume titled *Jewelry* – the oldest drawings in the exhibition  
A volume titled Jewelry – the oldest drawings in the exhibition



### Brooch and pendant drawing

Brown ink on paper

ca. 1770

The Joaillerie catalogue is positioned at the seven o'clock spot near the entrance to the first-floor exhibition hall. It features a slim, horizontally oriented hand-drawn portfolio. Each page measures 20 cm wide and 12 cm high—about A5 in landscape—and has a vertical height similar to an adult's palm. The page shows design sketches in brown ink, illustrating a floral-themed brooch and pendant. On the left, there's a bouquet brooch with a bow at its base; on the right, a bell-shaped pendant with a flower cluster and a bow at its top.

An A4 landscape tactile graphic enlarges the exhibits by about 1.5 times. The exhibit name and Braille are positioned in the

top-left corner, with two jewelry designs sketched below in fine lines. Dense hatching on the flowers adds textures and shadows, creating a sketchy appearance that emphasises the metallic and three-dimensional perspectives of the pieces. The left brooch shows a diagonally arranged floral bouquet from roughly 10 o'clock to 4 o'clock, featuring broad, serrated leaves, five tightly clustered four-petaled flowers, and several buds. Near the centre, a prominent bloom with rounded petals layered like a peony stands out.

Branches and foliage extend outward on both sides, ending around the 4 o'clock position where a rounded ribbon trim forms a lively bow. This bow, similar in size to the central flower, adds a timeless romantic touch rooted in naturalism.

The right pendant features vertical details, topped with a sizeable bow made of ribbon, floral stems, and foliage. The horizontal ribbon bow has petal-like, wavy edges with cascading tails that flow downwards. The left side displays layered, symmetrically opening leaves, while the right features delicate floral stems and foliage. The bow is attached to a beaded chain that encircles the bell-shaped pendant. The surface of the bell shows fluid, spiral twists, beneath which five cascading strands hang. These alternate between three clusters of four-petaled floral garlands and strands of round beads, sketched with fine lines and a clear three-dimensional quality. Several diagonal test strokes are visible in the lower right corner of the pendant.



are positioned between the front flowers. The entire design is grounded on a base of curved lines and a crossed lines drawn with graphite at the bottom. Additionally, there is a small sketch of a curved line below the lower left of the cross-grid.

The A4 landscape tactile graphic displays the exhibit name and Braille in its upper left corner. Moving downward from the end of the Braille, the main part of the hydrangea is situated centrally at the front, facing upwards. At the eight o'clock position, one flower faces downwards, while at four o'clock, another faces upwards.

The flowers are made up of small, dense blooms with four petals, forming an oval-shaped cluster. Deep blue shading appears in the spaces between the florets and near the 4 o'clock position of the cluster. Beneath the flower groups, a yellow-green, serrated broadleaf extends outward on each side, with veins drawn with delicate natural detail. In the tactile graphics, the inward-curving branches are represented by two lines with small black dots between them. You can trace these flowing branches to see how each flower overlaps and interlocks at different heights.

Behind the three main flowers, two slender hydrangea bloom in between, illustrated with simplified outline strokes and dotted gouache washes. On the tactile graphics, these two flowers are enclosed by fine lines dotted with blue spots and are partly

obscured by the main blooms in the foreground. This creates a sense of spatial depth and layering within the crown.

## Drawing of a chatelaine

Drawing of a chatelaine

. . . . .



### Brédillard-Hatot Workshop

Graphite, ink and gouache on cardboard

ca. 1911

The exhibit is mounted on the wall directly opposite the entrance to the first-floor exhibition hall, positioned at the eleven o'clock spot relative to the hall's entrance. It showcases a 12.4-cm-long piece made with white, pink, and dark green gouache on a brownish-yellow card, approximately A5 size — 15 cm wide by 23.3 cm high. Historically in the West, such chatelaines were worn by château ladies to carry everyday items like pocket watches and keys.

This design emphasises a slender vertical pendant. The sketch reveals the entire front of the chain, along with a detailed

diagram of an additional accessory and a side view of the bottom gemstone pendant, illustrating the designer's precise craftsmanship in custom jewelry. The top clasp is decorated with emerald pendants on both sides. The chain includes delicate bead strands hanging from two olive-shaped components at the top and bottom, interwoven with circular elements. The symmetrical design features deep green gemstones along the center, with a faceted emerald pendant, roughly the size of a one-pound coin, hanging at the bottom.

The A4 landscape tactile graphics convert the original design to scale. The exhibit title and Braille are located in the top-left corner. Moving downward from the Braille, the first feature is a white metal ring clasp at the top. The central cross-shaped part and the dot below are made of emeralds. Extending horizontally from both sides are curling leaf motifs forming a ring. Hanging from each side are a bell-shaped flower ornament and a deep green teardrop gemstone pendant, respectively.

Descending from the central clasp, a horizontal, olive-shaped white component inlaid with pink supports a diamond-shaped emerald at its center. Three white metal bead chains hang from this, each bead marked by a beige, arched shadow at the 4 o'clock position. Further down are two circular elements, each with a white border and a broad pink ring. In the middle, a round emerald surrounded by diamond accents resembles a small flower, matching the floral motif of the clasp.

The olive-shaped base connects to the main stone pendant through a sturdy ring. The deep-green, faceted central stone is surrounded by two rings separated by openwork and connected by clusters of emeralds at six equal points. A side view diagram appears to the right of the main stone. The circular, faceted gem protrudes slightly from its metal setting, with symmetrical front and back profiles. The outer rim tapers smoothly, giving this substantial pendant an elegant yet lightweight appearance.

On the left side of the waist chain, an enlarged view displays an alternative rectangular octagonal component, suitable for replacing the olive-shaped piece. This rectangular element has a pink surface bordered by white lines, with a round emerald in the center. Below it are three pairs of semi-circular clasps used to attach the beaded chain.



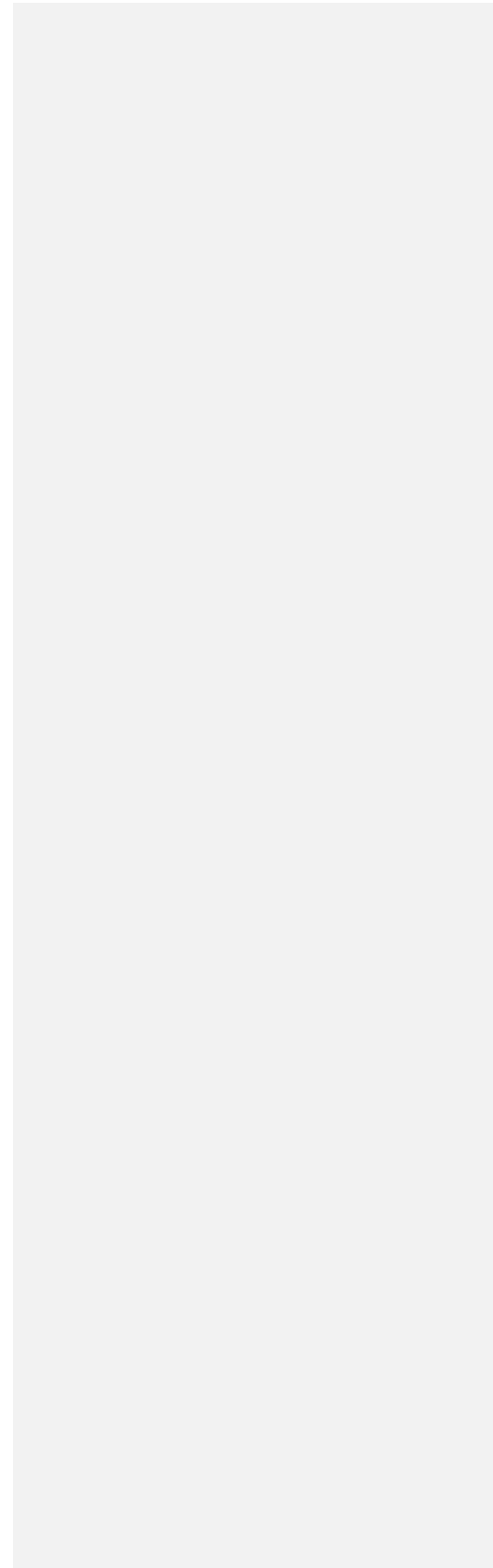
page. The subsequent page presents the exhibit in layers: the left side focusing on the front-facing pair of swans, and the right side emphasising the background scenery.

Starting at the top of the tactile graphics, the symmetrical upper section first features heart-shaped motifs: two gold swan heads with emerald-green enamel necks forming a heart through simple, intertwined lines. Their beaks meet at the tip of the heart.

The swan necks curve outward and reach toward the pointed, elongated plants in the lakeside background. These plants fan out toward the centre and, from a distance, resemble two abstract swans in profile, spreading their wings over the lake. The lake is decorated with violet-blue enamel, with ripples of emerald-green horizontal waves. In front, a larger and a smaller white swan face right, with finely engraved feathers and graceful shapes. Reflections beneath them add a sense of depth. Below the pendant, a teardrop-shaped curve bordered by gold fishtail reliefs depicts large fish leaping from the lake surface, contrasting lively with the tranquil swans.

The next page layers the exhibit's design. The left tactile graphic outlines the pendant's shape with dotted lines, while finer lines depict the central design of two swans and their reflections in water. Both are filled with white enamel and outlined in gold, showcasing fine craftsmanship.

The tactile graphics on the right depict the brooches' goose in golden relief and a forked fish tail using solid lines, precisely capturing the contours and textures. Mirrored black blocks represent radiated lakeside grasses. Beneath the plants are horizontal ripples, and the arrangement of the thin, wavy lines indicates the position of the main swan.





The piece features a rectangular brooch drawing measuring 8.8.7cm wide and 4.4.5cm high (about half the size of an adult palm). It is painted with light blue and white gouache on an ochre-coloured sheet measuring 21.6 cm by 26.3 cm (roughly A4 size). The brooch depicts two swans side by side, facing forward, with their wings slightly raised. The head and wing of the rear swan extend slightly beyond the frame, creating a calm, elegant, yet playful mood. Two sections of text are written in graphite at different spots on the drawing, along with another section in ink, which appears to be the final decision, stating: 'Water in jewellery, leaves [...] layers and champlevées, full champlévé swans. The black enamel of the beak will be applied once the engraving is finished.'

The A4 landscape tactile graphics match the original design scale. The upper left corner displays the exhibit name and Braille. The centre features the complete brooch design with ink annotations in the lower right corner. The next page shows the exhibit in layers, with foreground plants and swans above and dense water patterns in the background.

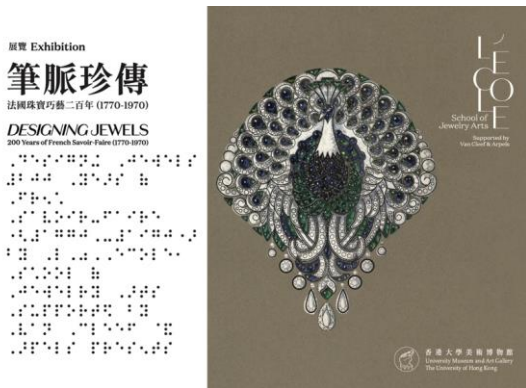
On the tactile graphics, outside the thick square frame of the brooch, you can feel several fine horizontal and vertical lines — the initial sketch lines. A slightly raised, finer line in the centre traces the shapes of the swans, with their beak features represented as black blocks. Thick lines on both sides illustrate tall, gently curved aquatic plants surrounding the swans, adding depth to the scene. White horizontal lines on the lake surface

indicate water reflections in the design. Further down, you will sense two lines of delicate handwritten text – the designer's notes for making the brooch.

The next page presents the exhibit in layers, aiding understanding of the design's imagery and composition. The top tactile graphics show only the swans and water plants. The water plant lines curve upwards and intertwine, partly overlapping the swans' tails and partially obscuring the rear swan, adding a touch of geometric elegance.

Below, the tactile graphics depict the brooch in dotted outlines, with the aquatic plants omitted. You can feel the layered horizontal water-shadow patterns, and the texture in the lower left corner forms curved ripples, indicating the swans' forward movement.

## Drawing of a 'peacock' brooch



Léon Hatot (1883-1953)

Graphite and gouache on cardboard,  
ca. 1920

The next exhibit features a hand-drawn design of a “Peacock” brooch. It is displayed on the wall at the four o'clock position near the entrance to the first-floor exhibition hall. Additionally, it acts as the key visual for the exhibition.

The artwork depicts a peacock feather brooch with detailed geometric patterns on a greyish-yellow cardstock measuring 17 cm by 27.2 cm—slightly smaller than A4 paper. It showcases the Art Deco style, marked by perfect bilateral symmetry across all sections except the peacock's head. The design, about the size of an adult's palm, features a rounded top that tapers into a point below, resembling an inverted teardrop with nearly equal height and width. Painted with blue, green, and white

gouache, each feather is meticulously detailed with separate layers. Alongside the brooch, there's a white fine-line frame measuring 16 cm wide and 19.4 cm high, and a circular relief seal of Léon Hatot is located in the upper left corner of the frame.

An A4 landscape tactile graphic enlarges the design 1.1 times, showing the front view of the peacock brooch as the main focus. On the left, the Chinese title and braille caption read: 'Exhibition: The Legacy of the Brushstroke, Two Centuries of French Jewelry Craftsmanship (1770-1970)'. In the top right corner, a vertical logo with 'L'ÉCOLE' and English text 'School of Jewelry Arts, supported by Van Cleef & Arpels'. The bottom right corner displays the Chinese name and logo of the University Museum and Art Gallery, The University of Hong Kong.

Beginning at the top centre, you first see a semi-circular, radiating pattern. Thin lines curl inward, illustrating three levels of teardrop shapes of different sizes. Each cluster contains broad-edged feathers decorated with white dot-patterned gemstones, surrounding a circular sapphire and a triangular emerald. The gems display white reflections and shadowed regions, emphasising their rounded, translucent appearance.

The most striking tactile feature highlights the peacock's elegant head, slender neck, and rounded chest, adorned with an argyle check pattern. The head is topped with five inverted

**Commented [MOU1]:** Confirmation needed on the wording for the gemstone

triangular green feathers, while the cheeks are blue. The pointed beak leans to the left, with the beak, eyes, and neck all in white. The chest is decorated with **sapphires** and bordered by emerald-hued feathers. Below, curved white feathers spread outward, some patterned with blue and green gemstones to create depth. Six round and three teardrop-shaped white gemstone pendants hang from the lower edge of the brooch, arranged from smallest to largest, with fine lines showing their facets.



display case holds one of the selected exhibits. Continuing clockwise along the gallery to the 11 to 12 o'clock position, you'll find a floor-to-ceiling reading corner on the left and a display case on the right, where the passage noticeably narrows. The display case on the right contains the remaining two selected exhibits.

We will look at the exhibits one by one in a clockwise direction. Seating is also available on this level, usually situated next to the reading corners at the 12 o'clock position of the gallery.



horizontal rectangle representing the top view appears first, followed by the front view below. Moving to the right shows the side and rear views.

Begin by tracing the outer edge of the front view in the lower left corner. The top and bottom edges feature a vertical grid outline in dark and filled with light brown, while the centre displays white horizontal rectangles arranged in a mountain-like pattern. Inside each rectangle, a dotted pattern indicates the placement of square or circular diamond motifs.

A rectangular frame made of tiny squares encloses a central image of a dragon soaring through clouds and spitting fire. The background behind the dragon is pale green with blue-green clouds outlined in gold. In the top left corner, a crimson fireball hangs, with the dragon's open mouth directed toward it. The dragon's head and cheeks are topped with jagged crimson hair, and its deep green body, edged with gold and featuring four claws, curves in flowing lines. The tail points downward, with claws splayed outward. The sides of the frame are decorated with small, repeating dots in the same deep green as the dragon.

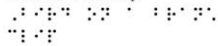
Then, examine the side view of the box in the centre of the page. The four corners feature the same light brown grids, with white polka dots indicating gemstone placements. Vertically aligned in the centre are seven gold squares set with square rubies.

Rough patterns are present on both sides, matching the dark green sections. The top and sides of the box feature a consistent design, extending the border decoration onto the lid and flanks of the box. The lid has only four gold squares set with rubies.

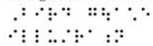
The far-right panel shows the back side. Simpler than the front, it features a sky background without dragons, filled with repeating blue-green cloud patterns in scrollwork and edged in gold. The square stones at the top and bottom edges only have light brown squares without the mountain-shaped stone decoration.

## Bird on a branch clip

Bird on a branch clip



Bird gouaché illustration



## Cartier

18 karat gold, rubies, jadeite, diamonds

ca. 1955

## Bird drawings

Unsigned

Graphite and gouache on tracing paper

ca. 1950

The exhibits are displayed in the second-floor gallery, positioned at the 12 o'clock mark and placed in the display case, facing away from the entrance. They include a bird clip and a gouache painting of a bird. The clip measures approximately 3.8 cm wide and 4.8 cm high. The gouache is a cropped section from a larger piece that measures 23.7 by 15.2 cm, with the selected area roughly 5 by 4.5 cm.

The bird clip is made from 18-carat gold, depicting a bird perched sideways on a drooping branch with its head turned backwards. Its fan-shaped tail feathers are raised skyward, with wings adorned with a claw-set carved jadeite, complemented by faceted diamonds and round rubies. A birdcage door motif connects next to the bird's tail. The piece is delicately petite, radiating vitality and liveliness. After World War II, as an emerging reflection of collective hopes for freedom and rediscovery of life's pleasures, many artworks featuring birds and dancers were created. This bird clip symbolises the bird's release from captivity to explore the world beyond.

To the right of the Bird Clip, another exhibit showcases jewellery design drawings on cream-coloured paper depicting birds observing nests. Two sketches are initial graphite studies, and two are painted with gouache and shading. We selected the upper-left sketch to produce the tactile graphic. This illustration portrays a bird perched on a V-shaped golden branch with a nest. The bird's body and tail feathers are adorned with diamonds, its head with rubies, and it gazes at four emerald eggs in the nest. The artwork is charming and conveys a feeling of warmth.

On the left side of the tactile graphics, the bird clip is magnified sixfold from its original size. When trailing fingers from the Braille, one initially encounters the curved forehead decorated with five faceted diamonds that frame a smooth, olive-shaped ruby eye. The beak is slender and pointed, facing slightly

upward to the right. The nape features scale-like feathers, while the chin, chest, abdomen, and tail are crafted from metallic filigree. The birdcage motif includes a tail frame made from twisted filigree lines, resulting in a lightweight yet textured appearance. Small black dots on the bird indicate jadeite wings with delicate carved swirl lines on their surface. Two round rubies rest above the swirl on the shoulders. Slender claws grasp a drooping golden branch beneath the belly, with the tip set with a faceted diamond.

The tactile graphic of the gouache on the right is roughly three times larger than the original image. It depicts the bird's nest and the bird's outline with bold strokes, while the tidy cluster of small black dots in the lower right corner signifies the shadow of the ornament. Start your exploration at the 6 o'clock position. To the left of the small black dots, you will first come across a V-shaped branch ending in a diamond-shaped diamond. Moving upwards, you will feel a bowl-shaped bird's nest with repeating curved lines on its surface, containing four emerald bird's eggs.

Following the branch upwards, you'll encounter a small bird with a rounded belly. Its belly is white with gold edging, and its head features a round ruby bead topped by white curved feathers. Its golden tail fans out, decorated with four clusters of white diamonds at the tips. Both the emeralds and rubies have tiny dots representing specular highlights.