

北京文物鉴赏

APPRECIATING BEIJING CULTURAL HERITAGE

2

明清 金银首饰

ORNAMENT OF THE MING
AND QING DYNASTIES

《北京文物鉴赏》编委会 编



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识金赏饰

明清金银首饰概述

薛 婕

首饰原本通指男女头上的饰物，俗称“头面”。以后又成为全身装饰品的总称。古代首饰已有发饰、颈饰、冠饰、佩饰等。我国早在商代就已经制作出套、组金首饰。1977年，北京平谷县刘家河商墓出土的金笄、金耳坠、金臂钏就是采用铸造、锤揲技法制成的，它的造型朴拙浑厚，含金量已达到85%。首饰是随时代的不同、人们生活习惯和服饰的变化而发展的。唐代是我国金银饰品制作和使用的鼎盛时期，那种把金、银、珍珠、宝石相互搭配，发挥不同材料的特点，充分展示出饰品绚丽多姿、豪华精美的风采，这种独具匠心的设计制作对以后的金银细作有着深厚的影响。当时著名诗人白居易的《长恨歌》中：“云鬓花颜金步摇”及诗人杜甫的《人日》中：“胜里金花巧耐寒”等描述，都是对贵妇人头戴金饰的真实写照。

北京是元、明、清三朝的都城，制作金银器有它独特的地域优势。明代是中国黄金制造史上的又一个鼎盛时期，有着更加完善的管理体系。对金银矿的开采、熔炼实行严格的控制，专门设立宫廷内府银作局监管，供帝王、后妃们需要的金银器的制作。这些从全国各地抽调上来的工匠，都是制金工艺的高手，他们把各自的智慧和技术特长相互融合，制作出许多绝世精品。所以明代的金银饰品极为丰富，其数量之多、工艺之精美，都是空前的。在出土的这些皇亲外戚墓中又以明宪宗成化帝的宠妃万贵妃之父万贵夫妇合葬墓出土的金银饰品最为丰富精美。万贵墓中出土的一对螭花金凤簪，簪柄扁尖，簪头一只飞凤立于祥云之上，伸展双翅，凤尾细长向后飘拂，上面镌刻细密的麦穗纹。簪柄上细刻“银作局永乐贰拾贰年拾月内成造玖成色金壹两贰钱伍分外焊伍厘”铭文(1424年)。另一

件嵌宝石葵花型金簪，分三层纹饰，采用锤、拉丝、盘烧、錾刻、镶嵌、焊接等多道工艺技法制成；花瓣是用纤细如发的金丝盘绕而成，均匀厚重，中心镶嵌的黄色碧玺晶莹剔透，周围环绕着16颗红蓝宝石，三色宝石交相辉映，更展示出金簪的华丽富贵。这些金饰都是宫廷银作局所作，原本为后妃用品却成了万贵妃之父死后的葬品。明代金银饰品追求纤细、豪华、实用的风格与当时宫廷内后妃们的服装、发饰有着密不可分的联系。

清代的制金工艺在继承明代传统技法上又有了新的发展，出现了“点蓝”、“点翠”新工艺。“点蓝”是把一种矿物质釉料点烧在饰物上，成为一种玻璃状的蓝色釉，这种蓝色釉和黄金、白银相辉映，显得清丽华贵。“点翠”是把翠鸟的羽毛依设计要求剪裁备用，把剪裁好的羽毛用胶粘于金、银饰品上，要求贴得平整均匀不露地子，色泽效果极佳。内文图中点翠凤形银簪，采用拉丝、累丝、錾刻、镶嵌、焊接等技法外，凤鸟的羽毛采用的就是点翠工艺，蓝白相间，素雅相宜。由于羽毛是粘贴的不易保存，所以留存的较少。

Ornament Appreciating

Description of the Ornament in the Ming and Qing Dynasties

XueJie

Originally, ornament refers to the adornment on the head, can also be called "toumian" in proverb. afterwards, it refers to adornment from head to foot, contains headgear, collapsible, hat-ornament and baldric. As early as Shang dynasty, our ancestor have created gold ornament in set or group. in 1977, gold ear-drop, gold hairpin and gold armlets were yielded from a Shang tomb at Liujiahe of Pinggu, Beijing. Their making processes include molding and hammering. The shape are austere and simple. Gold content attains 85%. Ornament is developed along with the change of age, habit and dress style. Tang period is the vigorous period of making and using gold and silver ornament. They matched the usage of gold, silver, pearl and precious stone, the characteristics of different materials made the ornament looks florid and luxury, This technique had a great influence on the later ornament manufacturing craft. Famous Chinese poets Baijuyi and Dufu described and glorified noble-woman's headgear in their poems.

As the capital of Yuan, Ming and Qing, Beijing has special advantage of making ornament. Ming is a vigorous period for gold manufacturing in modern history, the country had more perfect management system. The exploitation and melting of the gold and silver mines were strictly controlled, the emperor set a special bureau to take charge of it. Past masters from all over the country were converged to the bureau, they syncretized each technique, make ornament for the emperors and their wives, they made a lot priceless elaborate works at that time. Ming period gold and silver ornaments have been unearthed in a massive amount from Beijing area, the finds are unprecedented not only in number, but

also in technological exquisiteness. The joint burial of Wangui and his wife contains rich funeral objects, including gold and silver articles with distinct features. One of them is a pair of gold hairpin with engraved design, the handle of the hairpin is flat and sharp-pointed with inscription on it, at the head of the hairpin, there is a phoenix flying in the propitious cloud, the wings are outspread, the tail is slim with thick ear-of-wheat veins on it. Another is a sun-flower-shaped hairpin studded with jewels, its making processes include hammering, wire-twisting, inlay, weave, engraving and welding. the petal is twisted by spun gold slim as hair, the yellow seal in the centre surrounded by 16 jewels, is glittering and translucent, this makes the hairpin more magnificence. Slim, luxury, practicable characteristics of the Ming ornament have relation to the dress and hair style at that time.

During the Qing period, gold and silver working technology was further developed on the basis of Ming achievements. The new techniques "dotting in blue enamel", "dotting by jade green" made their first appearances. "dotting in blue enamel" means dot a material on the ornament, burn it to get a blue enamel, the radiance of gold, silver and enamel makes the ornament sumptuous. "dotting by jade green" means cut kingfisher's feather into request shape, then stick them to the ornament. Phoenix-shaped silver hairpin doted by jade green was made by wire-twisting, inlay, engraving and melding, the feather of the phoenix was made by dotting by jade green, because it's hard to preserve the kingfisher's feather, ornament made by this technique is hardly found now.

明代

Ming Dynasty

建国以后北京地区出土的明代金银首饰极为丰富，充分体现了明代金银首饰制作工艺的最高水平，无论是数量之多，还是工艺之精美，都是空前的。

Ming period gold and silver ornaments have been unearthed in a massive amount from Beijing area since the founding of New China. The finds are unprecedented not only in number, but also in technological exquisiteness.



1. 凤形金簪·明永乐 Phoenix-shaped gold hairpins,
Yongle reign, Ming Dynasty 通长21.2厘米, 重46.7克。
北京右安门外明墓出土。首都博物馆藏。



2. 凤形金簪(局部) Detail

3. 凤形金簪铭文
Inscription on the
phoenix-shaped
gold hairpins

宣德元年九月内成造致成巴金壹兩貳錢伍分外焊伍厘



4. 嵌宝石葵花形金簪·明成化 Sunflower-shaped gold hairpin studded with gems, Chenghua reign, Ming Dynasty 通长13.5厘米, 重76.8克。北京右安门外明墓出土。首都博物馆藏。

5. 嵌宝石莲瓣纹梵字金簪·明成化 Gold hairpin with gem-inlaid lotus-petal and sanskrit script design, Chenghua reign, Ming Dynasty 通长12.5厘米, 宽9.6厘米, 重102.6克。
北京右安门外明墓出土。首都博物馆藏。





6. 十一节金蟠镯·明成化 Eleven-sectioned gold bracelet,
Chenghua reign, Ming Dynasty 直径6.2厘米, 重260克。
北京右安门外明墓出土。首都博物馆藏。







7. 联珠形金镯·明成化 Strung-beads-shaped gold bracelets, Chenghua reign, Ming Dynasty
直径7.5厘米×8.4厘米, 重428.2克。北京永定门外南苑明墓出土。首都博物馆藏。



8. 凤纹金簪·明弘治 Gold hairpin with phoenix design, Hongzhi reign, Ming Dynasty 长24.2厘米, 宽8厘米, 重28.3克。北京艺术博物馆藏。



9. 凤纹金簪(局部) Detail



10. 累丝嵌珠宝龟形金簪·明万历 Gold-wire-woven hairpin studded with a tortoise figure and jewels, Wanli reign, Ming Dynasty 通长6.4厘米, 宽1.3厘米, 重8.2克。北京昌平区十三陵定陵地宫出土。定陵博物馆藏。



11. 累丝嵌珠宝龟形金簪(局部) Detail



12. 累丝嵌宝石叶形金簪·明 Leaf-shaped gold-wire-woven hairpins studded with gems, Ming Dynasty 长14.4厘米, 宽7.1厘米, 重92.1克、84.4克。北京海淀区青龙桥董四墓村明墓出土。首都博物馆藏。





13. 累丝嵌宝石叶形金簪(背面) Reverse of the hairpin shown in photo 12





14. 嵌宝石花瓣纹金簪·明 Gold hairpins studded with gems and petal design, Ming Dynasty 长19.7厘米, 宽4.7厘米, 共重73.5克。北京海淀区青龙桥董四墓村明墓出土。首都博物馆藏。







15. 嵌宝石花瓣纹金簪(背面)
Reverse of the hairpin shown in
photo 14



16. 累丝嵌宝石人物纹金簪·明 Gold-wire-woven hairpins studded with gems and a human figure, Ming Dynasty 长16.3厘米, 宽7.6厘米, 重102.6克、109.2克。北京海淀区青龙桥董四墓村明墓出土。首都博物馆藏。



17. 累丝嵌宝石人物纹金簪(背面) Reverses of the hairpins shown in photo 16



18. 累丝嵌宝石人物纹金簪(局部) Details

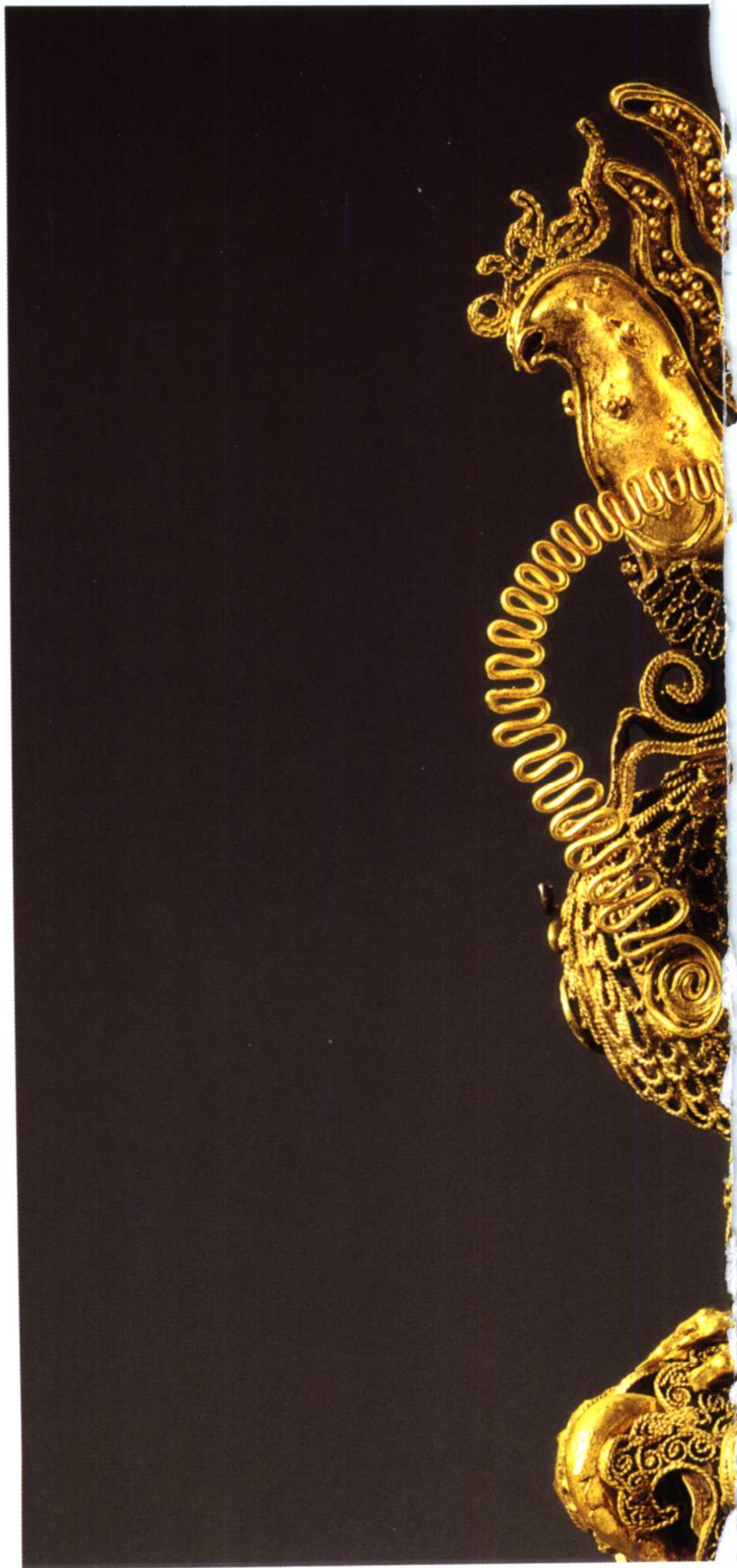






19. 累丝凤形金簪·明
Phoenix-shaped gold-wire-woven hairpins, Ming Dynasty 长24厘米，分别重163克、158克。北京海淀区青龙桥董四墓村明墓出土。首都博物馆藏。

20. 累丝凤形金簪(局部) Detail







21. 嵌宝石凤形金簪·明 Phoenix-shaped gold hairpin studded with gems, Ming Dynasty 长13厘米, 宽3.5厘米, 重18.6克。北京海淀区青龙桥董四墓村明墓出土。首都博物馆藏。



22. 嵌宝石凤形金簪(局部) Detail



23. 累丝嵌宝石金凤簪·明 Phoenix-shaped gold-wire-woven hairpin studded with gems, Ming Dynasty 长24厘米，重195克。北京海淀区青龙桥董四墓村明墓出土。首都博物馆藏。



24. 累丝嵌宝石金凤簪
(局部) Detail



25. 累丝嵌宝衔珠金凤簪·明 Gold-wire-woven hairpins in the shape of a phoenix holding a string of pearls in the mouth and studded with gems in the eyes, Ming Dynasty 长16.1厘米，重89.6克。北京海淀区青龙桥董四墓村明墓出土。首都博物馆藏。





26. 金镶玉花卉纹镯·明 Jade-inlaid gold bracelets with flower design, Ming Dynasty 直径6.5厘米, 重106.7克。北京海淀区四季青乡出土。首都博物馆藏。

清代

Qing Dynasty

清代金银首饰工艺继元、明之后有了新的发展，其社会功能更加多样，使用范围也进一步扩大，还出现了“点蓝”新工艺。

During the Qing period, gold and silver ornament working technology was further developed on the basis of Yuan and Ming achievements. Its products were more diversified in social function and enlarged in using scope. In addition, the new technique "dotting in blue enamel" made its first appearance.



27. 累丝联珠纹金镯·清 Gold-wire-woven bracelets with strung-beads design, Qing Dynasty 直径7厘米，重103.7克。北京密云县董各庄清皇子墓出土。首都博物馆藏。



清代



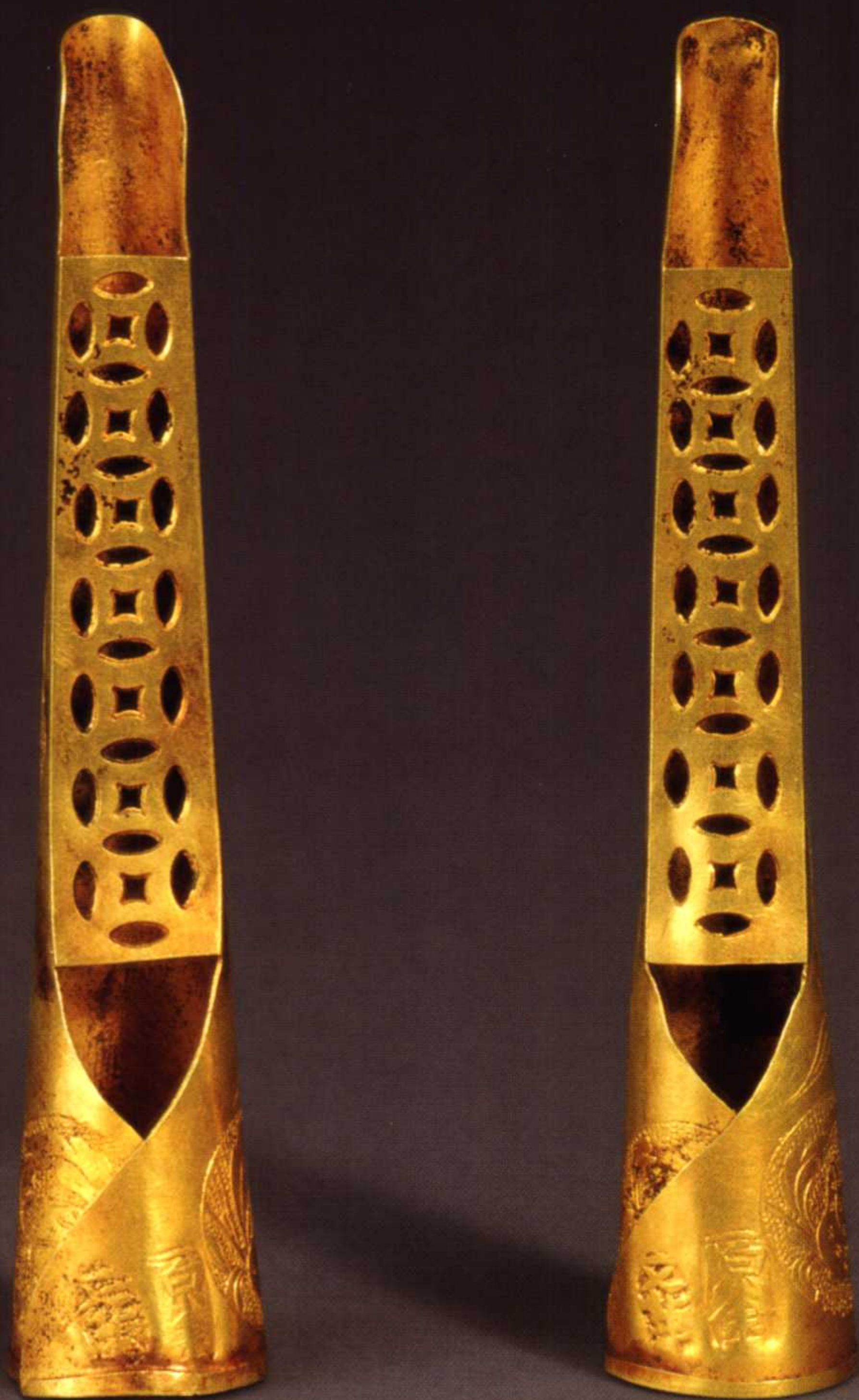


28. 累丝联珠纹金镯(局部) Detail

29. 鑿花卉纹金指甲套·清 Gold fingernail-covers with engraved flower design, Qing Dynasty 长7厘米, 总重15.4克。北京密云县董各庄清皇子墓出土。首都博物馆藏。



30. 鑿花卉纹金指甲套(背面) Reverses of the
fingernail-covers shown in photo 29





31. 鑿盤腸紋金指甲套·清 Gold fingernail-covers with engraved knotted-cord design, Qing Dynasty 长6厘米，总重17克。北京密云县董各庄清皇子墓出土。首都博物馆藏。



Qing Dynasty

32. 鑿盘肠纹金指甲套(背面) Reverses of the fingernail-covers shown in photo 31



33. 鑿福寿纹金镯·清 Gold bracelets with engraved happiness-and-longevity-implying design, Qing Dynasty 直径6.2厘米，总重240.5克。北京密云县董各庄清皇子墓出土。首都博物馆藏。

34. 鑿福寿纹金镯
(局部)Detail



35. 鑿福寿纹金镯铭文之一
Inscription on a bracelet shown
in photo 33 (1)

Qing Dynasty







36. 累丝嵌宝石菊花纹金簪·清
Gold-wire-woven hairpin studded
with a gem and chrysanthemum
design, Qing Dynasty 长12厘
米，重16.4克。北京丰台区黄土
岗乡出土。首都博物馆藏。





37. 累丝嵌玉双龙戏珠金项圈·清 Jade-inlaid gold-wire-woven necklace in the shape of double dragons playing with pearls, Qing Dynasty 高2厘米，直径18厘米。首都博物馆藏。



38. 累丝嵌玉双龙戏珠金项圈(局部) Detail



Qing Dynasty



39. 累丝嵌玉双龙戏珠金项圈(局部) Detail



Qing Dynasty

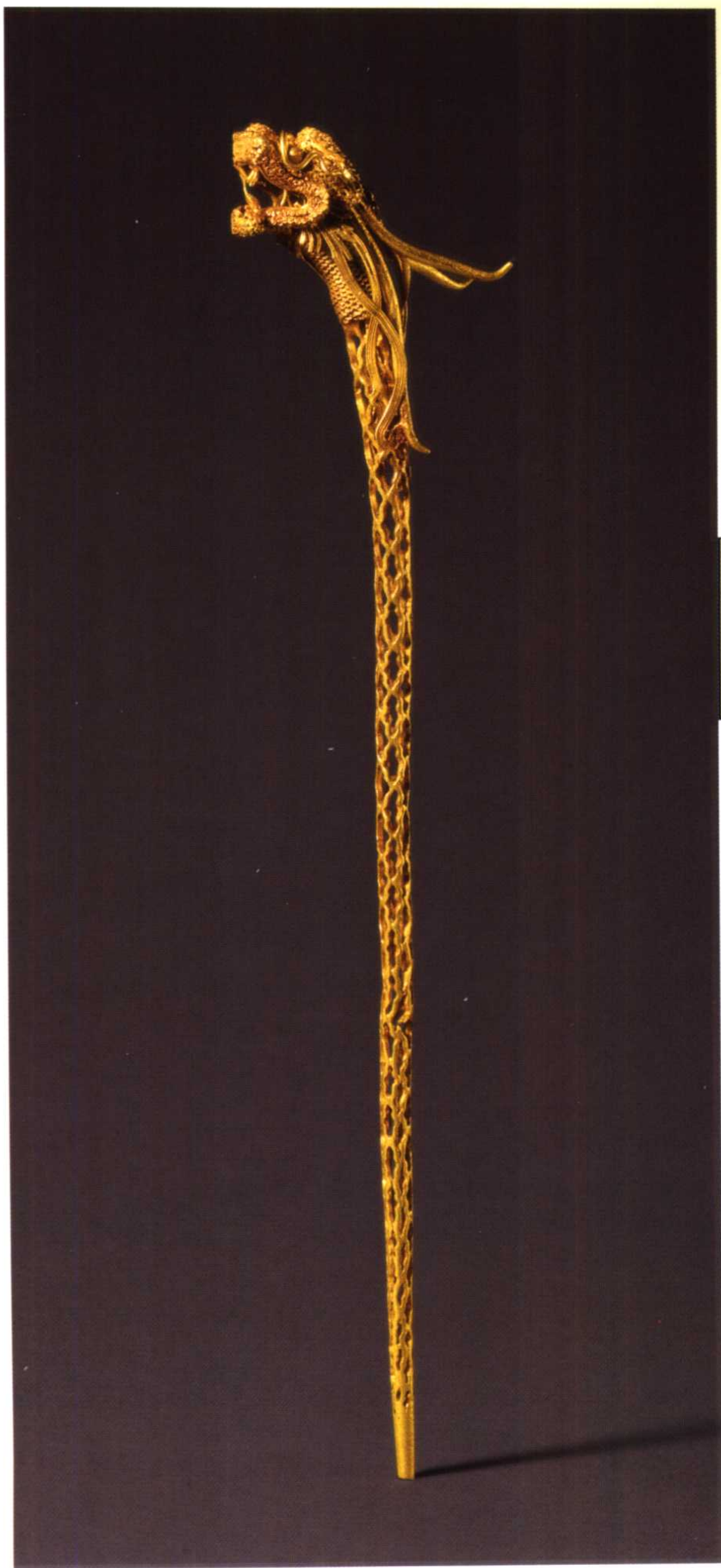




40. 累丝嵌玉双龙戏珠金项圈(背面) Reverse of the necklace shown in photo 38



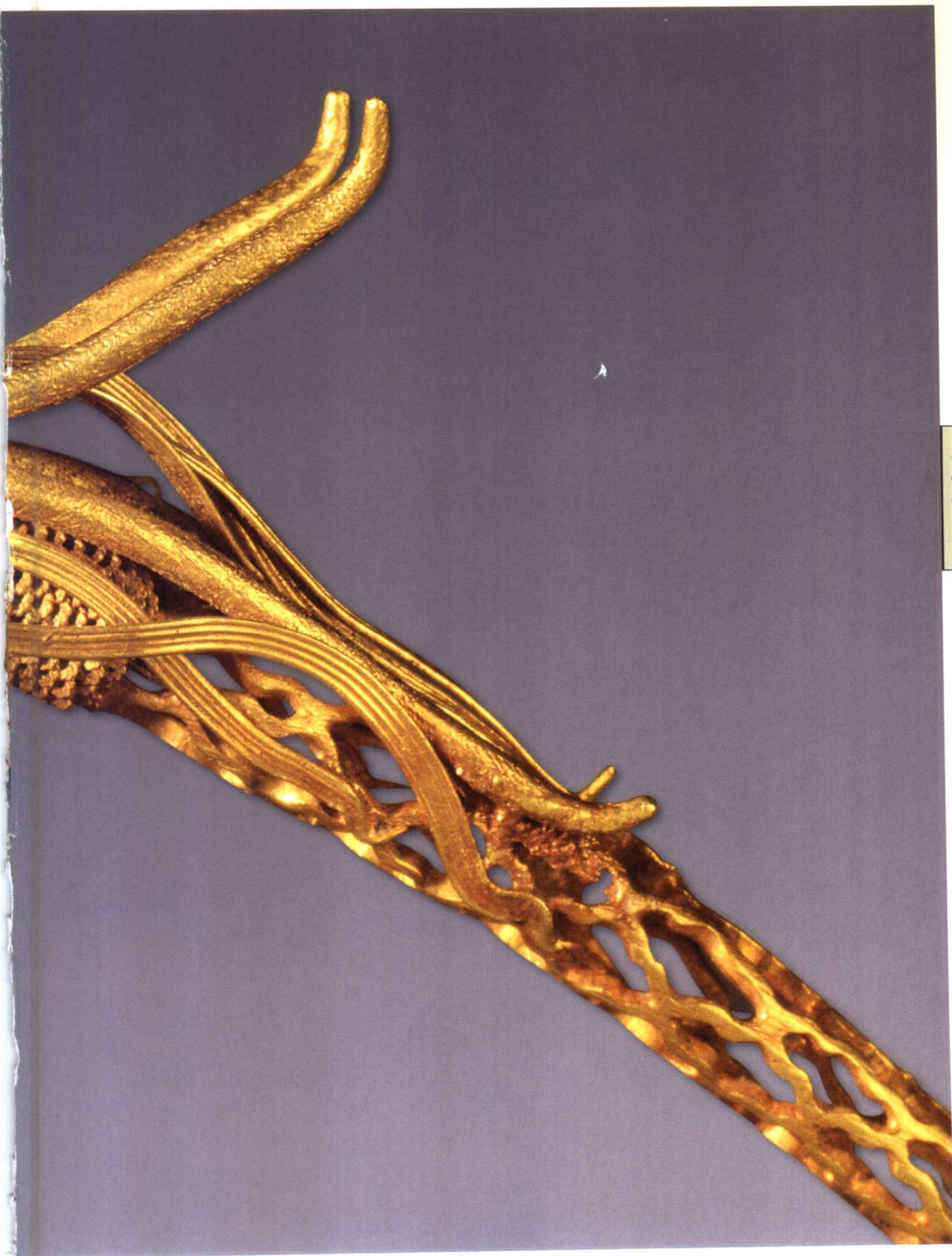
41. 累丝凤鸟纹金簪·清 Gold-wire-woven hairpin with phoenix design, Qing Dynasty 柄长12.8厘米，凤鸟高5.5厘米，重14.1克。首都博物馆藏。



42. 累丝龙形金簪·清
Dragon-shaped gold-wire-
woven hairpin, Qing
Dynasty 长15.5厘米, 重
12.3克。首都博物馆藏。



43. 累丝龙形金簪(局部) Detail





44. 吉祥花卉纹金镯 · 清 Gold bracelets with auspicious flower design, Qing Dynasty 直径5.8厘米，重345克。北京海淀区花园村出土。首都博物馆藏。





45. 吉祥花卉纹金镯(局部) Detail





46. 鑿花寿字金指甲套·清 Gold fingernail-covers with engraved design and the character “Shou” (寿, longevity), Qing Dynasty 长8厘米, 重13.9克、13克。北京朝阳区高碑店乡荣禄墓出土。首都博物馆藏。

47. 鑿花寿字金指甲套(背面) Reverses of the fingernail-covers shown in photo 47



48. 百子如意纹金镯 · 清 Gold bracelets with figures of one hundred children and the character “Ruyi” (如意, satisfaction), Qing Dynasty
直径7.2厘米，重201克。北京海淀区花园村出土。首都博物馆藏。



49. 百子如意纹金镯(局部) Detail





50. 镂雕梅花金镯·清 Gold bracelets with openwork plum blossom design, Qing Dynasty 直径6.3厘米，总重51.7克。北京朝阳区老虎洞内燃机厂出土。首都博物馆藏。



Qing Dynasty

51. 嵌翠云蝠纹金耳环·清 Jadeite-inlaid gold ear-drops with bat design, Qing Dynasty 环径2.9厘米，重21.7克。北京海淀区花园村出土。首都博物馆藏。



52. “伏牛望月”金钗·清 Gold hairpin with a wire-woven ox turning its head back and looking at the moon, Qing Dynasty 长15.4厘米，重16.9克。北京海淀区索家坟出土。首都博物馆藏。



53. “伏牛望月”金钗
(局部) Detail



54. 累丝宫灯形金耳坠·清 Palace-lantern-shaped gold-wire-woven ear-drops, Qing Dynasty 长7.3厘米, 总重24.6克。北京石景山区出土。首都博物馆藏。



55. 累丝宫灯形金耳坠(局部) Detail



56. 累丝梅竹纹金簪·清 Gold-wire-woven hairpin with plum blossom and bamboo design, Qing Dynasty 长11.3厘米, 宽5.4厘米, 重14.4克。北京朝阳区出土。首都博物馆藏。



57. 累丝梅竹纹金簪
(局部) Detail

58. 莲花形金钗 · 清 Lotus-flower-shaped gold hairpin, Qing Dynasty 长10.4厘米，宽6.5厘米，重27.9克。北京海淀区木樨地出土。首都博物馆藏。







59. 累丝嵌珠宝虾形金饰·清 Shrimp-shaped gold-wire-woven ornament studded with jewels, Qing Dynasty 长6.2厘米，宽3.5厘米，重11.4克。北京海淀区上庄乡出土。首都博物馆藏。



60. 累丝嵌珠宝蜘蛛金饰·清 Spider-shaped gold-wire-woven ornament studded with jewels, Qing Dynasty 长5.5厘米, 宽3厘米, 重11.7克。北京海淀区上庄乡出土。首都博物馆藏。





61. 点翠凤形银簪·清 Phoenix-shaped green-enamel-dotted silver hairpin, Qing Dynasty 长11厘米, 宽6.3厘米。北京艺术博物馆藏。

小辞典

Small Thesaurus

制作金银饰品的主要工艺

1. 锤：用锤敲打金块，使之延展成片、条状，再按要求打造成各种器型。

2. 掐丝：用镊子把金、银细丝掐成各种纹样，称“掐丝”。

3. 填丝：在用宽扁丝掐成的纹样里，填入细花丝，称“填丝”，也称“平填”。

4. 花丝工艺：把金、银拉成细丝，再依图用堆、垒、编、织等技法或编成辫股、或网状焊于饰物之上。

5. 炸珠：也称“吹珠”。是把金、银丝截成小段，用火吹烧，使之熔化，再把溶液滴入温水中，使之结成大小不一的粒珠，再用这些粒珠粘焊成鱼子纹或联珠纹等。

6. 开模：金属细工传统技法。一般分为两种：一种叫脱落模，用来

Main techniques of Making Gold and Silver Ornament

1. hammering: Beat the gold with a hammer, make it extend to a flakelet or strip, then make it to the request shape.

2. wire-nipped: Use tweezers to make the filament of gold and silver into request designs.

3. filling: Weave flat gold or silver, then fill it with more silm filament.

4. thread: Make the gold and silver into thread first, then heap, build, plait or weave it to braid or reticulation, meld it to the ornament.

5. bead: Cut the gold and silver thread into small segments, melt them with fire, drop

the liquor into luke-warm water, the segments will turn into bead big or small, then meld the beads as design.

6. make model: Fine metal workman's technique. Can be divided into two kinds: the



制作平面的坯件；另一种叫花模，用来制作立体的坯件。

7. 鏤花：金属细工传统技法。

运用小凿，在坯件表面锤凿出各式图案，分“清花”、“阳花”、“沙地”和“阴地”。1959年上海创新出一种用钢坯做成的空心凿子，刻着常用的图

案，用这种凿子在坯件一敲，就可将图案造型印出来，然后经手工修整即可完成。即匀整又快速。



cast model to make planar base; pattern model to make solid base.

7. engrave: Fine metal workman's technique. use chisel to make all kinds of designs on the surface of the base. can be divided into "blue and white", "cut in reliefcut", "sandlot", "cut in intaglio".

in 1959, a hollow chisel was created in Shanghai,

the designs that often be used were carved on the chisel, knock the base with this chisel, the model would be imprinted at the base, trim it by hand, then the finished product would be got quickly.

8. 刻花：用小刀在金属坯件表面上刻出各式图案，分阴文、减地阳文、沙地和阳地。



8. carve: Use knife to carve designs on the metal surface.

9. 累丝：金属细工传统技法，又名“花作”。是金属细工中最精巧的工艺。它用细如发丝的金丝、银丝，依图用盘曲、累积，经焊接连成各式图案。其中立体的累丝作品制作更难。须先经“堆灰”手

9. wire-woven: Fine metal workman's technique. It is the most refinement technique in fine metal workmanship. Twist the gold or silver thread silm as hair according to blueprint, then weld to all kinds of sculpts. The solid

续,“堆灰”即先把炭研成细末,用白芨草泡制的黏液调和做成灰模,塑成图形,然后上面进行累丝,用焊药(分金焊和银焊)焊连,然后置火中把里面的灰模烧掉,即成立体中空剔透玲珑的工艺美术品。



wire-woven ornament is more difficult to make, first, grind kryptol into powder, make a model by the powder, then weave gold and silver wire around the model, put it to fire to burn the kryptol away after weld it stoutly, then get the bright and limpid solid industrial arts.

10. 焊接: 金属细工传统技法。即把分成条、块或丝的坯件连接起来焊牢(分金焊和银焊)。



10. welding: Fine metal workman's technique. Joint the dollop, piece or thread together, weld it stoutly. it can be devided into gold welding and silver welding.

11. 点翠: 首饰工艺传统装饰技法。翠鸟的羽毛用胶粘于金银器上,以增加色彩效果,在工艺上要求贴得平整均匀,服帖,不露地子。

11. dotting by jade green: Fine ornament workman's technique. Stick kingfisher's feather to the gold or silver ornament, the feather must be smooth, and the color of bottom can not be seen.

12. 点蓝: 亦称“烧蓝”、“发蓝”,首饰工艺传统装饰技法。“蓝”是一种矿物釉料,把它点烧在金银器

12. dotting in blue enammel: Fine metal workman's technique. Blue refers to a mineral, dot the material on the ornament,

物上，成为一种玻璃状的彩色釉，一般是蓝色，故名“点蓝”。

13. 嵌宝：就是把宝石和珍珠等镶嵌于金银饰品上，嵌宝分两种：一是包边嵌，又分平包边和花包边；二是包脚嵌，又分四脚、六脚和多脚。小件饰品以四脚为多。在工艺上要求镶脚要短、小、薄和圆滑，同时牢度要强，才符合制作要求。

14. 银鍍金：将金和水银合成金汞剂，鍍在银器表面，然后加热使水银蒸发，金就附着在银器表面不脱。

衡量金饰品经济价值的几个因素

黄金、白银是贵重金属，人类从发现认识时起，就崇尚它的雍容华贵并把它视为财富的象征。在形容一个国家富有时，称为“黄金储备充足”，一个家庭富有时，称为“金玉满堂”，形容一个人富有时，称为“穿金戴银”。黄金特有的美丽色泽和极好的延展性，为制作金饰品提供了无限空间。古人在实践中已经了解到纯金太软，经不起磨损，所以制作首饰时在纯金中混入其他金属，又称“饰金”。确定饰金中纯金含量单位称“金位”。

burn it to get a blue enamel, so called.

13. inlay: Stud gems or jewels on the gold and silver ornament. Can be inlayed by the margin or by several points.

14. gilt silver: Mix gold and mercury together, apply it to the surface of silver ornament, hot up to make the mercury evaporate, the gold will cling to the surface.

Main Factors that Decide a Gold Ornament's value

Gold and silver are both noble metals, people adored its natural, graceful and poised, take it as symbol of wealth. We say “the gold reserve is ample” when we want to express the nation is wealthy; The idiom “the hall is full of gold and jade” means the family is well-to-do, “Wear the gold and silver” means the man is very rich.

一般称为“开”，按英语发音又简称为“k”，所以饰金又称“k金”。纯金为24k, 1k即代表金饰中含有的纯金量占二十四分之一。把黄金与银、镍和钯混合可呈白色；黄金与铜混合呈红色。黄金与其他金属混合时各自所占的比例多少，可影响饰金的色泽和价值，详述如下。

1. 饰品的含金量及重量

饰金不是纯金，其经济价值要受到含金量多少的影响，含金量高，其价值也会高。金饰品自身的重量多少，也会影响其经济价值。

The ductility and special luster of gold provide an infinite space for gold manufacturing, our ancient have already understood from practice, the pure gold is too soft, can not stand the wear and tear, so they didn't use pure gold to make ornament, they added some other metals to gold to raise its hardness, then make it more fit to make ornament, we call gold with other metals in it ornament gold. The unit to measure pure gold content is "jinwei" in Chinese, "karat" in English, which can be abbreviated "k", so ornament gold can also be called K-gold, pure gold is 24k. 1k means the pure gold proportion of the ornament is 1/24. Put gold, silver, nickel and palladium together, you will get a white mixture, mix gold and copper together, the color is red. The proportion of gold and other metal can decide the mixture's color, luster and value.

1. Gold content and weight

Ornament gold is not pure gold, its economic value is affected by the proportion of pure gold, the high proportion means high value. While the weight of ornament can also influence the value.

2. 饰品的历史研究价值

北京平谷出土的商代套件金饰品，虽然造型简单，制作工艺也不复杂，但它证明早在三千多年前，我国已经能够开采、熔炼并制作黄金饰品的珍贵实物，它所具有的历史研究价值要超越它自身黄金的价值。有确切出土地点和饰品上有铭文的也将影响其经济价值上升，所以金饰品的历史年代和历史研究价值也是相当重要的。

3. 饰品的造型、纹饰及存世量

饰品的造型追求千姿百态、动静传神，纹饰以纤细秀巧，富丽华贵为美；制作工艺属于“细金工艺”。流传的制金工艺有二十余种技法。一般饰品需经四五道工序才能完成，费工费时，每道工序都要精益求精，稍有不慎，就会前功尽弃，所以金饰品的造型新奇，纹饰复杂，工艺技巧高超，那么它的价值在它的总价值中占有相当大的比例，甚至会超过其他几项的价值，现代黄金饰品也不例外。

4. 饰品的完整、残缺状况

金饰品具有一定的延展性，一般不易断裂残缺，但也有因含金量偏低或其他原因损坏的，虽然可以修复，

2. History importance of ornament study

The shape of the ornament yielded from the Shang-tomb in Pinggu is simple, the manufacture craft is not complicated, but they can prove, 3 thousand years ago, our ancestor mastered gold melting and molding techniques, its history importance is much larger than the gold itself. Ornament has definite unearthed place or has inscription on it has higher economic value, so the study of ornament's age is very important.

3. Shape,veins on it and exist quantity

There are more than 20 techniques in making gold ornament, making common ornament need 4 or 5 processes, while some refinement ornaments need more than 10 processes,each process is constantly improved, a mistake would make all previous efforts wasted.The ornament has unusual shape, lofty craft and complex design has high value.

4. Entire or broken

Gold ornament has tractility, wouldn't get fissured easily, but also can get damaged if the gold content is low, the repaired ones

但仍会影响其经济价值。

金饰品因材质特殊，其经济价值的评估应当是多方面的。每件金饰品因含金量、重量、年代远近、研究价值、造型、纹饰、工艺水平及保存现状会有很大的差异，因此需要综合考评。

金银饰品的收藏与保养

金银饰品以其独有的美丽色泽、纤巧的造型和特有的经济价值历经几千年兴盛不衰。当您拥有了自己心仪的饰品后，该如何收藏和保养呢？下面介绍的这些常识或许会对您有所帮助。

1. 金首饰在佩戴和存放时，应避免与含有铅、汞等元素的物品(如染发剂、化妆品等)接触，否则会使饰品变白，如果发生了这种情况，应当送到大型销售商场进行专业清洗。

2. 金饰品不要与银、铂金饰品佩戴在同一部位，以免摩擦损坏。

3. 金饰品在洗浴、化妆、干活时应当取下，防止摩擦、磕碰或拉拽，以免断裂或变形。

have low economic value.

Because of the especial material, the gold ornament's economic value is decided by several factors. Gold content, weight, age, study value, shape, technique and exist quantity, all these factors can influence its value, so the ornament should be valued integrated.

Collection and Maintain

History didn't change gold and silver ornament's beautiful luster, delicate sculpt and special economic value, once you get your favor gold ornament, how to maintain it? the advices below may help you a lot:

1. Avoid res that contains plumbum or mercury, otherwise, the ornament would turn white, then it should be laundered professionally.

2. Gold ornament should not be worn with silver or platinic adornment at the same position.

3. you should pick off the gold ornament while you are bothing, dressing up or working, avoid the gold ornament being rubbed or out of shape.

4. 金饰品在佩戴一段时间后，会有汗渍污垢附着在上面，影响色泽；可用少许洗涤灵浸泡，并用软毛刷轻轻刷洗，再用清水冲洗数次，晾干后即可佩戴；也可到首饰店用专门的仪器清洗。

5. 银饰品在空气中易于氧化，氧化后的银饰品颜色虽然稍显灰暗，但利于银饰品的保养和不再进一步氧化。如有污垢附着在表面，只需用软毛刷蘸少许牙膏轻轻刷，再用清水冲洗干净，晾干后即可佩戴。

4. After being worn for a time, there would be sweat stains or other dirt adhere to the surface of the ornament, you should soak it in detergent, brush it with soft brush, then wash it with clear water for several times, leave it dry by airing. you can also send it to ornament shoppe to wash by professional apparatus.

5. Silver ornament is easily oxidated, the oxide layer dims the color, but it can prevent the further oxidation. If you find dirt on the surface, you can brush it with toothpaste, wash it by water till it is clean, let it dry by airing, then you can wear it again.