

The Inheritance and Development of Chaoshan Shell Carving Art

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Abstract—Over the past few decades, Chaoshan shell carving has gone through a process from prosperity to decline. In order to remain the memory of Chaoshan shell carving forever, and to strengthen the protection and publicity of Chaoshan shell carving, the shell carving art social practice team of Xinhua College of Sun Yat-sen University has devoted great efforts to recording its history in the form of periodicals. This paper will first introduce what is shell carving and its development history, introduce the classification of the Chaoshan shell carving and explain the craft of the shell carving, then appreciate some of the shell carving works, and finally put forward the protection and propaganda of the shell carving in Chaoshan in the past two years.

Keywords—Chaoshan shell carving; shell carving art; protection; publicity

I. INTRODUCTION

Chaoshan shell carving is like a meteor, passing away in a flash, but its magnificent miracle illuminates the sky of Chinese arts and crafts park, like cherry blossoms in spring, although the blooming period is short, it is brilliant and dazzling, which makes people marvel at the most dazzling and beautiful burst of life.

In the period of the Republic of China, in the Chaoshan Plain of Guangdong Province, Chaoshan shell carving reflected a dreamlike dazzling light from the Chinese arts and crafts park, and condensed into eternal legend and eternal mystery.

The meticulous craftsmanship created the heyday of Chaoshan shell carving. On the basis of inheriting the tradition of shell carving, the workers from all over the country took efforts to make exploration and continuous innovation, combined the characteristics of the embedding process of mother-of-pearl, and took the advantages of different arts like ivory carving, jade carving, wood carving and Chinese painting, etc. successfully developed shell carving in relief form and a variety of practical crafts.

The charm of the shell was well displayed to a high and wonderful realm with the careful carving and polishing. Excellent craftsmanship is the label of Chaoshan shell carving. After careful carving and drawing lessons from the advantages of other arts and crafts, the various shells

constitute a colorful and lifelike work of art, each of which reflects the skillful skills and beautiful soul of folk artists.

Shell carving combines the splendor of the ocean with the cultural wisdom of human beings, including the natural beauty of the shell, the beauty of the traditional sculpture techniques and the beauty of the style of Chinese painting. Since ancient times, shell carvings have recorded the story of people and the sea and conveyed people's interpretation and pursuit of beauty.

Today, Chaoshan shell carvings are collected into a collection and displayed to people, which is a way to commemorate, cherish and look up to it. Since 2008, the owner of Beiqiu Zhai has collected more than 700 pieces of shell carvings works scattered among the folk people, with the aim to arouse the concern and attention of the concerned people towards the art of shell carvings, and to make the shell carving an ancient handicraft with historical value, be popular again. Once the intangible cultural heritage such as shell carving is lost, it may be that the history of our nation is somewhat fractured from a certain point of view. We can't find the way our ancestors once traveled. We can't find the spiritual home we used to have.

Chaoshan shell carving has been well known from Chaoshan to the whole country, and even to the world. Foreigners are amazed at the exquisite skill. The shell carving with Chinese symbols will surely arouse endless thoughts and feelings of overseas Chinese.

II. KNOWLEDGE ABOUT SHELL CARVING

A. Shell Carving

The vast ocean breeds rich and exotic marine life, and marine shellfish is one of the most fascinating creations. Shells are various in kinds, which are the gifts of nature. Their color and texture are also beautiful, and some are special reflectors. Shell carving is to select these colored shells, use their natural color, texture and shape skillfully, and carve into flat, semi-relief, mosaic, three-dimensional and other forms and styles of crafts through cutting, grinding, polishing, stacking, pasting and other processes carefully.

There are different varieties of furnishings themed with people, animals, flowers, hanging screens and other subjects; and also a variety of stationery, cigarettes, lamps and other

daily necessities. Shell carving skillfully combines human beings with the sea, and is the crystallization of the beauty dedicated by the sea and the wisdom of traditional culture. It has the natural beauty of shell, the beauty of sculpture techniques and the beauty of Chinese painting style.

B. The Historical Development of Shell Carving

Fifty thousand years ago, shells on the beach were discovered by our ancestors and were made into necklaces and other ornaments. 5000 to 6000 years ago, people living in coastal areas used seaside shell smelting technology to make ornaments by perforating shells. At the end of the primitive commune, the shell became the primitive currency in the process of commodity exchange. With its unique natural beauty, the shell became an important ornament to beautify people's lives in past dynasties. From the documents and archaeological data, it can be concluded that people have mastered the skill of the clam engraving during the Shang and Zhou Dynasties, which is the early shell carving technology.

During the Qin and Han Dynasties, with the continuous improvement and popularization of smelting technology, the carving of shells had entered into a new chapter. Shell carving artists grind the flat shell into thin sheets by taking advantage of the shell colors, and then carved simple patterns of birds and animals, embedded them in bronze, mirrors, screens and tables and chairs as decorations.

By the Tang Dynasty, shell carving technology in China has attained considerable attainments. The Spiral Flower and Bird Character Mirror unearthed in Luoyang, Henan Province, was a representative work of shell mosaic work of this period. The flower and bird figures on the back of the circular bronze mirror were first carved with the flat shell, and then the details of the lines were carved with shade lines, such as the face, the clothing pattern, the leaf ribs and feathers of the flower and bird, etc.

From the founding of New China to the 1970s and 1980s, shell carving technology has developed unprecedentedly, and shell carving works were rich and colorful. Combining with the characteristics of the embedding technology of mother-of-pearl, and taking the advantages of different arts such as tooth carving, jade carving, wood carving and Chinese painting, various kinds of shell carving and practical crafts in relief form have been successfully developed, and thus opened a new page in the history of shell carving technology. The products were export to foreign countries in a large number and with considerable foreign exchange earnings, and were sold well both at domestic and foreign markets.

Over the past two decades, the art of shell carving has developed greatly in China. New forms of expression have broken through the limitations of painting. Many excellent shell carving works were displayed at the national evaluation meeting of shell carving industry, which reflected the unremitting efforts made by art and crafts workers all over the country in exploring new ways to develop shell carving, and their efforts have also made shell carvings rejuvenate.

C. The Historical Development of Chaoshan Shell Carving

In the early years, fishermen in Chaoshan area used the rich shell resources to paste into their homes for appreciating. In 1957, more than 10 local people voluntarily set up a shell carving craft mutual assistance group. Because of absorbing the techniques and styles of traditional Chinese painting and the strong support of the local government, the shell carvings in Chaoshan in the 1960s developed unprecedentedly, and formed a relatively large-scale industrial production. The products were sold all over the world and made great contributions to the development of the local economy. In 1969, Haimen Craft Factory of Chaoyang Second Light Industry Bureau was established, specializing in shell carving. Its products also sold on the China Import and Export Commodity Fair. Haimen Shell Carving Factory completed its production of 112,000 pieces in 1985, with an output value of 334,000 Yuan, a record in history, thus opening a new page in the history of Chaoshan shell carving.

Today, due to the complexity of shell carving production process, the old artists are getting old, and the new generation young people lack the awareness of protecting traditional culture and crafts, the traditional craft of shell carving is on the verge of being lost, resulting in the lack of talent, and many shellfish carving factories have gone bankrupt.

III. CLASSIFICATION OF CHAOSHAN SHELL CARVING PRODUCTION AREA

Chaoyang seashore artists used natural shells to grind, carve, engrave, fold, paste and stick to make legendary themes such as Tiannu Sanhua, Chang'e Running to the Moon, Baxian Crossing the Sea, Fulushou, and the legendary Dream of Red Mansions, Jinling Twelve Chai, Liang Hongyu beating drums and resisting gold. Or choose themes with festive and auspicious implications, and integrate dynamic and static scenes, such as landscape, pavilions, ancient paintings, spring, summer, autumn and winter, flowers, birds, insects, fish, eight horses, smooth sailing, welcome pine and other topics suitable for the characteristics of the times. In addition, because of its unique creative style, shell carving can be made from small shell paste to large shell for grind, making the best use of everything, thus forming a unique faction in the art industry. As the decoration of buildings, it gradually developed into a unique style of shellfish carvings and other products. Chaoshan shell carving has many producing areas, including Haimen shell carving, Jiazi shell carving, Shantou shell carving, Huilai shell carving and Mianhu shell carving.

A. Haimen Shell Carving

Haimen shell carving enjoys a very long history. Shells are the main materials of shell carving picture. According to their natural forms and internal and external colors, shell carvings are made through one after another production process. The composition is concise and the style is gorgeous. Products can be divided into two categories according to their use: appreciation exhibits and practical goods. Appreciation exhibits include shell carving hanging screen,

seat screen, three-dimensional ornaments and black lacquer board shell carving, etc. Practical goods include shell carving jewelry boxes, tea boxes and treasure boxes pasted or inlaid with various patterns. The main products include glass shell carving hanging screen, black lacquer board plain sticking shell carving hanging screen and shell carving screen.

Glass shell carvings hanging screen are mainly with the themes of antiques, figures, landscapes, flowers and birds, without losing the rules of Chinese painting. In the late 1970s, the products were exported to Southeast Asia and Western Europe; In 1983, the work of "richness prolongs life" collectively created by Haimen Shell Carving Company won a good result of top eight in the national arts and crafts competition.

Black lacquer board is used to paste shell carving hanging screen with cashew nut lacquer as black lacquer wood bottom board. The carved shell is assembled and pasted on the bottom board, and then used golden water to hang line and make inscription. It is suitable for indoor furnishings such as halls, being welcomed by customers at home and abroad. The technique of making shell carving screen is basically the same as that of glass shell carving hanging screen and black lacquer board plain pasting shell carving hanging screen.

B. Jiazi Shell Carving

The craftsmanship of Jiazi shell carving is extremely fine. Artists can use many kinds of shell materials to make parts with different effects. Some experts even say that Jiazi shell carving has all the themes that in traditional Chinese painting. Flower and bird screens, character screens, antique screens, landscape screens, three-dimensional vases, screen shell carvings and other different types of works in Jiazi Shell carvings have been highly praised by experts and businessmen at home and abroad. Products are mainly divided into three categories of relief hanging, three-dimensional shell carving, low relief and mosaic.

C. Shantou Shell Carving

In the 1970s, the most famous shell carving factories in Shantou were Hongguang Craft Factory and Dahao Craft Factory. At that time, Hongguang Factory also invited famous local painters to be designers of the factory. They have made joint efforts with shell carving artists to produce a large number of high-quality products. Shantou Shell Carving Factory generally adopted the layout of Chinese painting, concise composition, prominent theme, and fresh and elegant style. Flowers and birds were the most famous subjects.

In the process of market economy transformation in the 1990s, shell carving factories did not follow the trend and adjusted their strategies in time. As a result, they lost a large number of customer resources and market opportunities, and were mercilessly swallowed up by the turbulent tide of market economy. The shell carving factories in Shantou also faced bankruptcy at last.

D. Huilai Shell Carving

As early as in 1926, people in Huilai County had used shells to decorate small tables and screen paintings. Folk craftsmen make use of the shapes and colors of various natural shells along the coast to create unique crafts with the composition and techniques of Chinese painting, which had become the rudiment of Huilai shell carving crafts. From 1958 to 1960, Huilai Shell Carving Factory has formed a small production scale. Several works have been selected to participate in Shantou Special Zone, Guangdong Province and the National Exhibition, and has also won some prizes.

E. Mianhu Shell Carving

Mianhu shell carvings were mostly about flowers and birds, characters and landscapes, which contained a kind of festive and auspicious meaning. The main products were hanging screen and small ornaments, three-dimensional ornaments, and souvenirs.

IV. EXPLANATION OF SHELL CARVING CRAFT

The making of shell carving is relatively complex, and the key lies in the skillful using of the material. The so-called "materials" are natural materials obtained in nature, and then they were made into products by piling, stacking, bonding and sticking, etc. High-quality shell carvings are often mounted, and some are also equipped with a base, which has high artistic value. Shell carving often requires a lot of manpower and material resources. A finished shell carving product weighing only tens of kilograms needs to consume one or two times or more raw materials, and be finished over two or three months of fine carving.

A. Making Tools and Materials

Grinding wheel: Rough grinding of shells.

Graver: Carving the shell lines and stripes.

Square file: File square hole, rectangular hole and narrow plane.

Triangle file: File inner angle, triangle hole and plane, modify the place where the grinding wheel cannot grind.

Semicircular file: A flat file is trimmed and a half-circle is used for concave files.

Pigment and palette: Color the shell.

Brush: Describing small stripes and characters' faces, etc.

B. Main Materials Required by Making Shell Carving

The use of shells by folk artists is extremely skillful: shells with blackspots are swan into scarred trunks; shells with screwed patterns are cut into a lady's bun; Jiangyao shells and silver shells are made into leaves; the red parts of conch and cone snail are made into maple leaves. Moreover, the grapes are made with the purple inside the shell, and the skirts are represented by the layers of texture of the shell. Painting color is the last choice. The number of types of shell carving picture equals to that of the number of forms and

compositions of traditional Chinese painting. After framing, the natural shellfish painting can never fade.

1) *River shell*: The most widely used freshwater pearl products for all women clothing. Like its name, they are shells living in lakes and rivers, which emit a very elegant luster, natural soft white.

2) *White butterfly shell*: Smooth and with deep luster, its texture shows the color that other varieties do not have.

3) *Black butterfly shell*: Emit a deep silver brilliant color.

4) *Top shell*: A white scallop used to make shell carvings.

5) *Abalone shell*: It has bright colour, brilliant luster and can reflect in many directions. Its shell is hard and durable.

6) *Cone snail*: With rich colors and patterns.

C. Shell Carving Procedures

1) *Design patterns*: Design the pattern of shell carving on the drawing. The composition of shell carving should consider its the different using occasions in the first place, and also pay attention to the completeness of its composition.

2) *Decomposition sampling*: Composition elements in the pattern are decomposed into a single unit work piece according to the content it expressed, and shells of suitable size and thickness are selected according to the shape of the unit work piece drawing.

3) *Sanding*: The green and black surface of the work piece is polished with a grinding wheel, then the outline of the work piece is drawn on a white shell with a copy paper, and then the outline is polished with a grinding wheel. Rough grinding is carried out with coarse grinding wheels, and fine grinding wheels are used after shape grinding.

4) *Carving*: Carve lines and patterns on the shells with a carving knife according to the design pattern.

5) *Pasting*: According to the effect of design and pre-demonstration, the cut and carved pieces are glued at one time, usually using universal glue.

6) *Drilling hole*: Because of the need of modelling, the connection between materials can not only depends on the strength of sticking. Connectors (usually steel wires) are needed, and suitable bore bit and drill hole should be selected.

7) *Polishing*: Before and after gluing, the works need to be polished and adjusted.

V. APPRECIATION OF SHELL CARVING

A. Appreciation of Fine Works

Shell carving work "Lanshan Autumn" was created in the 1970s in Chaoshan area. The traditional autumn scenery was used as the theme. The picture depicted sleepy birds, yellow flowers in the swinging wind, mottled debris, withered yellow flowers and disorderly branches and leaves, creating a sense of bleak vicissitudes. This work adopted the realistic style of Chinese painting, and its depiction is very delicate.

Bird feathers looked three-dimensional through cascade technique, and the veins of bamboo knots, branches and yellow petals were distinctive. This shell carving work looked like a Chinese painting in its semi-meticulous and semi-freehand style, artists used a variety of shells and the latent color of shells, employing the techniques of stacking, bonding and mosaic to show the quiet, elegant and refreshing autumn. The origin of this painting was still a mystery, and the collectors have been searching him for many years but without news.

Shell carving work "Pine Tree and Crane" was created in the 1970s to 1980s in Shantou, a work of Hongguang Factory. Themes are selected from traditional Chinese pine trees and cranes. Morally speaking, pine is a tree that represents longevity, with the reputation of "senior among of a hundred trees". There is a saying widely spread among the people that "happiness as immense as the Eastern Sea, long life as long as the old pine tree on the South Mountain", which implied a noble and long life on the one hand, and to pay the highest tribute on the other hand. Crane is a longevity immortal bird that has unlimited longevity. It is commonly used to imply longevity. This work "Pine Tree and Crane" implies auspiciousness. In terms of artistic conception, the flying cranes in the sky and the cranes standing on the pine trees echo each other, showing a harmonious atmosphere, and the cranes in the picture are vividly depicted, whether they are ready to take off or look back in the sky. The pine tree in the picture is in a "living" state. The pine leaves are dense and the old leaves are replaced by the new ones. The pine branches are strong and stretching. This shell carving consumed a lot of materials and was made by meticulous work. Especially for the expression of the feathers of cranes, using the color of the original shell and layers of overlapping techniques were employed, made the root of the feathers of the crane distinct, bright and lustrous.

Shell carving work "Picture of Four Seasons" is a combination of four independent shell carvings. It was created in the 1990s in Haimen, Shantou. Subject selected are the combination of the scenery of four seasons of spring, summer, autumn and winter and characters. The scenes and the characters of these four shell carvings are roughly the same, the difference is that each shell carving has a representation of the season, such as plantain, lotus, bamboo and plum, each of which represented the distinctive four seasons and also conveys special connotations. Plantain symbolizes prosperity, flourishing, and family prosperity; lotus symbolizes nobility; bamboo is tall and free, with the symbol of nobility and integrity; plum blossom is fearless of cold, fragrant in winter, showing indomitable and strong quality. The whole work meaning is auspicious, in line with the general characteristics of Haimen shell carving "each picture has its own meaning, and all their good wishes are expressed by pictures". The use of black paint was a new breakthrough of Haimen shellfish carving in the 1990s, breaking the predicament of fragile glass frames and difficult transportation. At the same time, this shell carving painting was a combination of Chaoshan gold lacquer painting and shell carving, complemented and contrasted each other.

Shell carving "The Pine Greeting Guests" was produced in Haimen, which was one of the most common themes in the 1970s and 1980s in Chaoshan area, with a history of more than forty years and has the meaning of hospitality. The pine greeting guests grow from loose and broken stones, roots staggered on dangerous rock cliffs, showing its tenacious vitality. In the picture, the branches and leaves of the pine tree are made by pieces of raw shells. Only the leaves are made by more than 100 pieces of shell fragments. The work was abandoned and the outer glass and some shells were scattered. Fortunately, it was repaired by the people who wanted it, so that the original appearance could be presented in front of people.

The shell carving "Jiuru Pictures" was produced in Jiazi and has a history of more than 40 years. There are nine beauties in the painting, nine fish and nine mascots in the hands of the beauties, so it was called Jiuru. In the Book of Songs, there is also the saying of "Jiuru". "Jiuru Pictures" are usually used for gifts, carp implies feel like a fish in water, persimmon implies safety, pearl implies preciousness, peach implies longevity, and the whole painting has the most favorable auspices, harmony and happiness meaning. The nine beauties in the shell carving picture have unique designs different from clothes to headdresses. Its subtlety lies in the fact that the author used the shell with considerable hardness to represent the beautiful woman's flowing ribbon, which turns the hardness into softness.

The shell carving "Fragrant and Clear Snow" originated in Shantou and has a history of more than 40 years. The composition of the work seems simple, but in fact it is very difficult to make. It is a typical antique painting. Antique painting is a kind of painting that depicts the shape of ancient objects, or a handicraft decorated with ancient objects. Later, some people also added flowers to antique paintings to increase its novelty. The author carved each part according to the drawings, and then pasted them one by one according to the process, so that the dragons in the drawings have a vivid dynamic sense and a sense of hierarchy in succession. The cracks on the vase's surface were pieced together with irregular fragments and then were polished. There is also a "micro-painting" in the vase, which is depicted only by the naked eye, and the difference is millions of miles. As for the base of the flower, the author did not choose to display it in plane, but in diamond shape to highlight the three-dimensional sense of the work. The pomegranates and vases in the shell carvings imply many children, many blessings and peace, meaning good luck and prosperity.

VI. THE PROTECTION OF SHELL CARVING

A. Increasing Advertising and Calling for Protection

1) *Protection concept*: Look for artists who are still insisting on creating shell carving, understand the creation techniques of shell carving, listen to stories about shell carving, and record their lives with shell carving, aiming to bring encouragement and hope to craftsmen through our efforts, so that Haimen shell carving can be known among more people and protect this long-standing craft. On the

basis of the success of the first team, the team of Xinhua College of Sun Yat-sen University hopes to continue to inherit and integrate various forces to promote the protection, inheritance and development of shell carving. Seeking new breakthroughs: first: Systematize the scattered knowledge of shell carving by using periodical form. Second: Promote the declaration of shell carvings as non-heritage items and seek the support of the government. Third: Achieve good cooperation intention with enterprises and make joint efforts for the protection and inheritance of shell carvings.

2) *Ways of advertising and protection*: Make precise bilingual documentaries, bilingual tweets and so on to spread at home and abroad widely, so as to attract more people to pay attention to shell carving.

In Shantou TV's "Today's Vision" program, the situation of shell carving was introduced, and the research results were written into a number of newsletters published in China Youth Network, University Students Network, People's Network and other well-known media. Bilingual reading tweets in a melodious tone attract the attention of the new generation of students. (Documentary is in shooting), the status quo of shell carving is introduced in Shantou TV's "Today's Vision" program to looking forward to the future. And the research results were written into a number of newsletters published in many newsletters in China Youth Network, University Students Network, People's Network and other well-known media.

By using modern scientific and technological means, the production process and materials are recorded completely and clearly, saved electronically and uploaded to the network media, so as to retain the essence of its inheritance. Collate the hand information and oral information obtained from front-line artists, make into a systematic knowledge presentation, and print periodicals, books, etc., to form an influential knowledge system.

B. Promoting the Application for the Heritage and the Approval by the Government

1) *Material preparation*: Application report, project declaration, auxiliary materials and government consent declaration letter.

2) *Protection unit*: Inheritor, protection unit, and activity venue.

3) *Gaining support*: First, Chen Yankun, director of the Radio and Television Bureau, presented the documents on the third batch of representative projects of intangible cultural heritage at the district level in Chaoyang District, and illustrated the preparatory work for the declaration of intangible cultural heritage in detail.

Second, Director Chen provided great support our application for intangible cultural heritage for Haimen shell carving and made a lot of work for us. He signed his name on the propaganda board supporting Haimen shell sculpture to declare intangible cultural heritage.

Third, Director Weng also agreed with Haimen shell carving's application for intangible cultural heritage and signed his name on the propaganda board.

Fourth, in order to encourage our college students to be enthusiastic about protecting and inheriting local traditional crafts, Director Weng gave the team a written thank-you note with a signature and seal.

C. Support from the Enterprise, Making a Joint Protection

On Aug. 2, the second shell carving art team of Xinhua College of Sun Yat-sen University visited the exhibition hall of Shell Red Company in Shenzhen to investigate the promotion of the marine shell culture. It was an encounter between the University and the shell culture. Visiting the Shell Exhibition, Mr. Weng Rong and his team received the exhibition warmly.

On the basis of the success of the first team, the second shell carving team of Xinhua College of Sun Yat-sen University hopes to continue to inherit and integrate various forces to promote the protection, inheritance and development of shellfish carving. Through this Shenzhen trip, our initial intention coincides with Shell Red Company's concept of hoping to popularize the culture of shells and protect shell art. At the same time, Shell Red Company fully supports and protects the folk arts rooted in its hometown, which fully reflects Mr. Weng Rong's sense of belonging to his hometown and his responsibility to contribute to the development of his hometown. Our cooperation will be a sprout of the rebirth of shell carving, and with our hard work and efforts, shell carving is hoping to become a shining new cultural card of Chaoshan area.

D. Protection of Haimen Local Collectors and Artists

Ms. Lu Xiangying, a local collector in Haimen, and Mr. Lin Hangui, a shell carving artist, have made a thorough study of shell carving. Ms. Lu Xiangying has been collecting shellfish carvings for more than 10 years since 2008. She has collected more than 700 pieces of shell carvings in her home. Mr. Lin Hangui, the last generation shell carving in Guangdong, was able to create shellfish sculptures independently. Ms. Lu Xiangying and Mr. Lin Hangui are both concerned about the future development of Haimen shell carving, and have contributed to its application for the intangible culture heritage, provided a lot of information and help to the team members.

VII. CONCLUSION

The shell carving works, with their exquisite workmanship and colorful colors, make everyone love them greatly. It is necessary to save the declining culture and make it being passed on from generation to generation. In order to make shell carving acceptable to the public again, the following three aspects can be taken into consideration:

The first is the form: the shell carving has the aesthetic beauty of traditional classical art, and the theme is mostly reflected in folklore, flowers, birds, landscapes and so on. In the new era, new aesthetic tastes have gradually emerged.

For example, minimalist style, interesting cartoons and even foreign customs are all the highlights that can attract modern people, which deserve to be considered by the shell carving industry.

The second is the creative process: improving tools and technology, and perfecting the performance of works are the important breakthrough points in shell carving industry.

The third is the cooperation mode: combining the joint efforts of the government, universities, enterprises, artists and other forces, people gather firewood with high flame, and thus will achieve a new level of systematic innovation.

Haimen shellfish carving still keeps its own glory after suffering a lot. Time and time do not fade its color, but increase its charm. Nirvana rebirth is a long way to go, and the rebirth road of Haimen shell carving will be brilliant with our guardian.

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