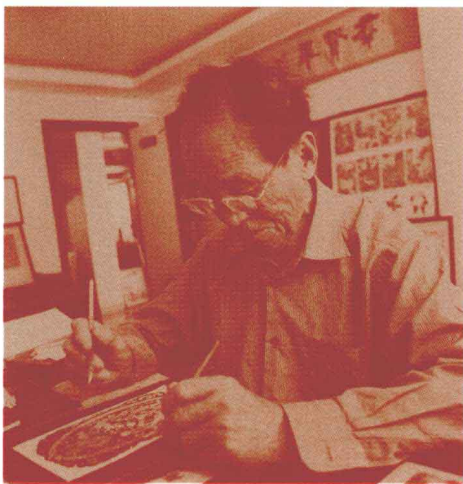


Masters of
Chinese
Arts and Crafts

LIN BANGDONG

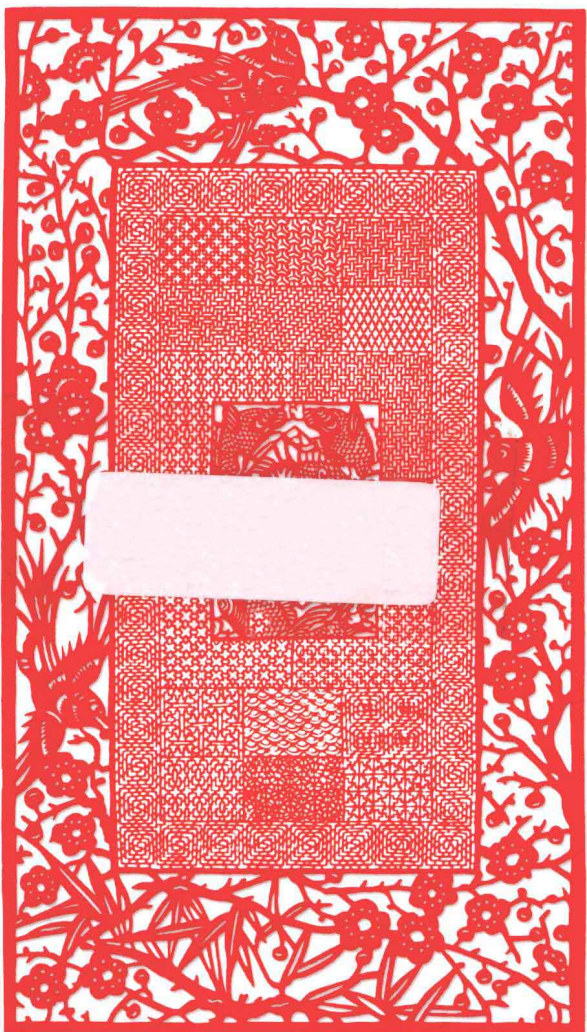


Fine Paper-cut



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细纹刻纸

赵乐强 分卷主编 周是一 周唯好 著

江苏美术出版社

细纹刻纸是我国民间剪纸中非常有特色的刻纸艺术，也是浙江省乐清市最具地方特色的工艺美术品种之一。它将各种几何纹饰融入创作中，细致入微的线条具有疏密关系，有很强的装饰性和艺术性。作品题材广泛，内容丰富，刀法精妙，挺拔有力，在技法上讲究线条纤细、均匀、明快、工而不腻，纤而不繁，纹饰图案细如发丝，美观大方，玲珑剔透，被视为『南方剪纸的代表』，堪称『中国一绝』。二〇〇六年被列入第一批国家非物质文化遗产保护名录。

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中国工艺美术大师

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大师风范——《中国工艺美术大师》系列丛书◎总序

张道一

中华民族素有尊师重道的传统，所谓：“道之所存，师之所存。”因为师是道的承载者，又是道的传承者。师为表率，师为范模，而大师则是指有卓越成就的学者或艺术家。他们站在文化的高峰，不但辉煌一世，并且开创了人类的文明。一代一代的大师，以其巨大的成果，建造着我们民族的文化大厦。

我们通常所称的大师，不论在学术界还是艺术界，大都是群众敬仰的尊称。目前由国家制定标准而公选出来的大师，惟有“工艺美术大师”一种。这是一种荣誉、一种使命，在他们的肩上负有民族的自豪。就像奥林匹克竞技场上的拼搏，那桂冠和金牌不是轻易能够取得的。

我国的工艺美术不仅历史悠久、品类众多，并且具有优秀的传统。巧心机智的手工艺是伴随着农耕文化的发展而兴盛起来的。早在2500多年前的《考工记》就指出：“天有时，地有气，材有美，工有巧；合此四者，然后可以为良。”明确以人为中心，一边是顺应天时地气，一边是发挥材美工巧。物尽其用，物以致用，在造物活动中一直是主动地进取。从历史上遗留下来的那些东西看，诸如厚重的青铜器、温润的玉器、晶莹的瓷器、辉煌的金银器、净洁的漆器，以及华丽的丝绸、精美的刺绣等，无不表现出惊人的智慧；谁能想到，在高温之下能够将黏土烧结，如同凤凰涅槃，制作出声如磬、明如镜的瓷器来；漆树中流出的液汁凝固之后，竟然也能做成器物，或是雕刻上花纹，或是镶嵌上蚌壳，有的发出油光的色晕；一个象牙球能够雕刻成几十层，层层都能转动，各层都有纹饰；将竹子翻过来的“反簧”如同婴儿皮肤般的温柔，将竹丝编成的扇子犹如锦缎之典雅；刺绣的座屏是“双面绣”，手捏的泥人见精神。件件如天工，样样皆神奇。人们视为“传世之宝”和“国宝”，哲学家说它是“人的本质力量的显现”。我不想用“超人”这个词来形容人；不论在什么时候，运动场上的各种项目的优胜者，譬如说跳得最高的，只能是第一名，他就如我们的“工艺美术大师”。

过去的木匠拜师学艺，有句口诀叫：“初学三年，走遍天下；再学三年，寸步难行。”说明前三年不过是获得一种吃饭的本领，即手艺人所做的一些“式子活”（程式化的工作）；再学三年并非是初学三年的重复，而是对于造物的创意，是修养的物化，是发挥自己的灵性和才智。我们的工艺美术大师，潜心于此，何止是苦练三年呢？古人说“技进乎道”。只有进入这样的境界，才能充分发挥他的想象，运用手的灵活，获得驾驭物的高度能力，甚至是“绝技”。《考工记》所说：“智者创物，巧者述之；守之世，谓之工。”只是说明设计和制作的关系，两者可以分开，也可以结合，但都是终生躬行，以致达到出神入化的地步。

众所周知，工艺美术的物品分作两类：一类是日常使用的实用品，围绕衣食住行的需要和方便，反映着世俗与风尚，由此树立起文明的标尺；另一类是装饰陈设的玩赏品，体现人文，启人智慧，充实和提高精神生活，即表现出“人的需要的丰富性”。两类工艺品相互交错，就像音乐的变奏，本是很自然的事。然而在长期的封建社会中，由于工艺品的

材料有多寡、贵贱之分,制作有粗细、精陋之别,因此便出现了三种炫耀:第一是炫耀地位。在等级森严的社会,连用品都有级别。皇帝用的东西,别人不能用;贵族和官员用的东西,平民不能用。诸如“御用”、“御览”、“命服”、“进盏”之类。第二是炫耀财富。同样是一个饭碗,平民用陶,官家用瓷,有钱人是“金扣”、“银扣”,帝王是金玉。其他东西均是如此,所谓“价值连城”之类。第三是炫耀技巧。费工费时,手艺高超,鬼斧神工,无人所及。三种炫耀,前二种主要是所有者和使用者,第三种也包括制作者。有了这三种炫耀,不但工艺品的性质产生了异化,连人也会发生变化的。“玩物丧志”便是一句警句。

《尚书·周书·旅獒》说:“不役耳目,百度惟贞,玩人丧德,玩物丧志。”这是为警告统治者而言的。认为统治者如果醉心于玩赏某些事物或迷恋于一些事情,就会丧失积极进取的志气。强调“不作无益害有益,不贵异物贱用物”。主张不玩犬马,不宝远物,不育珍禽奇兽。历史证明,这种告诫是明智的。但是,进入封建社会之后,为了避免封建帝王“玩物丧志”,《礼记·月令》规定:百工“毋或作为淫巧,以荡上心”。因此,将精雕细刻的观赏性工艺品视为“奇技淫巧”,而加以禁止。无数历史事实告诉我们,不但上心易“荡”,也禁而不止。这种因噎废食的做法,并没有改变统治者的生活腐败和玩物丧志,以致误解了3000年。在人与物的关系上,是不是美物都会使人丧志呢?答案是否定的。关键在人,在人的修养、情操、理想和意志。所以说,精美的工艺品,不但不会使人丧志,反而会增强兴味,助长志气,激发人进取、向上。如果概括工艺美术珍赏品的优异,至少可以看出以下几点:

1. 它是“人的本质力量的显现”。不仅体现了人的创造精神,并且通过手的锻炼与灵活,将一般人做不到的达到了极致。因而表现了人在“改造世界”中所发挥出的巨大潜力。
2. 在人与物的关系中,不仅获得了驾驭物的能力,并且能动地改变物的常性,因而超越了人的“自身尺度”,展现出“人的需要的丰富性”。
3. 它将手艺的精湛技巧与艺术的丰富想象完美结合;使技进乎于道,使艺净化人生。
4. 由贵重的材料、精绝的技艺和高尚的人文精神所融汇铸造的工艺品,代表着民族的智慧和创造才能,被人们誉为“国宝”。在商品社会时代,当然有很高的经济价值,也就是创造了财富。

犹如满天星斗,各行各业都有领军人物,他们的星座最亮。盛世人才辈出,大师更为光彩。为了记录他们的业绩,将他们的卓越成就得以传承,我们编了这套《中国工艺美术大师》系列丛书,一人一册,分别介绍大师的生平、著述、言论、作品和技艺,以及有关的评论等,展示大师的风范。我们希望,这套丛书不但为中华民族的复兴和文化积淀增添内容,也希望能够启迪后来者,使中国的工艺美术大师不断涌现、代有所传。是为序。

2009年12月25日于南京龙江

The Demeanor of the Masters—The Total Foreword of The “*Masters of Chinese Arts and Crafts*” Series

Zhang Daoyi

The Chinese tradition of respect for teachers has been known all along just as “where there is the truth there is the teacher” said teachers who play the role of the fine examples and models are not only the carriers of the truth but also the inheritors of it. At the same time the masters who stand on the peak of culture are in glory of long time and have created the human civilization are defined as the outstanding academics or artists. Masters from one generation to another with their tremendous achievements build our nation’s cultural edifice.

Usually referring to the Masters whether in the academia or the art circle is mostly that people respectfully call them. Presently in our country there is only one title of the Masters the “Arts and Crafts Masters” that were elected with the standards established by the country which is a kind of honor and mission making the pride of the nation on their shoulders just like the hard work in Olympic arena where is not easy to get the laurels and the gold medals.

The Arts and Crafts in our country has not only the long history but numerous varieties and excellent tradition as well. The sophisticated and wise crafts flourished with the development of farming culture. As early as more than 2500 years ago “The Artificers Record” Zhou Li Kao Gong Ji pointed out “By conforming to the order of the nature adapting to the climates in different districts choosing the superior material and adopting the delicate process the beautiful objects can be made” which clearly meant the thought of human-centered following the law of nature on the one hand and exerting the property of material and technology on the other. Turning material resources to good account or making the best use of everything is always the actively enterprising attitude in the creation. The historical legacies of Arts and Crafts such as the heavy bronze stuff the warm and smooth jades the crystal porcelain gold and silver objects the clean lacquerware the gorgeous silk the fine embroidery and so on are all showed amazing wisdom. So it is hard to imagine the ability that gives the clay a solid state under high temperature as Phoenix Nirvana borning of fire which can turn out to be the porcelain that sounds like the Chinese Chime Stone and looks like a mirror; that makes the sap into objects when it has been solid after flowing from the lacquer trees; that carves the ivory ball into

the dozens of layers every layer can rotate freely and has all patterns at different levels; that turns the parts of bamboo over into the “spring reverse motion” that so gentle just like baby’s skin weaves strings of bamboo to form the fan as elegant as brocade; that embroiders the Block Screen as the double-sided embroidery; that uses the hands to knead the clay figurines showed the spirit. Everything looks like a kind of God-made each piece is magical which is considered as the “treasure handed down” or “national treasure” by people and as the “manifestation of the essence of man power” by the philosophers. I do not want to describe people by using the word “Superman” however we should admit that anytime in the sports ground the winner of the various games say the highest jumping one is just the NO.1 and he would be as our “Arts and Crafts Masters”.

In past when apprentice carpenters studied with a teacher there was a formula cried out “beginner for three years is able to travel the world; and then for another three years is unable to move” which means the first three years is nothing but the time for ability that let some of the craftsmen do “Shi Zi Huo ” the stylized works just to make a living and the further three years is not the simple time for a novice to repeat but for the idea of creation and is the reification of self-cultivation and makes people to bring their spirituality and intelligence into play. Actually our Arts and Crafts masters with great concentration have great efforts far more than three years hard training. The ancients said “techniques reach a certain realm would act in cooperation with the spiritual world”. Only entering this realm can people give full play to their imagination use manual dexterity obtain the high degree of ability of controlling or even get the “stunt”. Although “The Artificers Record ” said “ creating objects belongs to wise man highlighting the truth belongs to clever man however inheriting these for generations only belongs to the craftsman” it simply makes the statement of the relationship between design and production which can not only be separated but also be combined and both of them are concerned with life-long practice in order to achieve a superb point.

As we all know the Arts and Crafts can be divided into two categories one is the bread-and-

butter items of everyday using round the needs of basic necessities and convenience reflecting the custom and the fashion which has established a staff gauge of civilization. The other is decorative furnishings that can be appreciated reflecting the culture inspiring wisdom enriching and enhancing the spiritual life which is to show "the abundance of people's needs". These two types are interlaced like the variation of music that is a natural thing. In the long period of feudal society however for the Arts and Crafts due to the amount of the materials using the differences between the precious material quality and the cheap one and the differences between the fine producing and coarse one there were three kinds of show-off. The first was to show off the status. Even the supplies were branded levels in the strict hierarchy of society. For instance the stuff belonged to the emperor could not be used by others the civilians never had the opportunity for using the articles of the nobles and the officials. Those things had the special titles such as "The Emperor's Using Only" "The Emperor's Reading Only" "The Emperor's Tea Sets Only" "The Officials' Uniform Only" and so on. The second was to show off the wealth. For example as to the bowl the pottery was used by the civilians and the porcelain by the officials. The rich men used the "Golden Clasper" and "Silver Clasper" while the emperor used the gold and jades. So were many other things that so-called "priceless". The third was to show off the skills. A lot of work and time was consumed craft skills were extraordinary as if done by the spirits which could almost be reached of by no one. Therefore with these three kinds of show-off in which the former two mainly referred to both owners and users the third also included the producers not only the nature of the crafts produced alienation and even the people would be changed as well. "Riding a hobby saps one's will to make progress" is a warning.

"XiLu's Mastiff The Book of Chou Dynasty The Book of Remote Ages" Shang Shu Zhou Shu • Lu Ao said "do not be enslaved by the eyes and the ears all things must be integrated and moderate tampering with people loses one's morality riding a hobby saps one's will to make progress" which is warning for the rulers thinking that if the rulers obsessed with or fascinate certain things it will make them to lose their aggressive ambition emphasizing that "don't do useless things and don't also prevent others from doing useful things; don't pay much more for strange things and don't look down on cheap and practical things" and affirming that don't indulge in personal hobbies excessively hunt for novelty and feed rare birds and strange beasts. History has proved that such caution is wise. However after entering the feudal society in order to prevent the feudal emperor from that "Riding a hobby saps one's will to make progress" "The Monthly Climate and Administration The Book of Rites" Li Ji Yue Ling provided craftsmen "should not make the strange and extravagance objects to confuse the emperor's mind" and regarding the ornamentally carved arts and crafts as the "clever tricks and wicked crafts" that should be prohibited. Numerous historical facts tell us that not only the emperor's

mind is easily confused but also the prohibitions against the confusion can't work. The misunderstanding of objects themselves last about 3000 years though the way just like "giving up eating for fear of choking" did not change the corrupt lives of rulers and that "Riding a hobby saps one's will to make progress". Do the beautiful things make people weak in the relationship between persons and objects? The answer is negative. The key lies in the people themselves in the self-cultivation sentiments ideals and will. So the fine Arts and Crafts is not able to make people despondent on the contrary it will enhance their interests encourage ambition and drive people to be aggressive and progressive. As a result to outline the outstanding traits of the ornamental Arts and Crafts at least the following points can be seen.

First of all it is the "manifestation of the essence of man power" that not only reflects the people's creative spirit but also attains an extreme that is impossible for ordinaries through the exercise and flexibility for hands thus showing the great potential of human in "changing the world".

Secondly in the relationship between persons and objects except for the ability gained to control objects it actively alters the constancy of objects thus beyond the human "own scale" to show "the abundance of people's needs".

Furthermore it perfectly combines the superb skill of the crafts with the colorful imagination of the art making that "techniques reach a certain realm would act in cooperation with the spiritual world" and that "art cleans the life".

Finally the Arts and Crafts founded by the precious materials the exquisite skill and the noble human spirit represents the nation's wisdom and creativity has been hailed as the "national treasure" and of course in the era of commercial society possesses the high economic value that is the creation of wealth.

The various walks of life have the leading characters very starry and their constellations are the brightest. "Flourishing age flourishing talents" being Masters is even more glorious. In order to record their performance and to pass their outstanding achievements along we have compiled the "Masters of Chinese Arts and Crafts" series that each volume recorded each master and that respectively introduced their life stories writings sayings works skills and the comments concerned completely showing the demeanor of the masters. We hope that the series can make contributions not only to the nation's revival of China and the cultural accumulation but also to inspire newcomers propelling the spring-up of the "Masters of Chinese Arts and Crafts" for generations.

So this is the foreword of the series.

December 25 2009 in Longjiang Nanjing

前言



赵乐强

大概是 2007 年夏天的一个下午，天有点热。邦栋老先生刚从北京回来，八十老者了，精气神仍十足，显得很兴奋。他说：“总理也见到了，人挺好的。”我问他：“你与总理说什么了？”老先生说：“我说自己是第四代了，太祖父手上就开始剪纸。现在我的儿子、孙子，都传下去了。”

作为一个民间艺人，邦栋先生刻了一辈子的纸，在从前，扎龙船、剪龙船花，在乡村是不大被人瞧上眼的。近 20 多年他是幸运的，经常有作品在大型刊物上发表，或被各级各类艺术馆、博物馆收藏，还出国做剪纸表演。

中央电视台有个《艺术人生》的栏目，讲的都是名家名人的故事，往往一个人的一生被很艺术地浓缩在十几分钟里。邦栋先生却用了 60 多年时间完成剪纸，准确地讲不止一个林邦栋先生，还应该包括陈朝芬、王思雨、张候光、张雁洲、余中汉等等这样的一个剪纸艺术群体。在 20 世纪中后期，由于他们的努力，乐清剪纸完成了由装饰美向表现美、创造美的转变，将剪纸这一“手艺”向“艺术”升华。在林邦栋先生的作品里有“鸭子戏水”的系列，三幅作品，每一幅都有它的焦点，这有西方绘画的透视，而背景却结合了传统的布局。三只鸭子在同一个水的世界里，两只文文静静的，另一只却展翅欲飞，似乎能听到它昂扬的叫声。这种新的表现手法，在王思雨、张候光、张雁洲等先生的创作中也有应用。所以今天我看这些剪纸，它透着民间的智慧，闪着美的创造光芒。这是一种关于生存和生活的态度，即使在穷年荒月里，人们也会千方百计地去创造美、装饰美，去表达对幸福生活和美好日子的期盼和追求。林先生有两幅牡丹图，一幅是《凤尾牡丹》，一幅是《蝴

蝶牡丹》，刻得丰润、饱满、华丽、灿烂，体现了对幸福和富贵的追求与寄托。各种各样花的美，是这方面最基本的象征。但另一方面，一张鲁班尺大小的纸头上居然能刻出 52 根线条，一丝一缕，刻到了极致。那种战战兢兢、如履薄冰的底层人的思维和生态方式也表露无遗。所以它背后有好多的文化的东西，我们要很好地去体味。

民间艺术往往有较大的局限性，它是很难突破自己的，如果说民间艺术也有个“有存有守”的问题的话，它要守住的是它的立身之本：朴和真。林先生做到了这一点，一刀刀见功夫，所以世间事凡做到了极致都是一种美啊！这些也能体现在他的为人处世上。他有着手艺人的谦和与艺术家的匠心，还有着老农式的勤快和厚道。这些也是他之所以能成为一代剪纸大师、受人尊敬的理由。出这样一本书，是林先生多年的心愿。他说：“现在我们有这个条件来实现，出一本书，将自己好的东西收集在一起，对自己是个纪念，给下代也是个积累。”这也是句大实话。让人欣赏作品、欣赏美，就是一种文化传播，一种文化的积累。所以当林邦栋先生的亲传弟子周一着手编写这本书的时候，我是给以鼓励和支持的。在今天这个信息量极大、出版物迭出的时代，《中国工艺美术大师——林邦栋》（细纹刻纸）仍有它独到的艺术价值。

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（作者系乐清市人大常委会主任）

第一节 民间工艺世代相传

第二节 乐清细纹刻纸技艺传承

领头雁

第三节 开拓市场迎春风

第四节 走进大雅之堂

第五节 深厚的传统文化根底和

美学价值

第

一

章

一生耕耘
享有盛誉



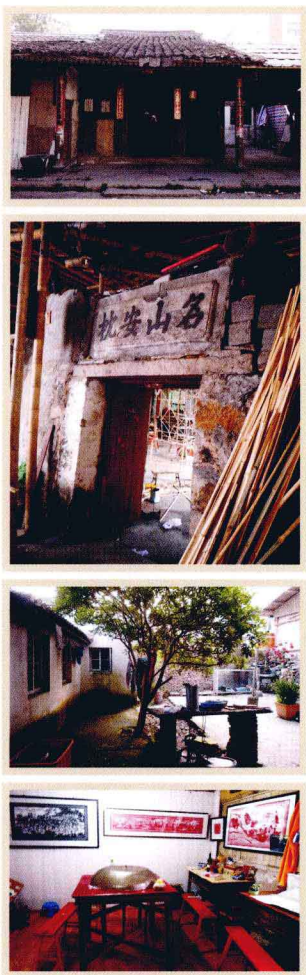


图 1-1 林邦栋世代居住的老宅

乐清山川秀丽，人杰地灵，物产丰饶，地处于浙江省东南部，是一个有着 1600 多年建制历史的古县，1993 年经国务院批准，撤销乐清县，设为乐清市。她东临东海之乐清湾，遥对玉环县与洞头县，南濒瓯江，与温州市区隔江相望，西与永嘉县毗连，北、东北与台州市相邻。境内自然条件优越，气候宜人，经济发达，文化繁荣，素称“鱼米之乡”“旅游胜地”。

有史记载，乐清人很早就从渔猎生活进入农耕生活，并饲养牲畜，发展生产，繁荣社会经济。《史记·赵世家》说：“夫剪发文身，错臂左衽，瓯越之民也。”可见乐清先民们很早就有美化自身和美化生活的要求，不论男女都热衷于佩戴饰物，他们曾用玉石雕琢成精美的玦、环，捡拾绚丽的贝螺和羽毛，做成耳环、手镯和头饰。乐清人的这种审美需求随着经济的发展和生活的提高，在以后的商业、手工业及民俗活动中得到进一步的强化，从而出现了丰富多彩的民间工艺美术以及众多优秀的能工巧匠，并一代又一代地传承下来。乐清民间传统工艺美术品种繁多，有乐清龙船灯、乐清龙档、乐清细纹刻纸、乐清黄杨木雕、乐清抬阁、乐清圆木金漆、乐清石雕、乐清竹编、乐清竹壳雕、乐清蓝夹缬等数十个品种。乐清象阳镇还被命名为“中国民间艺术之乡”，乐清市被授予“中国民间工艺美术之都”特色区域荣誉称号。作为传统工艺美术品种中的佼佼者，乐清细纹刻纸、乐清黄杨木雕，2006 年同时被文化部列入第一批国家非物质文化遗产保护名录。

林邦栋是乐清民间艺术家的代表之一。他从事民间艺术 70 多年，潜心研究细纹刻纸和龙船灯制作艺术，娴熟的工艺技巧，在旁征博引中还想妙得，在推陈出新中继往开来，为乐清民间美术的继承与发展做出了巨大贡献。他的细纹刻纸作品造型生动活泼，流畅的线条丝丝相扣，纤巧精致，纤细娟秀，有着江南特有的玲珑与柔润。乐清细纹刻纸名闻遐迩，堪称“中国一绝”。

第一节 民间工艺世代相传

林邦栋生于浙江省乐清市北白象镇东岙头村，祖辈都是靠种地维生的贫民（图 1-1），在农忙之余制作龙灯、刻纸等手工活补贴生活。曾祖父林金贤是家族里第一代民间艺术传人，出生于清朝咸丰初期，他一生勤劳简朴，长期研究龙船灯制作和细纹刻纸，在当地属知名的艺人，也是乐清首饰龙造型

革新的开拓者之一。据说曾祖父林金贤家教非常严格，由于家境贫寒，实在没能力让子女上学，但林金贤十分重视对孩子的教育，从小就培养孩子们吃苦耐劳的精神，要求孩子们学会做人。林金贤常给孩子们讲些民间故事，也经常带孩子到村里的大树下乘凉，听村里老人们讲故事，如“牛郎织女”、“宝莲灯”、“了凡四训”、“沉香救母”、“精卫填海”、“愚公移山”、“夸父追日”、“封神演义”、“西游记”等，这些脍炙人口、经久不衰的传说不但大大增强了孩子们的想象力，而且能使孩子们懂得“礼”、“义”、“信”、“孝”、“悌”等传统美德，对下一代做人、做事、待人接物有很大的影响。林邦栋的祖父林嗣明生于1874年，经曾祖父林金贤的精心教育，幼小时就跟随曾祖父学艺，能吃苦耐劳，天资聪明，很早就开始独立生活，有积极的人生态度和一种永远保持昂扬向上的心态。顺从长辈，在家凡事都能治理得很好，把孝悌的德行做得非常完善，在村里常常受到老百姓的夸奖，从而一步步锻炼出林嗣明奋发、进取的刚健精神。这种传统文化教育培养了林嗣明自立自强的精神境界，并且影响了后代。林邦栋的父亲林松亭出生于1896年，在长辈们的影响下，他自然地走向了民间工艺美术之路。林邦栋在童年时，林松亭经常从县城里买有图画的小画册和一些小人书给他看，在当时家里能有一两本图画本和小人书是一件非常不简单的事，在孩子们眼里被视为宝贝，林邦栋三个兄弟都争抢着看，还拿着白纸放在小画册上拷贝、线描，不亦乐乎。林松亭性格开朗又温和，虚心又好学，并善于帮助别人，做事很有诚信，亲戚朋友以及一些村民，有什么事都要找他商量。在工艺美术方面他主要是制作龙船灯和细纹刻纸，其余还会做油漆画和佛像塑造。由于手艺高超，村里村外都知道，一年到头难得有空闲。当林松亭在寺庙里塑佛像时，常常带着三个孩子去做帮手，在家里林松亭要求三个孩子都要画工笔线描，这个时期家里的生活条件逐渐改善，三兄弟终于有幸到学校里读书，接受正规的学校教育。

林邦栋在兄弟当中排行老三，大哥叫林邦良，作为长子的他在家从不偷懒，重活轻活总是抢着干，做点力所能及的家务事，帮助劳累一天的父母。他对两个弟弟关爱有加，无微不至。二哥林邦元与人相处很好，不论学习还是工作都有条有理、有条不紊、有先有后，从不混乱，在制作龙船灯方面有更深层的研究与探索。在22岁时，林邦良到乐清商业水产公司工作，是家庭中第一个在国营单位工作的人。家中排行老三的林邦栋多少受到兄长和长



图 1-2 林邦栋早年描绘的工笔线描作品

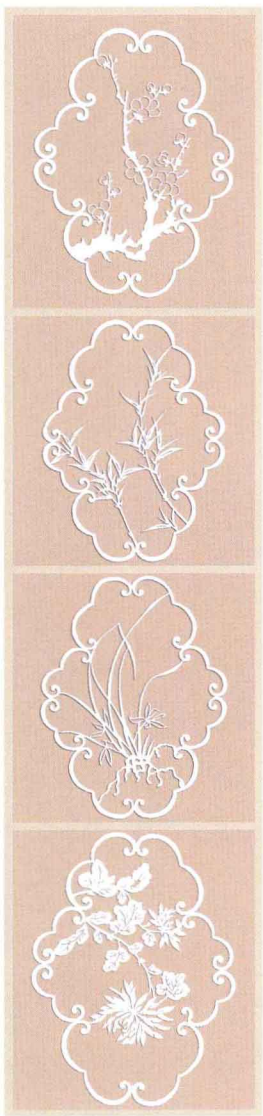


图 1-4 1946 年创作的《梅》《兰》《竹》《菊》

辈更多的宠爱，很小的时候就被爷爷抱着坐在大腿上教他做泥人、画画、刻小花等。他聪明可爱又勤奋，是一个很有灵性的孩子，材料一到他手，很快就变成一件艺术品，一张白纸在他手中很快就变成一幅美丽生动的画作，父母和邻居们都夸他是个天才。

林邦栋 13 岁开始跟随父亲正式学习制作龙船灯、细纹刻纸，塑佛像和画油漆画（画嫁妆用的花鼓桶、锦盒、六格盒、升、斗、茶盘等），18 岁时在当地已是一个小有名气的民间艺人。林邦栋很爱画画，每天晚上点着油灯画一些花、鸟、草、虫和人物线描，因手艺好，村里很多人都喜欢将锦盒、花鼓桶等嫁妆品拿过来让林邦栋上油漆、画油漆画，活儿特别多，经常忙到夜里。也正是这个时期林邦栋的工笔线描水平突飞猛进，其线条柔和优美，画面物象造型栩栩如生，这些锻炼给他打下了扎实的传统绘画基础，也为今后的细纹刻纸创作铺设了很好的条件（图 1-2~图 1-4）。



图 1-3 林邦栋早年用油漆绘制的锦盒、六格盒、花鼓桶

由于林邦栋具有很好的天赋，再加上勤奋好学，善于继承传统，又敢于突破传统，使细纹刻纸技艺经过几代人的努力之后，到了林邦栋这一代更趋成熟，形成了鲜明的特色和风格。林邦栋的刻纸作品题材有花鸟、家禽、瑞兽、人物等，形象充满生机，富有动感，构图多样，刀工细腻精致。他对乐清细纹刻纸技艺的弘扬与发展有着承前启后的作用（图 1-5、图 1-6）。