

THE ART OF CHINESE FOOD CARVING
CHINESE - ENGLISH



中華
對照

菜譜

卷一





中菜食雕

策劃：吳錦銳 胡大衛
刻製・撰文：盧耀興

攝影：周祖貽
編輯：史領空 黎承顯
翻譯：蔡遠帆
美術設計：蔡啟仁 / 美意設計製作有限公司

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was written by LU YUE-XING

Photography
Zhou Zu-Yi

Editors

Shi Ling-Kong & Lai Sing-Hin

Translator

Cai Yuan-Fan

Designer

Choi Kai-Yan / Design Ideal Limited

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一、歷史悠久的中國食品雕刻藝術

食品雕刻藝術是中國烹飪藝術中的一枝奇葩，它融繪畫、雕刻和造型為一體而自成一格，別具意韻。

中國的食品雕刻藝術究竟起源於何時，現在已難以查考。但一般認為，它是在古代祭壇供品造型的基礎上逐步發展演化而來的。據史料記載，食品雕刻在宋時即已興起。宋人龐元黃在《文昌雜錄》卷三之中云：「唐歲時節物……寒食則有假花鷄球，鑲鷄子」。以後又有了進一步發展，食品雕刻的範圍也有所擴大。

《韋巨源食單》中有一道點心叫「玉露團」，食單上特地注明是「雕酥」，就是在酥酪上進行雕刻。另外在「御黃王母飯」旁也注明是「遍鑲卵脂蓋飯面，裝雜味」，就是在鷄蛋和油脂上進行雕刻。由此可見，食品雕刻在宋時已漸趨流行，成為一種時尚了。

早期的食品雕刻僅局限於花卉類題材，隨着技術的日臻成熟，到明代已出現了人物、花卉、魚鳥、虫草等不同題材的食雕作品，聞名中外的揚州瓜雕藝術就是在那時出現的。因此，把中國的食品雕刻藝術稱作是一門古老的藝術，那是完全恰如其分，一點也不誇張的。

經過歷代廚師的積極探索和努力，食品雕刻藝術發展到現代，無論在雕刻技法還是在形式和題材上都有了長足的進步，不僅湧現出一批造詣精深的食雕廚師，而且愛好這門藝術的人也與日俱增。相信在不久的將來，這門古老的藝術必能以其獨特的風姿，在餐桌上大放異彩。

二、食品雕刻的步驟

食品雕刻與美術雕塑一樣，也屬造型藝術，因此，它的創作過程也包括了從命題、構思到選料、設計和製作的各個步驟。

1. 命題和構思

命題就是確定作品的主題，構思就是按主題要求確定作品的表現形式。

在確定作品主題前，必須先對宴飲的情況有所了解，對宴席的背景、規格和與宴者情況都要做到心中有數，然後視情況確定雕刻作品的主題和表現形式。

如民間的婚宴，賓客都要求場面熱烈，因此，配以主題熱烈、歡快的作品，如「雙喜瓜燈」或「龍鳳立雕」之類作品，往往既能起到活躍氣氛和增加喜慶色彩的作用，又能表達對新人和賓客的美好祝願，故可使主客兩悅。而那些大型的宴會或酒會，場面往往既隆重、熱烈而又不失典雅，因此配置的作品不宜小，而以高大作品效果為佳，同時主題也應根據宴會性質有所選擇，力求配合貼切。

除宴會性質外，與宴者的身份、國籍、民族和宗教信仰等諸因素也不可忽視，因為世界各國和各民族習俗差異很大，審美標準也相去甚遠，有時還涉及到禁忌和忌諱等問題，因此一定要考慮周全，既要使作品主題新穎，不落俗套，又要尊重賓客的習俗，以達到調節宴席氣氛，使與宴者心情舒暢的目的。

2. 選料、設計和製作

選料通常有兩種方法，一種是因形而立意，就是根據原料本身的形態、色澤和質地等情況來構思題意；另一種是因意而定形，就是根據已確定的題意和作品的特點，選擇質地、色澤和造型都符合作品要求的原料。

設計就是根據主題形象特徵和原料形狀大小等因素安排雕刻的內容。設計佈局時應先考慮主體部分，然後再考慮陪襯部分及各個細節。設計的指導思想是主題突出，陪襯貼切。切忌主次不分，雜亂無章。

命題、構思、選料和設計各個步驟完成之後，那就可以很從容地進行製作了。

三、食品雕刻的種類

根據雕刻手法，食品雕刻大致可分為立雕、零雕整裝、鑲空雕、凹凸雕、突環雕和模具雕等幾大類。

1. 立 雕

所謂立雕，就是直接將原料雕成具有立體形態的作品，立雕是食品雕刻中難度較高、技巧較為複雜的一種。立雕作品的特點是既不失真實性，同時又具有獨特的藝術性，頗耐玩味。從飛禽走獸到花卉人物，自然界形形色色，千姿百態的造物幾乎無不可通過削、雕、刻、旋等刀法而得以形神兼備地再現於餐桌之上。

雕刻立雕作品的要領是先進行粗加工，雕出作品大致輪廓，然後再進行細加工，刻出局部細節。在雕和刻的過程中，隨時視情況對整個作品進行調整和修飾，使構思中的形象能在刀下得到正確體現，最終完成整個作品。

2. 零雕整裝

零雕整裝就是分別用幾種不同質地或顏色的原料雕刻成作品的各個部分，然後再將這些部分組裝起來，使之成為一個完整的作品。零雕整裝的優點是能夠彌補某些原料在體積和顏色上的不足，使作品的形象更逼真，色彩更豐富，如冬瓜船就是這樣。

製作零雕整裝作品的要領是先完成主體部分的雕刻，然後再雕刻出陪襯和裝飾部分，最後按先主體，後陪襯及裝飾的順序將整個作品組裝起來。製作零雕整裝作品需要注意的是，整個作品各個組件在顏色和質地上一定要搭配協調，給人以整體感，並且各個組件之間的比例也要恰當，以增加真實感。

3. 鏤空雕

鏤空雕就是將原料鏤成各種透空花紋或圖案的雕刻方法。這種方法一般多用於刻製一些輔助性的裝飾上，如整個作品中的邊框、底座和盛器等。但有時也可單獨製作完整的作品，如南瓜花瓶等。

4. 凹凸雕

凹凸雕就是浮雕，其方法是事先在原料表皮上繪上待刻的圖案，然後採用各種刀法刻出圖案，最後利用原料本身的顏色使圖案得以顯現。如圖案突出了表面則叫凸雕，如圖案低陷於表面則稱凹雕。凸雕適應範圍較廣，用於刻製各種花鳥蟲草和山水人物等，效果良好，但比較費功夫。凹雕適用範圍相對較小，有一定的局限性，一般不宜刻製小而複雜的圖案，但方法比較簡便。

凹凸雕的操作要領是先將設計好的圖案用筆繪製在原料表皮上，然後用V形槽刀將綫條刻去，用刻綫取代筆綫（凹雕圖案以雙綫表示），然後再用鏟刀將圖案外的表皮鏟去。凹雕和凸雕兩者的區別是：凹雕圖案低於原料表面，而凸雕圖案高於原料表面。

凹凸雕作品在使用前還需泡燙一下，泡燙的作用一是殺菌消毒，同時也能使表皮顏色鮮艷。泡燙後隨即在作品表面抹些油，以增加光澤，保持水分，防止乾癢。

5. 突環雕

突環雕是綜合凹凸雕、鏤空雕和立雕諸種方法的一種雕刻手法，在食品雕刻的各種手法中，它的難度最高，技巧也最為複雜。但突環雕作品的形象特別豐富，能構成內外突環，環環相連，環環相扣的藝術形象。雕成的作品既可作盛器，又可作照明裝飾等用，比如西瓜燈就是這樣。

製作突環雕作品的步驟是先在原料上畫上對稱的幾個環，然後將圖案畫在環內，用V形槽刀將筆綫刻去，再鏟去圖案外的表皮，繼而用刀將環與主體分離（除突環連接主體的耳環以外），使耳環連接主體，套住突環。

6. 模具切雕

模具切雕就是用定型模具來刻製一些小型簡單的刻件，一般用作裝飾和圍邊。

四、食品雕刻的常用工具

食品雕刻所有的各種刀具統稱為雕刻刀。雕刻刀一般都是由雕刻廚師根據各人實際操作需要而設計製作的，因此，它的種類很多，並不十分規範化，只要使用得心應手就行。這裏介紹的是本書中適用也是目前常用的幾種刀具。

1. 尖頭刀

這種刀是食品雕刻中的主要工具，它主要用來削雕作品的輪廓和坯子。

2. 圓口刀

這種刀主要用來刻製花瓣、羽毛及掏孔等。

3. 扁圓口刀

這種刀一般用來刻製花瓣和山石等。

4. 槽 刀

這種刀適用於刻製綫條和羽毛等。

5. 斜口鏟刀

這種刀主要用來鏟平面和鏟皮等。

6. 菜 刀

菜刀一般作配合雕刻的輔助刀具，有時用以切割各種小型刻件等。

7. 模具刀

這是一種定型刀具，主要用來刻製某些小型刻件。

8. 其它刀具

包括圓勺刀、刨刀、鉗子、方頭平口刀等，在雕刻時偶有選用。

五、食品雕刻的常用原料

食品雕刻通常以瓜果和植物的根莖作原料，對原料總的質量要求是脆嫩不軟，肉實不空，形態適宜，皮肉無筋，色澤鮮艷。原料的品種和大小等則可視具體作品而靈活選擇，不必墨守成規。

常用的食品雕刻的原料有：

1. 南 瓜

南瓜按其外形可分兩種：一種為圓形，適合製作南瓜盅、花籃等；另一種為長形，可用來雕刻各種飛禽走獸。但不管是圓形還是長形，只有質地細膩，水分充足且肉實不空的南瓜才可用來雕刻。

2. 北瓜（學名 *Cucurbita maxima*）

北瓜的色彩鮮艷而獨特，常用作平面雕和某些大型作品的底座。但北瓜有苦味、異味，一般不宜雕作盛器直接接觸食品。外形圓正，皮色鮮艷的北瓜最適用來雕刻。

3. 西 瓜

西瓜皮色鮮亮，主要用來製作各種盛器，如西瓜船、西瓜籃等。選料時以選外形端正，皮色墨綠有光澤，成熟度達七成以上，皮肉較厚者為佳。

4. 冬 瓜

冬瓜適宜製作平面雕刻作品，如冬瓜盅等。挑選時一般以選外觀端正，皮色較深而富有光澤，肉質厚白，成熟度在七成以上者為理想。

5. 黃 瓜

黃瓜適宜製作供點綴和裝飾用的小刻件，如螭、螳螂等。選擇時應挑皮綠，肉白，肉厚，水分充足的新鮮黃瓜。

6. 蘿 蔔

蘿蔔品種較多，形態各異，色澤和質地也各不相同，是食品雕刻最為常用的原料。常用的有青蘿蔔、白蘿蔔、紫心蘿蔔、紅蘿蔔和胡蘿蔔等。其中青蘿蔔、白蘿蔔體大肉厚，質地脆嫩細密，適宜刻製飛禽走獸和各種花卉。紫心蘿蔔和胡蘿蔔質地較硬，水分較少，故能保存較長時間，除可用來刻製花卉外，還可刻製昆蟲等。尤其是紫心蘿蔔，由於它的顏色艷麗別致，與某些花卉顏色十分相似，因而是刻製花朵的理想原料。紅蘿蔔有一層薄薄的紅色外皮，可用來刻製紅白相間或相襯的作品。

雖然這些蘿蔔顏色、形態迥異，但作為雕刻原料，對它們新鮮，水分充足，肉質緊密不空和外觀形狀適宜的要求則是一致的。

7. 其它原料

除上面介紹的原料外，哈密瓜、洋蔥、茄子、紅菜頭、蕪菁、苤藍（也稱擘藍，香港俗稱芥蘭頭，學名 *Brassica caulorapa*）、茭白、芹菜、西紅柿、各種水果及蛋類也都各具特點，可作食品雕刻的原料。

六、食品雕刻的應用

食品雕刻品種繁多，其應用範圍也很廣泛，無論是在富有情致的家庭餐飲上，還是在氣氛熱烈的社交盛宴中，也無論是拼盤還是熱菜，只要應用得當，它都能一展風采，使人在飽享口福之樂的同時，對它留下深刻的印象。

食雕作品用於拼盤中時，其作品主要是裝飾和點綴，或以此彌補某些花色拼盤在造型等方面的缺點。比如「孔雀拼盤」就是如此，孔雀身體和羽毛由各色菜餚拼擺而成，而孔雀頭則用食品雕刻而成，這兩者結合，盤中活脫脫一隻孔雀便呼之欲出了。

食雕作品用作拼盤中裝飾和點綴時，通常都這樣安排，即將雕刻件置於拼盤中央，構成對稱中心，或將雕刻件置於拼盤兩側或一側，構成對稱軸綫。這樣的佈局能給人以整齊、協調的感覺。

配置拼盤時應注意的是，食雕裝飾或點綴應盡可能與整個拼盤在內容、風味或意義上有所聯繫，以反映整個拼盤的完整性和一致性。另外，無論是供食用的，還是純作點綴或裝飾，食雕作品都應以原料本色為主，盡量避免使用人造色素。

食雕作品用於熱菜中時，配置方式除了將雕刻件置於熱菜中央，四周圍以菜餚外，還可通過立雕或模具切雕雕出多個小作品，置於菜盤四周作圍邊形。前者一般適用湯汁較少的菜餚，後者則無這方面的限制。

食雕作品與熱菜配合，也要注意彼此在色澤、命題等上的一致和協調，使之有相得益彰的效果。

如果是大型宴會或酒會，除了可在拼盤和熱菜中有食雕作品作些裝飾和點綴外，還可另外雕些大型作品，置於主席和其他席面上，不僅藉此烘托宴會隆重、熱烈的氣氛，而且使整個宴會獲得一種特殊的意趣，令人賞心悅目，興致倍增。

I. THE ART OF CHINESE FOOD CARVING WITH A LONG HISTORY

Of all the arts of Chinese culinary, the art of food carving is a remarkable work. It combines drawing with carving and modelling, it creates a characteristic style and has a special taste.

It is very difficult to investigate when the art of Chinese food carving came into being. Generally speaking, it was evolved on the basis of the mould-making of the ancient offerings. The food carving sprang up in the Song Dynasty in accordance with the record of the historical materials. the man named Pang Yuanhuang in the Song Dynasty said in his 'Wenchang Notes' [Volume III]: 'The festival gifts in the Tang Dynasty ... There was a cold plate of artificial spotted-chicken balls and enchased fowl.' Afterwards, there was a further development in the food carving and its scope was extending without cease. In 'Wei Juyuan Cook Book', there is a course of dessert called 'Yulutuan', which is especially explained as 'carving crumb' in the menu, that is to say, making a crumb by cutting; besides this, 'the meal of Queen Mother' is also explained as 'rice covered with a fine assortment of enchased egg and fat', that is to say, carving designs on egg and fat. From this you can see the food carving was gradually tending toward popularity and had come into fashion.

The early food carving was confined to the subject of flower. In the wake of mature in skill, the works of food carving in different subjects, such as figure, flower, fish, bird, insect, grass, etc., arose in the Ming Dynasty. It was at the time that the art of Yangzhou melon carving, which is well-known all over the world, came into sight. Therefore, it is appropriate to call the art of Chinese food carving the old art, and that is not overstated at all.

After the chefs have been engaged in research work for generations, the modern art of food carving have made marked progress in skill, form and subject-matter. a batch of chefs of high attainments come to the fore, and the people who have a liking for the art increase with each passing day. It is convinced that the richly historied art will shine brightly with its characteristic features on dining tables.

II. THE STEPS OF FOOD CARVING

The food carving, like the art carving, belongs to the plastic arts, therefore, the creating process of the food carving includes the following steps: Assigning the subject, working out the plot, selecting the material, designing and making the work.

I. ASSIGNING THE SUBJECT AND WORKING OUT THE SUBJECT

Assigning the subject means fixing upon the theme of the work. Working out the plot means determining the expressive form of the work according to the theme.

Before deciding the theme, you must have some knowledge of a dinner party, and have a general understanding of the background, scope and participants of the party, and then you should settle your choice of the theme and expressive form of the work.

As an example of the folk wedding dinner, all the guests ask for the scene with bustling and full of life, so the work of lively and delighted theme should be used in collocation with it, such as 'MELON LAMP', 'ERECT SCULPTURE WITH A DRAGON AND PHOENIX ON IT'. The work of this kind can usually not only fulfil a function in enlivening up the atmosphere and giving colour to the celebration, but also express best wishes for the newly-married couples and guests, and all this will make the hosts and guests happy. The scene of a large scale banquet or cocktail party usually has to be solemn, bustling and lively, and presentable, therefore, the large-sized work is preferable to the small one for collocating, at the same time, the theme should be chosen according to the nature of the party so as to make the collocation exact and proper.

In addition to the nature of the party, the identity, nationality, race, religious belief and the like of the participants should not be neglected, because customs differ greatly with countries and nations in the world, and there is a big difference in aesthetic standards, sometimes something which religion or custom regards as forbidden may be touched. Therefore, all these need careful consideration, the theme of the work should be novel and not at all vulgar, and the customs of the guests should also be respected, so as to reach the aim to adjust the atmosphere of the feast.

2. SELECTING THE MATERIAL, DESIGNING AND MAKING THE WORK

Usually there are two ways of selecting the material: One is making up the subject suited to the shape, that is to say, working out the plot according to the form, colour and texture of the material itself; the other is forming the shape suited to the subject, that is to say, selecting the material of which the texture, colour and mould-making meeting the needs of the work according to the characteristics of the fixed subject and work.

Designing means planning the content of food carving according to the characteristics of the subject-matter and the size of the material. While arranging for designing, consider the main part first, and then the part served as a foil and every fine part prominent and the foil exact and proper. Make very sure not to confuse primary and secondary and fall into disorder.

After completing every step of assigning the subject, working out the plot, selecting the material and designing the work, food carving can be taken over at length.

III. THE VARIETIES OF FOOD CARVING

The food carving is classified into the six varieties of erect sculpture, carving in parts and making up as a whole, hollow enchasing, relief/intaglio, beetle-ringed sculpture and mould cutting according to the carving skill.

1. ERECT SCULPTURE

By 'erect sculpture' we mean making the material into the work in the form of a cube. Of all the varieties of food carving, the erect sculpture is comparatively difficult and complicated. The work, as such, is characterized by its reality and also by its unique artistry, and afford much food for thought. From the fowls and the beasts to the flowers and the figures, almost all the variform created things of natural world, having both form and fantasy, can be reproduced on dining tables by peeling, cutting, carving and spinning.

The essentials for making the erect sculpture is to form the shape of the work first, and then carve with meticulous care on the fine parts. In process of carving and cutting, trim the work at any time according to the situation so that the image may be reflected accurately, finally complete the work.

2. CARVING IN PARTS AND MAKING UP AS A WHOLE

'Carving in parts and making up as a whole', that is to say, making every part of the work from materials of some different texture or colour, and then putting them together. The advantages of the work of this kind can make up for the weakness of some materials in volume and colour, make the image more lifelike and the shade of colour more vivid, such as WAX GOURD BOAT.

The essentials for making the working of this kind is to finish carving the main part first, and then carve the parts served as a foil or used for decorations, finally put them together in order of importance. In process of carving, pay attention to the following points: The texture and colour of every part of the work should be well-matched so as to give the people the sense of entirety, the proportion of every part should be properly settled so as to add the sense of reality.

3. HOLLOW ENCHASING

'Hollow encasing' means making patterns and designs with a hole or empty inside. The way of carving is generally used for making some decorations next in importance, such as frame, stand, container, etc. But sometimes it is used for making a complete work, such as PUMPKIN FLOWER BASKET.

4. RELIEF/INTAGLIO

'Relief/intaglio' means bas-relief. The right way to do the work of this kind is to draw a design on the surface of the material first, and then carve the design out by using all types of knives, finally make use of the colour of the material itself to show up the design. The design which stands out from a flat surface is called the relief, and the design which made by cutting into the surface of the material is called the intaglio. The relief covers a wide scope, it is used for carving all kinds of flowers, birds, insects, grass, hills, waters and figures. The result is good, but it will take a lot of work to make. Comparatively speaking, the intaglio only has a limited scope, it is not suited for carving small and complicated designs, but the method of carving is fairly simple.

The essentials for making reliefs/intaglios is to draw a design on the surface of the material with a writing brush first, and then cut away the lines in drawing with a V-shaped carving chisel, use the cut lines to replace the lines in drawing (the design of the intaglio use the double lines as a sign), finally take off the skin outside the design by using a carving spade. The difference between the relief and the intaglio is that the design of relief is higher than the surface of the material and the design of the intaglio is lower.

The work of the relief should be soaked in boiled water before use, the act of soaking plays a role in making free from bacterial infection and at the same time making the colour of the skin more bright. After soaking, spread some oil on the surface of the work so as to add lustre, keep moisture and prevent from shrivelling up.

5. BEETLE-RINGED SCULPTURE

The 'beetle-ringed sculpture' is a carving skill of combining the relief/intaglio, the hollow encasing with the erect sculpture. Of all the skills of food carving, the skill of the beetle-ringed sculpture is most difficult and complicated. However, the graven image of this kind is very rich, the work of art with internal and external rings connected one after another can be made up. The work can be used as containers or as bright lights, such as WATERMELON LAMP.

The steps for making the work of this kind are as follows: Draw some symmetrical rings on the surface of the material first, and then make designs on the internal part of the rings, cut away the lines in drawing by using a V-shaped carving chisel, take off the skin outside the designs, finally separate the rings from the main part, but the ear rings should be linked up with the main part so as to put the beetle rings in them.

6. MOULD CUTTING

The mould 'cutting', that is to say, using the fixed and unchangeable mould to carve some uncomplicated and small-sized works as decorations and brims.