

中国手工艺**名师传习**双语教程

Bilingual Teaching Course for Chinese Handcraft Masters Knowledge & Skill

◎ 编著 包炎辉 Compiler Bao Yanhui

Shanghai Tapestry 上海绒绣

上海人民美术出版社 Shanghai People's Fine Arts Publishing House

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序

Preface

工艺美术，是用贴近百姓生活的朴实语言表述情感的一种文艺词汇。它以各种简朴的技术手段，随手可得的工具材料展示生活理念、表达生活情感。伴随着都市生活形态的转变，工艺美术形态也逐步地变化着。当社会经历了经济的高速增长而文化发展方兴未艾时，留住传统工艺、呵护技艺传承的呼声正激发起大众对工艺文化复兴的普遍“热诚”。热爱工艺文化、学习工艺技术、体验创意生活已成为文明生活中基本素养与态度的体现。

单纯从生活需求的角度看待工艺美术技艺传承，可以表现出丰富的物质生活形态；而由“非物质文化遗产的保护”的精神层面去观察工艺文化传承是为了提升地域文明形象、保持地域特色、丰润世界的多元性特质。关注民生需求，充实文化生活是我们出版这套中国手工艺名师传习双语教程的初衷，它将承担起为工艺传承、文化传播尽力之职责。

本套教材的出版还基于上海工艺美术职业学院正在展开的高端工艺美术人才培养计划。工作室化教学实践的成果为丛书的编撰提供了丰富的项目案例，结合教材的出版，学院协同创意园区开设出多处工艺美术研习场所，于2014年5月之后分批对社会开放。研习平台的搭建会进一步增进工艺文化的学习、交流以及展示推介作用。同时丛书的编撰是以图片渐进方式推演出学习与制作的进程，具有独立研习的参考功能，为远程自学工艺美术技艺提供了方便。

丛书用通俗的语汇、直观可视的效果、兼融大师的个性魅力，以多姿多彩的表现方式传播工艺技法、弘扬工艺文化。为使丛书的发行拥有更广的推介领域，丛书以双语版形式出现，设想让工艺美术的传承计划能以国际的视野推行中国文化的跨国界传播，为世界文化的繁荣尽一份力！

回顾编撰的过程，我们感到，工艺文化的存活与发展需借助于来自社会各方面的帮助及支持，只有大家都来关注工艺文化事业，共同营造适宜的人文环境，才有可能真正映射出工艺文化的时代特征，工艺技能的传承才会拥有可持续发展的新途径。

上海工艺美术职业学院院长 姜 鸣

Preface

Arts and Crafts, is a literary term using simple language from the life of common people to express emotions. It may take advantage of various simple techniques and readily available tool materials to present the philosophy of life and express emotions in life. With the transformation of urban lifestyle, craft form is also gradually changing. When the society has experienced rapid economic growth but the cultural development is just unfolding, the voice for retaining traditional art and caring the succession of skills has been arousing the public's concern for the cultural renaissance of arts and crafts. Having a passion for craft culture, learning craft techniques and experiencing creative life have been representing the basic literacy and attitude in civilization.

The technical succession of arts and crafts, if simply seen from the perspective of daily needs, is manifested by rich tangible lifestyle. However, if the issue of cultural succession of arts and crafts is observed from such a spiritual perspective as to protect the intangible cultural heritage, it is intended to enhance the regional civilized image, protect the regional characteristics and realize the diversification of our world. Our original intention of publishing such a series of bilingual course compiled by well-known craft masters in China is to focus on people's livelihood needs and thereby enrich their cultural life. It will assume the responsibilities of fulfilling craft succession and cultural transmission.

The series is also based on a high-end arts and crafts talents training plan undergoing in Shanghai Art and Design Academy. The achievements of studio teaching practice provide a wealth of project cases for the compiling of this series. With the publication of this series, our college is collaborating with the creative park to establish several arts and crafts workshops, which will be open to the public in batches after May, 2014. The establishment of such a learning platform will further enhance the atmosphere of studying craft culture and help display and promote craft culture on it. In the process of compiling his series, we adopt a unique method of deducing the learning and production process progressively with pictures. This series may also function as a reference for independent study and therefore facilitates the distance learning of crafting techniques.

This series, characterized by the use of popular vocabulary, vividly visual effects, charming personalities of great masters, has applied varied expressing modes to spread crafting techniques and thus promote the culture of arts and crafts. In order that this series will be more widely promoted, it will come out in a bilingual edition, envisaging that the succession plan of arts and crafts will push forward the cross-border transmission of Chinese culture and contribute to the prosperity of world culture.

Reviewing the process of compiling, we feel that the survival and development of craft culture should be based on the assistance and support from the overall society. Only when all the people show concern about the cultural undertaking of arts and crafts and jointly create a favorable environment for it can the time characteristics of craft culture be truly reflected and will the succession of crafting skills be done in a sustainable way.

Jiang Ming, President of Shanghai Art and Design Academy

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壹 · 认识 上海绒绣

Chapter One · Introduction to Shanghai Tapestry

什么是绒绣？

用色彩丰富的羊毛绒线（彩帷绒）手工绣制在特制的全棉网眼布上，由千万个颗粒“次第排列”、“彩点组合”，以点集成画面，我们称为绒绣。也有称“点子绣”、“斜针绣”或“毛线绣”，英语称“Needlepoint”或“Tapestry”。

绒绣具有以下三个特点：

1. 表现题材广泛

油画、摄影照片、国画、抽象画、人物肖像、动物、风景、花草等图案都可以作为绒绣的蓝本。绒绣尤其适合表现名山大川、民俗风情、古典建筑、文化古迹、城市景观。也可根据个性化创作图稿，进行绣制。

2. 艺术效果独特

远观色彩浓郁，层次清晰，立体感强；近赏色彩丰富有变化，层次复杂又分明。整个画面多种色素交融汇合，给人们鲜明的视觉感官反应，形成独特的复色艺术效果。

3. 观赏性强

无论站在正面或侧面观赏绒绣，都有良好的视觉效果，不反光，视觉柔和，质感厚实稳重，气势宏伟，富丽高贵，特别适用于大型的楼、堂、馆、厅、室的陈列布置，是其他画种难以比拟的。

从画稿到绒绣并非是被动地效仿和临摹，而是一个再创作过程，它既要符合原作的精神，又要表达出绣制者的理解和个性。

What is needlepoint?

Needlepoint ("Rong Xiu" in Chinese) is a form of embroidery in which tapestry wool yarn of assorted colors is stitched through a cotton mesh fabric. An image consists tens of thousands of tiny dots that lay orderly on a canvas. Needlepoint is often referred to as "tapestry", and sometimes "canvaswork".

It has three major features.

1. Broad Subject Matters

The blueprint of a needlework project can come from other forms of art, such as oil paintings, photos, or traditional Chinese of abstract patterns, portraits, natural sceneries, and fauna and flora. It is suitable for showing famous mountains and rivers, folklores and customs, ancient architectures, historical sites, and urban landscapes. Or a needlepoint artist can design his original pattern.

2. Unique Aesthetic Effect

When it is appreciated from afar, a needlepoint work comes out vividly with rich colors and clear layers. With a closer look, one will find that colored dots have numerous nuanced shades, making the layers complex yet distinctive. Various colors on a canvas blend in well with one another, resulting in a multi-color artwork with a unique aesthetic effect.

3. High Decorative Value

A needlepoint work can be appreciated from both front and aside because it delivers a gentle visual effect and does not glare under highlight. It is second to no other paintings in decorating large buildings, halls and rooms for its solid texture, imposing size, and splendid appearance.

It is also important to note that needlepoint is not a soulless imitation. Rather, it requires creativity. An artist should remain true to the spirit embodied in the original work, and at the same time, express his own understanding and individuality.

绒绣的历史

据资料记载,14世纪,德国就有类似绒绣针法的图案。16世纪,随着欧洲纺织技术的进步,出现了用麻织物作刺绣底布的壁挂、桌毯、床罩。17世纪后,欧洲织锦壁毯出现了空前盛况。在法国路易十四时期,宫殿和皇家花园内使用大量壁毯进行装饰(图1-1、图1-2)。

英国是欧洲绒绣的中心。历代皇家贵妇人,如玛丽一世(1516-1558)、伊丽莎白女王(1533-1603)都会绒绣。绒绣一度成为十分普及的手工艺。除了绒绣作坊外,普通家庭和修道院都制作绒绣工艺品。

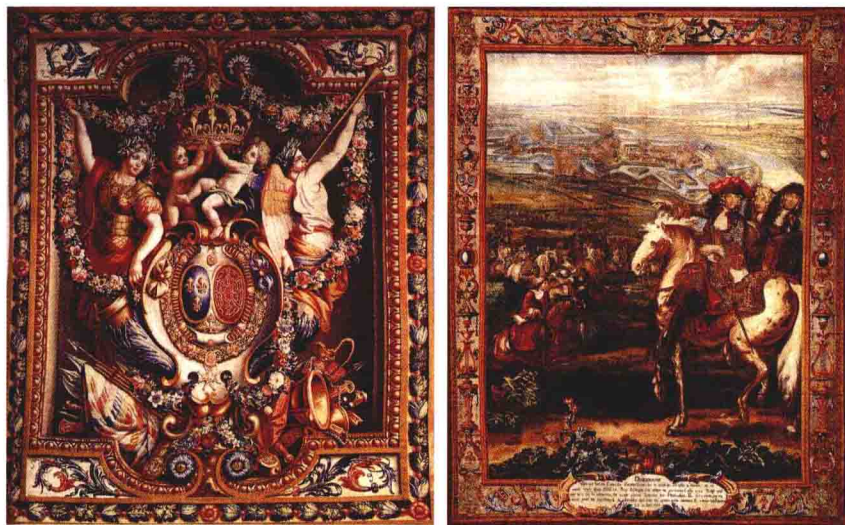


图 1-1 Figure1-1

History of Needlepoint

According to historical documents, a prototype of needlepoint has already appeared in Germany as early as the 14th century. In the 16th century, in the wake of major breakthroughs in textile technology, linen and hemp fabrics were used as foundation for embroidering tapestry, table mats, and bedspread. European tapestry witnessed a "Golden Age" around the 17th century, when Louis XIV of France used a large quantity of tapestries to decorate his palaces and royal gardens. (Figure 1-1, 1-2)

England had been the center of European tapestry. Almost all noblewomen, including Mary I (1516-1558) and Elisabeth I (1533-1603), were quite conversant in this art. It was once a fashionable handicraft that was practiced not only in workshops, but also in monasteries and ordinary households.



图 1-2 Figure1-2

维多利亚女王时代，有一个来自德国柏林的印刷商和他的妻子设计了一种用格子纸绘成的彩色绒绣图稿，使得绒绣变得十分方便；同时，他又推广应用德国南部的美利奴羊毛作材料，以至英国把绒绣专门称为“柏林绒绣”。随着欧洲大规模的机器生产的发展，绒绣手工艺生产逐步走向衰退。于是，欧洲商人将绒绣这种手工艺移到中国。

1840 年鸦片战争后，当时上海徐家汇教堂的修女为了扩大宗教影响，在教友和农村中传授流行于西方的绒绣技艺，形成了上海绒绣的源头。

1918 年，美籍犹太人福斯特·格莱在圆明园路开办谦礼洋行，开始收购半成品的绒绣花片出口。当时在谦礼洋行任职的买办、浦东陆家嘴杨家宅人杨鸿奎开设纶新等六家绣花厂，包揽了全部绒绣订单，从而形成了上海绒绣早期的生产基地。

1941 年珍珠港事件爆发，绒绣厂休业整顿。直到抗战胜利后，浦东高桥镇张鹤鸣（与杨鸿奎为结拜兄弟）父子，成立“鹤鸣刺绣工艺社”，揽下外国洋行业务。

这些绒绣工艺社早期主要生产日用品花样面料的半成品，如鞋面花、粉盒面、手提包、靠垫等小花片，用色也比较简单。

1943 年，上海绒绣艺人刘佩珍（图 1-3）首先运用绒绣拼色工艺，解决色彩过渡的难点，创作出第一幅人物肖像《高尔基》，开创了上海绒绣艺术品之先河。这标志着绒绣艺术品和日用工艺品开始分流，进入了绒绣艺术品的创新时期。



图 1-3 Figure1-3

In the Victorian times, a typographer from Berlin and his wife came up with a new way of designing needlepoint patterns on scale paper, making the whole process a lot easier. The couple also advocated the use of merino wool from southern Germany. That's the reason why needlepoint is also called "Berlin Work" in England. After the Industrial Revolution in Europe, handmade needlepoint was on the wane, while large-scale machines were waxing. As a result, the craft was brought to China by European merchants.

After the first Sino-British Opium War in 1840, sisters in St. Ignatius Cathedral (also known as Xujiahui Cathedral) in Shanghai taught western needlepoint techniques among its followers and rural inhabitants as way to preach Roman Catholic. This was the origin of Shanghai Tapestry.

In 1918, Jewish American Frost Gray opened Gray Trading Inc., on Yuanmingyuan Road in Shanghai to buy semi-finished needlepoint pieces for export. All orders were taken by Lunxin and other five embroidery factories run by Yang Hongkui, a comprador (native in Yangjiazhai, Pudong) at Gray Trading Inc. This was the first production base of Shanghai Tapestry.

The operation of needlepoint factories came into a halt after the attack on Pearl Harbor in 1941. It was not until the end of the War of Resistance against Japan that Zheng Heming, a sworn brother of Mr. Yang, and his son opened Heming Embroidery Workshop to take orders from foreign business houses.

In early days of workshops, their main products were semi-finished pieces for daily uses, such as designs of vamps, compacts, handbags and cushions. Coloration was quite simple at then.

In 1943, a needlepoint artist from Shanghai, Liu Peizhen (Figure 1-3), invented the technique of blending strands of different threads to make the transition of color more natural. Her work Portrait of Maxim Gorky was a masterpiece in Chinese needlepoint art. It marked a booming era for needlepoint innovation, in which artworks depart from articles for daily uses.

图 1-3 绒绣艺人刘佩珍
Figure 1-3 Liu Peizhen, needlepoint artist

1954 年, 上海绒绣业先后在东昌和高桥地区成立红星刺绣供销生产合作社和高桥刺绣供销生产合作社后, 绒绣工艺步入了企业化发展。

美术专业出身的高婉玉(图 1-4) 1952 年在绣制《斯大林像》(图 1-5) 时, 首次用自行染色、配色和劈线、拼线、加色等技艺, 解决了绣制人物肖像时色彩转折过渡的难题。她还用九宫格在麻布上按比例直接打格放大绣制, 创造和丰富了上海绒绣的制作工艺。这是绒绣技法的一个飞跃, 目前中国绒绣都普遍采用这种绣制技法。1957 年, 她绣制《上海中苏友好大厦夜景》时, 采用人造丝绒表现灯光, 取得了画面华灯灿烂的效果, 突破了材料使用的局限性。1979 年, 高婉玉被评为中国工艺美术大师。同时代的张梅君, 创造了不见针迹的双面绒绣和粗细麻布镶嵌绣新工艺。

1964 年, 上海红星绒绣厂绣制的《毛主席在庐山》(图 1-6), 作品高 3.2m、宽 4.8m, 采用两副绷架分别绣制后合二为一拼接成幅, 画面不露拼接痕迹。



图 1-4 Figure1-4

图 1-4 中国工艺美术大师高婉玉
Figure 1-4 Gao Wanyu, master of arts and crafts in China



图 1-5 Figure1-5

图 1-5 《斯大林像》
Figure 1-5 Portrait of Joseph Stalin