

Masters of
Chinese
Arts and Crafts

CHEN WENZENG



Ding Porcelain



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中国工艺美术大师
陈文增



定瓷

朱培初 分卷主编 韩庆芳 著

江苏美术出版社

定瓷烧制始于唐，兴于北宋，失于元，其胎质坚密，细腻，釉色透明，柔润如玉，有「白如玉，薄如纸，声如磬」之誉。定瓷以装饰见长，刻花奔逸潇洒，如行云流水；印花工整富丽，华贵典雅。定瓷发明了覆烧工艺，生产效率大大提高。史载：江西景德镇，山西平定，四川彭县等窑皆群起仿效，形成了庞大的定窑白瓷系统，更以磅礴之势启迪和震撼了东亚邻邦。定窑于1976年走上恢复道路，「定瓷烧制技艺」2006年入选国家级非物质文化遗产名录。



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编辑说明

“中国工艺美术大师”是由国务院负责传统工艺美术保护工作的部门根据《传统工艺美术保护条例》对符合一定条件且长期从事工艺美术制作的人员授予的称号。自1979年以来，我国已先后6次共授予各类专业有贡献的300多位艺人为“中国工艺美术大师”荣誉称号。长期以来，这些身怀绝技的大师为我国传统工艺美术技艺的继承和创新发挥着聪明才智，其中有近百位杰出艺人已成为新时期工艺美术各行业中最优秀的代表。如今，他们有的已经作古，绝活技艺已失传；有的年事渐高，继承和开拓的技艺、绝活面临传播的困难和失传的危险，急需进行抢救、挖掘、整理、保护。

为了抢救大师们的技艺、绝活，并使他们的经验得到更好地传承和推广，凤凰出版传媒集团、江苏美术出版社组织并联合中国工艺美术协会、江苏省工艺美术行业协会、中国工艺美术研究院、江苏省中华文化促进会、清华大学美术学院、中央美术学院设计学院、南京艺术学院设计学院编辑出版《中国工艺美术大师》系列图书50本，介绍各行业内有突出成就和贡献的50位工艺美术大师。每本图书通过对大师本人、亲人、徒弟、友人的采访，了解大师的工作场景、工作用具、个人喜好等工作生活背景，挖掘大师的设计理念、传统技艺、本人绝活、工艺口诀，以图文并茂、图文互动的方式，力争使丛书具有史实纪录的史料性、文献性、专业性和理论性等多重价值，揭示工艺美术传统技艺的真谛。

Editing Instructions

"Masters of Chinese Arts and Crafts" is the title for the persons who meet certain conditions based on the "Rules of the Preservation of Traditional Arts and Crafts" and engage in the product of arts and crafts. Since 1979, China has successively granted more than 300 artists the honorable title, the "Masters of Chinese Arts and Crafts", for their contributions in various specialties. Over the years, these masters with unique skills bring their talents into the inheritance and innovation of the workmanship of our traditional arts and crafts. Moreover, nearly 100 eminent artists have become the best representatives in each trade of the arts and crafts of the new era. Today, some of them have passed away, their unique skills has been lost, some are getting older and older, so that their skills and talents even inherited or developed will be in front of the difficulties in passing down and the risk of lost, which urgently needs rescue, mining, sorting and preservation.

For saving masters' sills and talents, better transmitting and extending their experiences, Phoenix Publishing & Media Group and Jiangsu Fine Arts Publishing House organized and united China Arts and Crafts Research Association, Jiangsu Arts and Crafts Association, China Arts and Crafts Research Institute, Chinese Culture Promotion Society of Jiangsu Province, Academy of Fine Arts of Tsinghua University, School of Design of China Central Academy Of Fine Arts and School of Design of Nanjing Arts Institute to publish 50 books of the "Masters of Chinese Arts and Crafts" series, presenting 50 Arts and Crafts Masters with outstanding achievements and contributions in each trade. Each book has interviewed every master himself or herself, relatives, disciples and friends, and made knowledge of master's work-life background such as work scenes, working appliances, personal preferences and so on, which has mined master's designing mind, traditional technics, unique skills and crafts formulas, with the way of the combination of pictures and words, and of the interactant of pictures and words, tries to make the series to be with multiple values of the historical, documental, professional and theoretical records, revealing the essence of traditional workmanship of arts and crafts.

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张道一

丛书执行副总主编

濮安国 李立新

陈文增

- 1954年，出生于河北省曲阳县北镇村。
- 1978年，在保定地区工艺美术定瓷厂工作。
- 1992年，创立河北省曲阳定瓷有限公司。
- 2003年，被中国轻工联合会、中国陶瓷工业协会授予“中国陶瓷艺术大师”荣誉称号。
- 2003年，专著《定窑研究》由华文出版社出版。
- 2004年，创立河北省曲阳陈氏定窑瓷业有限公司。
- 2005年，被中国科学技术协会授予“全国优秀科技工作者”荣誉称号。
- 2006年，被国家发改委授予“中国工艺美术大师”荣誉称号。
- 2007年，被国务院授予“享受政府特殊津贴专家”荣誉称号。
- 2007年，被国家文化部授予“文化部非物质文化遗产保护工作先进个人”荣誉称号。
- 2008年，专著《定窑陶瓷文化及其造型装饰艺术研究》由河北大学出版社出版。
- 2009年，被文化部授予“国家级非物质文化遗产代表性传承人”荣誉称号。
- 2010年，被国务院授予“全国劳动模范”荣誉称号。
- 2011年，创立陈文增文化艺术传播有限公司。

- 1954, born in Beizhen Village of Quyang County, Hebei Province.
- 1978, worked in the arts and crafts - Ding Kiln porcelain factory in Baoding.
- 1992, created Quyang Ding Kiln porcelain Co., Ltd. in Hebei Province.
- 2003, was awarded the honorary title of "Art Masters of Chinese Ceramics" by China National Light Industry Council and China Ceramics Industrial Association.
- 2003, his monograph "Research on the Ding Kiln" was published by Sino-Culture Press.
- 2004, created Chen Ding Kiln Porcelain Co., Ltd. in Quyang County, Hebei Province.
- 2005, was awarded the honorary title of "National Excellent Workers of Science and Technology" by China Science and Technology Association.
- 2006, was awarded the honorary title of "Master of Chinese Arts and Crafts" by National Development and Reform Commission.
- 2007, was awarded the honorary title of "the Expert Who Enjoys Special Government Allowances" by the State Council.
- 2007, was awarded the honorary title of "Advanced Individual of Intangible Cultural Heritage Protection Work of the Ministry of Culture" by the Ministry of Culture.
- 2008, his monograph "Research on the Ceramic Culture and Decorative Art of Ding Kiln" published by Hebei University Press.
- 2009, was awarded the honorary title of "Representative Inheritors of National Intangible Cultural Heritage" by the Ministry of Culture.
- 2010, was granted the honorary title of "National Model Worker" by the State Council.
- 2011, created Chen Wenzeng Culture & Arts Communications Co., Ltd.



Ding Porcelain

Ding Porcelain – the porcelain from Dingzhou Kiln, origins in Quyang County, Hebei Province where was under Zhili Dingzhou in ancient times. Ding Porcelain's firing can be trace back to the Tang Dynasty, and thrived in the Northern Song Dynasty, and failed in the Yuan Dynasty. Ding Kiln, together with Ru Kiln, Jun Kiln, Guan Kiln, Ge Kiln, known as China's Five Famous Kilns in the Song Dynasty. The texture of Ding Porcelain is hard and dense, fine and smooth, glaze color is transparent glaze, soft and moist as jade, known as the reputation of "white as jade, thin as paper, sound like a chime stone". "Gui Qian Zhi" said: "Dingzhou's colorful porcelain sets are the whitest in the world". Besides, Ding Porcelain's color includes red, black, purple and etc. White Ding Porcelain is very valuable, and colorful Ding Porcelain is more valuable specially. Ding Kiln is notorious for its decoration alone in China's Five Famous Kilns. The patterns on Ding Kiln's Porcelain are carved bold and unrestrained, they can be say that: "the moving of knife as flowing water, the finished pattern as full moon". The movement of knife always obeys some established rules. The mould printed patterns was made carefully, and stamped seal was exquisite, so formed artistic conception of luxury and elegance. Supplemented by scraped pattern, piled pattern and pasted pattern and etc. occasionally, these porcelains are so special and interesting. Ding Kiln's category includes plates, bowls, bottles, Zuns, furnaces, pillows, figures and etc., their design formed the basis for the shape of Tang and Song Dynasty's Porcelain, strong and straight, or graceful and beautiful, all from saints' hands and seem very natural. The biggest success in the production history of Ding Porcelain is the invention of the overlying burning process, which production efficiency increases progressively by 10 to 20 times. The history noted: Other kilns, includes Jindezhen of Jiangxi Province, Pingding county of Shanxi Province, Peng county of Sichuan Province, longquanwu of Beijing, all emulated Ding Porcelain, and formed huge system of Ding Kiln, and enlightened and shaked East Asian neighbors by virtue of it's might and majesty.

定瓷

定瓷——定州窑陶瓷，产地在今河北曲阳，古属直隶定州。定瓷烧制始于唐，兴于北宋，失于元，同汝、钧、官、哥窑一起号称我国宋代五大名窑。定瓷胎质坚密，细腻，釉色透明，柔润如玉，有「白如玉、薄如纸、声如磬」定州花瓷瓿，颜色天下白。」之誉。又有红、黑、紫诸釉色，尤为珍贵。五大名窑中唯定窑以装饰见长，其刻花奔逸、潇洒，可谓刀行似流水，花成如满月，刀挥来去，形成既定规范；印花则制范精细，拍印考究，造就华贵典雅气韵；间辅以剔花、堆花、贴花等，尤别开生面，各得其趣。品类有盘、碗、瓶、尊、炉、枕、人物等，设计开唐、宋陶瓷形制之先河，或劲健挺拔，或秀美娟丽，无不咸称「圣手」，妙道自然。定瓷生产史上最大的成就是发明了覆烧工艺，生产效率递增十至二十倍。史载：宋代江西景德镇、山西平定、四川彭县等窑皆群起仿效，形成庞大的定窑白瓷系统，并以磅礴之势启迪和震撼了东亚邻邦。



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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·旅葵》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，不畜珍禽奇兽。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。

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 skinweaves 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-