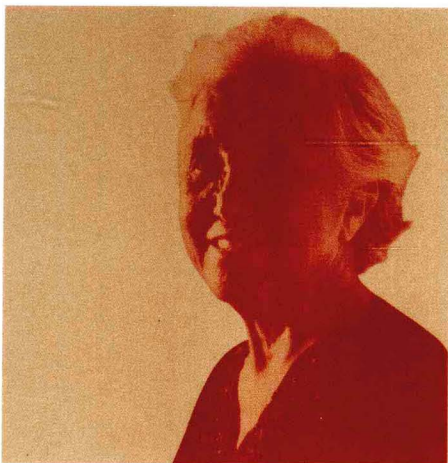


Masters of
Chinese
Arts and Crafts

QIAN MEIHUA



Cloisonne Enamel



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中国工艺 大师钱美华 美术



景泰蓝

唐克美 分卷主编 吴南 著

江苏美术出版社

景泰蓝也可称为『金属胎掐丝珐琅』，是北京著名传统工艺之一。一说早在唐朝就有了此种工艺制作；一说据故宫博物院最早的存品系创于明宣德年间，而以带有景泰年款识者居多。在铜质胎体上用铜丝制成花纹，填加彩色釉料烧制而成。清代以后，远销国外。制作工序分制胎、掐丝、点蓝、烧蓝、磨光、镀金等，其中最复杂细致的是掐丝和点蓝的技艺。品种有瓶、盘、壶等器皿，动物、桌、墩等家具以及首饰等。

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中国工艺美术大师

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钱美华
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京尔监
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唐克美 分卷主编
Tang Kemei

吴南 著
Wu Nan

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◎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. 它将手工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 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-

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. Numerously 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

唐克美

中国工艺美术大师钱美华，是上世纪 50 年代末进入北京工艺美术行业并下到工厂第一线的第一位大学生。

她长得娟秀小巧，生性温和柔弱，平日里说话都是慢声细气的，即使心中有千股激情、万般委屈，她都是默默地不善言表。然而，在这普通纤弱的外表下，却拥有着一颗坚毅、倔强的心。可以说，她一生都在困苦中挣扎着奋进；可以说，她是一个心比天高、命比纸薄的女人。

1951 年，钱美华从地处杭州的国立艺术专科学校毕业，被分配到北京特种工艺品总公司工作，后由公司选送进入清华大学梁思成、林徽因教授门下深造。当时梁思成、林徽因都是中央为振兴和发展民族传统手工艺产业的高级顾问，因此，林徽因在课堂上不仅系统地给学生讲授传统工艺美术在历史长河中卓越的人文、历史地位及相关知识，同时还教育他们要拥有为新中国工艺美术做出大贡献的新志向。在课堂里，他们开始了各种命题的实用手工艺品设计。在教学之余，林徽因和梁思成带领学生走街串巷、进商店、下工厂、走访老艺人们，开展手工艺状况的调查，给政府写调研报告并建言献策。两位教授为振兴工艺美术的行动都深深地印记在钱美华的心灵之中。尤其让钱美华难以忘怀的是林徽因在病危时，用她那孱弱的双手握紧钱美华的手嘱托道：“不要让国宝景泰蓝在新中国失传。”这是一个伟大灵魂于生命最后一刻的牵挂。

1958 年，钱美华毅然放弃了条件优厚的工作单位，自愿到北京珐琅厂从事景泰蓝设计，她跨进了实现自己志向的大门。但那是个讲政治、以“阶级斗争为纲”的年代，知识分子是被归属在受改造的资产阶级知识分子阵营里的“臭老九”，尤其在以工人为主体的工厂里，钱美华自然而然地被边缘化。她为体察劳动人民的感情，为进一步熟悉景泰蓝工种技艺，先后下到几个车间劳动。后来到制胎车间劳动时，在一次意外的锅炉爆炸事故中，她的头部受了伤。伤愈后，她被调回设计室工作。设计室当时除她以外的设计师大多是从工人中提拔起来的。设计师们设计的稿子能否投入生产，通常由厂领导和车间主任看后

说了算。“根不红”“苗不正”的钱美华设计的图稿大多会被封杀掉，一张张费尽心血的设计稿被束之高阁，因此，她的考核成绩也就可想而知了。只有当工厂产品需要参加全国性评比时，她的设计方被重视。面对着自己花了无数心血设计却不能投产的图稿，她独自惆怅、痛苦，却又一筹莫展。她也曾怀疑过自己，是否入错了门道？每当霎时的心绪波动，她的双手总会不由自主地颤抖起来——她会凝思起当年导师的眼神、导师双手传递给她的那股希望之情。顷刻间，她会心潮涌动并清晰地明白自己选择的使命和责任。于是她似朝圣者一般的虔诚，继续无怨无悔地潜行在研究历代工艺美术造型、纹样的学问之中，并坚持不懈地钻研明清景泰蓝艺术风格演变的趋势。

她在学习传统中深刻地领悟到古代传统工艺美术历经千年积累，门类庞杂，经典无数，学中之道贵在通达，贵在学到其中美的本质和形成美的原理。尤其在造型形式、纹样形象、造型与纹样的组合法则、纹样与纹样的组合法度、不同时期造型与纹样形式的飞跃，这些都是一个工艺美术设计师必须了解和掌握的基本功。她在这种审视和梳理中找到了快乐与归属，年复一年在精神世界里陶冶，时光在平淡中逝去。

斗转星移，2006年，钱美华已经退休16年了。在这一年，她迎来了命运的转折，她不期而至地摘得了第五届“中国工艺美术大师”的桂冠。这份迟来的荣誉，给了她生命最大的安慰，抹去了她心中种种委屈。她把内心的感激和对荣誉的珍惜化作了努力创作设计的动力。

2010年3月，钱美华因脑血管破裂离开了人世。医生诊断，此次突发脑出血，是由于她长期营养不良使得血管脆弱所致。早年钱美华家庭经济拮据。年轻时为全心投入工作，她把两个幼小的孩子分别托养在外地的婆婆及自己母亲家中。后来其中一个孩子患上了精神疾病，为了维持治疗与住院费用，全家省吃俭用。为能点滴省钱，她自己竟每天只吃一个半窝窝头来维持一天的脑力、体力支出！她一辈子穿着简朴，就那数得清的几套衣装，寒来暑往年复一年轮番地换穿着，

连袜子也是补丁擦补丁，足见一个母亲的艰辛与爱心的伟大。

2011年，珐琅厂领导为纪念钱美华逝世一周年，决定在中国第六个非物质文化遗产日期间，为她举办个人遗作展。为此，在她几百张遗存的设计图纸中选取60张投产制作，并由厂内技术高手，组成制胎、掐丝、点蓝、烧活专项制作组，以确保作品的技术、艺术质量。60张设计稿的时间跨度，是从上世纪50年代至90年代间，展现了钱美华不同时期的代表性设计及其艺术风格。其间可以品察到作品造型端庄、体态合度，凸显出传统器型的稳健、大气之美，每件设计都经过了作者的苦心推敲。作品表现的内容宽泛生动，既有反映“大跃进”年代的激情，又有表现“文化大革命”时期红卫兵、“红海洋”的景象；也有体现和平祥瑞的飞禽走兽，山水的恬静，花鸟树木的生机。图案纹样精致，聚合疏密相得益彰，耐看而不流俗。色彩浓淡相济，色调各异，对比中显协调。作品绽放着奔放、典雅、华贵的气质。在表现手法上大胆出新，将中国画的“没骨”和水彩画的“水晕”手法引入到新题材的表现上，并取得了崭新的艺术效果，为景泰蓝点蓝技术创造了新的表现手法。她的60件作品在展厅内的其他千余件作品的簇拥中，依然熠熠生辉、夺人视线，绽现出一股清新、古朴、高贵的艺术气息。我在她的作品和遗留下来的百余幅设计图稿中，品味到了她设计中的神韵，识得了她的才能与修养，意会到了她的硬气和坚强，体察到了她孜孜以求的艺术理想。

为了开卷本书，我与作者几次去采访钱美华大师的老伴迟炯先生。老先生得知出版社要为钱美华出版专集时，心情十分激动，满含热泪将钱美华生前画的工笔国画、白描写生、图案画稿一并展现在我们面前。老先生哽咽着告诉我们：这是钱美华业余时光的心血。她几十年如一日，每天下班进家门，料理完家务、安顿好孩子后，就静静地伏案灯下看书、画画，每每工作到深夜。这样的生活方式和工作节奏一直保持到她生命的终点。我细细地翻看故人的手稿，心中涌动丝丝的悲哀，思忖着钱美华的人生命运。

在她临终前一周，我到医院去看她，在她耳边嘱咐说：“要坚强，你会好起来的。”我分明见到她轻轻地摇了摇头。是的，她这一辈子生活得太累、太苦、太不顺了。此时她平静的脸上褪去了一切痛苦与困顿，她要休息了。

钱美华是进入北京景泰蓝业界最早的一位知识分子，成名却是在退休之后的第16个年头。这传奇式荣誉的降临，应归功于珐琅厂厂长衣福成和当时任总工艺师的钟连盛。1990年钱美华退休，两位领导赏识她的能力与水平，决定继续返聘她，并让她在家为企业做设计。2005年国家发展与改革委员会启动第五届中国工艺美术大师评审工作，企业领导力争将钱美华推举参评，并积极为她准备参评作品和资料。经三轮评审，钱美华获得了“大师”称号。后经各路媒体相继报道、宣传，钱美华声名鹊起，她的艺术成就方为社会认知并得以传颂。当反思起钱美华的人生时，不禁让我清晰地看到这样不争的事实——在几十年人生道路上，她个人主观上固然以坚定的信念、刻苦的精神度过了无数次坎坷和苦难；但如果客观上没有现在领导的支持、保护，为她创造条件，她的艺术才能也许会永远地被埋没，岂不悲哉！因此，珐琅厂领导慧眼识人和将权力用于保护、启用人才的做法值得我们敬佩和深思。

历史庄严地翻过了这一页。历史的浪潮总会洗涤去世上种种丑恶、虚伪、粗俗与浅薄。我们在远去了的钱美华身影背后，欣赏到了她留存给这个时代的景泰蓝艺术。这份与众不同的艺术创造，代表了这个时代一个工艺美术大师的艺术心路。钱美华的景泰蓝作品为今人所崇尚、所赞美，因此历史和人们会记住她的作品，也会记住她的名字。这就是她的人生价值。

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（作者系高级工艺美术师、中国工艺美术学会副理事长、北京工艺美术学会理事长）

第一节 成长的艰辛

第二节 名师教导

第三节 无悔抉择

第四节 毕生求索

第五节 荣誉迟来

第六节 平凡的大师

第

一

章

大师生平





图 1-1 钱美华大师年轻时肖像照



图 1-2 与北京工美集团总公司领导合影：前排左一为钱美华

一句谆谆嘱托，一片拳拳之心，一生矢志不渝。这就是钱美华大师工艺人生的写照。在景泰蓝工艺的当代发展中，钱美华是一个不得不提的名字，她是景泰蓝这一中国传统工艺当代传承的标志性人物，对景泰蓝工艺的现代发展产生了重要影响，使之得以发扬光大（图 1-1）。

宁海县，位于浙江省东部沿海，尽管地处偏僻，但是提及叶梦鼎、方孝孺、柔石等名字却是耳熟能详^[1]。19 世纪末，在这里诞生了近现代中国的一位艺术名人，即著名画家潘天寿，他倡导的“传统出新”的思想对当代中国绘画以及美术教育产生了重要影响。30 年后，在宁海又诞生了一位当代中国的工艺名人——钱美华。再 20 年后，钱美华考入了当时潘天寿先生担任校长的国立艺术专科学校^[2]。跨入艺术殿堂大门之际，她的工艺人生之路也悄然开启了。此后的 60 年间，钱美华以毕生精力对当代中国工艺美术的发展做出了重要贡献（图 1-2）。

第一节 成长的艰辛

1927 年，钱美华出生时，中国正处于战乱纷扰的时代，因此，钱美华的童年生活并没有享受到儿童应有的欢乐童趣。由于家境清贫，加之遭逢灾害和战乱，常常流离失所、背井离乡，跟随父母外出逃难。她的父母原本在宁波开了一间小杂货店，主要卖布料，因为邻居的一时不小心，抽烟引起了火灾，一场无情大火将钱美华家的小店烧得荡然无存。为了全家人的生活，父亲无奈之下带领一家人到上海谋求一线生机。但是在上海的繁华都市中，父亲却找不到工作，于是只能靠自己的手艺，做些胶木开关挣钱度日。可就是这样的生活也无法得到保障，日本发动的侵华战争又使得钱美华一家数移其所，几年之间两度逃难到宁波，还有几次甚至躲到家乡的山里避难，后又辗转回到上海。在颠沛流离的岁月中，伴随钱美华童年的多是困苦和磨难。

一、生命的奇迹

1931 年，5 岁的钱美华跟随父母兄姊逃难来到上海，不想当时正值长江中下游地区天花大流行，钱美华和 11 岁的姐姐都不幸染上了天花。在当时并不发达的医疗条件下，天花是一种病死率极高的传染性疾病。据当时的记载，10 岁以下的幼童如果感染上这一疾病，能够幸存下来的不过十之一二。