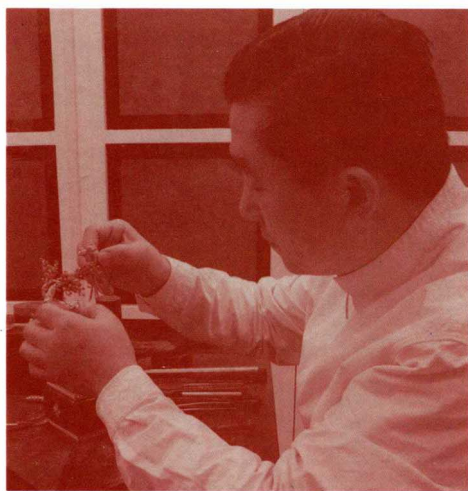


Masters of
Chinese
Arts and Crafts

LIU HONGBAO



Gold and Silver Inlay



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中国工艺大师刘红宝 美术大师



金银镶嵌

周南 分卷主编
龚世俊 王艺衡 著

金银镶嵌从字面的解释是指将宝石（钻石、红宝石、蓝宝石、翡翠等）用硬镶（齿镶、爪镶）或槽镶的工艺方法镶在用金、银、铂金等贵金属材料做为依托的首饰（戒指、项链、耳环、手镯、挂件等）和摆件上，镶嵌几乎是伴随着首饰和摆件而生的。

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中国工艺美术大师

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Zhou Nan

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刘红宝
Liu Hongbao

1958年7月17日，出生于上海市黄浦区南京东路街道。

1985年，爱尔兰克尔凯尼设计学院进修首饰设计及制作专业。

1986年，多功能案头摆件《金属紫幄图》多功能案头摆件获1986年中国工艺美术“百花奖”优秀创作设计一等奖。

1987年，制作的摆件《补天》被征为工艺美术珍品，收藏于中国工艺美术馆。

1988年，参加第三届全国工艺美术艺人专业技术人员代表大会并被评为优秀工艺美术专业技术人员。

1993年，被聘为首届中国青年奥林匹克珠宝首饰制作技能竞赛选拔赛暨第二届全国首饰行业青工技术操作比赛评审委员会委员。

2001年，被国家质量技术监督局聘请为全国首饰标准化技术委员会委员。

2005年，《郑和七宝宝船》作为国礼由国家主席胡锦涛赠送给英国女王的丈夫菲利普亲王。

2006年，被中华人民共和国国家发展和改革委员会授予“中国工艺美术大师”荣誉称号。

2007年，《南海七宝观音》首件琉璃镶嵌珠宝佛像在普陀山普济寺永久收藏。

2008年，被聘为复旦大学上海视觉艺术学院时尚设计学院工艺美术与珠宝专业指导教师。

2009年，被聘为“迎世博纪念品全球华人设计大奖赛组委会”高级艺术设计顾问。

2010年，被选为中国世界民族文化交流促进会理事会理事。

2010年，任中国工艺美术学会金属艺术专业委员会副会长。

Liu Hongbao was born in Nanjing East Road, Huangpu District, Shanghai on July 17, 1958.

1985, majored in jewelry design and manufacture of Karl Kani Design College, Irish.

1986, multifunctional desk ornaments “the Picture of Golden Scraps and Purple Tent” were awarded as outstanding creative first prize of Chinese arts and crafts design “Hundred Flowers Award”.

1987, the ornament “Sky-Hole Patching” manufactured by him was requisitioned as Arts and Crafts Treasures, and collected by China National Arts & Crafts Museum.

1988, attended the third National Arts and Crafts Artists and Professionals Congress, and was honored as Outstanding Professional Technician of Arts and Crafts.

1993, was employed as the committee member of the first China Youth Olympic Trials of Jewelry Making Skills Competition and the second National Young Workers’ Technical Operations Competition.

2001, was employed as the member of the Technical Committee of National Jewelry Standardization by the State Bureau of Quality and Technical Supervision.

2005, his work of “Treasure Ship of Zheng He’s Seven Treasures” was presented for British Queen’s husband Prince Philip as a national present by national president Hu Jintao.

2006, was awarded the honorary title of “Masters of Chinese Arts and Crafts” by National Development and Reform Commission.

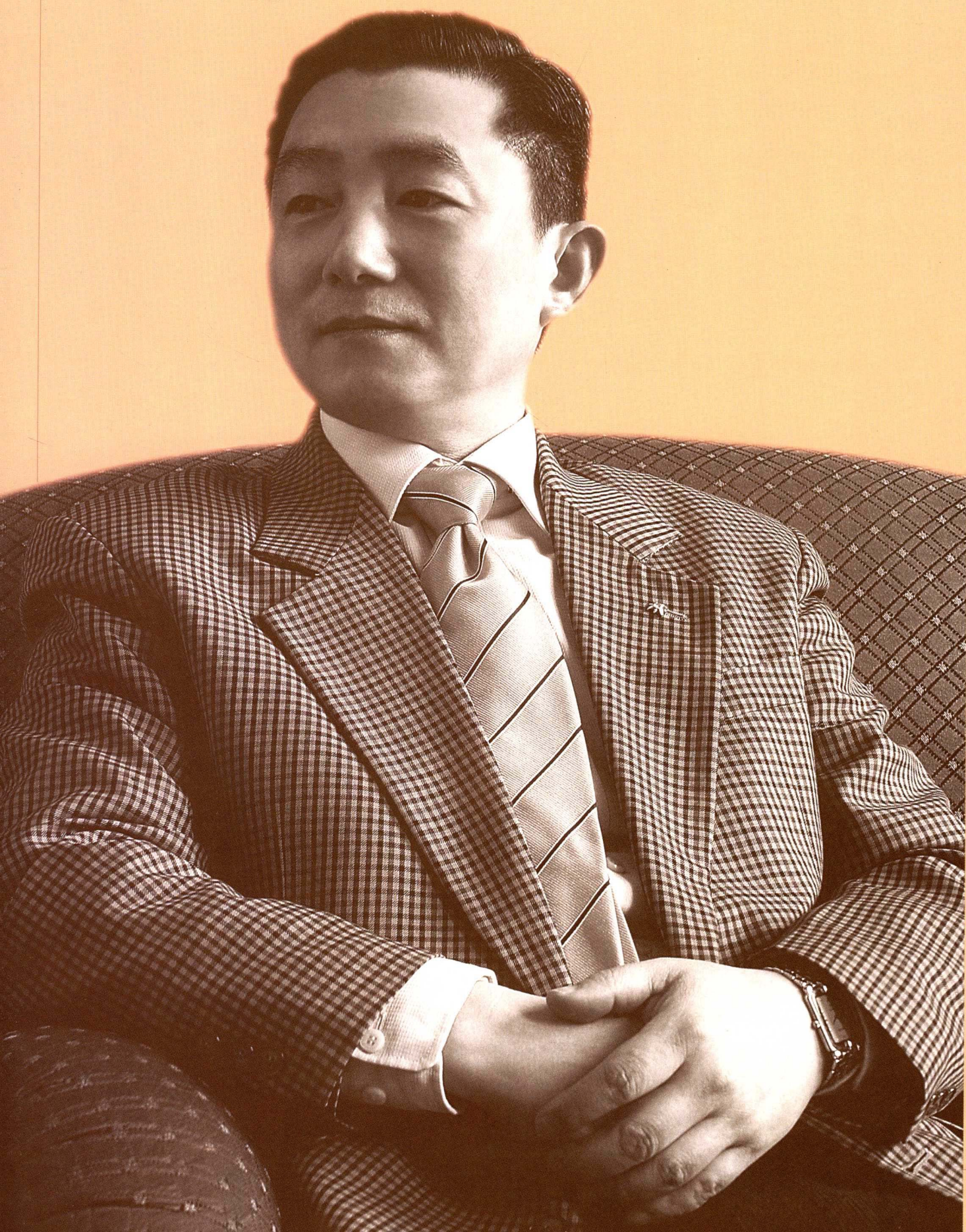
2007, the first Buddha of mosaic glasses and jewelries “Goddess of Mercy with Seven Treasures on the South-China Sea” was permanently collected by Puji Temple on Mount Putuo.

2008, was employed as the professional instructor of arts and crafts & treasures profession of fashion design college of Shanghai Institute of Visual Art.

2009, was employed as senior consultant of art design of “the Souvenirs Welcoming the EXPO Organizing Committee of Global Chinese Design Competition”.

2010, was selected as the director of Chinese Promotional Committee of World National Culture Exchange.

2010, was employed as the vice-president of Metal Arts Commission of Chinese Arts and Crafts Society.



Gold and Silver Inlay

In general, the jewelries and ornaments with gold and silver inlay refer to rings, necklaces, earrings, bracelets, pendants, and ornaments made by gold, platinum, silver and other precious materials. Jewelry has appeared for thousands of years in China, it is one of the decorative arts of mankind even earlier than words. From the literal interpretation, gold and silver inlay refers to inlaying precious stones (diamonds, rubies, sapphires, emeralds, etc.) by the techniques of hard inlaying (tooth inlaying and claw inlaying) or Duct inlaying into Jewelries (rings, necklaces, earrings, bracelets, pendants, etc.) and ornaments made by gold, silver, platinum and other precious metals. The mosaic is almost accompanied by jewelry and ornaments. The techniques of gold and silver inlay matured and developed in modern history, as the first opening-up city specially, Shanghai is one of the earliest places in there people contacted and accepted foreign jewelries of gold and silver inlay. After nearly a century of assimilation and digestion, and the techniques of gold and silver inlay gradually formed a more obvious style and features with geographical characteristics.

金银镶嵌

一般金银镶嵌首饰、摆件是指用金、铂金、银等贵金属材料制作的戒指、项链、耳环、手镯、挂件和摆饰品。首饰在中国已经有几千年的历史了，它是比文字出现得还要早的人类装饰艺术之一。金银镶嵌从字面的解释是指将宝石（钻石、红宝、蓝宝、翡翠等）用硬镶（齿镶、爪镶）或槽镶的工艺方法镶在用金、银、铂金等贵金属材料做为依托的首饰（戒指、项链、耳环、手镯、挂件等）和摆件上，镶嵌几乎是伴随着首饰和摆件而生的。而金银镶嵌工艺的成熟和发展应该是到近现代才开始的，尤其是中国上海作为对外开放最早的城市（也是最早接触和接受洋镶金银首饰最早的地方之一）经过近百年的吸收和消化，逐步形成了地域特征较为明显的风格 and 特点。



第六节	圆丝镶钻技法	125
第七节	爪齿镶技法之一	127
第八节	首饰制作技艺	129
第九节	包边镶制作方法	132
第五章	大师访谈及评述摘要	135
第一节	妙手匠心 巧夺天工 ——解读珠宝设计大师刘红宝	136
第二节	温婉大成 造就一代中国 珠宝宗师	137
第三节	匠心天工刘红宝	138
第四节	夜静春山空 月出惊山鸟	139
第五节	大师访谈	140
第六节	大师评述	145
第六章	大师年表	151
后记		160



目录

总序	张道一	002
前言		008
第一章	熠熠生辉的珠宝人生	011
第一节	天真顽皮的童年	012
第二节	醉心于画画的少年	013
第三节	学徒生涯	
	——实践是最好的老师	014
第四节	如鱼得水	
	——熠熠生辉的珠宝人生	016
第二章	工艺特点和设计风格	029
第一节	海派洋镶首饰的历史沿革	030
第二节	刘红宝大师的工艺特点	033
第三节	刘红宝大师的设计风格	051
第三章	作品赏析	091
第四章	大师语录	113
第一节	硬镶金钢钻（一）	114
第二节	硬镶金钢钻（二）	117
第三节	分合式门扣制作方法	119
第四节	抽槽镶的制作方法	121
第五节	盘钻戒戒指的制作方法	123

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，工艺美术的品物分作两类：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

我与刘大师相识相知近30年，在这人生的漫漫长路上我们时儿相遇、时儿小别，但彼此都心存着惦念，尤其是在近10年里是聚多离少。这个10年乃是刘大师在事业上曲曲折折、坎坎磕磕最为复杂、最富变化的10年，可以说是见证了刘大师从一位首饰制作技师成长为全国为数不多的中国工艺美术大师的历程。我也深切感受到了刘大师从艺道路上所经历的艰辛、困难和忍耐。其实正是这份坚韧才成就了大师，由此我想说真正的“大师”并不是评出来的，而是人们从内心喊出来的，是为世人所公认的，刘红宝大师实为如此。

刘大师外表亲和、内心谦恭、性格坚强、百折不挠。这么多年来，时儿在工作室创作、时儿南来北往在全国乃至世界各地奔忙。同行、朋友无数，敬佩、仰慕追随者日众，但持妒忌、怀疑者也有。然而他从不为他人的评说所左右，矢志于自己的信仰和喜好30年不停歇。在漫长的珠宝生涯中，刘大师将珠宝镶嵌、螺钿贝壳镶嵌、布局摆坯等传统和现代工艺运用在金银首饰、摆件的设计创作上，如若浑然天成，将金银、宝石的天然材料之美发挥得淋漓尽致，使这些作品显露出贵族般的名品气质，为业界称颂。

近年来，刘大师悉心于以佛教“七宝”的概念创作金玉制品，以钻石、红宝石、绿宝石、蓝宝石、绿松石、珍珠、玛瑙等宝石寓意祝福，以金银等材料寓意吉祥。代表作品《郑和七宝宝船》，被作为国礼赠予英国女王丈夫菲利普亲王。《南海七宝观音》，被普陀山方丈戒忍誉为“这是2000多年来我国佛像造像史上第一尊七宝观音”。

刘大师淡泊名利、温和儒雅，他虽从小喜爱唐诗宋词、作画、篆刻，却没有如别人一样在绘画的道路上走下去，如若这样中国也许多了一位平常的画家，却