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剧装



张竹坡

工艺美术大师优秀作品 II

ARTISTIC TREASURES OF CHINA

A SELECTION OF ELEGANT ARTS AND
CRAFTS BY OUTSTANDING ARTISANS
OF BEIJING

北京工艺美术出版社

BEIJING ARTS & CRAFTS PUBLISHING HOUSE

ISBN 978-7-80526-671-8



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定价：390.00元

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陈高潮 主编

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图书在版编目 (CIP) 数据

京华瑰宝: 工艺美术大师优秀作品 II / 陈高潮主编.

北京: 北京工艺美术出版社, 2008.11

ISBN 978-7-80526-671-8

I. 京... II. 陈... III. 工艺美术—作品综合集—北京市—现代 IV. J521.1

中国版本图书馆CIP数据核字 (2007) 第206181号

责任编辑 宋朝晖

王 芸

设 计 符 赋

制 作 印 华

英文翻译 任玲娟

责任印制 宋朝晖

京华瑰宝——工艺美术大师优秀作品 II

陈高潮 主编

北京工艺美术出版社出版发行

地址: 北京市东城区和平里七区16号楼

邮编: 100013 传真: 64280045/84255105

电话: 84255105 (总编室) 64283627 (编辑部)

64283671 (发行部)

全国新华书店经销

北京画中画印刷有限公司印刷

889毫米×1194毫米 1/16开本 21印张

2008年11月第1版第1次印刷

ISBN 978-7-80526-671-8/J · 588

定价: 390.00元

策划

北京市工业促进局

顾问

于均波 徐 锋

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序

陆昊

承载着中华民族悠久历史和文明的传统工艺美术，不仅创造了举世闻名的精湛技艺，而且造就了一批批高级专业人才，成为民族文化和弘扬的重要载体。传统工艺美术产业已经成为国民经济建设的重要组成部分，是中华文明的瑰宝。

北京传统工艺美术具有独特宫廷艺术风格和鲜明地方特色。近年来，在北京市委、市政府的重视和保护下，在人才培养、技艺保护、市场拓展、产业聚集、产品创新等各方面取得了令人振奋的成绩，为振兴北京传统工艺美术事业作出了贡献，更为首都创意产业发展增添了魅力、拓展了空间。

本书汇集了近年来北京传统工艺美术行业国家级和北京市一级、二级工艺美术大师的创作精品，反映了当代人对传统技艺的保护、传承和创新。

值此《京华瑰宝——工艺美术大师优秀作品 II》出版之际，向多年来为北京传统工艺美术产业发展和创新作出贡献的各界人士及参与本书出版的工作人员，表示衷心的感谢！

2008年3月

（陆昊：时任北京市副市长，现任共青团中央书记处第一书记）

Preface

Traditional arts and crafts which manifest the long-standing history and civilization of the Chinese nation have created world-famous consummate artistry and also cultivated large groups of outstanding artisans. As a result these traditional handicrafts have become one of important means to carry forward and develop the Chinese culture, and become an important component part of national economic construction. They are a gem of Chinese civilization.

The Beijing handicrafts feature imperial court art and other distinguished local specialties. In recent years, with the great concern from and under the protection of Beijing municipal government and Party committee, inspiring progress has been achieved in cultivation of talented artisans, protection of artistry, development of market, industrial integration and innovation of products, thus bringing about great contributions to the flourishing of traditional arts and crafts of Beijing and adding charm to their innovations as well as more room for their development in China's capital.

This book contains the excellent art works by the national-level and Beijing first-grade and second-grade industrial artisans created in the past years, reflecting their great efforts made in the protection, development and innovation of these arts and crafts.

When this second volume of Artistic Treasures of China comes off the press, I want to take this opportunity to express our thanks to all the persons from all walks of society who have made great contributions to the development and innovation of traditional arts and crafts of Beijing and those who have made their efforts in the publication of this book.

Lu Hao
former deputy mayor of Beijing, is first secretary
of the Secretariat of the Central Committee
of the Communist Youth League of China.
March 2008

永续的事业

李砚祖

一、我的祝辞

《京华瑰宝——工艺美术大师优秀作品 II》就要出版了，首先在这里要向本书所刊载作品的工艺美术大师们表达我衷心的祝贺和谢意。正是由于您几十年来的不懈努力，不仅传承了北京工艺美术的精绝技艺，而且将自己的聪明才智和艺术天赋物化在一件件国宝级的工艺作品上，使我们乃至世代后人能够欣赏到这些闪耀着民族文化和艺术之光的伟大作品，体验到中华民族工艺美术的博大和精深。

所谓北京工艺美术的“瑰宝”，我理解最起码蕴含着两层意思：一是作品本身的价值，从材料到工艺到作品，均堪称经典；二是创造出这些作品的大师们，于我们的民族文化而言，无一不是“国宝”。由是观之，《京华瑰宝——工艺美术大师优秀作品 II》一书，既刊载大师精心制作的佳作，又如实、简要地对大师们的人生经历和创作成就予以介绍，恰恰包含了“瑰宝”一词所蕴含的双重旨意。这是北京工艺美术的积淀和骄傲，也是北京文化和文明的骄傲。

北京工艺美术作为中国明清宫廷工艺最重要的传承者，其成就在一定程度上反映了中国工艺美术的成就。因此，《京华瑰宝——工艺美术大师优秀作品 II》可以说不仅属于北京，同样属于中国，属于全人类。

二、材美工巧 历史人文

两千多年前的《周礼·冬官·考工记》在总结当时造物的经验时曾提出“天时地利、材美工巧”的一个基本规律。仅从“材美工巧”言，北京的工艺美术，无论玉器、景泰蓝、牙雕，还是漆器等等品类，其材料的稀有、尊贵或独特，构成了不同工艺美术品品质的基础。试想，再好的琢玉工艺如若施之于顽石，其价值就会受到很大影响。“因材施

艺”，“材”是基础和保障。通观中国工艺美术的所有品类，不难发现其材料和技艺都是互为的，“技”因“材”立，“材”因“技”显，不仅缺一不可，而且各品类的技艺具有专有属性。玉之“琢”、木之“雕”、泥之“塑”、金之“铸”不可互换。这些材料与工艺的特质应是工艺美术的内在属性之一。

在价值层面上，工艺美术的价值主要有经济价值和文化价值两大类。经济价值与其物质价值相联系，它反映在很多方面，如它的实用价值、材料价值等等，这些价值有时可通过价格反映出来。文化价值，包含着非物质的诸类价值因素，如艺术价值、历史文化价值、工艺技术价值、审美价值等等，这些价值因素与材料等的物质因素一起，通过完整的作品得到体现。

由此，我们看到工艺美术品不仅是物质产品，而且是艺术的文化产品。作为艺术的文化产品，它的独特价值还在于它的历史性。在工艺技术、艺术造型构思、表现形式、风格样式诸层面上，它都具有历史性，即工艺美术不仅具有“材美工巧”的属性，它还具有“历史人文”的品格。正是这一独特的“历史人文”属性，区分了不同民族工艺的特性所在，也谱写了不同历史时期造物文化和艺术的相互联系，任何工艺品都是不同历史时期文化艺术的载体和象征物，在当代也不例外。

三、工艺美术的三种传统

中国工艺美术的历史至少有上万年。这个历史具体从什么时候开始，首先涉及如何定义“工艺美术”。如果将北京山顶洞人的骨质项链乃至更为久远的打制石器这些造物看作广义的工艺美术，那么，工艺美术的历史就不是一、两万年的问题。说中国工艺美术有上万年的历史，其立足点在于制陶术的开始。据目前的考古资料，中国陶器的产生距今一万年左右。由此观之，这一上万年的工艺美术历史，就其大者，其历史似可分为三大阶段：一是古典阶段，从工艺美术的起源开始，历经整个封建社会，至清末。这是中国工艺美术各品类从发生、发展到成熟的重要历史时期，其间不乏变异、式微、消亡之品类。在这一阶段，中国工艺美术形成了自己独特的艺术面貌和文化品格，成为民族文化和艺术的重要象征物。二是近现代阶段，从清末至20世纪80年代。这一不足百年的历史时期，工艺美术首先在生产体制方面，经历了个体到集体再到个体的转变；在生产方面，经历了衰落、振兴、发展的过程。古典阶段的传统工艺美术经受着历史变革的洗礼，而进入现代社会，成

为现代文化和现代经济生产的一部分，开始其现代性的历程。三是20世纪90年代至今的当代阶段，在社会形态上的最大变化是所谓大众消费社会的来临（主要以城市而论），现代化的努力使人们的生活水平得以提高，对工艺美术亦有了新的认识和需求。工艺美术行业处于一个新的转型的特殊时期，不仅不少工艺品类因不适应现代生活的需要而式微，重要的是工艺美术整体上开始经受现代性的改造，面临着如何适应新的生活、融入新的文化甚至是创造新的工艺文化形态的问题。一言以蔽之，新的社会文化和生活方式使当代的工艺美术生产进入了一个新的阶段。

上述三个阶段各自亦形成了自身的传统，简单而言即古典传统、近现代传统和当代传统。

四、工艺美术的传承与创新

当代工艺美术是在市场经济的条件下运作的，因此适应市场需要的传统工艺美术（一部分）得到了发展，不能适应市场需要的那部分传统工艺美术则很难生存，有的几近消亡。另一方面，随着社会经济的发展和生活水平的提高，人们需要新的工艺美术，即时代和生活为工艺美术的发展提供了新的发展机遇。这一需求，本质上是要求工艺美术的创新和变革。在这一方面，工艺美术界实际上面临着两方面的任务：一是传承，一是创新，即在传承的基础上创新。

传承和创新似乎是老课题，但这一问题仍然需要进一步加以理清或探讨。

传承和创新应是一个问题的两面，难以分割。这里首先就北京工艺美术的传承而言，北京的工艺美术与其他地方的工艺美术有所不同，它是以宫廷工艺美术为主要标志的，其工艺美术的本体特色在于它的宫廷贵族属性，从材料、工艺技术到艺术都是如此。具体而言即其材料的贵重、工艺的精致、审美样式的繁复等等。因此，北京工艺美术的传承，必须以宫廷工艺美术的传承为主。

我们知道，在封建社会，宫廷工艺美术是宫廷贵族阶级的专有物。在今天，它的传承和生产首先是在市场经济条件下的一种商品生产，具备了新的属性或规定性。这里，市场具有非常重要的选择和决定作用。其次，虽然今天是作为普通人的收藏品或者用品，但使用和收藏对象的变化，并没有改变这类工艺美术产品具有的基本特征，如材料的贵重、工艺的精致、审美样式的繁复等特性。

一般百姓并不因为自己的平民身份而拒绝接受过去只属于贵族阶级的这类工艺品，这是人们的艺术需求和审美观所决定的。从中国人的审美喜好分析，大致可以分为两类，即“既雕既琢”之美和“出水芙蓉”之美。在工艺形式上即表现为宫廷工艺与民间工艺。前者追求材料的贵重、工艺的精致、工艺装饰的繁复；后者则以简洁朴实为特色。当代宫廷工艺美术品类的生产，主要适应了以“既雕既琢”为美的那部分人的需要。北京工艺美术中还有相当一部分民间工艺品类，如风筝、灯彩等。这类工艺品，其特色是材料普通，工艺简朴，装饰简洁，具有一种“出水芙蓉”之美，为广大百姓所喜爱。在当代工艺生产中，作为主体的可能还是前者，但这两者均面临着传承的历史任务和责任。

相对于传承的是创新。毫无疑问，创新是时代的要求，也是工艺美术发展的必然。问题是为什么要创新和如何创新，这是一个实践问题，需要具体问题具体回答，这里不再赘言。下面要讨论的主要是为什么要创新的问题。我以为：

1. 工艺美术的创新具有一种历史必然性，它是由需要所导致、由相关条件所促成的。可以说任何工艺美术的创新，都离不开生活需要这一根本的前提。新的生活必然需要新的工艺美术，也必然淘汰一些不适应新生活的工艺美术品种，这主要是生活选择的结果。有些工艺品如泥玩具，其历史悠久，它是民间生活中的常见之物。但是当塑料玩具、机械玩具、电动玩具等现代玩具普及后，泥玩具几乎退出了生活应用的圈子，这是玩具发展的必然。如果一味强调泥玩具的创新，在文化传承上有着积极的意义，但其效果却不尽如人意，即使是在农村地区现在的孩子也不喜爱泥玩具了。在今天这样一个商品极其丰富多样的现代社会中，人们选择的余地很大，而历史上许多当时必选的东西，在今天都失去了选择的必要性和条件，或者说选择的面大大缩小了。著名的无锡泥人，虽然它既具有泥玩具的性质，又有摆饰功能，但它的存在也早已不是当初的境况和意义了。

2. 这种创新又必然以旧有工艺美术为基础，即只有在传承的基础上才能创新，这种创新应是一种有限创新。如北京的传统工艺美术，其创新只能是有限创新。首先，它以旧有宫廷工艺为传承主体，材料的高贵稀有、技艺的精湛绝伦是其主要特色。这些工艺产品往往是高级的陈设欣赏品，而具有欣赏、收藏、保值甚至是彰显身份的功能和价值。所谓“旧时王谢堂前燕，飞入寻常百姓家”，在今天，旧有宫廷工艺品的拥有者所看重和认可的依然是其材料的高贵和传统工艺的特色。

3. 创新是传统工艺美术的存续方式之一。传统工艺品类的延续，唯一的办法就是创

新，赋予它新的生命即赋予它适应新生活的能力。每一个时代都有属于自己时代的生活和需求，也应该有属于自己时代的样式和内容。传统工艺的许多装饰内容如“饕餮”、“黼黻”等再也不能适应新时代的普遍需要了。

综上所述，工艺美术的创新主要是内容的创新。工艺美术的内容，不仅是文饰的内容，也包括功能和结构在内。

五、结语

工艺美术技艺是传统手工技艺中的精华，是历代工匠艺人实践经验的积累和总结。在当代科技主导的社会情势下，如何本真地保持手工技艺的精华，一代代传承技艺，并使这种技艺为当代生活服务、成为新文化的一部分，应是认真加以考虑的问题。北京工艺美术的保护与发展亦有赖于这种技艺的传承，有赖于设计的创新。大师的成就和成长道路说明，手工技艺的传承不是一朝一夕的事，也不是轻而易举的事，它不仅需要一代代传承者的聪明才智，更需要他们无私的奉献精神和毅力，在今天这样一个充满诱惑、浮躁的社会中，要做到这一点其难度更大。为此，需要有长远的眼光、历史的高度、负责的精神和智慧。需要把培养工艺美术接班人作为工艺美术界的共识，作为工艺美术发展的大事来做。

在这方面，各位大师既有经验又有责任。我们期待着大师们在创造传世精品的同时，培养出传世的“活宝”——新一代的传承者，使北京的工艺美术事业代代永续。

2008年2月于集虚书屋

(李砚祖：清华大学美术学院教授)

Continuous Cause

I. My Congratulations

The second volume of Artistic Treasures of China will be off the press soon. First of all I extend my cordial greetings to those artisans whose works have been included into this volume. Also I want to express my thanks to them for their sustained efforts in the past decades to hand down excellent workmanship of Beijing arts and crafts. Through their works they demonstrate their wisdom and workmanship, enabling young generations to appreciate these great national-level works featuring Chinese national culture and art and to understand the greatness and profoundness of the Chinese arts and crafts.

Beijing handicrafts are appreciated as gem, in my opinions, for two reasons. First is for their value. From their raw materials to workmanship and finally to works, they are elegant. Second is for the artisans themselves. In view of the national culture, all of them are national treasures. So Artistic Treasures of China either publishes some of the best works created by these master artisans or introduces their experiences and achievements in their creations. This book illustrates dual significance of the “gem” and reflects the proud of Beijing arts and crafts and also Beijing culture and civilization.

Beijing handicrafts are most important ones which reflect the salient features of royal arts and crafts of China's Ming and Qing dynasties and, in a certain extent, demonstrate the progress achieved in Chinese arts and crafts. So the artistic works included into this book belong to Beijing but also to China and even humanity.

II. Quality Materials and Excellent Workmanship, History and Culture

Ministry of Works: Artificers' Record from Ritual of Zhou written more than 2,000 years ago points out a basic rule of having “opportunities and geographic convenience, quality materials and excellent workmanship” while summing up experiences in creating goods and materials. Just talking about quality raw materials and excellent workmanship, Beijing handicrafts, including jade, cloisonné, ivory carvings and carved lacquer ware, demonstrate rare, elegant and unique raw materials which comprise a foundation for their different quality. Without quality materials, it is difficult to demonstrate the excellent carving workmanship. While bringing into full play the workmanship according to raw materials, raw materials are the basic and guarantee. Viewing all kinds of China's arts and crafts, it is easy to find raw materials and skills serve each other. Workmanship is demonstrated through the quality of raw materials, and also the quality of

materials is reflected through excellent workmanship. Each of them cannot be valued highly without other. Artisans use different skills to create handicrafts of different quality materials, and carve jade and wood art works but sculpture clay figurines and cast golden works. The quality of raw materials and special skills are one of the attributes of arts and crafts.

The value of these arts and crafts falls into two kinds: economic and cultural. The economic value is related to their quality of raw materials and reflects in their practical value, the value of raw materials and others. It can be reflected through their price. The cultural value includes non-material values such as artistic value, historical and cultural value, the value of workmanship and aesthetic value. These values, together with that of raw materials and others, are reflected through the artistic works as a whole.

So the arts and crafts we see are material products but also art and cultural products. As art and cultural products, their unique value also depends on their history. Their technological skills, modeling concepts, forms of expression and styles demonstrate their history. These arts and crafts feature quality raw materials, excellent workmanship and also history and culture. So they distinguish themselves from the arts and crafts from other nationalities. In addition, they record down the relations between culture and handicrafts from different historical periods. All arts and crafts reflect and symbolize culture and art from different historical periods. There is no exception in modern times.

III. Three Traditions of Arts and Crafts

The arts and crafts in China have a history of 10,000 years at least. When their history started depends on the definite of arts and crafts. If the bone necklace discovered in the cave of Peking Man or the remote stone articles were treated as arts and crafts in a broad sense, the history of the arts and crafts will be longer than 10,000 or 20,000 years. We say the arts and crafts have a history of 10,000 years because we counted it on the pottery which emerged 10,000 years ago according to the archaeological data. The history of arts and crafts can be divided into three stages: classical stage starts from its original to the late Qing Dynasty and passes through the feudal society. This stage is important, in which various kinds of arts and crafts emerged, developed and matured. Many of them changed, and even disappeared. During this stage, the Chinese arts and crafts developed to have their own unique art and cultural features and became an important symbol of Chinese culture and art. The second stage is from the late Qing Dynasty to the 1980s. During this period, the Chinese arts and crafts experienced a historical change from private to collective production

systems. Their production experienced declination, flourishing and development and these classical and traditional arts and crafts experienced great historical changes. After entering into the modern society, they became a part of modern culture and economic production and began its modern historical track. The third stage is a contemporary one from the 1990s to today and has faced the coming of a so-called consuming society (mainly in cities). Great efforts in modernization enabled the living standards the people increased and let them have new understanding and demands for arts and crafts. The Chinese arts and crafts have been in its new and special stage for changes. Many arts and crafts have changed to adapt themselves to the modern life. The most important thing is that the arts and crafts as a whole have started to experience a modern reform and have been facing with a problem of adapting to new life, integrated with new culture or even creating a new form of art and culture. In one word, new social culture and living way have pushed the modern arts and crafts enter into a new stage.

The arts and crafts in these three stages mentioned above have developed their own traditions: classical, modern and contemporary traditions.

IV. Carrying Forward and Innovation of Arts and Crafts

The contemporary arts and crafts have been operated under the conditions of market economy. So as a result, parts of traditional arts and crafts have been developed to adapt to the market demands. Otherwise they found difficult to survive and a few even disappeared. In other hand, as society and economy develop and living standards increase, people have new demands on arts and crafts. Thus the time and life have provided new chances for arts and crafts to develop. Such demands in essential require arts and crafts to change or to be innovated. So arts and crafts fields in fact are facing two tasks: carrying forward and innovation based on the first.

Both carrying forward and innovation are old topics but still need to be studied and discussed further here.

Carrying forward and innovation are two aspects of the problem and they cannot be separated. First let us talk about carrying forward of the arts and crafts in Beijing. The arts and crafts in Beijing are different with that in other parts of the country and symbolize the royal ones from the imperial courts. They reflect the features of royal ones, in both raw materials and technical skills. In details, such arts and crafts use precious and quality raw materials and are created with excellent workmanship with complicated aesthetic ways. Therefore the carrying forward of the arts and crafts of Beijing should be done first of all to carry forward those from the imperial courts.

We know in feudal society the royal handicrafts were owned only by the nobility. Today handing these royal handicrafts down and their production are first a certain kind of production of a certain kind of commodities under the market economy or have a new attribute or new laws. Here the

market has played an important selective and decisive role. Second, as products to be collected or daily articles demanded by ordinary people, their original basic characteristics such as value quality, sophisticated workmanship and complicated aesthetic standards remain the same while their collectors have changed.

Ordinary people do not refuse to accept these handicrafts which belonged to the nobility in the past, but depending on their demands for handicrafts and aesthetic views. The Chinese people's aesthetic views fall into two kinds. In artistic forms, they are the beauty of the royal handicrafts and that of folk handicrafts. The first seeks after the precious and quality raw materials and excellent workmanship and their complicated artistic decorations while the latter seeks after the concise and simple style.

The production of royal handicrafts is mainly to meet the needs of those people for seeking after the beauty with valuable raw materials and excellent workmanship. Among Beijing handicrafts great parts are folk handicrafts, such as kites and decorated lanterns. These handicrafts are made of general raw materials, with simple skills and concise decorations. Broad masses like them for their simple beauty. But in today's production of handicrafts, the royal handicrafts are the main body. But both the royal and folk handicrafts are confronting with the historical task and duties to be handed down one generation after another.

Opposite to carrying forward is innovation. Without doubts, making innovations is need of the time and is an inevitable requirement of the development of arts and crafts. Why and how? How to make innovations is a practical problem and needs explanations in details. Here I save space for discussing the reason. I believe the innovation of arts and crafts has its historical necessity resulted from the demands for them and other related conditions. It can be said any innovations are related closely to the needs of the life, the prerequisite. New life needs new handicrafts and gives up some handicrafts which are not suitable for new life. This is the results of the selection of the life. Take clay toys. Such toys have a long history and were popular among ordinary people. But after the plastic, mechanical and power-operated toys came into being and have become popular, the clay toys disappeared gradually. This is a result of development of toys. If we emphasized the innovation of clay toys, there is a positive significance in the handing down of its culture, but the results are not good as expected. Even in the rural areas such clay toys are not welcomed by children today. In modern society full of great varieties of commodities, people have much more rooms for selecting goods. Many handicrafts which were in great demand in history have lost their necessity and conditions for selection and their market has decreased. The famous clay figures from Wuxi, although they can be toys and also decorations, are not in great demand as in the past.

Such innovations should be done based on the old ones and with the efforts to carry them forward. These innovations are limited. Take the traditional Beijing handicrafts. First of all Beijing handicrafts have been handed down from the imperial court and feature their rare and quality

raw materials and excellent workmanship. All these handicrafts are high-grade decorations and symbolize the social position of owners and the appreciation value, collection and value-preservation. Their owners keep and collect them still for these features.

Innovation is one of the ways to preserve or carry forward these traditional handicrafts. Innovation is the only way to hand down these traditional handicrafts, to give them a new life or adapt them to the new life. Each historical stage demonstrates the life and need of its features and the handicrafts in different stage have their own forms and contents. Many traditional handicrafts with fierce animal patterns are not suitable for the new times.

In views mentioned above the innovation of handicrafts means the innovation of contents. The contents of the handicrafts are not only that of the designs but also of their functions and compositions.

V. Conclusion

The skills of arts and crafts are the gem of traditional handicraft workmanship and are the accumulation and summary of practical experience of artisans from various historical stages. Under the modern society of science and technology, it is a problem we should consider conscientiously on how to preserve the gem of handicraft skills, to carry forward such workmanship and to make them to serve modern life and become a part of new culture. The protection and development of Beijing arts and crafts rely on carrying forward of such workmanship and making innovations of design. The achievements and growth of these artisans have proved that it is not a short-term task or an easy thing to carry forward these handicraft workmanship. It needs wisdom, devotion and willpower of those who have done for this purpose for generations. In the society full of seduction and impetuosity, it is even more difficult. Therefore we should have a long-term view, high historical attitude and responsible spirit and wisdom. Also we should train successors for arts and crafts as an important event in developing arts and crafts.

In this field, artisans are experts and have duties. We wish them train a new generation of their successors while creating excellent artistic works in order to carry forward Beijing arts and crafts one generation after another.

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February 2008 in Jixu Study