

Masters of  
Chinese  
Arts and Crafts

GU JINGZHOU



Purple Clay Pot



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中国工艺美术大师  
顾景舟  
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# 紫砂壶

高振宇 分卷主编 高英姿 著

江苏凤凰美术出版社  
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产于江苏宜兴。始于北宋，盛于明中期。紫砂壶具有良好的透气性和保味作用，适宜泡茶，且有传热均匀、高温不裂的特性。紫砂壶用宜兴特产的紫砂泥、朱砂泥、本山绿泥制作。将紫砂泥经过粉碎、澄炼后，用独特的拍打成型和裁片镶接成型工艺制成泥坯，制作成素色、筋瓢、浮雕三种形式的陶壶造型。

中国工艺美术大师  
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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5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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# 顾景舟

Gu Jingzhou

1915年10月18日出生于江苏宜兴上袁村。

1932年，因家境困顿辍学，在家从祖母邵氏学习紫砂工艺，从此踏入紫砂艺坛。

30年代，被聘至上海郎氏艺苑从事仿古制陶，期间临摹古代陈鸣远、邵大亨等人名作，技艺突飞猛进。

1948年，作石瓢壶五件，沪上画家吴湖帆、江寒汀为之书画。

50年代，收徐汉棠为徒；后收李昌鸿、高海庚等艺徒，与带队来厂实习的高庄教授合作设计提璧壶；被国家授予“工艺人”称号。

60年代，从事紫砂打样设计，设计紫砂花盆、紫砂茶叶揉碾盘以及紫砂杯等，为当时困顿的紫砂产业寻找出路；改进紫砂工具，并考察紫砂古器和紫砂窑遗迹。遍访北京、上海、广州、苏州等博物馆对照和鉴定。

70年代，创作雪华壶、提璧茶具、上新桥壶、石瓢壶、中石瓢壶、矮僧帽壶、汉铎壶、矮井栏壶和乳鼎壶等。

1981年，与徐秀棠、高海庚赴香港参加第六届亚洲艺术节，为香港罗桂祥博士鉴定紫砂藏品。

1982年，被评为工艺师，同年为北京故宫博物院做藏品鉴定。

1988年，被轻工业部授予“中国工艺美术大师”称号。

Gu Jingzhou was born in Shangyuan Village, Yixing, Jiangsu Province on October 18, 1915,

1932, could only stop schooling because of straitened family circumstances, and started to learn the Purple Clay crafts from grandmother Shao, which drive him to enter in the Purple Clay art circle,

1930s, was employed to Langshi Art Word in Shanghai, engaging in archaistic potting, copying the ancient masters' works, such as Chen Mingyuan's and Shao Daheng's, and his handcrafts has soared,

1948, created five Shipiao Pots that were painted and autographed by Shanghai painters, Wu Hufan and Jiang Hanting,

1950s, was the teacher of Xu Hantang, teaching crafts students like Li Changhong and Gao Haigeng, working together with the professor who was from Gaozhuang and led a group to practice in the workshop to design the Tibi Pot, and was given the title of of the "Crafts Man" by the country,

1960s, engaged in Purple Clay fent design, Purple Clay flowerpot, Purple Clay dish for grinding tea, Purple Clay cup and so on, keeping finding outlets for the embarrassed Purple Clay industry, improving tools for making Purple Clay things, researching the ancient Purple Clay utensils and the ancient Purple Clay kiln sites, visiting the museums of Beijing, Shanghai, Guangzhou, suzhou and etc. to contrast and identify,

1970s, produced the Xuehua Pot, Tibi Pot, Shangxinqiao Pot, Shipiao Pot, Middle Shipiao Pot, Short Monk's Hat Pot, Handuo Pot, Short Brandreth Pot, Ruding Pot, and etc.,

1981, went to Hong Kong with Xu Xiutang and Gao Haigeng to participate "The Sixth Asian Arts Festival", and identifying the Purple Clay collections for Hong Kong Dr. Luo Guixiang,

1982, was named as the "Craftsman", and identified the collections for Bejing Palace Museum in the same year,

1988, was given the title of the "Masters of Chinese Arts and Crafts" by the Ministry of Light Industry.





## Purple clay teapot

Purple Clay Pot found in Yixing, Jiangsu Province was started in the Northern Song Dynasty and flourished in the middle of Ming Dynasty. It is so good at air permeability and preserving taste that is suitable for tea with the features of even heat conduction and none-crack with high temperature, and specially made from purple clay, cinnabarine clay and Benshan green clay of Yixing. After crushing and clearing the purple clay, the mud base made by the unique technic of patting shape and cutting-connecting shape will be turned into three models of pots with forms of plain (means that the pot surface is smooth and round, decorous and simple, without any polishing of the plain style), Jinrang (implies that the pot surface is put up various styles with lines of geometric pattern) and rilievo (refers to a variety of designs decorated on the pot surface or different styles of the pot models). The Purple Clay Pot is not glazed, but is decorated by colors of blue, green and red. Common colors of Purple Clay are begonia red, cinnabar purple, dark green, grape purple and etc.. Firing temperature of the Purple Clay Pot is usually about 1200°C.

## 紫砂壶

产于江苏宜兴。始于北宋，盛于明中期。紫砂壶具有良好的透气性和保味作用，适宜泡茶，且有传热均匀、高温不裂的特性。

紫砂壶用宜兴特产的紫砂泥、朱砂泥、本山绿泥制作。将紫砂泥经过粉碎、澄炼后，用独特的拍打成型和裁片镶接成型工艺制成泥坯，制作成素色、筋瓢、浮雕三种形式的陶壶造型。素色指壶面光滑、浑朴、不加雕饰的朴素造型；筋瓢指壶面施以几何纹线条的各种造型；浮雕指在壶面装饰各种图案或将壶塑造造成各种物体。紫砂壶不上釉，但可用青、绿、红等色料进行装饰，常见的紫砂色有海棠红、朱砂紫、墨绿、葡萄紫等色。烧制紫砂壶需1200℃左右的高温。



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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，不仅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。

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## The Demeanor of the Masters — A Foreword of The “Masters of Chinese Arts and Crafts” Series

Zhang Daoyi

Since ancient times, Chinese people have a tradition of the greatest respect for teachers. As the old Chinese proverb goes, “where there is the doctrine, there is my teacher.” It is because teachers who are followed as models not only inherit but also propagate the doctrine. And masters are defined as brilliant academics or artists who, standing on the peak of culture, have their glorious life and also have created the human civilization. For generations, masters build our nation’s cultural edifice with their tremendous achievements.

The masters called by people whether in academia or the art world are usually an honorific title. Presently, the “Masters of Arts and Crafts” is the only title which comes from public election with the national standards. It is an honor, a mission and the nation’s pride on their shoulders. As in the Olympic arena, the laurels and the gold medal are not easily able to obtain without hard work.

The Arts and Crafts in our country has a long history with a wide variety of types as well as fine tradition. The exquisite handcraft has flourished with the development of farming culture. As early as more than 2500 years ago, the ancient literature named “The Artificers Record” (Zhou Li • Kao Gong Ji) says that “Only in harmony with time, environment, material, and art can the beautiful objects be made”, but there is no doubt that skilled craftsmen is the most important among them. Making the best use of things is the active and effective way of creation activities. The historical legacies of Arts and Crafts such as heavy bronze vessels, mild and smooth jades, translucent porcelain, gold and silver wares, clean lacquer wares, gorgeous silk, delicate embroidery all shows people’s amazing wisdom. So it is almost hard to imagine the ability that makes the clay sintered under high temperature as Nirvana of the Phoenix, which finally turns out to be the porcelain that sounds like the Chime Stone (ancient Chinese percussion instruments) and looks like a mirror; The solidification of sumac juice can be made into artifacts by carving patterns or inlaying shells, and some emits shiny gloss; An ivory ball can be carved into dozens of layers and what’s more, every layer can be rotated freely and has different patterns; The handicraft articles, made from bamboo with its green covering removed, are as soft as baby’s skin and the fans woven by bamboo sticks are as elegant as brocade;



The screen with the base of embroidery has “double-sided embroidery” and handmade clay figurines come alive; Every art work is so superb that people consider them as the “priceless treasure” or “national treasure” and philosophers say that it can show “the power of human nature”. I don't want to describe people by using the word “Superman”, and instead regard our “Masters of Arts and Crafts” as the champion like the NO.1 in each sports competition.

In the past, when carpenters' apprentices studied with teachers, there was a formula said that “beginner for the first three years is able to travel the world; and then after another three years every step is a struggle”. It means that studying in the first three years is nothing but obtaining the craftsmanship, namely “Shi Zi Huo” (stylized forms of work) to make a living. But studying another three years means people should display originality and materialize accomplishment rather than repeat simply. Obviously, it makes people bring their own spirituality and wisdom into play. Actually, our masters have concentrated on arts and crafts far more than three years. The ancients said “when a person with a technique has reached the peak in certain realm, and then further advances can make him master the rules.” Only by entering this realm can people make the most of their imagination and use manual dexterity to obtain the high skills or even get the “unique skill”. “The Artificers Record” said “wise men create things while handy men follow production methods and hand down from generation to generation and then become specialized craftsmen.” It only illustrates the relationship between design and production, but the two can be separated and also be combined and both of them are concerned with life-long practice in order to achieve a superb level.

It is well known that the Arts and Crafts can be divided into two types: one is the daily supplies including the needs of basic necessities and convenience, which reflects the custom and the fashion, thereby establishing the modal of civilization. The other is decorative furnishings that can reflect humanities, inspire wisdom, enrich and enhance people's spiritual life, which shows “the abundance of people's needs”. It is natural that these two types are interlaced like the variation of music. However, in the long period of feudal society, due to the different materials of crafts, the distinction of production, there were three things to display: the first is to display