

非遗

北京

An oral history of the successors of  
intangible culture heritage in Beijing

北京非物质文化遗产保护中心 ◆ 组织编写  
徐建辉 ◆ 主编

# 北京非物质文化遗产 传承人 口述史

柏德元 ◆ 口述 王延娜 ◆ 整理



## 金漆镶嵌髹饰技艺 | 柏德元

今天这次采访我就想彻底地搞明白一件事——之前柏大师经常跟我提的“一麻五灰十八遍”到底是什么意思？自从听了这句话后我就百思不得其解，今天一定得求个明白。



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AN ORAL HISTORY OF THE SUCCESSORS OF INTANGIBLE CULTURE HERITAGE IN BEIJING: GOLD LACQUER INLAYING AND DECORATING TECHNIQUE BAI DEYUAN

北京非物质文化遗产传承人口述史 金漆镶嵌髹饰技艺·柏德元

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## >> 金漆镶嵌髹饰技艺项目导读

### INTRODUCTION TO GOLD LACQUER INLAYING AND DECORATING TECHNIQUE

八千年前，我们的祖先偶然与大漆相遇，随手涂饰于弓体，便揭开了漆器发展的序幕。一次偶然碰撞的惊喜，激起了我们懵懂始祖们对美的追求与向往。跨过原始的部落，迈出奴隶制的王朝，翻过封建制的帝国，步入今日的美好时代，人类回首望去，这一路的迁徙和沧海桑田，却从未缺失过漆器的陪伴。经过岁月的打磨，它变得越来越端庄大气，越来越巧夺天工，越来越内涵丰富。

大漆是大自然对人类的馈赠，它天然具有防腐、绝缘、耐磨、防湿、防高温等特性，还可以作为黏合剂来使用，最重要的是它还能带给人类美的享受。大漆来源于漆树，是漆树皮受伤后流出的一种白色液体，经空气氧化会迅速变为黑色硬块，所以采漆一般选在清晨浓雾未散之时，且漆液要用木桶盛装密封保存。将大漆过滤、提炼之后，再加入植物或矿物颜料，便可调和成各种颜色的彩色漆。将彩色漆均匀涂抹于各种器物的胎体之上，便是最早的髹饰技艺，即漆艺。

漆艺的概念是一个历史的范畴，是一个发展的过程。站在今天的时代来审视历史，漆艺的概念应该从两个方面来讲：从广义上讲，以大漆为原料，以髹饰工艺为手段，对一定的载体进行装饰和保护的技艺，均可称为漆艺。从狭义上来讲，以大漆为主要材料，结合矿物或植物颜料、玉石、彩石、兽骨、螺钿、蛋壳、金属等材料；以髹、磨、绘、雕、填、嵌、堆、罩等为主要艺术表现手法；通过一定的造型载体，表现一定的文化内涵的艺术，才可称为漆艺。

漆艺从它诞生的那一天起，就是实用与审美相结合的艺术，是上至皇室贵族、下至普罗大众都奉为珍宝的心爱之物。漆艺的本质即通过复杂的工艺过程，彰显出富贵秀丽、端庄大气、华而不奢、醇厚深沉的大漆本色。由于大漆高贵的气质和独特的美感，一些地区又把大漆称为金漆，称用大漆髹饰的漆器为金漆漆



器。而大漆与金又常常“结伴而行、形影不离”，如金漆镶嵌中有描金、贴金、泥金、搜金、扫金、洒金、戗金等工艺，更加强了人们对大漆即金漆的意识概念。同时，当黄金遇上大漆，便会产生妙不可言的色彩魔术，生成瑰丽无比的帝王之气，所以金与漆早已难舍难分，融为一体。



◆ 精工矫嵌屏风《红楼梦·露秋咏菊》（此屏风在2016年“工美杯”北京传统工艺美术大赛中被评为北京工艺美术珍品）

在金漆上做镶嵌装饰工艺，这两种工艺的结合即金漆镶嵌。金漆与镶嵌的结合可谓是“金风玉露一相逢，便胜却人间无数”的金玉良缘。镶嵌工艺从材质上划分，有玉石镶嵌、彩石镶嵌、螺钿镶嵌、百宝镶嵌；从工艺上划分，有平嵌、矫嵌、立体镶嵌。这些工艺既可以单独使用，又可以综合运用，你中有我，我中有你，艺术表现手法丰富多彩。除了镶嵌工艺外，金漆镶嵌髹饰技艺还有雕填、刻灰、彩绘等其他工艺。每个工艺下又含有多个不同的品种，如彩绘工艺下又有平金开黑、平金开彩、彩绘搜金等多个品种。这项技艺正如它的名字一般富丽堂皇、繁丽多姿、博大精深。

北京自古以来就是我国重要的漆器产地，尤其是元、明、清三代作为皇城所在地，金漆镶嵌技艺由皇室独享，在皇宫中有专门制作皇家漆器的机构，元代为油漆局、明代为果园厂、清代为内务府造办处。这些特殊的历史原因为北京漆器的发展奠定了坚实的技术基础。

清王朝的灭亡，使漆器这一宫廷艺术走向了民间。自清末至中华人民共和国成立初期，北京的漆器业先后经历了兴盛时期、萧条时期、恢复发展时期。1956年，北京16家漆艺作坊接受政府“公私合营”的政策，联合成立了北京金漆镶嵌厂。从此，北京金漆镶嵌就不单单是一项技艺的名称，还是一个企业的代指。从此，金漆镶嵌这项古老的技艺便与北京金漆镶嵌厂紧密相连，休戚相关。如今，北京金漆镶嵌厂已完成改制，更名为北京金漆镶嵌有限责任公司，但金漆镶嵌髹饰技艺依然保持着几千年前的传统，使用纯天然的材料，通过纯手工制作，不同的是品种更多样，技术更纯青。

2008年，金漆镶嵌髹饰技艺被列入“第二批国家级非物质文化遗产名录”，北京金漆镶嵌有限责任公司是该项目的申报、保护单位。

It was 8,000 years ago when our ancestors came across lacquer by chance. By chance and nothing else, they coated their bows with it, and the rest is history—the use and development of lacquer ware. The surprise that resulted from a chance encounter stimulated our ancestors who did not know much about decorating into efforts to aspire after and yearn for beauty. Reviewing the past, from the time they went through the primitive tribes, stepped out of the slavery dynasties, leapt over the feudal empires, to the present happy time, we have found that lacquer has kept human beings company despite all their migrations and vicissitudes. With the weathering of time, lacquer has become more dignified, more graceful, and more refined in workmanship that excels our mother nature, and even richer in connotations.

Lacquer is a gift bestowed on men by nature. It is naturally anti-corrosive, insulate, wear-resistant, damp proofing, and high temperature proofing. It can also be used as an adhesive. But most importantly, it entertains mankind with beauty. Lacquer comes from sumacs or lacquer trees. It is the white liquid flowing out of the bark when the tree is injured, which was quickly oxidized into a hard lump. So it is best to collect lacquer early in the morning before the heavy fog disappears, and the liquid lacquer should be stored hermetically in a wooden barrel. After the lacquer is filtered and refined, plant or mineral pigment is added to make the various colors of the lacquer. Coating utensils with color lacquer is the oldest decorating technique, in other words, the art of lacquer ware.

When you define the art of lacquer ware, you are actually defining its history, for it is a course of development. Viewing history from the present-day perspectives, the concept of the art of lacquer ware can be discussed in two aspects. In the



broad sense, any technique involving the decoration and protection of a certain carrier with lacquer as raw material and the decorating art as a means can be considered the art of lacquer ware. In a more restricted sense, however, the term “the art of lacquer ware” is referred to the expression of an art rich in cultural connotations by means of a certain modeling carrier and main approaches of expression such as decorating, grinding, drawing, carving, filling, inlaying, piling and covering, with lacquer as main material used in combination with other materials such as mineral or plant pigment, jade, color stone, animal bone, mother-of-pearl inlay, eggshell and metal.

Since it was born, the art of lacquer ware has been an art that is both practical and aesthetic. It has been treasured as the cup of tea by royal nobles and ordinary people alike. It is the nature of the art of lacquer ware that makes the inherent qualities of lacquer: fine, noble, dignified, graceful, magnificent obvious, but never extravagant through complicated technical procedures. Lacquer is also called “gold lacquer” in some regions for its noble quality and unique sense of beauty, and anything that is decorated with lacquer is called “gold lacquer ware.” As a matter of fact, lacquer and gold “often go in company and are as inseparable as body and shadow.” In gold lacquer inlaying technique, there are such procedures as gold drawing, gold foil covering, golden paint, gold tracing (tracing a pattern in gold), gold brushing(bronzing), gold sprinkling and gold inlaying. These procedures strengthen people’s assumption that lacquer is gold lacquer. Meanwhile, the combination of gold with lacquer often brings about miraculous, magical colors and unrivalled royal charisma. In this sense, gold and lacquer have already merged into an organic, inseparable whole.

When “inlaying” decoration is done on “gold lacquer,” the combination of these two techniques is called “gold lacquer inlaying” technique. The combination of gold lacquer and inlaying is a perfect match, as is described in “When autumn’s golden wind embraces pure dew, all the love scenes on earth, however many, fade,” a poem written by Qin Guan (1049–1100), a renowned scholar in the Northern Song Dynasty (960–1127). In terms of material, the inlaying technique falls into jade inlaying, color stone inlaying, mother-of-pearl inlaying and precious stone inlaying. As for technique, there are flush inlaying, relief inlaying and solid inlaying. These techniques can be used separately or in combination, with one incorporating or complementing another. Therefore, there are plentiful artistic approaches of expression. In addition to the inlaying technique, the gold lacquer inlaying and decorating technique also incorporates techniques such as carving and filling-in, intensive carving and filling-in, color decoration, and so forth. Each technique has specific headings under it. For instance, the color decoration can be further broken down to “gold foil with black paint as topping,” “gold foil with color paint as topping,” and “tracing a pattern in gold.” This technique, as its name suggests, is magnificent, colorful, extensive and profound.

Beijing has been an important production base of lacquer ware in China since time immemorial. In particular, during the Yuan (1271–1368), Ming (1368–1644), and Qing (1644–1912) Dynasties when Beijing was the capital of China, the gold lacquer inlaying technique was a privilege to the royal court. There used to be a royal body dedicated to the manufacture of royal lacquer ware, called a “Lacquer Bureau” in Yuan, “Orchard Factory” in Ming and “Workshop of the Imperial Household Department” in Qing. The legacy has laid a solid technical foundation for the development of lacquer ware industry of Beijing.

With the demise of the Qing Dynasty, the royal art of lacquer ware went to the hands of ordinary people. From the end of the Qing Dynasty to the early years of the People's Republic of China, Beijing witnessed the heyday, depression and recovery periods of its lacquer ware industry. In 1956, Beijing Gold Lacquer Inlaying Plant was jointly set up by the 16 lacquer ware workshops in Beijing that agreed to subscribe to the government policy of a "public-private ownership." From then on, the Beijing gold lacquer inlaying was more than the name of a technique. It was also the synonym for a corporation. Since then, the time-honored technique of gold lacquer inlaying has been bound with the plant, and together they have gone through thick and thin. Today, the plant has been restructured and become Beijing Gold Lacquer Inlaying Co., Ltd., but the gold lacquer inlaying and decorating technique has retained the tradition from thousands of years ago. Natural material is still used and lacquer ware is still hand-made only. What is different today is that there are more varieties available and the technique has reached an even higher degree of excellence.

In 2008, the gold lacquer inlaying and decorating technique became one of the second group of projects listed as National Intangible Cultural Heritage. Beijing Gold Lacquer Inlaying Co., Ltd. was the applicant for the title as well as the official protector for the heritage.



## >> 金漆镶嵌髹饰技艺代表性传承人导读

INTRODUCTION TO A REPRESENTATIVE INHERITOR OF GOLD LACQUER INLAYING AND DECORATING TECHNIQUE

柏德元，男，汉族，1947年出生于黑龙江省宾县，20世纪50年代初随父亲迁到北京，15岁初中毕业后，误打误撞进入北京金漆镶嵌厂，成为一名普通漆工。后有幸被清官造办处第四代传人王珍收为关门弟子，全面学习和掌握了髹漆技艺，又兼学了彩绘和镶嵌工艺。在跟着师傅学艺期间，与师傅王珍共同研发雕填类断纹产品并取得成功，填补了国内漆器工艺的一项技术空白，恢复了自宋代形成后又失传多年的晒断、烤断、掇断、颤断之“漆艺四大断绝技”。

如今，他从事漆艺已55载。他的名字前已多了很多头衔，比如说，北京金漆镶嵌有限责任公司董事长、中国工艺美术行业艺术大师、清官造办处第五代传人、享受市政府特殊津贴技师、北京工艺美术行业德艺双馨大师、中华老字号传承创新优秀掌门人、中国优秀文创IP人物等。2008年，他被评为金漆镶嵌髹饰技艺的国家级非物质文化遗产项目代表性传承人。可以说，他的一生都是围绕着金漆镶嵌展开的，他与金漆镶嵌命运相连，休戚相

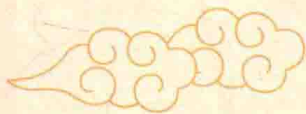


◆ 柏德元近照



关，互相成全。

在从事漆艺的55年里，柏德元参与设计、指导并监制的大量作品在全国和北京市的行业评比中获得金奖。2003年他主持设计并监制的香山勤政殿“金漆镶嵌宝座系列”，被北京市经济委员会和北京市传统工艺美术评审委员会评为珍品；2005年他设计并监制的大型矫嵌屏风《锦绣前程》，被北京传统工艺美术评审委员会评为珍品；2013年他领衔创作的《花卉九围带帽屏风》，荣获中国漆器艺术精品展“百花·漆花杯”金奖；2015年他与雕漆大师李志刚联袂创作的金雕漆大型屏风《海屋添筹》，荣获中国漆器艺术精品展“百花·漆花杯”金奖；2016年他设计制作的颤断堆古《五经萃室记》屏风在“工美杯”北京传统工艺美术大赛评比中荣获金奖。



**B**ai Deyuan, a Han man born in Bin County, Heilongjiang Province in 1947. He migrated to Beijing with his father in the early 1950s. When he graduated from junior middle school at the age of 15, Bai certainly had not planned to be hired as an ordinary painter at Beijing Gold Lacquer Inlaying Plant. He was lucky enough to be admitted as the last disciple of Wang Zhen, the fourth-generation bearer of the Qing imperial workshop. Bai received a systematic education of painting technique which he would eventually master. Meanwhile, he learned all about color-decorating and inlaying techniques. In his days as an apprentice, Bai and his teacher managed to develop carved-and-filled-in products typical of broken filigrees, thus filling a gap in Chinese lacquer ware technology and bringing to light again the “four consummate skills in lacquer ware technique” that took shape in the Song Dynasty but soon became a lost art. These consummate skills are typical of broken filigrees that appear after they were dried in the sun, scorched, snapped by force and by shaking.

So far, he has been engaged in the lacquer ware industry for 55 years with so many titles to his credit. He is the president of Beijing Gold Lacquer Inlaying Co., Ltd., a Grand Master of Chinese Arts and Crafts, the fifth-generation bearer of the Qing imperial workshop, an artificer on special Beijing municipal allowances, a master who excels in both moral character and artistic attainment in Beijing arts and crafts, a worthy leader in creatively transmitting one of China's time-honored enterprises, and China's Top Figure in Cultural and Creative IP. In 2008, he was named a representative bearer of the National Intangible Cultural Heritage of “gold lacquer inlaying and decorating technique.” One might as well say that his entire life centers on gold lacquer inlaying, which he shares the same fate with. In a way, he owes his success to gold lacquer, and vice versa.

During his 55 years in the lacquer ware industry, Bai has got involved in the designing, guiding and manufacture-supervising of many works that have won gold medals in local and national quality appraisals. In 2003, the “Inlaid Gold Throne Series” designed by him and manufactured under his supervision for Qinzhen Dian (literally “Hall of Diligent Government”) in the Xiangshan Park in Beijing were rated collectors’ items by the panel of judges from Beijing Municipal Economic Commission and Beijing Committee for Traditional Arts and Crafts. In 2005, the large-scale screen “Glorious Future” featuring relief inlaying designed by him and manufactured under his supervision was rated a collector’s item by the panel of judges from Beijing Traditional Arts and Crafts. In 2013, the “Nine-section Capped Screen with Flowers” created under his leadership won the “100 Flowers-Lacquer Flower Cup” gold medal at the Top Chinese Lacquer ware Exhibition. In 2015, the large-scale screen “One More Branch in the Immortal’s House”<sup>①</sup> featuring gold carved lacquer that he co-created with Li Zhigang, a master of carved lacquer, won the “100 Flowers-Lacquer Flower Cup” gold medal at the Top Chinese Lacquer ware Exhibition. In 2016, he designed and made the screen “The Story of the Chamber that Stores the Five Classics” featuring the “shake-snapped filigrees” and won the gold medal at the Beijing Traditional Arts and Crafts Contest: “Arts & Crafts Cup”.

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① One More Branch in the Immortal’s House: In an ancient Chinese tale, three immortals were talking about who has lived the longest. One said that he put one tree branch into his house for each year he’d lived, and now he had ten of such rooms. In modern days, Chinese people use the phrase to wish others a long, prosperous life.



金漆镶嵌  
髹饰技艺

