

北京金漆朱轂

柏德元 著



北京工艺美术出版社

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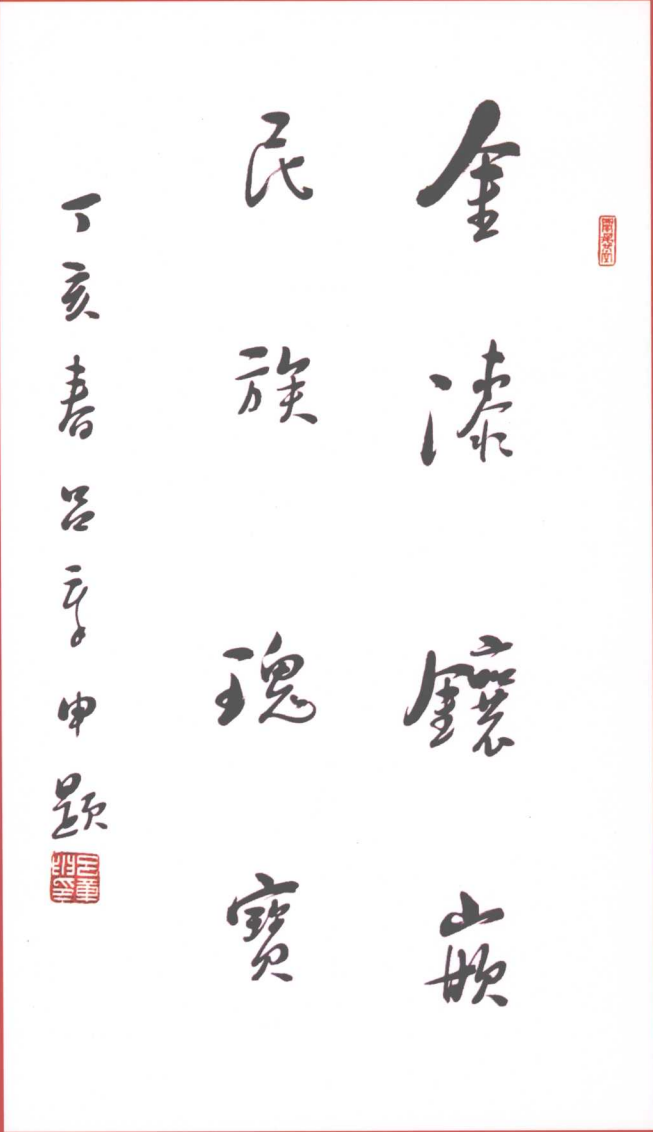


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序

唐+毛

接到老朋友柏德元先生的《北京金漆镶嵌》书稿，先睹为快。匆匆读罢，有一些收获和感想，写出来，是为序。

我从事漆艺40余年，多次到北京金漆镶嵌厂参观考察，还和师傅们合作过作品，却一直没有弄清金漆镶嵌的概念。因为我国漆艺历史悠久，产区分布很广，所用材料多，工艺技法多，因此漆艺品类也多，从不同的角度可有不同的名称。金漆镶嵌就是一个很笼统、很宽泛的概念，本书作了清晰的诠释。顾名思义，金漆镶嵌四字包括了金漆和镶嵌两大类，每一个类别又各自包含不同的品种。如金漆包括了用描绘手法的描金、贴金和用针或刀刻填手法的雕填、刻漆等；镶嵌则包含了螺钿镶嵌、百宝嵌等等。凡是涉及金漆和镶嵌以及两者相结合的便都属金漆镶嵌，它几乎囊括了三分之二的漆艺品种。

北京是六朝古都，历史上文人荟萃。元明清三朝，由于宫廷提倡漆器，北京漆器十分发达。元朝设有油漆局，属工部领导，配备副使掌管髹漆之工。明朝设有果园厂。清宫内务府造办处下设漆作，专门为宫廷制造漆器，于是北京金漆镶嵌形成了古朴典雅、端庄华贵、富丽堂皇的皇家气派。明代杨明在为黄成著《髹饰录》所作序中说，这时的漆艺已达到“千文万华，纷然不可胜识”的境地，在中国漆器历史上是继战国、汉代之后的又一个辉煌时代。民国时代随着清王朝的灭亡，漆艺这门宫廷艺术融入民间，民间的漆艺作坊如雨后春笋般地建立起来。但好景不长，一九三七年“七·七”事变后又走向衰微，直到一九四九年新中国成立后，北京金漆镶嵌延续着宫廷的风格，又得到了恢复和发展。本书记述了北京金漆镶嵌从兴到衰，再由衰到兴的历程。

由于现代工业文明的发展，传统的、天然材质的、昂贵的手工产品渐渐被现代的、合成材料的、廉价的、机械的产品所取代，这是不可抗拒的潮流。传统漆艺在历史上曾受到陶瓷的挑战，已经萎缩了它在实用艺术领域的领地，现代合成涂料的严酷冲击，传统漆艺面临着即将消亡的危机。最近几年全国漆器企业纷纷转产、下马、倒闭。北京金漆镶嵌有过辉煌的峥嵘岁月，也有过难熬的困难时期。柏德元先生十五岁进厂当学徒，从学徒到工艺美术大师，从工人到厂长，他不仅是北京金漆镶嵌的从业者，而且还是北京金漆镶嵌的领导人。在由计划经济向市场经济的转型过程中，北京金漆在柏德元先生的领导下顺利地完成了由工厂到有限责任公司的转制。他正确地处理了继承与创新的关系，他意识到继承传统漆艺的责任，他不忍心使漆艺文化在他手中失传。他说：“若把传统的东西丢了，就是愧对祖宗，愧对后人。”他对北京金漆镶嵌有着深厚的感情，他在给我的信中说：“我从事漆艺四十五年，所学、所作、所闻、所见，感想颇多，我觉得应该做一个总结与大家交流，也算是为祖国的漆文化尽些微薄之力。”

他还认识到，为了发展漆艺，还必须创新，不创新就不能发展，不发展传统漆艺就要消亡，就要进博物馆。但创新必须在传统的基础上创新，不能盲目地用合成涂料取代天然大漆。如果只讲继承传统不讲创新发展，就是漆艺的“自杀”；如果盲目地用合成涂料取代天然大漆，就是漆艺的“他杀”。北京金漆镶嵌就是在这样正确的思想指导下发展的。这是北京金漆走出低谷的经验之一。

另一方面，他还充分认识了漆艺与人民物质生活的联系，漆艺的实用性是主要的，装饰性和审美性是第二位的。北京金漆镶嵌紧紧地抓住了漆艺家具的生产，因为家具是人民生活不可少的，漆艺家具永远不会退出历史舞台。他们大胆地从明清家具中寻找现代元素，结合现代审美，创造出既有现代感又有古典风韵的系列家具，很受市场欢迎。另外，他们努力使传统漆艺与室内装饰相结合，大力发展屏风。屏风是室内分割和室内装饰中的重要手段，在室内装饰中是不可少的。屏风还可以充分展示漆艺的各种手段。此外，他们还发展了漆艺牌匾。北京物华天宝，牌匾文化尤其发达，故宫、颐和园等皇家园林中的牌匾比比皆是；大栅栏、琉璃厂等文化商业区的牌匾处处可见。北京金漆镶嵌制作的牌匾数不胜数。继承与创新相结合，传统漆艺和现代生活相结合，是北京金漆镶嵌立于不败之地的保证。

北京金漆镶嵌是祖国宝贵的文化遗产，保护非物质文化遗产的呼声，从国际到国内日益高涨。《北京金漆镶嵌》应时而出，一定会受到欢迎。这是一本通俗的、有趣味的、面向大众的科普读物。它对漆艺知识不多甚至一无所知，而对祖国传统文化感兴趣的人群，将起到普及推荐作用。我在为本书的出版而高兴之余又有一点遗憾。书中对金漆镶嵌的品类虽然作了一些介绍，但太简略，建议再写一册《北京金漆镶嵌的工艺技法》，把每种工艺从材料的选择鉴别，工具的打制修整，不同季节的材料配方，每一步骤的操作方法，技术要求和质量标准一一写清，供从业人员交流。这种书，业外的理论家不愿写也写不成，必须业内人士自己动手。如果各地的漆艺家都把自己的实践经验写出来，相互交流学习，这对保护传统文化会起更大的作用。我期待着柏德元先生《北京金漆镶嵌的工艺技法》问世。

(乔十光系中国工艺美术学会漆艺专业委员会会长，清华大学美术学院教授)

Preface

When I first received the manuscript of *Beijing Gold Lacquerware & Marquetry* by Mr. Bo Deyuan, one of my old friends, pleasant surprise seized me, and I'm proud to have been the first reader of the book. Now I am writing my afterthoughts and making them a preface to it.

I have never got a clear, thorough idea of gold lacquer inlaying despite 40 years of lacquer experience, including my several visits to Beijing Gold Lacquer & Marquetry Company Ltd, and cooperation with experts there. The reason is this: lacquer has an ancient history and made in various places of China, involving many materials and techniques. Hence great varieties of lacquer works. Lacquer may be called differently as it may be studied from different angles. Gold lacquer inlaying itself is a very general and loosely termed concept. However, it is explicitly delineated in this book. Just as the title suggests gold lacquer inlaying consists of two categories: gold lacquer and inlaying, each having various sub-categories. For instance, gold lacquer includes gold painting and gilding by drawing, carving and filling and cutting with a needle or knife. Inlaying includes shell inlaying, hundred-treasure inlaying. Anything that involves gold lacquer or inlaying, or both, may belong to gold lacquer inlaying, almost accounting for 2/3 of lacquer varieties. Beijing was designated as the capital of China in six dynasties, in history, where men of letters tended to gather together. In dynasties of Yuan, Ming and Qing, Beijing lacquer wares were highly developed due to royal support. In Yuan Dynasty, Paint Bureau was established under the Ministry of Works which appointed an assistant director to be responsible for lacquer works. Then in Ming Dynasty Orchard Mill was set up for the same purpose. In following Qing Dynasty lacquer workshop was instituted in General Service Department under the Ministry of Internal Affairs, responsible for manufacturing lacquer works for court use. Hence a typical style came into being for Beijing gold lacquer inlaying: simplistic yet elegant, magnificent and splendid. As Yang Ming, who lived in Ming Dynasty, acclaimed in his preface to *Records of Lacquer Decoration* by Huang Cheng, the art of lacquer works by that time had reached the state of "numerous exquisite varieties of lacquer pieces, hard for us to name all." China embraced another glorious age in lacquer history after the period of Warring States and Han Dynasty. Since the founding of the Republic of China after the decline of Qing Dynasty the art of lacquer—the former royal art—commenced to spread among civilians; lacquer workshops mushroomed in various places of China. However, the prosperity did not last long. Since July 7 Incident in 1937 China's lacquer industry went back to decline again until the establishment of the People's Republic of China. In following years Beijing gold lacquer inlaying has resumed and developed its previous royal style. This book relates the ups and downs of Beijing gold lacquer inlaying in history.

As modern industrial civilization moves forward, traditional, natural and costly handicraft is giving its way to modern, synthetic, cheap and mechanical products—an irresistible trend. Historically, traditional lacquer works was challenged by chinaware, whose role in the field of practical arts was reduced. The severe shock of modern synthetic paints is putting traditional lacquer craft into the corner of distinction. Recent years have seen lacquer manufacturers switching to other products or going bankrupt. Beijing gold lacquer & marquetry has its moments of glory and those of difficulties. Mr. Bai Deyuan has made himself from an apprentice who came to study lacquer handicraft at the age of 15 into a master of arts and crafts, a factory director, not only a professional in Beijing Gold Lacquer & Marquetry, but also a leading authority in that field. It was by his leadership that Beijing Gold Lacquer & Marquetry turned from a plant into a limited liability company in national transition from planned economy to market economy. He has well

balanced the relation of inheriting and developing. He is aware of his duties to retain traditional lacquer techniques, and will not throw the culture of lacquer away from his own hands. Once he said: "We shall be sorry for our ancestors and our descendents if we drop our tradition." He bears deep feelings for the tradition. In one of his letters to me he wrote: "Looking back at my 45 years of experience in lacquer, I have had learned a lot, done a lot and thought a lot. I think I should refine my ideas to make contributions to the development of our country's lacquer culture."

He has realized the importance of innovation to develop the lacquer industry. Or it is impossible to continue the culture, which can go to no other place than a museum. Innovation, however, must be based on tradition, and it is not advisable to indiscriminately replace natural lacquer with synthetic paint. It will be the suicidal of lacquer as a form of arts if we value tradition alone; it will be the homicide of lacquer if we blindly change natural paint for synthetic paint. Based on such a correct, guiding principle, Beijing gold lacquer and marquetry has struggled out of a dire situation. This partly explains why Beijing gold lacquer has got rid of depression.

Moreover, Mr. Bai Deyuan is fully aware that lacquer is related to the public's material life; that its practicality is above all, while its decorative and aesthetic nature is secondary. They focus their efforts on lacquer furniture, which is indispensable in life, and will never retire from the stage of history. They boldly seek modern elements from furniture dated to Ming Dynasty and Qing Dynasty, blending modernity and classicality. Their products are warmly welcomed in the market. Also, they make great efforts to specialize in indoor screens—essential means of partition and interior decoration as well as of displaying varieties of lacquer. There are lacquer boards and tablets. In Beijing where plaque culture is highly developed similar products are seen in Imperial Palace, the Summer Palace, and other royal gardens as well as in commercial communities. Their numerous products are the outcome of combination of lacquer and modern life, a guarantee for success in the market.

Beijing gold lacquer and marquetry is a part of China's precious heritage. As the voice of protecting non-material cultural heritage is becoming stronger at home and abroad, Beijing Gold lacquer and Marquetry will certainly be welcomed. It is an easy, interesting book open to the public. It will popularize lacquer knowledge among those who are interested in traditional Chinese culture, yet know little or nothing about lacquer. I am happy for its publication, but feel a little sorry that the introduction to the varieties of gold lacquer inlaying is too brief. I hope the author will write another book—*The Techniques of Beijing Gold Lacquer & Marquetry*—to specify for each process: material selection, tools manufacture and repair, material recipe subject to different seasons as well as operational procedures, technical requirements and quality standards, etc. for reference. Such a book has to be written by a lacquer professional. For no theorist will attempt to write it. Nor is he competent for the task. If local lacquer experts all write and exchange their expertise, this will be more conducive to retaining our traditional culture. I am looking forward to the appearance of Mr. Bai Deyuan's *The Techniques of Beijing Gold Lacquer & Marquetry*

Qiao Shiguang

**chairman of Lacquerware Professional Committee of China Arts and Crafts Institute
Professor at Academy of Arts & Design, Tsinghua University**

自序

漆艺是指以漆为主要材料，对一定的载体进行髹饰的一门艺术。漆艺在我们中华民族的传统文化中很具有代表性，堪称“民族瑰宝”。

长期以来，人们习惯地将漆艺作品称为“漆器”，其源自于漆艺应用最早和最广泛的载体是器皿。其实，“器”者，既有“器皿”之意，也有“器物”之意，是可以包容各种漆艺作品的。但“漆艺”的概念更为准确、全面，意在突出一个“艺”字。“艺”为灵魂，“器”为载体，物以载道。本书中“漆器”的概念和“漆艺”的概念，是各有特定含义的。

明代杨明为黄成所著《髹饰录》一书所作序中称：“漆之为用也，始于书竹简。而舜作食器，黑漆之。禹作祭器，黑漆其外，朱画其内，于此有其贡。周制于车，漆饰愈多焉”。当然，后来的考古发现证明，漆之使用远在七千年前的石器时代。

漆的最早品种是天然大漆，又称“国漆”。即从漆树上采割的漆液炼制而成。其漆膜坚韧、光亮、浑厚、有神秘感，而且耐酸、耐碱、抗腐蚀，经久耐用，有“滴漆入土，千年不腐”之说，素有“涂料之王”的美誉。

除了大漆之外，从商代之后又出现了“油漆”，即用桐油、麻油、苏子油等炼制而成的漆。这种油漆或单独使用，或与大漆结合使用。

近几十年又出现了“桉果酚缩醛漆”。这种漆是从桉果壳液中提取的桉果酚，经人工合成制成。因桉果形似肾脏，俗称“腰果漆”。其成分和理化性能与大漆非常相近，故又称“合成大漆”。

当今时代，“漆”已被更广泛地统称为“涂料”。其品种之多，令人眼花缭乱；其用途之广，几乎无处不在。因此，我们要给“漆艺”下一个比较明确的定义，从而使“漆艺”与应用非常广泛的“涂料工艺”之间的区别有一个较为明确的界定。这样有利于明确“漆艺”的研究对象和发展方向。

笔者认为，“漆艺”的概念应该是一个历史的范畴，是一个发展的过程。站在今天的时代来审视历史，前瞻未来，“漆艺”的概念应该从两个方面来讲：

从广义上讲，以漆为原料，以髹漆工艺为手段，对一定的载体进行装饰和保护，均可称为“漆艺”。

从狭义上讲，以漆为主要材料，结合颜料、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称为“漆艺”。

如果我们不从历史的、广义的角度来讲，七千年前的漆木碗恐怕难以称作“漆艺”的开山鼻祖。但如果不从今天的、狭义的角度来讲，“漆艺”的范围也实在太广太杂了。我们这里所说的“漆艺”，主要是指狭义的“漆艺”。

当然，这只是笔者的一家之言，有待漆艺界商榷。

中国漆艺门类繁多，艺术表现手法丰富多彩。有些业内人士将中国传统漆艺划分为金漆镶嵌、雕漆和脱胎漆器三大门类，应该说是有一定道理的。

那么，何谓“金漆镶嵌”呢？漆艺最早出现和应用最广的是漆绘，这就自然离不开漆与颜料的结合。除了颜料之外，便是漆与金的结合，如描金、贴金、泥金、搜金、扫金、洒金、戗金等等，《髹饰录》称之为“金髹”，一名“金漆”。涵盖彩绘、雕填、刻灰等工艺皆可统称为“金漆”。“金漆”与“镶嵌”工艺的

结合，称为“金漆镶嵌”。这是一个“大金漆”的概念。

将脱胎漆器划作漆艺中的一个独立的门类，虽然未尝不可，但无论是金漆镶嵌作品，还是雕漆作品的坯胎都有脱胎的。反过来讲，脱制坯胎之后，既可以施以金漆镶嵌工艺，也可以施以雕漆工艺。

雕漆工艺和金漆镶嵌工艺的区别就比较明显了。关于雕漆，王世襄先生在《髹饰录解说》中的解释是非常精辟的：“在器物的漆灰胎子上面上许多道漆（有同色的、有不同色的，以纯红色的最为常见）。待积累到一个相当厚度，然后用刀刻剔出花纹来。凡属这一类作法的统称曰雕漆。”

金漆镶嵌与雕漆之别主要有两点：一是金漆镶嵌产品在制作完灰胎之后，一般涂漆三四道，多则七八道。而雕漆产品的涂漆少则几十道，多则上百道乃至几百道。二是金漆镶嵌是在漆面上彩绘或粘嵌。雕填虽然要在漆层上雕刻，但只是雕刻浅细的纹路。刻灰，顾名思义，是在漆层和灰腻子层上雕刻，深度也只在三毫米左右。传统挖嵌工艺，所挖漆地深度也只在五毫米左右。而雕漆则是在漆层用刺、起、铲、片、剔、勾等技法进行深浅浮雕、镂雕、立雕。俗语讲：雕漆，雕漆，雕的就是漆。

本书则专述北京金漆镶嵌。一则，北京是中国历史上重要的漆器产区，有鲜明的地方特色，形成了古朴典雅、端庄华贵的北京风格，亦即宫廷风格，皇家风范。二则，金漆镶嵌工艺技法繁多，分工细致。从产品造型和功能方面讲，品种也更为广泛，包括器皿、家具、屏风、牌匾、壁饰等方方面面，并广泛应用于室内外建筑装饰。既有广泛的实用价值，又有高品位的艺术价值，集实用性、观赏性、装饰性于一体，是金漆镶嵌更为突出的一个特点。

古往今来，关于漆艺方面的专著不是很多，但也有几部鸿篇大作。如五代朱遵度著《漆经》就是我国第一部漆艺专著，可惜已失传。明代著名漆工黄成著《髹饰录》、当今著名学者王世襄先生著《髹饰录解说》、四川美术学院教授沈福文先生著《中国漆艺美术史》、清华大学美术学院教授乔十光先生主编《漆艺》并著《谈漆论画》、北京著名雕漆专家李一之先生著《中国雕漆简史》、苏州著名学者李小康先生著《中国传统漆器》等等，著名古典家具专家胡德生先生著《中国古代家具》，对漆艺家具也多有介绍。此外，由朱岳凌先生策划、张承志先生主编的《中国古漆器》，汇集了近三百幅古代漆器图片，弥足珍贵。毫无疑问，这些著作作为笔者撰写这本书提供了非常丰富的理论和史料依据。

然而，笔者却想尝试着在学习、继承、借鉴的基础上，从其他几个侧面另辟蹊径。本书第一章在概述中国漆艺历史方面尽可能地简明扼要，尽量避免与其他著述重复，又保持全书在内容上的完整性，然后重点介绍北京金漆镶嵌的发展。第二章介绍了北京金漆镶嵌的艺术风格、工艺技法和文化内涵。第三章则介绍了北京金漆镶嵌在新时代的新发展、新演绎、新诠释，以期将继承与发展相结合，将传统工艺与时代潮流相融合。第四章从北京金漆镶嵌的应用与文化特色，或者说从产品造型和功能入手，力求从这些侧面拾遗补缺，发掘传统漆艺以及它与相关文化艺术门类相融相通的历史源流和文化内涵。在发展社会主义市场经济，全面建设小康社会的今天，本书也有利于读者从自己的爱好和条件出发，选择和鉴赏金漆镶嵌作品。

应该说本书的主旨是好的，可行的，无奈囿于笔者水平有限，难免有失偏颇，挂一漏万，乃至多有错讹之处，敬请各界朋友批评指正。

本书在编写和出版过程中，得到了北京市工业促进局、北京市新闻出版局、中国国家博物馆和北京市可持续发展科技促进中心的具体指导和大力支持，特此鸣谢。

作者

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