

王习三内画情缘 60 年

60 YEARS OF WANG XISAN'S ART LIFE

主编 王自勇



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淘宝商城



官方微博

序言

我作为国际中国鼻烟壶学会主席，和我的先生——前任主席约翰·福特，很高兴能为这本介绍王习三作品的书作序。这本书也许是对国外第一本公开发行的，全面介绍王习三艺术创作的书籍。书中的很多作品将会在纪念学会50周年年会上展出。

首先我想介绍一下国际中国鼻烟壶学会。学会致力于鼻烟壶的收藏交流。学会的前称是美国中国鼻烟壶学会，创立于1968年，是第一个致力于介绍中国鼻烟壶收藏家，发表有关鼻烟壶学术文章的学会。在1974年的伦敦年会上，理事会成员决定将学会更名为国际中国鼻烟壶学会，代表着来自世界各地的学会会员。爱德华·奥戴尔担任创会会长直到1981年去世。我的丈夫——约翰·福特，在1982年至2005年担任第二任会长。紧接着，另一位嗜爱鼻烟壶的收藏家文森特·阜曾根担任第三任会长一直到2011年。

学会的宗旨是以学术的方式来促进鼻烟壶的鉴赏交流，以及让我们的会员能在各个学会会议上，收藏到我们商业会员提供的鼻烟壶精品。我们每年将会出版三期记载学术文章、世界烟壶收藏家以及各地烟壶展览信息的杂志。我们每年还会有一期黄页，将会员按照国家和地区以及不同的州排序。每年会在世界不同国家或地区举办一次充满活力的年会，让会员们有机会参观很多珍贵的博物馆藏品或私人收藏。

国际中国鼻烟壶学会与冀派内画之间的联系源远流长。在1981年檀香山年会上，我们第一次遇见王习三先生，并在友谊商店看到他亲自表演。我们有幸邀请他参加了我们的年会。在会上，他给一些收藏他作品的会员做了鉴定，也向我们展示了内画艺术的鬼斧神工。他陆续参加了几届年会，这加深了我们的友谊。后来，鉴于他对内画艺术的贡献，学会理事会一致通过，决定授予他国际中国鼻烟壶学会荣誉会员。

2011年5月，我代表国际中国鼻烟壶学会出席中国鼻烟壶紫砂壶博物馆的开幕式，我们的友谊进一步加深了。那是一次值得纪念的活动，它创造了一个“连接西方藏家与东方藏家的国际化重要桥梁”。之后我们去河北石家庄参观，欣赏了冀派内画艺术家们的作品。这次互动增进了我们与中国鼻烟壶艺术爱好者的友谊，促进了鼻烟壶鉴赏的交流，对鼻烟壶的艺术创作起到了推动作用。

毫无疑问，我们对当代内画艺术发展的期望正在与日俱增。2014年10月，第46届年会在香港、西安、北京三个城市召开。我们在北京的天雅古玩城参观了一次冀派内画优秀学生作品的展览，那次展览给所有人留下了深刻的印象。这些内画艺术家的作品体现了内画艺术的整体水平。

王习三是内画艺术真正的大师。他所获得的众多荣誉以及奖项都证明了这点。这本新书的出版，以及巴尔的摩年会上的展览，不仅仅是庆祝国际中国鼻烟壶学会成立50周年，同时也是祝贺王习三大师从艺60周年！我相信王习三大师精妙的艺术作品将会启迪后人，带给人们更多的艺术享受。很多王习三的学生也加入了我们的学会。

贝丝·福特

主席

国际中国鼻烟壶学会

It is with great pleasure that I, Berthe H. Ford, current president of the International Chinese Snuff Bottle Society (ICSBS), and John G. Ford, former president, write a "Preface" to this catalogue, which introduces a large compendium of works painted by Master Wang Xisan. This book may be the first publication to illustrate the full artistic efforts of Wang Xisan, per the many photos of works exemplified here with as displayed at the 50th annual convention of our Society.

I'd like to give a background of the ICSBS, its work and influence on the world of snuff bottle collecting. It was started as The Chinese Snuff Bottle Society of America, Inc., formed in 1968 as the first society to honor Chinese snuff bottle collectors and to publish scholarly articles about snuff bottles. In action taken during the London Convention in 1974, the Board of Directors decided that the society should take on an international character by changing its name to The International Chinese Snuff Bottle Society, reflecting worldwide membership and conventions. Edward Choate O' Dell served as its founder-president until his demise in 1981 when John G. Ford, my husband, took over from 1982 through 2005. Then, Vincent Fausone, Jr., another dedicated collector took over the presidency until 2011.

The goal of this Society has always been scholarship to foster connoisseurship and by having dealer members attend conventions and meetings, to provide bottles to our membership. A Journal is published three times per year presenting scholarly articles as well as information about collectors and collections throughout the world along with a membership directory by state and country as well as dealer listings. A dynamic convention is planned in a different location each year around the world so that many private and museum collections can be seen by the membership.

The International Chinese Snuff Bottle Society (ICSBS) has had a long-established association with the Ji School. It was during the 1981 Honolulu convention that we had the privilege of having our first meeting with Wang Xisan and seeing him at work in the Friendship Arts and Craft Store. He was asked to participate in our convention program and to authenticate his bottles as well as demonstrate the art of inside painting. He attended subsequent meetings and this cemented our relationship. Subsequently, the Board of Directors awarded him an Honorary Membership into the International Chinese Snuff Bottle Society.

In May of 2011, a major step was taken when I represented the ICSBS at the opening of the China Snuff Bottle and Zisha Museum in Beijing. It was a memorable occasion as it created an 'important bridge linking both Chinese and Western collectors with the emphasis on International.' Then, we travelled to Shijiazhuang, Hebei, to visit and see the Ji School artists at work and admire their exhibition of bottles. This interaction has fostered connoisseurship and friendship with all Chinese snuff bottle lovers and has been as positive force in spurring artistry and creativity.

Without question, the interest in modern inside-painted snuff bottles in China is growing by the day. At our 46th annual convention in October 2014, a dual city convention with international members travelling from Hong Kong to Xi'an and then Beijing where an exhibition of exceptional bottles was displayed at the Curio Antiques Center from the Ji School's top students. It was a memorable experience for all participants. The inevitable outcome of many artists working in the medium of inside painting is constantly raising artistic standards.

Wang Xisan is a master of his art. His list of titles and awards attest to this fact. With the publication of this new volume concurrent with the exhibition at the Baltimore convention, it not only celebrates the 50th anniversary of the founding of the ICSBS, it is also the 60th anniversary of Master Wang as an artist! I have no doubt that the inspired creations of Master Wang in snuff bottles will inspire future generations to seek his bottles as well as expand the appreciation of the art of inside-painted snuff bottles. The Society welcomes the growing number of new members from China and its many exceptional artists, many trained under Master Wang Xisan!

Berthe H. Ford
President
International Chinese Snuff Bottle Society

君子风骨 雅趣十足

——王习三作品的艺术风貌

今年是王习三先生80大寿，又是他从艺60周年，能为他的专集作序深感荣幸。

清朝嘉庆年间，内画鼻烟壶诞生。内画鼻烟壶是把鼻烟壶独特的造型艺术与传统的书画艺术巧妙地融合在一起，从而达到“寸厘之地，具千里之势”的艺术效果，使鼻烟壶工艺达到精美绝伦的水平，被世界誉为“中国一绝，鬼斧神工”。

王习三，原名王瑞成，1938年5月24日生于北京，原籍河北省阜城县杨庄。曾任“习三内画艺术院”院长，全国政协第七、八、九、十、十一届委员，中国文联委员等。在内画艺术发展的两百多年历程中，王习三先生首创如今仍被内画界广泛使用的“金属杆勾毛笔”，开创“油彩内画技法”、“动物撕毛法”，首推“内画系列肖像烟壶”。其内画肖像作品多次作为国礼赠送给外国元首。

1957年，19岁的王习三考入北京工艺美术研究所，在著名内画艺术家叶仲三先生之子叶晓峰和叶摹祺指导下，专攻鼻烟壶内画艺术。他幼时即嗜好绘画，自觉向一切可师之人学习，留心身边一切可画之物，摹人状物无不毕肖而有灵气。作为“叶派”内画的第一个外姓弟子，他拜师学艺时，废寝忘食，其间遍求名师古迹、博采众家之长，其勤奋非常人可及。

20世纪60年代初，王习三熟练掌握了“叶派”内画技法后，将动物形象“猫”作为鼻烟壶的装饰题材，采用工笔“撕毛法”画出了水灵灵的猫眼儿和毛茸茸的质感，解决了国画写意技法画猫形象呆板，缺乏真实感的难题。从1967年开始，他先后四次收徒授艺，独创了在海内外享有盛誉的冀派内画艺术。1979年，王习三被国家授予“工艺美术家”称号，成为中国当时最年轻的工艺美术家。1980年，王习三的内画艺术作品被当时的国家轻工部命名为优质产品和河北省名牌产品。1982年，他创作的《清代帝后像》系列内画作品在美国展出时，被誉为“无以伦比的瑰宝”。1983年，在第十五届国际烟壶学会年会上，王习三被授予“荣誉会员”，成为亚洲第一人。1985年，他创作设计的《美国历届总统肖像》系列烟壶，首次把西洋的油画技法融汇在传统的中国肖像画技术中来，取得了突破，荣获了国家金杯珍品奖。2006年，冀派内画一举入选全国首批非物质文化遗产名录，荣膺联合国教科文组织杰出手工艺品徽章认证。2008年，世界手工艺理事会授予他“亚太地区手工艺大师”荣誉称号。2010年，被中国工艺美术学会授予中国工艺美术终身成就奖。2011年，鉴于

王习三对内画事业的杰出贡献，国际中国鼻烟壶学会授予他“内画泰斗”的荣誉称号。

王习三先生在继承叶派厚朴古雅风格中，又揉进了鲁派细腻流畅的传统画法，在此基础上，把国画的皴、擦、染、点、勾、撕等技法引入内画，画衣纹用“皴”法，过渡色用“擦”法，衣服本色用“染”法，画猫毛用“撕”法，运笔中快、慢、轻、重、提、按、转折、畅涩、方圆等技法运用灵活，相辅相成，将国画技法发挥得淋漓尽致，推动内画艺术进入了出神入化的艺术境地。

在掌握精湛的内画技艺后，王习三先生选择了对传统文化的深入学习，对西方艺术形式与观念的借鉴。他首先拓展了内画艺术创作题材，山水、人物、花卉、虫草等应有尽有，无论是人物花鸟，还是山水风景，他都追求神气完足，着意清逸，壶壁充盈着生命的雅趣。他的内画艺术作品，从笔法、情感、趣味都洋溢着作者的人格操守和性情学养。值得一提的是，在丰富内画艺术创作过程中，王习三先生认识到，传统文化的根基在于书法。他苦练内画书法，其内书行书，清秀刚劲，用笔饱满圆润，风格清丽潇洒；隶书略带行草笔意，其结体破隶书横扁之势而呈稍长，中宫紧密而有古朴典雅的金石味道。高超的书法技艺，不仅提高了王习三内画艺术的品位，更成为冀派内画艺术独具神韵的标志。

君子风骨，雅趣十足。在气韵生动间，王习三先生的内画艺术作品承载着岁月的风神，时时带给人们真善美的艺术享受。

张荣
故宫博物院

Gentleman's Style, Pleasure of Elegance

-- Styles of Wang Xisan's Art

It is my great pleasure to write this foreword in this special year of Wang Xisan's eightieth birthday and sixtieth year of his art career.

Inside-painting snuff bottle was born in Jiaqing era of Qing Dynasty. It combines the plastic art of snuff bottles and traditional Chinese painting and calligraphy to achieve the effect of 'expressing the big world in a small bottle'. Inside painting is praised as 'Chinese unique skill, divine workmanship' by the world. It has made snuff bottle an exquisite artform.

Wang Xisan, whose original name was Wang Ruicheng, was born in Beijing on May 24, 1938. His ancestral home is Yang Village of Fucheng, Hebei. Wang was the president of Xisan Inside Painting School, committee member of the 7th, 8th, 9th, 10th, and 11th Chinese People's Political Consultative Conference (CPPCC). Wang was also a member of China Federation of Literary and Art Circles. Over the two hundred years history of inside painting art, Wang Xisan invented the widely used 'hooked metal brush', succeeded in using oil color in the inside painting, introduced 'tearing-hair method', presented 'inside-painted portrait snuff bottles'. His inside-painted portrait snuff bottles were given to the foreign leaders multiple times as national gifts.

In 1957, nineteen-year-old Wang Xisan succeeded in entering the Beijing Arts and Crafts Institute and began his study of inside painting snuff bottles under Ye Xiaofeng and Ye Bengqi, the sons of the famous inside painting artist Ye Zhongsan. Wang showed his passion at painting at a very young age, he would learn from anyone that he could, and he would pay attention to anything that was worth painting. As the first foreign disciple of the Ye Family, Wang would miss sleep and meals learning to paint. His hardworking would be way beyond ordinary.

In the first half of the 1960's, Wang mastered himself with the techniques of Ye's inside painting. Later he introduced 'tearing-hair method' to depict the hairy texture and the watery eyes of cats. The new method solved the stiffness of the traditional freehand Chinese painting. He has accepted four groups of apprentices since 1967 and created the well-known Ji School Inside Painting. In 1979, Wang won the honorary title of 'Chinese Arts & Crafts Artist' (later called Chinese Arts & Crafts Master) from the Chinese government and became the youngest person to win the title at the moment. In 1980, his inside painting was honored 'High Quality Products' and 'Famous Products of Hebei' by the ministry of light industry. In 1982, his first series of bottles, *Portraits of the Emperors and the Empresses of the Qing Dynasty*, was commented as 'incomparable treasure' by the media and audiences in America. In 1983, on the 15th annual convention of ICSBS in Toronto, Wang became the first Asian honorable member of the International Snuff Bottle Society. In 1985, Wang made a breakthrough using oil color to paint the second series of portrait bottles - the series of American Presidents. The series was awarded 'Golden Cup' in the National Arts & Crafts Competition of Hundred Flowers Awards. The Hengshui Inside Painting was on the first list of

National Intangible Cultural Heritages in the year of 2006. In addition, Xisan brand inside painted snuff bottles were acknowledged that these handicraft products confirmed to the rigorous standard set by the UNESCO Craft Award of Excellence for Handicrafts (formerly known as Seal of Excellence for Handicrafts) program. In November 2008, Wang was conferred the title of Crafts Master of Asia-Pacific Region by the World Crafts Council, the Asia-Pacific Region Branch. In 2010, he was honored the Lifetime Achievement Award by the China Arts & Crafts Association. In recognition of the support and contribution made by Wang Xisan, he was titled as 'Master of Inside-Painted Chinese Snuff Bottles' by ICSBS in 2011.

Besides inherited Ye's decorous style, Wang drew lessons from Lu School's smooth painting method. He introduced basic methods of Chinese painting into inside painting: 'wrinkling, rubbing, coloring, dotting, inking and tearing'. He would use 'wrinkling' to express the creases of clothes; 'rubbing' to transit between colors; 'coloring' to paint clothes, and 'tearing' to present the hairy cats' fur. Wang mastered different styles of painting, either fast or slow, light or thick, lift or press, turns or smooth. He put all of these traditional Chinese painting techniques into his inside painting creation, and upgraded the aesthetic value of inside painting.

After he mastered the inside painting skill, Wang started to focus on the study of traditional Chinese culture, western art form and concept. He extended the topics of inside painting: landscape, personage, flowers, insects, grass, etc. No matter which topic he chose, he painted it very vividly. His inside painting art is informed by his personality and diathesis. Something worth to mention, Wang realized that Chinese calligraphy was the basis to learn Chinese culture, so he worked hard on the skill of inside painting calligraphy. Wang's running script is delicate, bold and pretty. His clerical script has the charm of the running script. The lengthened character gives Wang's clerical script a unique classical taste. Wang's superb skill of calligraphy not only improves his artistic taste, but also becomes a representative for the elegant style of Ji School Inside Painting. Wang's art has a gentleman's style. It is a pleasure of elegance. After years of precipitation, the vivid spirit of Wang's artwork still pleases audiences with true beauty in our lives.

Zhang Rong
The Palace Museum

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从堂名的变迁看历史

——王习三内画堂名的故事

艺术家生活在上社会上，这就注定要受到社会和时代的影响。他们的成名，除了个人的天分和努力外，“时势造英雄”也是至关因素，可能是顺境，也可能是逆境，古诗云“国家不幸诗家幸，赋到沧桑句便工”便是极好的例证。而更多的人则是经过了起起伏伏，历尽人间沧桑，从堂名的变迁就可以反映出社会大千。

中国工艺美术大师王习三先生的堂名和变迁缘由跟大家说一说，以资笑谈。

王习三原名王瑞成，1938年生于北京（当时叫北平），1958年有幸跟随叶晓峰、叶莘祺二位老师学习内画，到现在已经60多年了，所用的堂名先后换了四个。

太平庄（1961年—1966年）

王习三先生最初的工作单位是北京工艺美术研究所，这里汇集了当时北京工艺美术行业的顶尖人才，如当时玉器行当的潘秉衡（玉器四怪之首），象牙业的杨士惠、杨士忠，花丝镶嵌业的毕尚宾、翟德寿、张广和，刻瓷业的陈智光，面塑业的郎绍安（面人郎）等等。这对一个初涉艺坛的青年来说是个极好的学习环境，不仅能天天见到各种精湛的艺术品，老艺人们的为人处世和敬业精神也对他的从艺生涯产生了深远的影响。

1961年，工艺美术研究所由缸瓦市搬到北太平庄。“太平庄”，多么吉利的名字啊！这不正是王习三所要追求的吗！以前他在作品中落款是“王习三作于京师”，从那时起，他在作品中的落款就改为“王习三作于太平庄”。

半农斋（1967年—1968年）

王习三离开北京回到原籍时，带回了三个没画的壶坯，借工余时画完，以实物向村领导介绍，并与天津工艺品进出口公司联系成功，从此内画成为杨庄第一摊有实际收入的副业。1968年，他正式在河北农村又重操勾笔搞起内画，但农忙时还得下田务农，所以为画室起了个名字叫“半农斋”。

一壶斋（1968年—1988年）

1972年底，国家下发“落实民间艺人归队政策”的文件，王习三被重新安排到阜城县地方国营综合厂正式恢复内画创作。当时天津的一位老学者叫龚望先生，从朋友那里知道了他的情况后，找出珍藏多年的宋代宣纸，请著

名书法家余明善先生写了一幅“一壶斋”的横幅堂名送给王习三，其意取自《汉书·艺文志》中提到的《鶡冠子》一篇中的“中河失船，一壶千金”。大意是：船行至河中心翻了，如果得到一个葫芦就能免于溺死，比喻东西虽轻微，用到时便十分珍贵。经过多年努力，他的作品在国际上受到艺术爱好者的钟爱，“一壶斋”也成为声扬异域的内画著名品牌。

一壶八德斋（1988年—现在）

改革开放后，王习三先生为使自己的弟子们能够早日在艺界德才超众，他的策略之一就是对弟子的作品经过严格鉴定，认为已经达到精品水平的就允许他们在落款时署上“一壶斋”。为了防止假冒问题发生，他当时还到商标管理部门注册。但那时自己对商标法规认识不足，时为特种工艺厂厂长的王习三，抱着为集体荣誉做贡献、不为个人争功的朴素想法，在注册时写的申请人是“特种工艺厂”，而没有以“王习三”个人注册。这就为以后的混乱留下了隐患。

1988年，王习三先生由特种工艺厂调出，组建了“衡水市习三内画艺术院”。不久便陆续收到国外收藏爱好者的反映：在市场上出现许多低档的内画工艺品滥用“一壶斋”署名。由于“一壶斋”是用他多年心血培育而成的，眼看来之不易的知名堂号就要毁于一旦，王习三先生心急如焚。为制止事态发展下去，便找到他已任厂长的弟子交涉停止滥用“一壶斋”署名，并要求他们一如既往、严格把关，保护知名品牌这个无形资产。王习三先生也曾向专利局请求收回本属他个人专用的“一壶斋”堂名管理权，几经交涉均未成功。无可奈何，他只得把堂名改为“一壶八德斋”。这一堂名缘于王习三先生“志潜一壶、身润八德”的座右铭。

刘福林

History Behind the Changing Studio Name

-- the Story of Wang Xisan's Studio Names

Artists are meant to be influenced by social environment and changing of the era. The success of an artist is determined not only by his talent, but also by the trend of the times, which may be a path strewn with roses or one of adversity. There is an old Chinese poem, "The best poem was produced in the worst environment. Any poem that concerns about the reality will look good in readers' eyes." People experience vicissitudes of life through many ups and downs. For an artist, a name change of his studio reflects different social situations of the time.

Here is the story of Chinese Arts and Crafts Master Wang Xisan:

Wang Xisan, whose original name was Wang Ruicheng, was born in Beijing in 1938. In 1958, Wang started to study inside painting from Ye Xiaofeng and Ye Bengqi. His studio name has changed four times in the sixty years of his art life.

Taiping Zhuang (1961-1966) (Peaceful and Happy Life Studio)

At the beginning of his career, Wang was working in the Beijing Arts and Crafts Institute. It was a place filled with art talents all over Beijing. For example, it has Pan Bingheng, master of Jade carving; Yang Shihui and Yang Shizhong of ivory carving, Bi Shangbin, Zhai Deshou, Zhang Guanghe from the filigree artwork; Master Chen Zhiguang from the porcelain carving; and Lang Shaoan, master of traditional dough figurine, etc. The institute created a perfect environment for young Wang Xisan who just stepped into the art world to study. He could see not only beautiful art works here, but also the devotion of the old artists, which left a lifelong influence on him.

In 1961, the Institute moved from Gangwa to North Taiping Zhuang. 'Taiping Zhuang', which means peaceful and happy life, such a beautiful name! This was exactly what Wang Xisan had been pursuing. From then on, Wang changed his signature from 'Painted by Wang Xisan in Beijing' to 'Painted by Wang Xisan in Taiping Zhuang'.

Bannong Zhai (1967-1968) (Half Farmer Studio)

Luckily, Wang took back three unpainted snuff bottles with him when he left Beijing. Though Wang had to face hard farm works, he finished those three bottles in his spare time. He found a chance to introduce the finished pieces to the village leaders. Meanwhile, Wang had reached Tianjin Handicraft Import and Export Company to sell his painted bottles. Wang's inside painting became the first subsidiary business that brought genuine income to the village. In 1968, Wang returned to the creation of inside paintings in Hebei. But he still had to farm during the busy farming seasons. Therefore, he named his studio 'Bannong Zhai', which meant being a half-farmer.

Yihu Zhai (1968-1988) (One Bottle Studio)

At the end of 1972, the Chinese government issued a new policy that allowed artists back to their careers. Wang Xisan was distributed to the State-Owned Factory in Fucheng County to continue his inside painting creation. A famous Tianjin scholar Gong Wang happened to know Wang Xisan's situation through their friends. He asked his

friend, a famous calligrapher Yu Mingshan named and inscribed 'Yihu Zhai', which meant one bottle, on his Song dynasty xuan paper as a gift for Wang's new studio. The name came from *Book of the Han*: 'Zhong He Shi Chuan, Yi Hu Qian Jin'— a gourd can save your life when your boat sinks in the middle of the river. It means, an object will be invaluable when you truly need it. From then on, Wang Xisan signed 'One Bottle Studio' in all of his works. With his hard working, 'One Bottle Studio' was well known and beloved by art collectors both at home and abroad. The name of the studio became to a famous inside painting brand all over the world.

Yihubade Zhai (1988-present) (One Bottle Eight Merits Studio)

After the Reform and Opening up, in order to make his students to succeed in the art circles quickly, Wang decided to strengthen the standard to appraisal their art works. Students were only allowed to use his studio name 'One Bottle Studio' when their works met Wang's strict criterion. Also, Wang registered 'One Bottle Studio' in the trademark administration office to prevent the counterfeit. Unfortunately, because of lacking knowledge of trademark laws, Wang didn't register the trademark under his own name, but in the name of the Special Crafts Factory. In the meantime, Wang was the director of the factory during that period, he wanted to bring honor to the whole inside painting family instead of his own studio. However, Wang's selflessness was sowing the seeds of troubles and chaos in future.

In 1988, Wang was transferred from the Special Crafts Factory to create 'Hengshui Xisan Inside Painting School'. Shortly after he left, Wang received many complains from foreign collectors about the abuse usage of 'One Bottle Studio' on the market, which was out of Wang's expectation. The reputation of "One Bottle Studio" was going to be destroyed by low quality inside painting works. Wang felt both anxious and disappointed. He reached out to the new director of the Special Crafts Factory, who was a student of his, to control and prevent the abuse usage of 'One Bottle Studio' before the situation started getting worse. In addition, he required the factory to recover strict standards and quality of products to protect the name of "One Bottle Studio". Wang went to the patent office to retrieve the management of his own studio name, but the negotiation didn't work out. Helplessly, Wang Xisan changed his studio name to "Yihubade Zhai" which translated as 'One Bottle Eight Merits Studio'. The name came from his motto 'When you focus on the bottles, you will realize and follow the eight merits'.

Liu Fulin

学艺

1958年 — 1960年

此為三十年前
所作今重見補題
戊辰秋月王習三

