

Masters of  
Chinese  
Arts and Crafts

XU XINGTAI



Ceramic Sculpture



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# 中国工艺美术大师 许兴泰



## 德化瓷塑

郑礼阔 分卷主编 郑礼阔 张南章 著

江苏美术出版社  
Jiangsu Fine Arts Publishing House

瓷塑是最具特色的雕塑形式。它『天人合一』，是雕塑艺人『人巧』与高温窑火『天工』完美结合的产物。德化是世界上最早烧制瓷塑的地方之一，其瓷塑题材之广泛，形式之多样，水平之高超，规模之庞大，延续时间之长久举世第一，堪称『世界瓷塑之都』。



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Xu Xingtai  
许兴泰

1941年12月出生于德化瓷塑艺人之家。

1956年，到国营德化瓷厂雕塑组学艺，师从其父许文君。

1976年，作品《坐莲十八手观音》《立莲十八手观音》获轻工部优质产品证书。

1977年，作品《嫦娥奔月》获全国工艺美术创新作品优秀奖。

1985年，作品《训鹏观音》获中国工艺美术品“百花奖”优秀创作设计二等奖，《大弥勒佛》获福建省陶瓷新产品创作设计一等奖。

1987年，被福建省人民政府授予“福建省工艺美术大师”荣誉称号。

1989年，福建省工艺美术专业人员高级职务评审委员会确认为“高级工艺美术师”任职资格。

1990年，中华全国总工会授予“职工自学成才奖”，作品《坐岩观音》获中国工艺美术品“百花奖”创作设计一等奖。该作品代表德化瓷厂“鸣凤牌”建白瓷雕获国家质量奖“银质奖”。

1993年，被中国轻工总会授予第三届“中国工艺美术大师”荣誉称号。

1996年，被调到泉州市德化技术学校工作。

2003年，获第一届“中国陶瓷艺术大师”荣誉称号，被德化陶瓷职业技术学院聘为客座教授。

2006年5月1日10时50分，因突发心脏病，经抢救无效，不幸逝世。

Xu xingtai was born in a family of Dehua ceramic artists in December, 1941.

In 1956, he went to the sculpture branch of state-run Dehua ceramic factory to be apprentice to his father, Xu Wenjun.

In 1976, his works respectively called < Guanyin (Avalokitesvara) with 18 hands sitting on a lotus > and < Guanyin with 18 hands standing on a lotus > both won the quality product certificates awarded by the light industry.

In 1977, his work called <The Goddess Chang's fly to the moon> won the excellence prize of the innovative works of National Arts and Crafts.

In 1985, his work called "Guanyin training roc" won the second prize of excellent creative design in China Arts and Crafts "Hundred Flowers Prize" and "Big Buddha" won the first prize of creation and design of Fujian ceramic new products.

In 1987, he was awarded "the Master of Fujian Arts and Crafts" by Fujian government.

In 1989, he won the active qualification of "the great Master of Fujian Arts and Crafts" certified by Fujian Arts and crafts professionals' senior positions jury.

In 1990, he was awarded "workers' self- study prize" by All-China Federation of Trade Unions. His work called "Guanyin sitting on a rock" won the first prize of creation and design in China Arts and Crafts "Hundred Flowers Prize". This work, representing Dehua ceramic factory "phoenix crying" brand Jianbai ceramic carving, won the silver prize of National Quality Award.

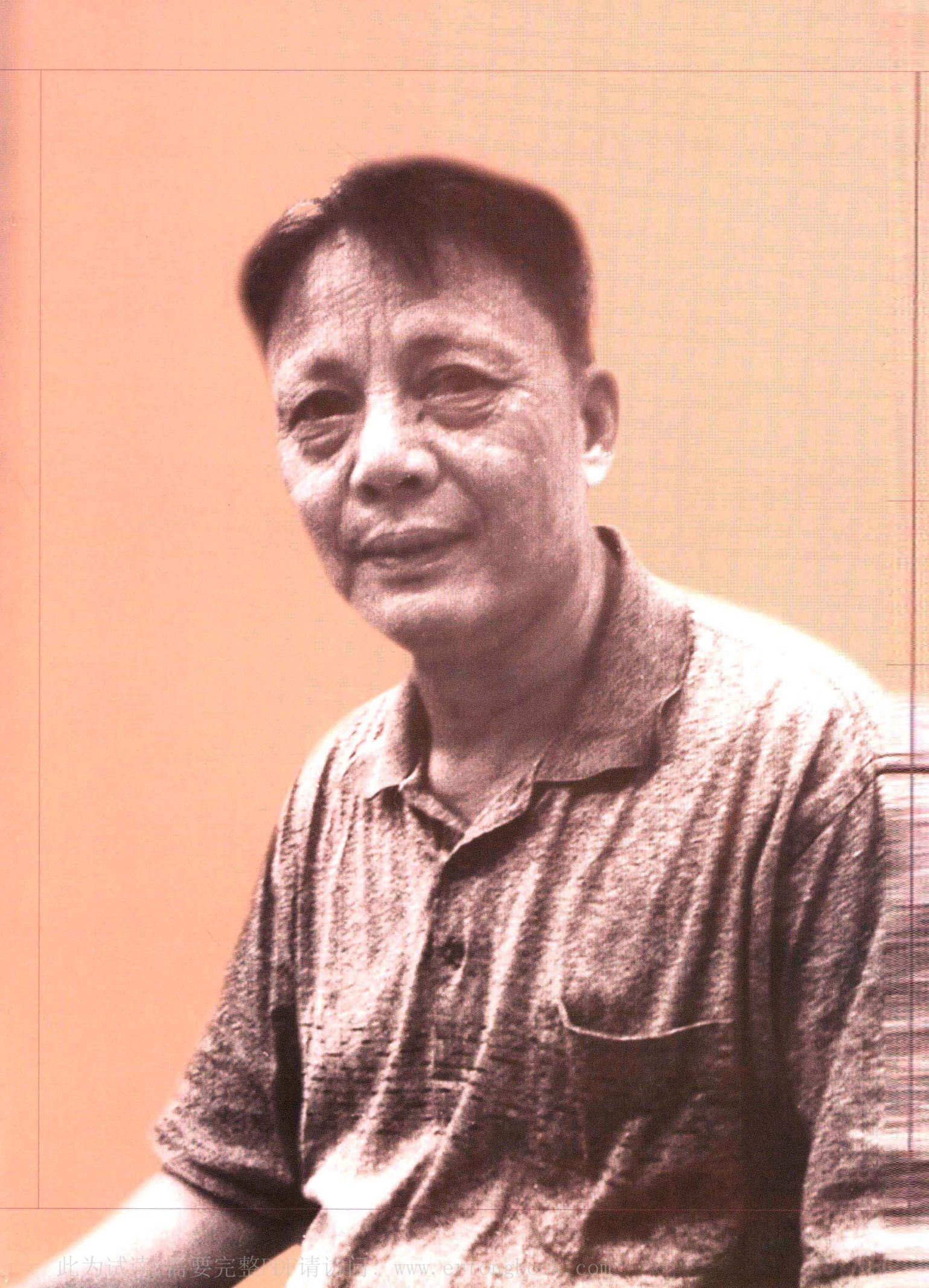
In 1993, he was awarded the third session of the "master of Chinese Arts and Crafts" by the Ministry of Light Industry.

In 1996, he was transferred to work at Dehua Technical School in Quanzhou.

In 2003, he won the first "Chinese ceramic art master" and was appointed visiting professor of Dehua Ceramic Vocational and Technical College.

On May 1st, 2006, he passed away at 10: 50 due to a heart attack.







## Ceramic Sculpture

Ceramic sculpture is the most unique form of sculpture. It is the perfect combination, which combines the sculpture artists' "nimble fingers" with high-temperature kiln fire "works of nature".

Ceramic sculpture is different from wood carving, stone carving, ivory carving, bone carving, lacquer carving, shell carving, root carving, ice sculpture, clay sculpture, dough modeling, plaster status or any other sculptures and it must be made by being baked in more than 1300 degree heat. In the process from "mud" to "ceramic", the volume of work will be contracted by about 20% entirely, and the physical and chemical properties will be changed fundamentally, thus this brand new product "ceramic" is produced. With the ceramic conversion at high temperatures, its shape, color, size, texture etc. are all "reborn", which can be described as "the nirvana of phoenix."

Dehua is one of the world's first places where ceramic sculptures are baked. Their world's first wide subject matter, various forms, high level, large scale, long duration, make Dehua known as "the capital of the world ceramic sculpture". He Chaozong in Dehua in the Ming Dynasty was known as China's "ceramic immortal", his works are "widely circulated and regarded as treasures".



## 德化瓷塑

瓷塑是最具特色的雕塑形式。它『天人合一』，是雕塑艺人『人巧』与高温窑火『天工』完美结合的产物。

瓷塑与木雕、石雕、牙雕、骨雕、漆雕、贝雕、根雕、冰雕、泥塑、面塑、石膏像等所有的雕塑都不同，它必须经过1300多度的高温烧制而成，而从『泥』变成『瓷』这一过程，作品的体积要整体收缩20%左右，且物理、化学性质都会产生根本的变化，诞生了『瓷』这一全新的物质。经过高温瓷化的洗礼，其造型、颜色、体积、质地等全部『脱胎换骨』，可谓『凤凰涅槃』。

德化是世界上最早烧制瓷塑的地方之一，其瓷塑题材之广泛、形式之多样、水平之高超、规模之庞大、延续时间之长久举世第一，堪称『世界瓷塑之都』。明代德化的何朝宗被誉为中国『瓷圣』，其瓷塑作品『天下传宝之』。





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# 中国工艺美术大师

Masters of Chinese Arts and Crafts

许兴泰  
Xu Xingtai



## 德化瓷塑

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郑礼阔 分卷主编  
Zheng Likuo

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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，工艺美术的物品分作两类：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了异化，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，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。

2009年12月25日于南京龙江



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

Zhang Daoyi

The Chinese tradition of respect for teachers has been known all along just as “where there is the truth there is the teacher” said teachers who play the role of the fine examples and models are not only the carriers of the truth but also the inheritors of it. At the same time the masters who stand on the peak of culture are in glory of long time and have created the human civilization are defined as the outstanding academics or artists. Masters from one generation to another with their tremendous achievements build our nation’s cultural edifice.

Usually referring to the Masters whether in the academia or the art circle is mostly that people respectfully call them. Presently in our country there is only one title of the Masters the “Arts and Crafts Masters” that were elected with the standards established by the country which is a kind of honor and mission making the pride of the nation on their shoulders just like the hard work in Olympic arena where is not easy to get the laurels and the gold medals.

The Arts and Crafts in our country has not only the long history but numerous varieties and excellent tradition as well. The sophisticated and wise crafts flourished with the development of farming culture. As early as more than 2500 years ago “The Artificers Record”(Zhou Li Kao Gong Ji) pointed out “By conforming to the order of the nature adapting to the climates in different districts choosing the superior material and adopting the delicate process the beautiful objects can be made” which clearly meant the thought of human-centered following the law of nature on the one hand and exerting the property of material and technology on the other. Turning material resources to good account or making the best use of everything is always the actively enterprising attitude in the creation. The historical legacies of Arts and Crafts such as the heavy bronze stuff the warm and smooth jades the crystal porcelain gold and silver objects the clean lacquerware the gorgeous silk the fine embroidery and so on are all showed amazing wisdom. So it is hard to imagine the ability that gives the clay a solid state under high temperature as Phoenix Nirvana burning of fire which can turn out to be the porcelain that sounds like the Chinese Chime Stone and looks like a mirror; that makes the sap into objects when it has been solid after flowing from the lacquer trees; that carves the ivory ball into



the dozens of layers every layer can rotate freely and has all patterns at different levels; that turns the parts of bamboo over into the “spring reverse motion” that so gentle just like baby’s skinweaves strings of bamboo to form the fan as elegant as brocade; that embroiders the Block Screen as the double-sided embroidery; that uses the hands to knead the clay figurines showed the spirit. Everything looks like a kind of God-made each piece is magical which is considered as the “treasure handed down” or “national treasure” by people and as the “manifestation of the essence of man power” by the philosophers. I do not want to describe people by using the word “Superman” however we should admit that anytime in the sports ground the winner of the various games say the highest jumping one is just the NO.1 and he would be as our “Arts and Crafts Masters”.

In past when apprentice carpenters studied with a teacher there was a formula cried out “beginner for three years is able to travel the world; and then for another three years is unable to move” which means the first three years is nothing but the time for ability that let some of the craftsmen do “Shi Zi Huo ”(the stylized works) just to make a living and the further three years is not the simple time for a novice to repeat but for the idea of creation and is the reification of self-cultivation and makes people to bring their spirituality and intelligence into play. Actually our Arts and Crafts masters with great concentration have great efforts far more than three years hard training. The ancients said “techniques reach a certain realm would act in cooperation with the spiritual world”. Only entering this realm can people give full play to their imagination use manual dexterity obtain the high degree of ability of controlling or even get the “stunt”. Although “The Artificers Record ” said “ creating objects belongs to wise man highlighting the truth belongs to clever man however inheriting these for generations only belongs to the craftsman” it simply makes the statement of the relationship between design and production which can not only be separated but also be combined and both of them are concerned with life-long practice in order to achieve a superb point.

As we all know the Arts and Crafts can be divided into two categories one is the bread-and-



butter items of everyday using round the needs of basic necessities and convenience reflecting the custom and the fashion which has established a staff gauge of civilization. The other is decorative furnishings that can be appreciated reflecting the culture inspiring wisdom enriching and enhancing the spiritual life which is to show “the abundance of people’s needs”. These two types are interlaced like the variation of music that is a natural thing. In the long period of feudal society however for the Arts and Crafts due to the amount of the materials using the differences between the precious material quality and the cheap one and the differences between the fine producing and coarse one there were three kinds of show-off. The first was to show off the status. Even the supplies were branded levels in the strict hierarchy of society. For instance the stuff belonged to the emperor could not be used by others the civilians never had the opportunity for using the articles of the nobles and the officials. Those things had the special titles such as “The Emperor’s Using Only” “The Emperor’s Reading Only” “The Emperor’s Tea Sets Only” “The Officials’ Uniform Only” and so on. The second was to show off the wealth. For example as to the bowl the pottery was used by the civilians and the porcelain by the officials. The rich men used the “Golden Clasper” and “Silver Clasper” while the emperor used the gold and jades. So were many other things that so-called “priceless”. The third was to show off the skills. A lot of work and time was consumed craft skills were extraordinary as if done by the spirits which could almost be reached of by no one. Therefore with these three kinds of show-off in which the former two mainly referred to both owners and users the third also included the producers not only the nature of the crafts produced alienation and even the people would be changed as well. “Riding a hobby saps one’s will to make progress” is a warning.

“ XiLu’s Mastiff The Book of Chou Dynasty The Book of Remote Ages ”(Shang Shu Zhou Shu • Lu Ao)said “do not be enslaved by the eyes and the ears all things must be integrated and moderate tampering with people loses one’s morality riding a hobby saps one’s will to make progress” which is warning for the rulers thinking that if the rulers obsessed with or fascinate certain things it will make them to lose their aggressive ambition emphasizing that “don’t do useless things and don’t also prevent others from doing useful things; don’t pay much more for strange things and don’t look down on cheap and practical things” and affirming that don’t indulge in personal hobbies excessively hunt for novelty and feed rare birds and strange beasts. History has proved that such caution is wise. However after entering the feudal society in order to prevent the feudal emperor from that “Riding a hobby saps one’s will to make progress” “The Monthly Climate and Administration The Book of Rites” (Li Ji Yue Ling) provided craftsmen “should not make the strange and extravagance objects to confuse the emperor’s mind ” and regarding the ornamentally carved arts and crafts as the “clever tricks and wicked crafts” that should be prohibited. Numerous historical facts tell us that not only the emperor’s



mind is easily confused but also the prohibitions against the confusion can't work. The misunderstanding of objects themselves last about 3000 years though the way just like "giving up eating for fear of choking" did not change the corrupt lives of rulers and that "Riding a hobby saps one's will to make progress". Do the beautiful things make people weak in the relationship between persons and objects? The answer is negative. The key lies in the people themselves in the self-cultivation sentiments ideals and will. So the fine Arts and Crafts is not able to make people despondent on the contrary it will enhance their interests encourage ambition and drive people to be aggressive and progressive. As a result to outline the outstanding traits of the ornamental Arts and Crafts at least the following points can be seen.

First of all it is the "manifestation of the essence of man power" that not only reflects the people's creative spirit but also attains an extreme that is impossible for ordinaries through the exercise and flexibility for hands thus showing the great potential of human in "changing the world".

Secondly in the relationship between persons and objects except for the ability gained to control objects it actively alters the constancy of objects thus beyond the human "own scale" to show "the abundance of people's needs".

Furthermore it perfectly combines the superb skill of the crafts with the colorful imagination of the art making that "techniques reach a certain realm would act in cooperation with the spiritual world" and that "art cleans the life".

Finally the Arts and Crafts founded by the precious materials the exquisite skill and the noble human spirit represents the nation's wisdom and creativity has been hailed as the "national treasure" and of course in the era of commercial society possesses the high economic value that is the creation of wealth.

The various walks of life have the leading characters very starry and their constellations are the brightest. "Flourishing age flourishing talents" being Masters is even more glorious. In order to record their performance and to pass their outstanding achievements along we have compiled the "Masters of Chinese Arts and Crafts" series that each volume recorded each master and that respectively introduced their life stories writings sayings works skills and the comments concerned completely showing the demeanor of the masters. We hope that the series can make contributions not only to the nation's revival of China and the cultural accumulation but also to inspire newcomers propelling the spring-up of the "Masters of Chinese Arts and Crafts" for generations.

So this is the foreword of the series.

December 25 2009 in Longjiang Nanjing



# 前言

郑礼阔

我国的工艺美术，历史悠久，技艺精湛，历代都有不少艺术精品流传于世，在国际上享有极高的声誉。但是，这些精美艺术品的创作者、制作者，历来多被称为“工匠”“手工艺者”，其社会地位低下，名不见经传。工艺美术的传承，也大多是通过父子相继、师徒相传的方式言传身教，少有文字记述。

新中国成立后，人民政府对发展我国传统工艺美术产业和培养专业技术人员极为重视，采取了许多扶持和促进产业发展的政策措施，对专业技术突出的工艺美术创作者、制作者，评授“艺人”，进行专业技术职称评审。继之，在全国范围内评选“中国工艺美术大师”的荣誉称号，从而大大提高了工艺美术工作者的社会地位，也极大地促进了我国传统工艺美术的更快发展和更好的传承。

然而，各地对传统工艺美术品种、著名的工艺美术家的介绍，虽然也有不少见诸于报刊，为传统工艺美术的宣传起到了一定的作用；但比较系统、全面地对我国有较大影响的知名品种、著名工艺美术家，从历史、现状和其传承的脉络，工艺美术家的生平和对艺术创作的见解，创新和专业技术特点，绝技绝活，以及各界对其作品的评述等各个方面的宣传介绍却不多，个别甚至有面临“人亡艺绝”之虞。

欣悉凤凰出版传媒集团、江苏美术出版社，在国家新闻出版总署的支持下，将1979年以来，国家轻工业部评审的前几届中国工艺美术大师，先选择各地有代表性的中国工艺美术大师50名，组织编写、出版《中国工艺美术大师》丛书。从品种和大师本人的各个方面，系统地介绍宣传，为他们“树碑立传”，为社会和工艺美术行业留下宝贵的历史资料，可谓是可喜可贺之大事。

我有幸被推荐为该丛书的编委会成员，作为从事福建工艺美术近50年的专业人员，参与并系统地梳理、编写与重要工艺品种相关的著名工艺美术家丛书，欣慰之余甚感责任担当的重要。

福建的工艺美术是我国重要产区之一，许多工艺美术品种、工艺美术家誉满国内外。德化是我国陶瓷文化的发祥地和“中国三大瓷都”之一，德化瓷塑是福建工艺美术极有代表性的品种，其中的象牙白瓷更是名扬天下，受到欣赏者和民众的广泛推崇。

德化瓷塑，约始于宋元，盛于明清，尤其是以明代“瓷圣”何朝宗所创的象牙白瓷塑观音、达摩等仙佛人物作品，轰动海内外，被视为“东方艺术的珍品”“国际瓷坛的明珠”“天下共宝之”的艺术精品，经久不衰，不断得以传承。许兴泰大师的瓷塑艺术，继承了德化象牙白瓷塑艺术的精粹，并培养了许多著名的陶瓷艺术家，其作品在海内外形成了超凡的影响力和美好的声誉。

德化瓷发展至明代，创新出优质白瓷，其瓷、釉在白色中呈现出细微的黄色倾向，视知觉不单调，晶莹透彻而不呆滞。由于其釉层腴润、光色如玉、素