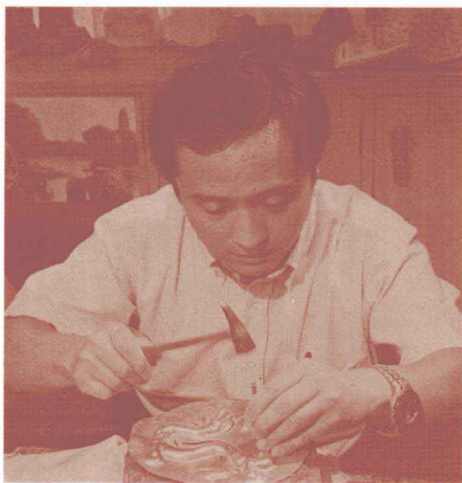


Masters of
Chinese
Arts and Crafts

ZHANG XINYI



Gold and Silver Smithing



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中国工艺 大师张心一 美术



金银细工

周南 分卷主编 余世安 著

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金银细工是我国优秀传统工艺，源远流长，经历隋、唐、元、明、清各朝代，至今已有近1000年的历史，形成了以材质熔炼、拔丝、捶揲、范铸、錾刻、花丝、编织、镂空、镶嵌、烧焊等工艺技术。新中国成立后，在继承传统的基础上，从业者不断在技艺设备、品种花色上开拓创新，推进了现代金银细工工艺制造技术的提高和发展。

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张心一
Zhang Xinyi

1958年2月8日，出生于上海市。

1972年4月至1975年2月，就读于上海市金属工艺一厂工业中学。

1978年，任上海市金属工艺一厂大件组组长并负责设计制作各类金银摆件，供出口之需。

1985年4月，赴爱尔兰克尔凯尼设计中心培训，学习首饰设计制作并获结业证书。

1993年，获“中国工艺美术大师”荣誉称号。

1993年10月，享受国务院颁发的政府特殊津贴。

1996年，被聘为上海市工艺美术系列高级职务任职资格审定委员会委员。

1996年6月，赴德、法、意等国考察，并获得柏林国际设计中心培训证书。

1998年，被国家质量技术监督局聘为全国首饰标准化技术委员会委员。

2001年11月，赴德、意、法等国培训学习，并获得米兰 Accademia di Comunicazione 培训证书。

2003年，被聘为上海市传统工艺美术评审委员会委员。

2004年，被上海市经济委员会命名为原创大师工作室领衔人。

2006年，被聘为第五届中国工艺美术大师评委。

2007年，任上海老凤祥有限公司总工艺师。

2008年，“金银细工”被列入国家级非物质文化遗产名录，并成为该项目代表性传承人。

2008年，任上海市工艺美术学会会长。

2009年，任上海工艺美术博物馆馆长、上海市工艺美术研究所所长。

Zhang Xinyi was born in Shanghai on February 8, 1958.

1972.4-1975.2, studied at Shanghai Industrial Middle School of the First Factory of Metal Process.

1978, be appointed large group leader of the First Factory of Metal Process in Shanghai, and responsible for the design and production of various kinds of gold and silver items for export need.

1985, trained in the Kilkenny Design Center, and learned Jewelry design and making, and obtained the certificate of completion.

1993, was awarded the honorary title of "Masters of Chinese Arts and Crafts".

1993, received government special subsidy from China's State Department.

1996, Was hired as the member of the Examination Committee of the Senior Positions in Shanghai Arts and Crafts.

1996, visited Germany, France, Italy et al., and obtained the training certificate issued by International Design Center in Berlin.

1998, was appointed the member of the National Jewelry Standard Technology committee by the Administration of Quality and Technical Supervision of China.

2001, trained in Germany, Italy, France et al., and obtained the training certificate of Milan Accademia di Comunicazione.

2003, was appointed the member of the Examination Committee of Shanghai Traditional Arts and Crafts.

2004, was honored as the leader of Original Master's Studio by the Economic Commission of Shanghai.

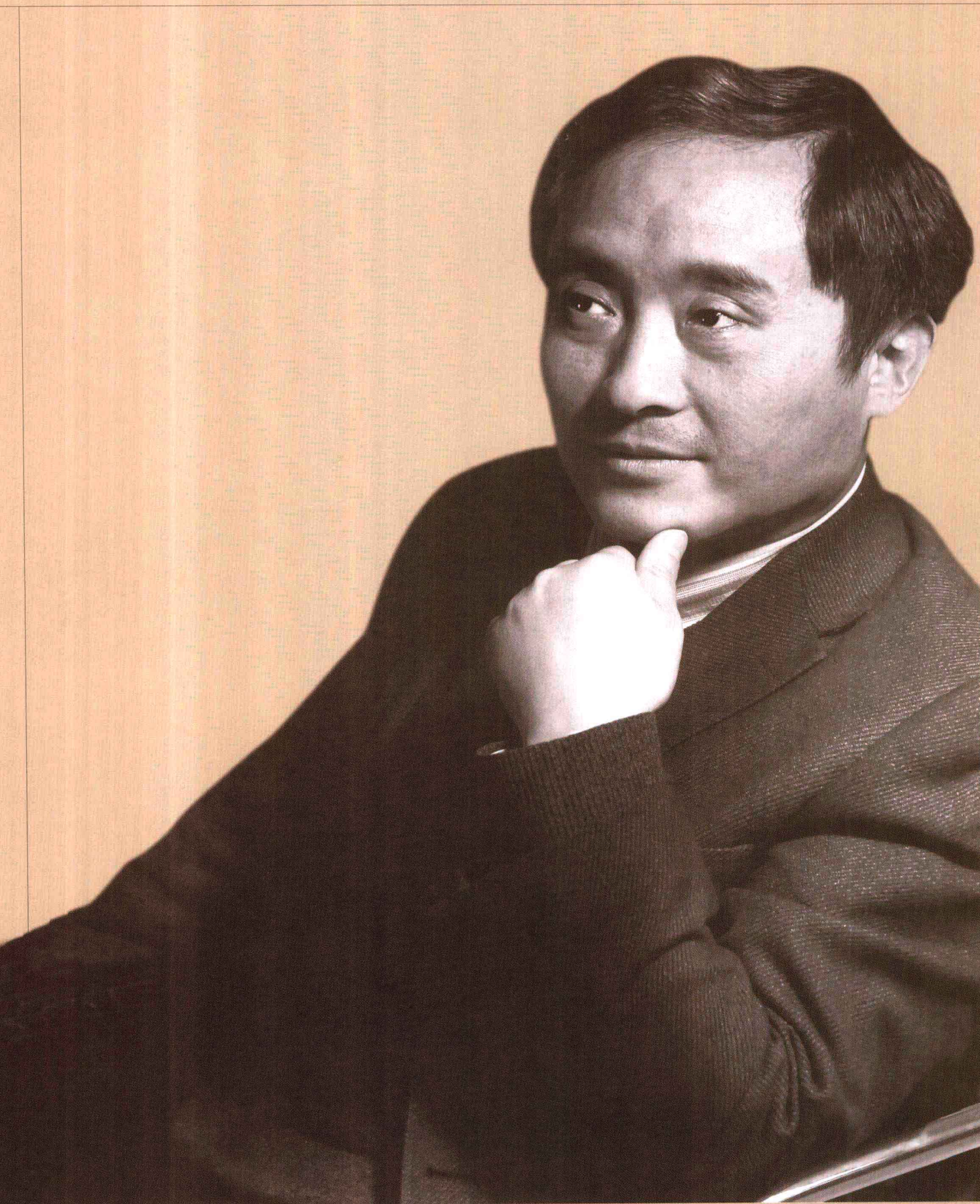
2006, was appointed as the judge of the Fifth Evaluation of Masters of Chinese Arts and Crafts.

2007, was employed as the general technologist of Shanghai Laofengxiang Co., Ltd.

2008, the large golden decorative item "the Eight Immortals and the Immortal Calabash" was awarded the golden prize of Traditional Chinese Fine Arts and Crafts Exhibition.

2008, was employed as the chairman of Shanghai Arts and Crafts Association.

2009, was employed as the curator of Shanghai Museum of Arts and Crafts.



Gold and Silver Smithing

Gold and Silver Smithing is China's outstanding traditional crafts, which has a long history. Through these dynasties of Sui, Tang, Yuan, Ming and Qing, Gold and Silver Smithing already has the history of nearly 4000 years up to now, and accumulated many processes and manufacturing technologies, such as material melting, wire drawing, beating and folding, modeling and coining, carving, filament, knitting, hollowing, inlaying, freezing and so on. After the founding of New China, Gold and Silver Smithing developed and created in technologies and equipments, varieties and patterns, and advanced the processes and manufacturing echnologies of modern Gold and Silver Smithing based on the tradition.

Gold and Silver Smithing chooses gold, platinum, silver and other precious metals and various natural precious stones as raw materials, made for traditional metal crafts which be appreciated as furnishings and have some practical functions. Because most of gold and silver objects are expensive and exquisite, coupled with excellent ductility of the material, which can be as thin as cicada's wings, as minute as hair, the technologies of Gold and Silver Smithing are very complicated, delicate and attach importance to technology.

Jewelries and decorated items made through design, modeling and processing technology are rich in ethnic and local characteristics. In which the jewelries have hair jewelry, hairpins, earrings, nose fallings, necklaces, pendants, collar bars, pins, rings, bracelets, anklets, cuff buttons and other varieties, the ornaments have utensils (including cutleries, wine sets, tea sets, vases, baskets, trophies, etc.), characters, animals, flowers, birds, buildings and other varieties.

金银细工

金银细工是我国优秀传统工艺，源远流长，经历隋、唐、元、明、清各朝代，至今已有近4000年的历史，形成了以材质熔炼、拔丝、捶揲、范铸、篆刻、花丝、编织、镂空、镶嵌、烧焊等工艺技术。新中国成立后，在继承传统的基础上，从业者不断在技艺设备、品种花色上开拓创新，推进了现代金银细工工艺制造技术的提高和发展。

金银细工以黄金、铂金、白银等贵重金属及各种天然的名贵宝石为原料，制成供室内陈设欣赏并兼具实用功能的传统金属手工艺品。由于金银器物大都比较昂贵精致，加之其材料的优异延展性，可薄至蝉翼、细至毫发，故其采用的技艺都非常繁复、细巧、重工。

经设计、造型和工艺加工制作而成的首饰和摆件，具有浓郁的民族风格和地方特色。其中首饰有头饰、发夹、耳环、鼻坠、项链、挂件、领夹、别针、插针、戒指、手镯、脚镯、袖钮等品种。摆件有皿器（包括餐具、酒具、茶具、花瓶、花篮、奖杯等）、人物、动物、花鸟、建筑物等品种。



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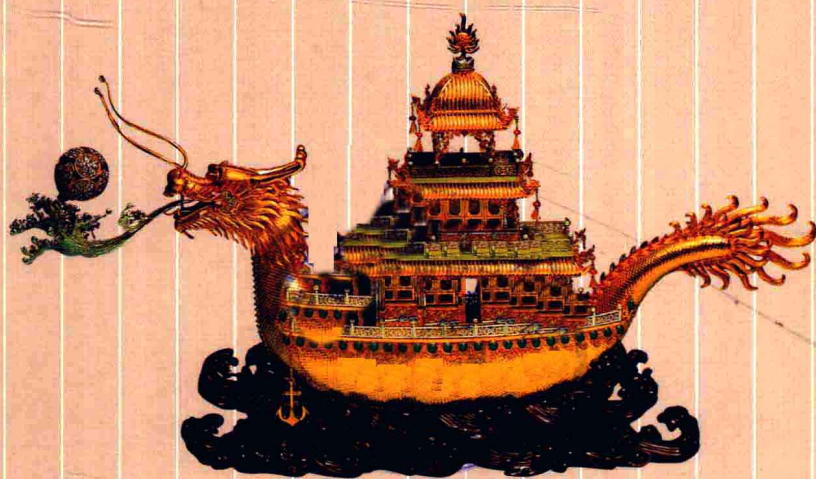
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中国工艺美术大师

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张心一
Zhang Xinyi



金银细工

Gold and Silver Smithing

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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的,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,不畜珍禽奇兽。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 borning 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

◎ 周南

踏进新世纪以来，不到 10 年时间，张心一先后获得：全国劳动模范称号；当选为中国共产党上海市第八次代表大会代表；受聘为上海市传统工艺美术评审委员会委员、上海市工艺美术系列高级专业职务任职资格审定委员会委员；被中共上海市委授予“上海市工业系统十大工人标兵”、第五届“上海市十大工人发明家”称号；被上海市经济委员会任命为原创工作室领衔人，担任中国工艺美术大师联谊会副会长；受聘为上海工艺美术职业技术学院客座教授、第五届中国工艺美术大师评委，担任上海老凤祥有限公司总工艺师；被评为金银细工代表性传承人，任上海工市艺美术学会会长、上海市工艺美术博物馆馆长、上海市工艺美术研究所所长……

无数光环都笼罩在张心一身上，这不禁使我这个同龄人深感汗颜！但就是这位出生于 20 世纪 50 年代的同龄人成了 1993 年最年轻的中国工艺美术大师，实为可圈可点。

张心一出生在上海一个中医世家，中医之家历来有子袭父业的传统，但时代的浪潮无情地改变了他的人生轨迹，使他转向了一条艺术人生的道路。良好的家境渐渐培养起他对美好事物的关注和兴趣，与工艺美术结下了不解之缘。

金银细工（俗称“摆件”）制作技艺是我国优秀的传统金属手工技艺，至今已有近 4000 年的历史。它以金银为主要材料，制成供室内陈设欣赏并兼具实用功能的传统金属手工艺品。由于金银器物大都比较昂贵精致，加之其材料的优异延展性，可薄至蝉翼、细至毫发，故其采用的技艺非常繁复、细巧、重工，由此形成了一门独特的精细工艺。