

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

王辛敬 李淑珍 ◆ 口述 胡美玲 王延娜 ◆ 整理



## 古字画装裱修复技艺 ■ 王辛敬 李淑珍

打开技艺的大门，迎接记忆的献礼。这次我们听大师说那些绝活儿，揭开如同魔术一般的技艺背后的神秘面纱。

师范大学出版社  
NORMAL UNIVERSITY PRESS

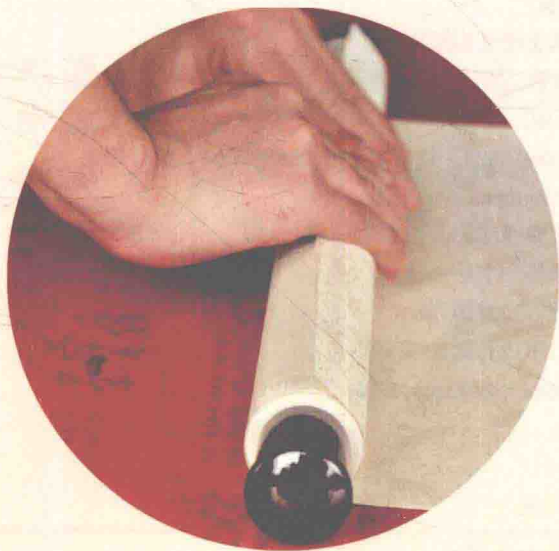
# 北京非物质文化遗产 传承人 口述史

北京非物质文化遗产保护中心 ◆ 组织编写

徐建辉 ◆ 主编

王辛敬 李淑珍 ◆ 口述 胡美玲 王延娜 ◆ 整理

古字画装裱修复技艺 王辛敬 李淑珍



首都师范大学出版社  
CAPITAL NORMAL UNIVERSITY PRESS

## 图书在版编目(CIP)数据

古字画装裱修复技艺:王辛敬 李淑珍/徐建辉主编;北京非物质文化遗产保护中心组织编写. — 北京:首都师范大学出版社, 2017.12

(北京非物质文化遗产传承人口述史)

ISBN 978-7-5656-4054-4

I. ①古… II. ①徐… ②北… III. ①书画装裱-介绍-北京②王辛敬-生平事迹③李淑珍-生平事迹 IV. ①J527②K825.7

中国版本图书馆CIP数据核字(2017)第296687号

AN ORAL HISTORY OF THE SUCCESSORS OF INTANGIBLE CULTURE HERITAGE IN BEIJING MOUNTING AND RESTORATION TECHNIQUES OF ANCIENT CALLIGRAPHY AND PAINTINGS WANG XINJING LI SHUZHEN

北京非物质文化遗产传承人口述史 古字画装裱修复技艺·王辛敬 李淑珍

北京非物质文化遗产保护中心 组织编写

徐建辉 主编

---

责任编辑 王晶

首都师范大学出版社出版发行

地 址 北京西三环北路105号

邮 编 100048

电 话 01068418523(总编室) 01068982468(发行部)

网 址 <http://cnupn.cnu.edu.cn>

印 刷 北京盛通印刷股份有限公司

经 销 全国新华书店

版 次 2017年12月第1版

印 次 2017年12月第1次印刷

开 本 710mm × 1000mm 1/16

印 张 9.25

字 数 105千

定 价 38.00元

---

版权所有 违者必究

如有质量问题 请与出版社联系退换

《北京非物质文化遗产传承人口述史》编委会

编委会主任：陈 冬

副 主 任：庞 微

委 员：张 迁 姜婷婷 任 刃 徐建辉

编 辑：李琳琳 崔 晓 王 晶 王 静

## >> 古字画装裱修复技艺项目导读

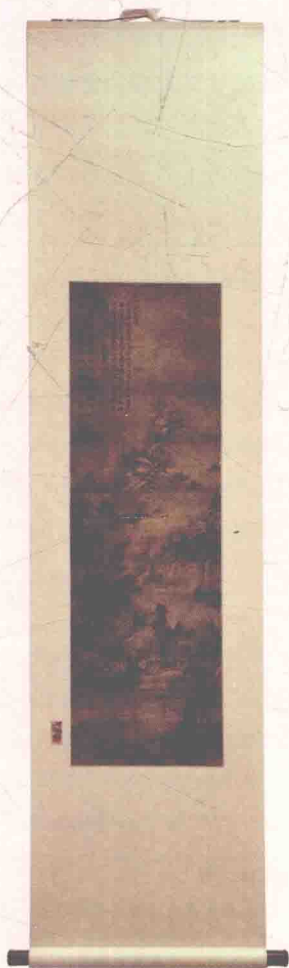
INTRODUCTION TO MOUNTING AND RESTORATION TECHNIQUES OF ANCIENT CALLIGRAPHY AND PAINTINGS

有一种艺术承载了文人墨客对丹青的情怀，有一种欣赏是中国独有的审美表现，有一种智慧可以唤醒沉睡中的笔墨情感。这就是装裱修复技艺，用双手带领我们重新感受先人独特的审美意境。

古人云，“三分画七分裱”<sup>①</sup>，这充分表明装裱对提升中国书画美感的意义。装裱修复技艺是我国古代先人流传近两千年的宝贵的传统技艺类的文化遗产，它是伴随着我国书画艺术而发展起来的别具一格的装饰审美工艺。它历史悠久，技艺精湛，体现了我国先人对于自然和审美的深刻认知与高深智慧。正是由于有了装裱修复艺术，才使得我国历代书画艺术珍品得以珍藏至今。

我国书画装裱艺术起始于东晋<sup>②</sup>，在唐代兴盛，宋代的时候达到顶峰，明以后渐渐发展至民间。由于我国南北方气候不同，装裱的技法也有所不同。北方的装裱技法被称为“京裱”，南方的装裱技法被称为“苏裱”，这两种装裱技法各自均有不同的优点，至

◆ 装裱修复后的作品



今都还在继续发展。

由于中国书画作品是在易于破碎的宣纸上进行艺术创作的，所以装裱修复技艺对中华书画艺术得以流传具有十分重要的作用。新中国成立后，荣宝斋汇聚了京城技艺超群的装裱师傅们组成了现在以“京裱”为代表的装裱修复车间，继续对书画艺术珍品进行装裱以及修复。多年来，荣宝斋坚持保持装裱的传统工序以及使用上等的装裱修复材料，甚至对由于市场萎缩而难以购买的产品，采取了定制特供的方式来保证装裱修复的质量。正因为其对传统手艺坚守的态度与讲究的品质，“荣宝斋”才可以成为北京城装裱修复的品质认证。

基于以上荣宝斋古字画装裱修复技艺对中华书画艺术得以流传的重要作用，2008年荣宝斋古字画装裱修复技艺正式被列入“第二批国家级非物质文化遗产名录”。

#### 本章注释

①明周嘉胄《装潢志》中说：“古迹重裱，如病延医，前代书画历传至今，未有不残脱者，苟欲改装，如病笃延医，医善则随手而起，医不善则随手而毙。”

②谢友生：《书画装裱技法》，人民美术出版社，1984年版。



An art has preserved the passion for painting of men of letters, an appreciation has expressed the uniqueness of Chinese aesthetic, and a wisdom has awakened the sleeping beauty of ink and brush. That's the art of decoration and mounting, which leads to the distinctive aesthetic conception created by our ancestors.

The ancient Chinese declared, "Thirty percent of a piece of art's power derives from its mounting", illustrating the importance of decoration and mounting of Chinese paintings and calligraphy. As part of Chinese cultural heritage, techniques and craftsmanship related to decoration, mounting, and restoration have been handed down nearly 2,000 years. They have developed into unique decorative and aesthetic technologies along with the development of traditional Chinese paintings and calligraphy. Such long history and exquisite craftsmanship manifests Chinese ancestors' deep understanding of nature as well as their profound aesthetic wisdom – fully on display in the art of mounting and restoration, which guarantees that numerous treasures of calligraphy and paintings from past dynasties remain under good protection.

The art of mounting and decoration was first developed during the Eastern Jin Dynasty (317-420), became popular during the Tang Dynasty (618-907), and reached its peak during the Song Dynasty (960-1279). It remained popular with the general public throughout the Ming Dynasty (1368-1644). Techniques vary between the north and south due to differing climates. The technique of northern China is known as "Jing Mounting," while that of the south "Su Mounting." Enjoying their own strengths, both continue to develop to this day.

Traditional Chinese paintings on fragile xuan paper have left “scarred” artistic treasures and tested techniques of mounting and restoration, which play a fundamental role in spreading the art of Chinese calligraphy and paintings. Since the founding of New China in 1949, Rongbaozhai has recruited elite masters to its workshop who specialized in mounting and restoration, making tireless efforts to protect artistic treasures of calligraphy and paintings in the country. Over the last few decades, Rongbaozhai has insisted on maintaining its singular procedures and using quality materials for mounting and restoration. It has guaranteed its service by customizing special supplies. Rongbaozhai has been widely acclaimed for its quality service and sterling credibility.

In 2008, Rongbaozhai was listed with the second group of national Intangible Cultural Heritage sites for its techniques to mount, restore and pass on the art of traditional Chinese calligraphy and paintings.



## >> 古字画装裱修复技艺传承人导读

INTRODUCTION TO REPRESENTATIVE INHERITOR OF MOUNTING AND RESTORATION TECHNIQUES OF ANCIENT CALLIGRAPHY AND PAINTINGS

王辛敬，1959年出生于河北省衡水市深县（今深州市）的一个农村，现为荣宝斋古字画装裱修复技艺第三代传承人，是国家级非物质文化遗产项目代表性传承人，荣宝斋装裱修复中心副主任、装裱修复高级技师。

1978年王辛敬从河北老家来到北京，受其父王家瑞及李荫基等各位前辈的指点和熏陶，对文物修复技艺情有独钟，后由李荫基（王辛敬父亲的好友）系统传授装裱修复技艺。1980年正式随其父进入荣宝斋，经过三十多年的实践，已熟练掌握装裱修复古代残损书画的全部技艺。



◆ 古字画装裱修复技艺国家级代表性传承人 王辛敬

王辛敬先后装裱修复过无数名家作品，经历了山西应县木塔内发现的辽代经卷、联邦德国国家博物馆收藏的清代巨幅绢本佛像等的修复工作；先后两次参与

修复、揭裱人民大会堂巨幅国画《江山如此多娇》的工作及中南海怀仁堂、钓鱼台国宾馆等多家单位巨幅画卷的装裱工作。在古旧文物修复方面，他先后修复了宋元时期马远、吴镇，明代董其昌、蓝瑛、文征明，清代“八大山人”、袁江、袁耀及近现代名家数以百计的作品。

北京荣宝斋古字画装裱修复技艺传承人李淑珍，1967年生人，荣宝斋古字画装裱修复技艺第四代传承人，2011年被评为



◆ 王辛敬的父亲王家瑞

“北京市级非物质文化遗产项目代表性传承人”。



◆ 荣宝斋古字画装裱修复技艺北京市级代表性传承人 李淑珍

1986年李淑珍进入荣宝斋从事装裱修复工作，至今已有三十多年。由于其父李振东曾是荣宝斋的装裱好手，所以她从小就对装裱修复技艺耳濡目染，进入荣宝斋后又有幸得到装裱国手张贵桐、王家瑞等先辈的指点，这一切为她在装裱修复技艺上的成长奠定了坚实的基础，仅用两年的时间就完成了学徒

的阶段，出了师。她从实践中不断地总结研究，目前已熟练掌握修复古代残损书画的全部工序及技艺，多年来修复过的古代书画数以百计，受到了业内同仁的肯定与赞许。

在技艺传承上，李淑珍起到了承上启下的作用，继承发展了上一代艺人的技艺，同时又毫无保留地传给了下一代，具备很强的技艺传授能力。



◆ 王辛敬和李淑珍的合影

**W**ang Xinjing was born in 1959 in Shenxian County (Shenzhou City today), Hengshui City of Hebei Province. He is the third-generation inheritor of Rongbaozhai's mounting and restoration techniques, a representative inheritor of the national Intangible Cultural Heritage project, a senior technician of mounting and restoration, and deputy director of Rongbaozhai Mounting and Restoration Center.

In 1978, Wang Xinjing went to work in Beijing. Inspired by the guidance of his father, Wang Jiarui, he showed special interest in restoring relics and began systematically learning mounting and restoration techniques from Li Yinji, a close friend of his father. In 1980, he began working for Rongbaozhai with his father. More than 30 years of practice have fostered his mastery of all techniques to mount and restore damaged calligraphy and paintings.

Over the last few years, Wang Xinjing has mounted and restored countless works by famous artists. He takes pride in his membership in a team devoted to restoring both the Buddhist sutras of the Liao Dynasty (916-1125) discovered in Wooden Pagoda of Yingxian County, Shanxi Province, and massive silk Buddhist images of the Qing Dynasty (1644-1911) in the collection of the German state museum. He participated twice in mounting and restoring the massive painting *What a Great World*, which hangs in the Great Hall of the People in Beijing, as well as many huge scroll paintings in the Hall of Cherishing Benevolence, Zhongnanhai, the headquarters of the Chinese government, and the Diaoyutai State Guesthouse. In terms of masterpieces by Chinese artists, Wang has contributed to mounting and restoring works by Ma Yuan and Wu Zhen of the Song and Yuan dynasties (960-1368), Dong Qichang, Lan Ying, and Wen Zhengming of the Ming Dynasty,



and Badashanren, Yuan Jiang, and Yuan Yao of the Qing Dynasty, as well as hundreds of works by master painters and calligraphers of contemporary China.

Another representative inheritor of Rongbaozhai's techniques of mounting and restoration is Li Shuzhen, born in 1967. As the fourth-generation inheritor, Li was cited as a representative inheritor of the third group of Beijing Intangible Cultural Heritage in 2011.

Nearly 30 years have passed since Li Shuzhen began working for Rongbaozhai in 1986. Her father, Li Zhendong, was an expert of mounting and restoration at Rongbaozhai. Thanks to her father's influence, Li showed great interest in such techniques, and made great progress thanks to the guidance of master craftsmen Zhang Guitong and Wang Jiarui. Working on her own, she finished her apprenticeship ahead of schedule. Years of practice have made her highly experienced in procedures and techniques of restoring damaged ancient paintings and calligraphy. She can hardly recall just how many pieces she has completed over the years, and she is highly esteemed by her colleagues.

Li Shuzhen has served as a connecting link between the past and future of passing on techniques. Along with inheriting and developing the things she learns, she has spared no efforts to hand down the techniques to later generations without reservation.



◆ 王辛敬在2010年上海世博会上展示装裱修复技艺

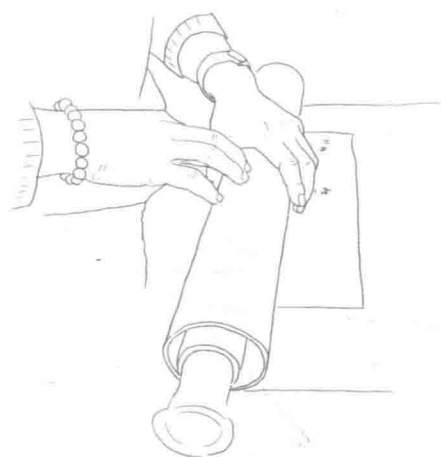


榮寶齋

榮寶齋



妙手修得容顏復  
丹青喚得華彩生



千年魅  
百年承  
手藝活兒手中傳

錦上添花續古今  
水墨丹青著新衣  
有我方寸心

# 目录

## CONTENTS

### 古字画装裱修复技艺项目导读 …… 001

INTRODUCTION TO THE MOUNTING AND RESTORATION TECHNIQUES OF THE ANCIENT CALLIGRAPHY AND PAINTING

### 古字画装裱修复技艺传承人导读 … 005

INTRODUCTION WITH RESPECT TO THE MOUNTING AND RESTORATION TECHNIQUES OF THE ANCIENT CALLIGRAPHY AND PAINTING



#### 1 从琉璃厂到荣宝斋——汇聚人才 … 001

FROM LIULICHANG TO RONGBAOZHAI: TALENT RENDEZVOUS

#### 2 学艺生涯——耳濡目染 …………… 019

LEARNING BY SIGHT AND SOUND



#### 3 妙手修得容颜复——原汁原味 …… 041

HIGHLY-SKILLED: BACK TO ORIGINAL FLAVOR

#### 4 记忆中的大师——绝活儿 …………… 063

MASTER IN MEMORY: UNIQUE SKILLS



#### 5 我所知道的装裱修复——讲究的艺术 … 071

MOUNTING AND RESTORATION: ART OF CARE

#### 6 大师谈艺——从技术到艺术 …… 099

MASTER ON ART: FROM TECHNIQUE TO ART