

乾隆宝座

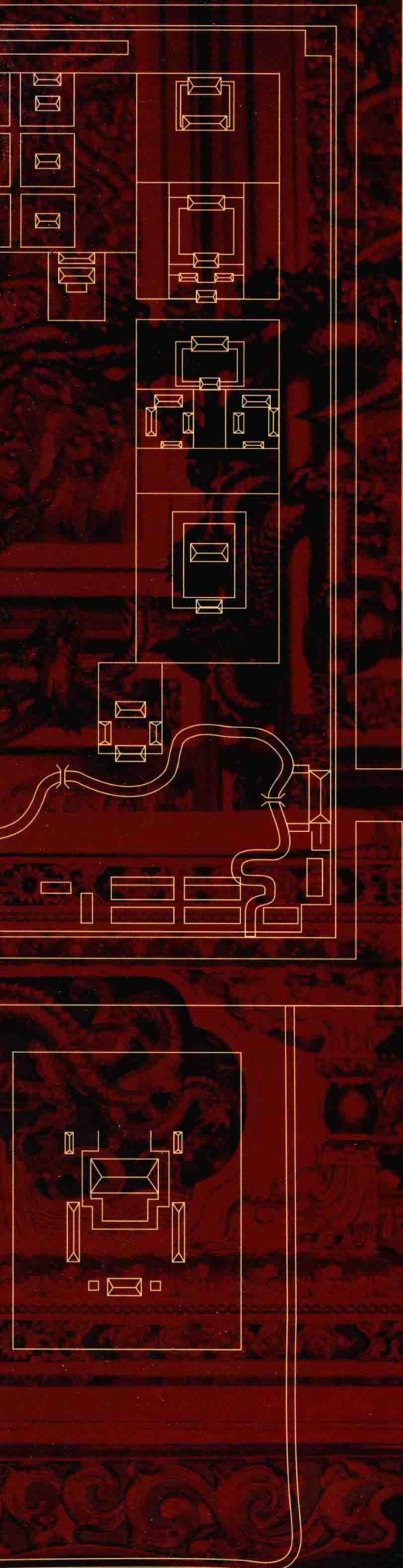
Qianlong Throne

北京故宫乾隆皇帝蟠龙宝座复制纪实

蔡小明 主编



天津人民美术出版社



乾隆宝座
QIANLONG
THRONE

北京故宫乾隆皇帝蟠龙宝座复制纪实
THE REPRODUCTION DOCUMENTARY OF
CURLED-UP DRAGON THRONE OF EMPEROR
QIANLONG IN PALACE MUSEUM

主编 黄小明
EDITOR IN CHIEF
HUANG XIAOMING



天津人民艺术出版社

TIANJIN PEOPLE'S ART
PUBLISHING HOUSE



图书在版编目(CIP)数据

乾隆宝座:北京故宫乾隆皇帝蟠龙宝座复制纪实 /
黄小明主编. -- 天津:天津人民美术出版社, 2011. 8
ISBN 978-7-5305-4512-6

I. ①乾… II. ①黄… III. ①椅—木家具—复制品—
介绍—中国—清代 IV. ①TS665.4②TS666.204.9
中国版本图书馆CIP数据核字(2011)第154631号

出 版 人 刘子瑞
主 编 黄小明
责任编辑 陈彤
技术编辑 李宝生
英文翻译 刘能能 王赏
摄 影 应航华 黄小明
文 字 李民中
装帧设计 潘沁 杨琳 胡军
设计执行 胡军

乾隆宝座——北京故宫乾隆皇帝蟠龙宝座复制纪实
The Reproduction Documentary of Curled-up Dragon
Throne of Emperor Qianlong in Palace Museum

天津人民美术出版社出版发行
新华书店经销
上海雅昌彩色印刷有限公司印刷

开 本 889×1194mm 1/12
印 张 8
版 次 2011年8月第1版
印 次 2011年8月第1次印刷
印 数 1000册
定 价 88.00元

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序言

2005年，北京故宫博物院东部皇极殿室内改陈，欲恢复乾隆时期原状陈列，然而由于历史的原因，殿内地台及宝座等设施已不存在了，经院研究决定要重新复制一套地台和宝座，这一特大工程虽有丰富资料和实物参照，但能否将它复制得形神兼备，富丽华贵，庄重威严，充满皇家气派，体现中国宫廷木雕的高水准呢？

是年5月，东阳木雕工艺美术大师黄小明经国务院招标办核准中标，承接了乾隆宝座这一复制重任。于是，在考察和调研中我有幸与东阳木雕有了零距离接触，对黄小明先生技术造诣有了更深层次的了解。

复制乾隆宝座，绝非简单的仿制。要做到形、艺、材、韵与原件保持一致，谈何容易，作为故宫博物院文保技术人员我亲眼目睹了黄小明先生从设计画图、下料、雕刻、髹饰贴金等工序复制乾隆宝座的全过程，感触颇多……

其一，精心领悟。黄小明深知，要完成这一重任，务必真正读懂“原作”，全身心投入，特别是宫廷的文化内涵，悟透精华。他多次到沈阳和北京故宫对其造型材质、结构、雕饰、油漆等潜心刻苦研究。经过反复“研读”后，他终于领悟了它的精髓，对其先人的聪颖与睿智钦佩至极，连连惊叹其天衣无缝，尽量去把握其巧妙工艺与细致严谨。正因对乾隆宝座每一个细节都烂熟于心，所以他复制起来得心应手，游刃有余。

其二，精雕细琢。东阳木雕系中国四大木雕之首，因地而名，历史悠久。作为东阳木雕艺术精英的黄小明，在乾隆宝座复制过程中，将东阳的深雕、浮雕、圆雕、镂空雕等数十种雕刻技法与宫廷木雕之风格巧妙结合起来综合运用，雄厚饱满，精镂细刻，玲珑剔透，刀刀见功，堪称鬼斧神工。他把每一个构件当作木雕精品加以精雕细琢，真正做到一丝不苟，将东阳木雕技艺展现得淋漓尽致。



其三，精美绝伦。用“工艺精湛”、“富丽堂皇”、“巧夺天工”、“美不胜收”来评价乾隆宝座一点不为过。这是一件美轮美奂的东阳木雕艺术珍品，更是一件“青出于蓝而胜于蓝”的木雕文化瑰宝。无论是它的造型结构、雕刻工艺，还是髹漆贴金，特别是富丽高贵的宫廷风格，都给人以进入瑰丽精美、金碧辉煌的皇家艺术境地之感，耐人品鉴和赏析。

复制乾隆宝座的圆满成功，充分体现了黄小明先生对东阳木雕艺术的挚爱，展露了他精湛的木雕技艺水准和深厚的艺术修养，这是他人生，也是东阳木雕史上具有里程碑意义的一件木雕精品，更是东阳木雕艺术的骄傲与荣光。

黄小明是一个具有良好文化和艺术素养且十分勤奋的工艺美术大师，对事业充满激情，对艺术酷爱执着和技术精益求精，对作品追求完美。现在，他的《乾隆宝座》正式出版了。这是他在木雕艺术道路上不断探索中留下的又一辉煌足迹，也是对我国工艺美术事业的真诚奉献。

黄小明邀请我为《乾隆宝座》作序，盛情难却，仅写这几句，聊表敬意。

北京故宫博物院科技部原副主任 曹静楼

2011年5月



Preface

Year 2005 ,the east part of the Beijing Palace Museum named Huangji Palace was due to be changed the display which was going to be restored the original exhibition of the Qianlong period. However,owing to the historic reasons , the floorslab and the throne in this palace didn't exist any longer.so the museum staff made a decision to reproduce a set of floorslab and a throne. Although the ultra-large project could refer to valuable information and objects, whether it would be reduplicated life-like both in appearance and spirits, richly, gravely,loyalty and also would be a full demonstration of the artistic height of chinese loyal wood carving?

In May of the year, Huang xiaoming,an art and crafts master of Dongyang woodcarving who won the tender after it had been approved by bidding office under the State Council and then took the important task of reproducing the throne of the Emperor Qianlong .Therefore,I fortunately had very close contact with Dongyang woodcarving in my survey and research activities ,and could know more about Mr Huang's artistic technique.

Reproducing the throne of the Emperor Qianlong is not a task which just simply copy the original.It is not easy to conform to the original appearance , techinique , material and sprite.But as a technician of cultural relics preservation of the Palace Museum,I have seen Mr Huang's entire course of reproducing he throne of Qianlong that including designing ,drawing picture, and blanking ,carving and decorating and gilding. And the whole thing make me think a lot.

Firstly, elaborate study.Huang xiaoming has known very well that if he want to finish this great task he must completely read the original and comprehended the the best part especially the cultural connotation of imperial court with heart and soul .He has been to Shenyang palace and Beijing palace many times and he was assidous in study of their material ,structurem, carving and painting. He finally grasped the essence after reading and studying it repeatedly. He admired the ancestor enormously for their wisdom and intelligence.He often wondered at their sheer perfection and tried his best to master their pretty crafts and to be constantly careful.Because of being familiar with every single detail of the Qianlong throne ,he was in his element producing the throne.

Secondly,elegant carving. Dongyang woodcarving is the first of the Four woodcarving of China,it is named after the place and has a long history.As the artistic elite of Dongyang wood carving, while in the process of producing the Qianlong throne, Huang xiaoming used almost ten carving technique including deep carvig, chip carving, round carving, stencil carving and were combined with the style of royal woodcarving .so his carving was plump,elegant,exquisite and masterly which can be ranked

as the uncanny craftsmanship. He regarded every component as an elaborate woodcarving and truly achieved thoroughly, unfolded a miracle of Dongyang woodcarving technical skill.

Thirdly, peerless crafts. The Qianlong throne can not be evaluated too much even using the words "exquisite", "magnificent", "charming", "fantastic". This is a wonderful artistic treasure of Dongyang woodcarving, but also a cultural gem of woodcarving as a Chinese proverb goes "Blue from indigo plant is deeper than its origin". Not only its structure, carving technique and gilding especially its magnificent royal style, all of which make a feeling of going into a beautiful and splendid royal artistic world and it can be inspected and appreciated again and again.

The success of producing the Qianlong throne expresses Mr Huang's passionate love for the art of Dongyang woodcarving and shows his matchless woodcarving technical level and his remarkable art accomplishment. This is his life, a wonderful piece of woodcarving work has milestone meaning in the history of Dongyang wood carving, as well as the pride and the glory of Dongyang woodcarving art.

Huang Xiaoming is an artistically accomplished and hardworking art & crafts master who is full of passion for his career and pursuit the perfection of his work. And now, his book, the throne of the Emperor Qianlong is published. It is not only another gorgeous footmark in his constant search for the art of wood carving, but also devotion to industrial arts in our country.

Huang Xiaoming invited me to write the Preface to the throne of the Emperor Qianlong. It would be ungracious not to accept his invitation. I knock off a few lines as a mark of esteem.

ex-vice director of Department of Science and Technology of Beijing Palace Museum
Cao Jinglou



May 2011



个人简介

黄小明，1965年出生于中国木雕之乡浙江东阳。现为工艺美术大师、高级工艺美术师、浙江省非物质文化遗产传承人、浙江省民间艺术家、中国工艺美术学会理事、中国木雕艺术专业委员会副秘书长、浙江省创意协会副理事长、浙江省工艺美术行业协会常务理事、浙江省民间美术家协会副秘书长、东阳市青年传统工艺促进会副会长、东阳市专业技术拔尖人才、金华市第六届政协委员、东阳市第十一届、东阳市第十二届政协委员、浙江新东阳木雕有限公司董事长。

他从小酷爱绘画，16岁从事艺术雕刻，早年师从中国工艺美术大师冯文土，后入浙江工艺美术学校深造。他天赋聪慧，勤奋好学，勇于创新，在木雕艺术探索道路上硕果累累，是青年工艺美术大师中较为突出的代表之一。历年来，共获国家级金奖、银奖30多项，省级大奖40多项。其中，《新世纪的呼唤》获“中国工艺美术创作大展世纪杯”金奖，《神通图》获“99浙江三雕创作世纪谈”特等奖，《情归自然》获2005深圳第二届“文博会”金奖，《翠英旭升》获2006中国手工艺精品博览会金奖，《香山九老图》获“2005杭州西湖博览会第六届中国工艺美术大师作品暨工艺美术精品博览会”金奖，泛雕塑艺术展获“金手指”奖，《天籁胜境》获中国木雕艺术创作大赛金奖，《乾隆宝座》获第三届中国木雕竹编工艺美术博览会金奖，《百岁风雨桥》在第十届中国工艺美术大师作品暨国际艺术精品博览会上获得2009“天工艺苑·百花杯”中国工艺美术精品奖金奖，《晨》获第二届中国·浙江工艺美术精品博览会



“天工艺苑杯”金奖，《立根博云》获第十一届中国工艺美术大师作品暨国际艺术精品博览会2010“天工艺苑·百花杯”中国工艺美术精品奖金奖，《祥》在2011中国国际旅游商品博览会上获得特别荣誉奖。

他从艺30多年，积累了丰富的创作经验，在作品创作和制作工艺中均有很大突破，每件作品均融入了独特的构思和见解，形成了属于自己的艺术风格与特色。近年来，他将传统木雕工艺运用于建筑装饰领域，或古朴沉稳，或典雅精致，既体现出历史的厚度与传统的韵味，又具有鲜明的时代特征和丰富的文化内涵。他负责设计雕刻的北京故宫皇极殿乾隆皇帝宝座复制、北京饭店装饰、杭州雷峰塔艺术壁挂、宜兴禄漪园茶馆、昆明翠湖宾馆、云南烟草亚太会议中心、云南烟草北京办事处、九华山大愿文化园、北京郭林大酒店等室内装饰工程，在古朴中蕴含现代，在豪华中凸显文化，在实用中展现艺术，受到社会各界的高度评价和广泛赞誉。他出版的著作有《黄小明雕刻作品精选》、《黄小明木雕》、《黄小明室内装饰》、《黄小明速写》等，摄影集有《高原行》等，且在《雕塑》等国家级期刊上发表了《东阳木雕在现代装饰中的运用》、《创意木雕“新东阳”》、《乾隆宝座复制工艺》、《浅谈东阳木雕传统工艺与现代理念的综合运用》、《国画与木雕珠联璧合》、《壁挂工艺新思维》等论文。

宝座观析



福祉

天所覆地所載萬年常







宝座侧面



北京故宫皇极殿乾隆蟠龙宝座

乾隆宝座包括龙椅、屏风和地台三部分，主体龙椅长1.28米，高1.06米，深0.28米，屏风宽1.5米，高1.21米，地台高1.16米。地台共有五部阶梯，正前方三部、两侧各一部。龙椅主体部分由金丝楠木雕成，靠背扶手上的十三条金漆蟠龙，形态各异，玲珑剔透，刀法纤毫毕现，形象栩栩如生。乾隆宝座各部件上的龙各不相同，屏风上的龙是深浮雕，屏风盖帽上的龙为立体雕，地台围栏上的正侧面有各种各样的图案龙。扶手柱头上的龙呈球状，龙头露在外，龙身盘旋在球内。整个宝座上共有大大小小的龙上千条。

复制北京故宫皇极殿乾隆宝座，严格遵循传统营造法则，通过绘图、选材、雕刻、大漆、贴金、罩漆等数十道繁杂工序，历时两年精雕细琢，复原了康乾盛世时期中国宫殿宝座特有的艺术风采，堪称东阳木雕金碧辉煌、精美绝伦的极品之作。



仁德大隆

清宮添派

天所覆地所
福祉

歷代帝王之廷
洪丹所揚
華崇威榮



