

Masters of
Chinese
Arts and Crafts

WANG DIANXIANG



Gold and silver ornament



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中国工艺 大师 王殿祥 美术

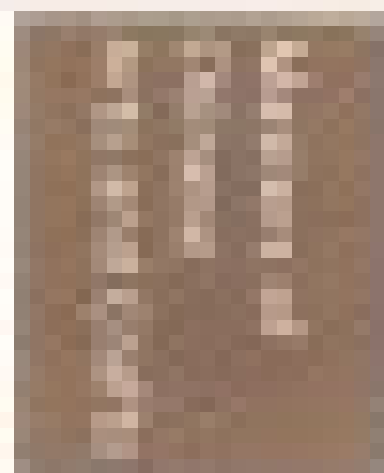


金银摆件

马达 分卷主编 吕嫫 王永安 著

江苏美术出版社

金银摆件是既可实用也可欣赏的工艺品，用金、银、铜等材料制作，胎和纹样中镶嵌各种宝石，烧上玻璃彩釉，配上象牙料、红木底座。通过这两种工艺制作出的产品，金银光泽加上艳丽的珐琅色，珠宝光辉交相辉映，艳丽夺目，立体效果突出，给人以美的享受。



對木大工師匠王殿様



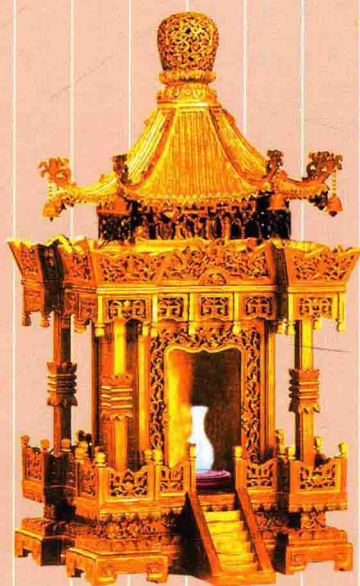
金剛經

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中国工艺美术大师

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王殿祥

1939年10月，出生于江苏省南京市沧波门村。

1978~1984年，经过数年的钻研和摸索，融合南方“实镶”、北方“花丝”典型工艺，从而形成了国内完整、独特的金银摆件制作新工艺。

1988年，主持编写了《金属工艺（中级技工）培训教材》。

1989年9月，经江苏省工艺美术专业高级职务评审委员会评审确认，具备高级工艺美术师任职资格。被江苏省轻工业厅评为先进个人。

1989年11月，《仿唐皇马》《三马拉车》摆件经国家技术监督局国家质量奖审定委员会审定，获中国工艺美术品“百花奖”银质奖。被国家轻工部聘为第八届中国工艺美术品“百花奖”评审委员会委员。

1997年12月，经江苏省传统工艺美术评审鉴定委员会审定，并由江苏省轻工业厅报请省人民政府批准，被授予“江苏省工艺美术金银摆件创作大师”称号。

1998年8月，创办“王殿祥珠宝首饰”。这是我国珠宝行业第一个以大师姓名命名的专营店。

2000年，《万象更新》摆件获首届工艺美术精品博览会银奖。创办江苏珍宝堂个人精品有限公司，任总经理。

2005年，为2008北京奥运会设计的《记缘》钻饰获得国家专利，并获帕拉丁2005年度发明金奖。这是帕拉丁国际科学中心首次将其最高奖项授予大陆首饰设计师。

2006年12月，被国家发改委授予“中国工艺美术大师”称号。

2009年6月，被国家文化部授予“国家级非物质文化遗产项目金银细工制作技艺代表性传承人”荣誉证书。这是我国目前为止该项目唯一的国家级传承人。

Wang Dianxiang was born in Cangbomen village in Nanjing, Jiangsu Province in October, 1939.

From 1978 to 1984, he studied and explored during the period then integrated "real inlay" typical craft from the south with "filigree" from the north to form a kind of new craft of gold and silver ornament production which is domestically integrated and unique.

In 1988, he compiled textbooks named "Metal Craft (intermediate technician) Training Materials".

In September, 1989, he was awarded "advanced handicraft artist" by Jiangsu Provincial senior positions in arts and crafts professional jury and was awarded advanced individual by Jiangsu Provincial Light Industry Department.

In November of the same year, his work called "Imitation of Tang Emperor's Horse", "Three Horse Pulling Cart" both won silver medal in China Arts and Crafts "Hundred Flowers Award" by approval of National Quality Award Jury of State Technical Supervision Bureau.

In December, 1997, he was awarded "creative arts and crafts master of gold and silver ornament of Jiangsu Province" by examination of Jiangsu Provincial Traditional Arts and Crafts Jury and approval of Jiangsu Provincial People's Government after Light Industry Department submitted to the provincial government.

In August, 1998, he ran "Wang Dianxiang Jewelry" store. This is the first franchise store which named after a master in China's jewelry industry.

In 2000, his work called "Everything Fresh Again" won silver prize in the first Fine Arts and Crafts Fair and he founded Jiangsu Personal Treasures Boutique Ltd. and held the post of general manager.

In 2005, he designed the ornament called "record destiny" for the 2008 Beijing Olympic Games and obtained national patent, and won 2005 Paladin gold prize of invention. It was the first time that Paladin International Science Center had conferred the highest award on a jewelry designer from China mainland.

In December, 2006, he was awarded the "masters of Chinese Arts and Crafts" by National Development and Reform Commission.

In June, 2009, he was awarded "The Representative Inheritor of Gold and Silver Fine Art Creation of National Intangible Cultural Heritage Items" certificate by the Ministry of Culture. He is the only inheritor of that item so far in China.



Gold and silver ornament

The production of gold and silver ornament in China has a long history of over 3,000 years, which appeared from the Shang Dynasty and reached the relative height of its development during the Sui and Tang dynasties. As the ancient gold and silver ornaments were all produced by court workshops, they were influenced by the regulation of court art and entered the heyday especially after the Ming Dynasty founded the capital in Nanjing. Silver bureau in the Yuan dynasty, imperial workshops in the Ming dynasty, palace workshops in Sui dynasty all set up factories where jewelry, gold and silver utensils, silver ornaments were produced. Especially since the Yuan Dynasty colored gemstones became popular and emerald, opal were imported from Ceylon, Indonesia and jade in plenty from Myanmar in the Ming Dynasty, which added more content to the rise of gold and silver ornaments mosaic.

It is practical as well as favorable handicraft which is made from gold, silver, copper and other materials. Its tires and patterns are inset with all kinds of gemstones and glazed colored glasses baked on it, coupled with ivory material and mahogany base. Chinese gold and silver ornament has rich oriental art style and superb craftsmanship. Now Shanghai and Jiangsu as the representatives of the south have the real inlay production craft; the north headed by Beijing have the filigree craft. The productions made by these two processes give people the joy of beauty since the gloss of gold and silver together with the bright enamel color enhance mutual beauty that make them bright and eye-catching and have the prominent three-dimensional effect.

金银摆件

我国的金银摆件制作已有3000多年历史，从商代开始到隋唐时期已经发展到一个比较鼎盛的时期。由于古代金银摆件都属宫廷作坊生产，所以深受宫廷艺术规制的影响，尤其明朝在南京建都以后，进入了它的兴盛时期。元代银局、明朝的御前作坊、隋朝的造办处都有生产金银首饰、金银器皿、金银摆件的工场。特别是元代以来盛行各色宝石，明代从锡兰、印尼等地进口祖母绿、猫眼石，从缅甸运入大量翡翠，这为金银摆件镶嵌工艺的兴盛增添了更加丰富的内容。

金银摆件是既可实用也可欣赏的工艺品种，用金、银、铜等材料制作，胎和纹样中镶嵌各种宝石，烧上玻璃彩釉，配上象牙料、红木底座。我国的金银摆件有着浓郁的东方艺术风格和高超的制作工艺，目前南方是以上海、江苏为代表的实镶制作工艺，北方则是以北京为首的花丝工艺。通过这两种工艺制作出的产品，金银光泽加上艳丽的珐琅色，珠宝光辉交相辉映、艳丽夺目、立体效果突出，给人以美的享受。



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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. 它将手工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。

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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