上海市经济和信息化委员会

上海传统工艺美术品种技艺

Catalog of Varieties and Skills of Shanghai Traditional Arts and Crafts

工艺美术
系列丛书

上海文艺出版集团

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序言

我国是一个具有五千年文明史且生生不息、延绵不断的伟大国家，在这片广袤的土地上，中华工艺美术是祖国灿烂文明的重要组成部分。出版《上海工艺美术系列丛书》，不仅集中展示上海建国六十一年来工艺美术取得的丰硕成果，反映广大艺人上下求索、追求完美的心路历程，而且是上海市贯彻国务院颁布的《传统工艺美术保护条例》、实施《上海市传统工艺美术保护规定》的回顾与总结。

《上海工艺美术系列丛书》包括《上海工艺美术大师风采录》、《上海工艺美术精品》、《上海传统工艺美术品种技艺》、《上海工艺美术在世博》，分别从工艺美术大师的成长历程、传统工艺美术产品和技艺的介绍，以及新时期上海工艺美术创新等几个方面进行了论述。丛书将成为上海这座国际化大都市手工艺人文的一个缩影，成为上海历史文脉延续的标志，也将成为上海工艺美术进行多元文化交流、走向世界舞台的见证。

《上海工艺美术系列丛书》的出版，恰逢举办中国上海2010年世界博览会，以及上海加入联合国教科文组织“创意城市网络”，成为“设计之都”。工艺美术是文化及创意产业的重要组成部分，上海工艺美术的发展一定要抓住国际化大都市发展的历史机遇，发扬创新精神，积极开展传统工艺美术的传承、融合工作，促进工艺生活化、生活艺术化，在发展中保护传统工艺美术，在创新中提升传统工艺美术水平，探索保护与发展、传承与创新、设计与制造相结合的发展模式，从而为提升产业自主创新能力、推动产业结构调整、美化人民生活、发扬海派文化，乃至打造城市品牌、增强城市综合竞争力做出重要贡献。

编委会

2010年10月

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Foreword

China is a great country boasting 5000-year history civilization and prosperity in an endless succession. In this vast land, Chinese arts and crafts are an important part of brilliant civilization of our motherland. The publication of Shanghai's Arts and Crafts Series not only showcases the substantial fruits of Shanghai's arts and crafts industry in the past 61 years to reflect the majority of artists' spiritual path in pursuit for the perfectness, but also reviews and summarizes the achievements of Shanghai in the enforcement of Regulations on Protection of Traditional Arts and Crafts promulgated by the State Council and the implementation of Rules on Protection of Traditional Arts and Crafts in Shanghai promulgated by Shanghai Municipal People's Government.

Shanghai's Arts and Crafts Series consists of Complete Works of Shanghai's Arts and Crafts Masters, Catalog of Shanghai's Arts and Crafts Masterpieces, Catalog of Varieties and Skills of Shanghai's Traditional Arts and Crafts and Shanghai's Arts and Crafts Industry on the World Expo, which respectively demonstrate growth process of craftsmanship masters, traditional arts and crafts products and skills, innovations in Shanghai's Arts and Crafts industry since the founding of the PRC and other aspects. This series will not only epitomize craft humanism of Shanghai as an international metropolis and become a sign of historical heritage inheritance in Shanghai, but also will witness Shanghai's arts and crafts industry to conduct multicultural exchanges and head for worldwide stage.

The publication of Shanghai's Arts and Crafts Series coincides with World Expo 2010 Shanghai China. And Shanghai has been named as "World Design Capital" by UNESCO and has entered into Creative Cities Network during this time. Arts and crafts are an important part of cultural and creative industries. The development of Shanghai's arts and crafts industry must seize historical opportunity of international metropolis development, carry forward the spirit of innovation, actively carry out inheritance and integration of traditional arts and crafts, promote life-oriented craftwork and art-oriented life, protect traditional arts and crafts in the development, upgrade the level of traditional arts and crafts in the innovation, and explore for such development modes combining protection and development, inheritance and innovation, design and manufacturing so as to make great contribution to enhancing the industry-wide independent innovation capacity, boosting the industrial restructuring, beautifying people's life, spreading Shanghai-style Culture, establishing city brand and reinforcing the comprehensive competitiveness of Shanghai.

Editors

October 2010

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第一批上海市传统工艺美术品种

The 1st Batch of Shanghai Traditional Arts and Crafts Varieties

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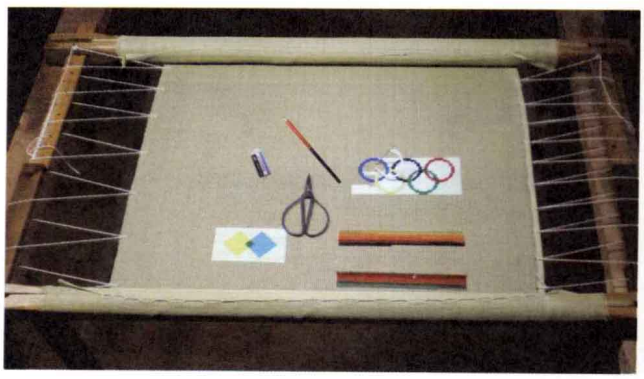
绒绣艺术品

绒绣是舶来品，20世纪初由意大利传入上海。绒绣又称“绒线绣”，是用色彩丰富的绒线在特制的网眼麻布上按照设计理念，绣制出各式优美图案的手工艺品。绒绣擅长再现油画、国画、摄影等艺术画面，从而衍生出绒绣日用品和绒绣欣赏工艺品两大类产品。20世纪30年代上海绒绣有较大的发展。当时有中国花边厂和一些商行经营，图案新颖，以装饰日用为主。

建国后主要从事绒绣生产、创作的企业和单位有上海东方绒绣厂、上海红星绒绣厂、上海工艺美术研究所和新兴的上海黎辉绒绣艺术有限公司。1958年红星绒绣厂在绒绣艺人高婉玉的指导下开始尝试系列绒绣艺术品的绣制，60年代绒绣艺人先后成功绣制出绒绣艺术品一百多幅，开拓绒绣从日用发展到具有观赏、收藏价值的工艺品。上海绒绣艺术品的创作开始趋向成熟。70年代初绒绣艺人成功绣制双面绒绣作品；80年代开创绒绣与现代室内装饰艺术相融合的创作形式；90年代起为人民大会堂及各地方厅，创作不少优秀大型绒绣艺术珍品。历年至今的代表作有《西斯廷圣母》、《孙中山像》、《上海外滩夜景》、《香港维多利亚海湾夜景》等，开创上海绒绣艺术的崭新风貌。

上海绒绣艺术借鉴中国传统刺绣技艺，以多变的针法和拼接、拼色工艺，解决绒绣色彩过渡的难点；按比例直接刺绣，改善绒绣制作工艺；用粗、细网眼布镶嵌绣法；粗针、细针和粗细混合针的针法，丰富绒绣针法；采用人造丝绒、发光彩帷丝绒绣制，彩色绒线品种有上千种之多，开拓绒绣艺术的表现力。在题材内容、图案设计，绣制技艺、染色技术、品种创新等诸方面达到或超过国内同类产品，处于领先地位。形成绣工精良，形象逼真、色彩鲜明、浑厚庄重的海派艺术风格。一幅绒绣少则几万针，多则几十万针，凝聚艺人心血智慧。绒绣精品遴选为国礼或国家级厅堂陈列的高档艺术品，在国内外享有盛誉。

按比例放大



木绷

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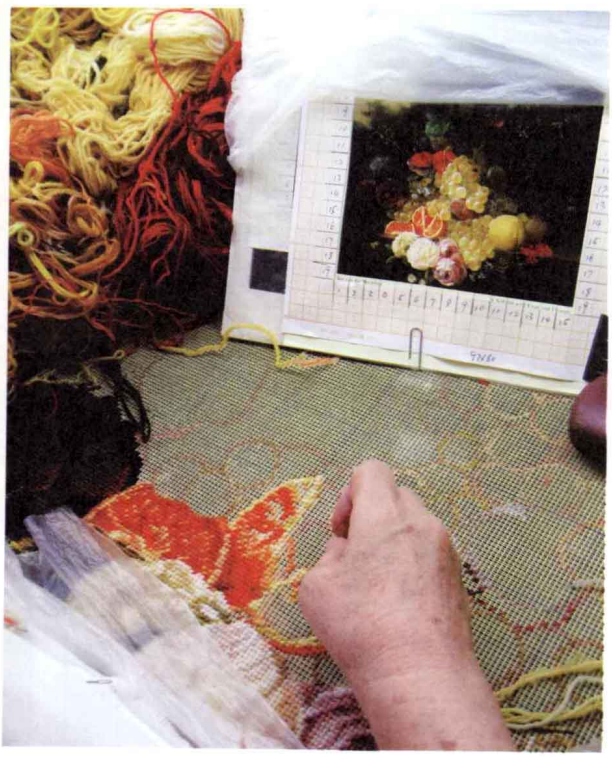


绣稿

《宋庆龄像》

《万里长江》

Wool Embroidery

Wool embroidery is an exotic type, which was imported from Italy to Shanghai in the early 20th century. Also known as "tapestry", wool embroidery is made with colorful flosses on mesh linen in accordance with special design concepts, with a variety of beautiful patterns. Wool embroidery wonderfully reproduces oil painting, Chinese painting, photography and other artistic images, so wool embroidery daily necessities and wool embroidery appreciation handicrafts are derived accordingly. In the 1930s, Shanghai's wool embroidery industry ushered in greater development. Chinese Lacework Factory and some firms operated at that time, which mainly manufactured household decorations with novel designs.

After the founding of the PRC, Shanghai Oriental Wool Embroidery Factory, Shanghai Red Star Woolen Embroidery Factory, Shanghai Arts and Crafts Research Institute and Shanghai Lihui Tapestry Co., Ltd are mainly engaged in production and creation of wool embroidery artworks. In 1958, under the guidance of Gao Wanyu, Shanghai Red Star Woolen Embroidery Factory started embroidering of wool embroidery artworks. In the 1960s, wool embroidery artists successfully embroidered over 100 wool embroidery artworks, and pioneered in developing wool embroidery from daily usage to ornamental and collectible crafts. In the early 1970s, wool embroidery artists successfully embroidered double-sided embroidery artworks. In the 1980s, wool embroidery artists created creation mode integrating wool embroidery and modern interior decoration art. Since the 1990s, they created a large number of excellent wool embroidery art treasures for the Great Hall and its subsidiary halls. Representative artworks include Sistine Madonna, Portrait of Sun Yat-sen, Night Scene of the Bund in Shanghai, Night Scene of Victoria Bay in Hong Kong, etc. These write new chapters for Shanghai's wool embroidery art.

With reference to traditional Chinese embroidery skills, Shanghai's wool embroidery art takes advantage of changing needle skills, stitching and color matching process to address the difficulties in the transition of wool embroidery colors. At appropriate proportion, embroidery is directly made to improve wool embroidery production process. With rough and refined mesh cloth inlay embroidery skill; rough needle, refined needle and mixture of rough needle and refined needle, woolen embroidery needle skills are enriched. With artificial silk and shining curtain silk embroidery, thousands of colored knitting varieties are available so as to upgrade expressive power of wool embroidery art. In terms of subject, graphic design, embroidery craftsmanship, dyeing techniques, variety innovation and other aspects, Shanghai's wool embroidery art meets or exceeds the domestic similar products, and enjoys a leading position in China. Excellent embroidery skill, vivid image, bright color and vigorous solemnity give birth to Shanghai-style wool embroidery art. Pooling the artists' wisdom and efforts, Shanghai's wool embroidery masterpieces are selected as national gifts or high-end artworks exhibited in national halls, which are highly reputed at home and abroad.

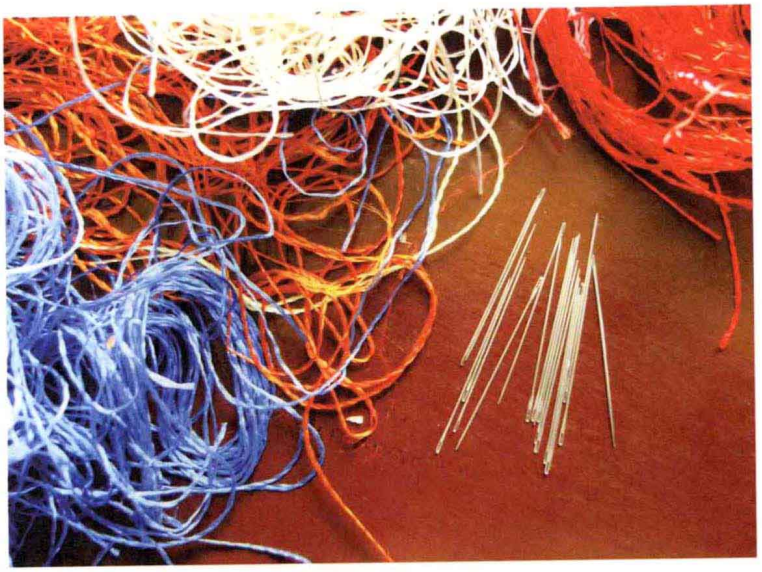
顾绣

顾绣发轫于明嘉靖年间上海松江顾名世家。顾名世系嘉靖三十八年（1559年）进士，官至尚宝司丞，晚年筑露香园于上海县城西北隅。“穿池得石，有‘露香池’字，为赵文敏迹，遂名”，因以该园所得碑石为元赵孟頫所题篆而命名。顾氏女眷均精于刺绣有盛名，故世称“顾绣”或“露香园顾绣”。

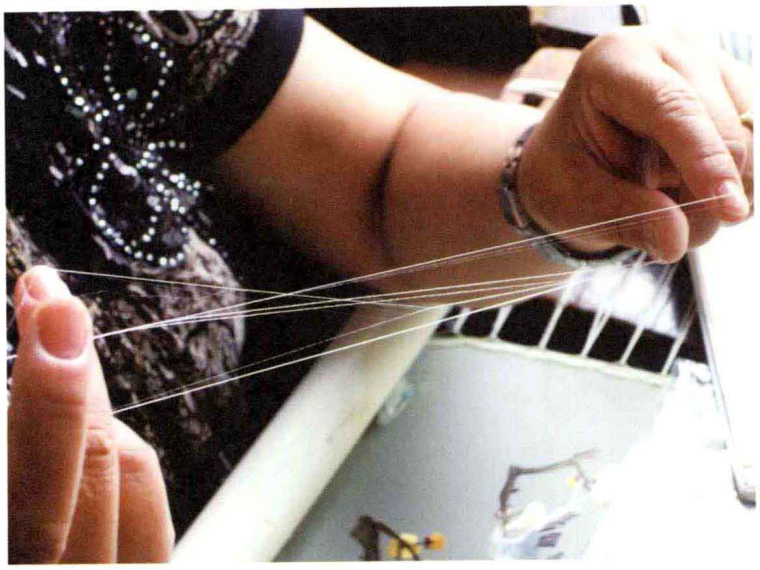
顾绣开其端者，为顾名世长子顾汇海之妾缪氏，缪氏在宋绣基础上创新发展，开顾绣之先，所绣作品“须眉老少各不同，笑语欢然并超忽”。顾氏女眷中，绣艺最高，达高峰之代表人物当推略迟于缪氏的顾名世孙媳韩希孟。她以宋元名人书画为粉本，融合画理与刺绣技艺，绣绘结合，淋漓尽致地把中国画“墨分五彩”的韵味充分体现出来。绣品清秀典雅，富有灵气，气韵生动。董其昌题赞“非人力也”。传世珍品《宋元名迹册》、《花卉虫鱼册》。顾名世曾孙女顾兰玉系清初才女，绣艺得自缪韩亲传，绣技不亚于韩氏。早年丧夫，守节抚孤之余因家贫，“以针黹营养”，“设幔授徒，女弟子咸来就学，顾绣针法外传，顾绣之名震溢天下”。顾兰玉为顾绣的传播和推广做出重要贡献。

顾绣“得之内院，其擘丝配色，别有秘传”，取宋元画意，以针代笔，以线代墨，将传统丝绣针法的精髓与绘画中的皴、点、染笔法有机融为一体，擘丝细过于发，针刺细如毫，配色精妙，“以针代笔，勾划自如，凡笔之不足，则针能独到，以线代墨，点染浑成，凡墨有晕缺，则线能补齐”。追求绣面的笔墨韵味、雅秀灵气，风格偏向“南宗画派”，格调高古，风格清新，用色文静淡雅，不以丝线的艳丽出彩，而以接色均匀、用丝细腻取胜，故“顾绣”又称“画绣”。顾绣对清代四大名绣（苏绣、湘绣、蜀绣、粤绣）产生深远的影响，声名显赫，在中国刺绣史上占有重要地位。

清道光、咸丰年间，出现丁佩、沈寿二位闻名遐迩的顾绣名手，贡献卓著。现今松江和上海工艺美术研究所在继续传承顾绣这一文脉。上海工艺美术研究所基于此发展双面绣，代表作有《鹿和女孩》、《百合花》等。



材料
丝线
工具
各种微型绣针



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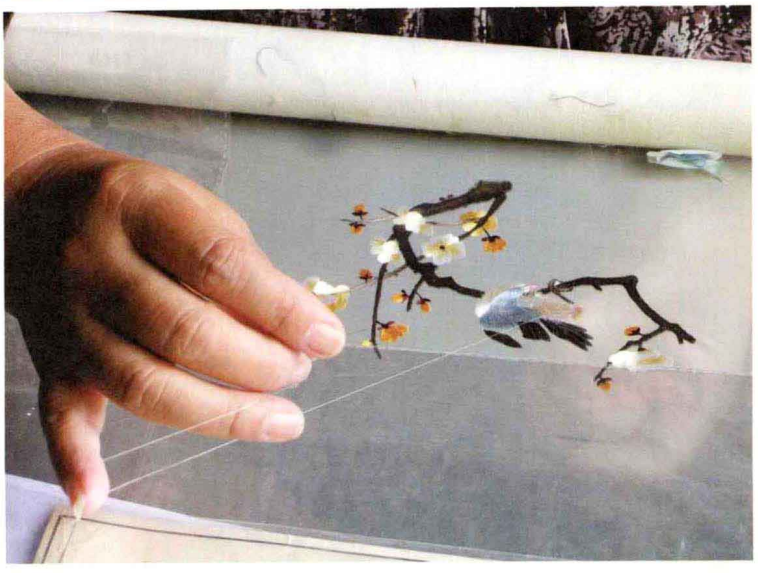

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