

中国漆艺髹饰技法

漆艺，漆工艺、漆艺术之意。包含了实用的漆器、欣赏的漆画和漆塑，它是一门综合性的艺术。

漆艺之“漆”，又称大漆、生漆、土漆、天然漆……是从漆树干上经人为的割伤流出来的液汁。通过过滤、搅拌、晾晒等精制过程，方可应用。

其具有抗潮防腐、耐酸耐碱、耐热绝缘等性能，又有美丽柔和的光泽，因此它是很好的涂饰材料，素有“漆料之王”的美称，广泛地应用于工业、建筑和艺术。

我们的先人在数千年和漆打交道的过程中，创造了多种多样的髹饰技法。所谓“髹”，即用发刷刷涂之意，“饰”即通过绘、嵌、刻、磨、堆、塑……等手段进行纹样装饰之意。分述如下。

一. 髹涂。以漆(包括调进颜料的彩漆)平涂的方法，这是最基础的方法。以黑、红色为最多。黑即漆之本色(漆本为棕色，稍厚即近黑色)，因此，中国有“漆黑”的词汇。红色即天然硫化汞—朱砂入漆，它即鲜艳，又稳重，历久不变。中国古有“丹漆不文，白玉不雕”之说，以示对朱漆的赞美。自古至今，黑和红成为漆艺的主要色彩。以黑漆髹涂者为“黑髹”，以朱漆髹涂者为“朱髹”。此外还有“金髹”(通体贴金)、“彩髹”……。

二. 描绘。以漆或金银描绘纹饰的方法。可以分彩绘、描金、晕金等不同类型。

1. 彩绘：最常见的是单色彩绘，如楚汉时的漆器，多是在黑漆底上画朱纹，或者在朱漆底上画黑纹。也有多色并施者。

2. 描金：利用漆的粘性，在漆液半干不干之际粘贴金银箔或金银粉的方法。

3. 晕金：在将干未干的漆上敷擦金银粉，以金银粉之疏密来表现纹样浓淡变化方法。

以上三种方法可以相互结合运用。

三. 镶嵌。利用漆的粘性，把自然界中的美材，如金银、贝壳、玉石等镶嵌于漆物上的方法。

1. 嵌金银：将金箔片或银箔片刻成纹样贴于漆面，再涂漆磨显。唐代称此为金平脱或银平脱。日本称为“平文”。现代有以锡代银者。

2. 嵌螺钿。把贝壳加工成薄片粘贴于漆面，再涂漆磨显。有软螺钿和硬螺钿之别，前者螺钿片薄，又称薄螺钿，后者螺钿片厚，又称厚螺钿。

3. 嵌蛋壳。这是现代的镶嵌方法，蛋壳镶嵌不仅解决了漆艺的白色，同时又有美丽的龟裂肌理。不仅可以镶嵌成白文，还可以镶嵌成白地；不仅可以俯嵌，还可以仰嵌。

四. 刻填。在漆底上用刀、针刻划处纹样，可以刻点，也可

以刻线，还可以刻面，然后再填金、银或彩。有嵌金、雕填、刻漆三种类型。

1. 嵌金。古也称“锥画”、“针刻”。多为线刻，也可以刻点，点分疏密。刻后填金者谓“嵌金”；填银者谓“嵌银”；填彩者谓“嵌彩”。

2. 雕填：和嵌金法基本相同。不同处在于刻后饱填彩漆，干后研磨，纹质齐平。缅甸多用此法。

3. 刻漆：又称“刻灰”，漆层较厚，多刻块面留阳纹，内填彩色，不必求平。古称“款彩”，多用来制作屏风大件作品，有版画风采。

五. 磨绘。漆液干后很坚硬，耐用石头、木炭、水砂纸研磨。磨绘即是在层层描绘涂漆之后再磨出纹样效果的方法。有以下几种类型。

1. 彩漆磨绘：先用彩漆描绘纹样，再通体涂漆，干后磨显。

2. 罩漆磨绘：利用漆的半透明特性，罩屠宰金银或彩漆上，再磨出浓淡效果。

3. 蒨绘：用金、银粉(颗粒状)或干漆粉等根据纹样需要播洒成疏密浓淡，再罩漆磨显。日本精于此道。

4. 铝箔粉磨绘：这是当代的髹饰方法，即在铝箔粉上罩涂透明性漆再研磨出明暗层次的方法，透明性漆中加入透明颜料，常用来表现人物的肌肤。

六. 变涂。用某种工具(如漆刷、滚珠……)，或某中介物(如纸片、树叶、粟粒……)。或用汽油、樟脑油将漆稀释……以引起抽象纹理的方法，千变万化，古称“彰髹”，日本称为“变涂”。

七. 堆塑。用稠漆原描，或漆中拌进填充料(如瓦灰、木炭粉、石膏等)原堆纹样如浮雕的方法。

八. 雕漆。涂漆数十道、上百道、数百道……待达到所需的厚度时，再用刀雕刻的方法。根据漆的色彩不同，用剔红、剔黑、剔犀、剔彩之别。

1. 剔红：纯以朱漆雕刻者。

2. 剔黑：纯以黑漆雕刻者。

3. 剔犀：以黑、朱色漆相间者。

4. 剔彩：多彩者。

中国古代，如战国、秦、汉时期的漆器多用髹涂描绘技法，唐代出现了金银镶嵌，宋元又发展了雕漆，及至明清技法就更加多种多样了，中国当代的漆画，各种髹饰技法得到更加综合的运用。

多种多样的漆艺髹饰技法，开拓了丰富多彩的漆艺之美，创造了光辉灿烂的漆艺文化。中华漆艺不仅是一门历史悠久的传统艺术，同时也是一门富有广泛开发前景的现代艺术。

Qi-Lacquer – Technique and Art

The lacquering, the art of lacquer means the technology of applying lacquer. It is a traditional Chinese art.

The lacquer also called big lacquer, raw lacquer and rhus lacquer, is a natural paint derived from the varnish tree. It is not only water-proof and antiseptic but also lustrous. In China, it began to be used six or seven thousand years ago to protect and beautify articles and utensils, for example the wood raw lacquer bowl unearthed from the 3rd level of Mudu Culture in Yuyaohe of Zhejiang Province. The black lacquer mug and the black lacquer jar, both made of pottery and unearthed in Wujiang of Jiangsu Province, are relics from the Liangzhu Culture about 4 or 5 thousand years ago.

The liquid lacquer may be applied not only to wood and pottery but to metal, leather and bamboo as well. In addition, it can be combined with linen to form multi-layered patterns by taking advantage of the lacquer's adhesiveness and the linen's tensile force. Using this method, which was called "Jia" in ancient times and is used on lacquer sculpture works, any pattern you wish to have, can be formed.

The lacquering work falls into many varieties and the coating methods are also diversified including coating and painting, inlaying, carving and filling, polishing and painting, embossed sculpture, carved lacquering, etc.

- (1) Coating and painting refers to the method in which lacquer is blended with pigments, gold or silver to then be applied by brush as a coating or as designs and pictures.
- (2) Inlaying refers to the method of inlaying shells, jade or metal onto the surfaces by using the adhesiveness of the lacquer.
- (3) Carving and filling refers to the methods by which decorative patterns are first carved by a needle or a knife on the surfaces and then filled in with gold, silver or colour lacquer.
- (4) Polishing and painting refers to the method of first applying colour lacquer (including gold and silver) layer by layer, then polishing the surface and grinding patterns with water-proof abrasive paper or grinding stones.
- (5) Embossed sculpture refers to the method of using lacquer or the mixture of lacquer and fillings to project the patterns.
- (6) Carved lacquering refers to the method of carving which is done after dozens or even hundreds of lacquer coatings are completed.

The diversified coating and lacquering methods produce both lacquer wares of practical use and artistic works of painting and sculpture. It is a comprehensive art form, which uses various materials and combines practical art with pure art. It is not only traditional but also promising in its developing prospects. *See colour plate XIV.*