

淺談

書畫裝裱格式及收藏

裝裱格式及收藏



對聯 (作者: 林隆達) couplet hanging scroll mounting style. (artist: Long-Dar Lin)

Preservation and storage of Chinese paintings and calligraphic works

The storage of paintings and calligraphic works is a very important aspect. Carelessness may lead to the works being lost forever.

1. Works without the first mounting should not be stored by folding, otherwise the work may break at a fold.
2. If the substrate of the artwork is on green (raw) paper, roll-up storage is appropriate. If it is on an alum-sized ripened paper or alum-sized silk fabrics, a first mounting is appropriate before rolling up the piece for storage. In addition, the paste used for the first mounting should contain calcium carbonate to neutralize the acidity in the substrate.
3. Hanging scrolls, hand scrolls, and album leaves should have boxes for storage, to prevent contact with harmful factors.
4. For glass-covered and framed works, there should be a sheet of non-acidic paper between the backing plywood and glass to facilitate preservation of the work.

字畫保存收藏

字畫之收藏對書畫作品極為重要，稍有不慎，作品可能永不復見矣。

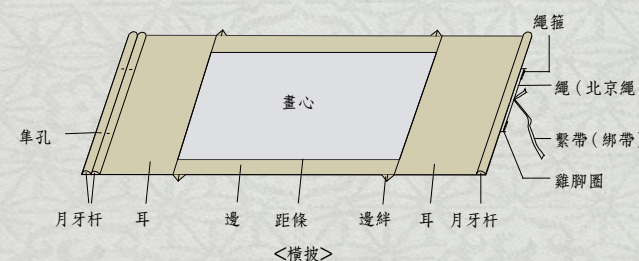
1. 未小托之作品不宜摺疊存放，否則日久作品易於折疊處斷裂。
2. 書畫載體如為生紙，則宜捲曲存放；如為上礬熟紙或上礬畫絹，可小托再捲曲存放，且小托時糊中宜加入碳酸鈣等鹼性物質中和酸性。
3. 軸卷類作品或冊頁宜有一盒子收藏存放，避免危害傳播。
4. 鏡片則宜於背板與作品間隔一非酸性紙張，以利作品保存。



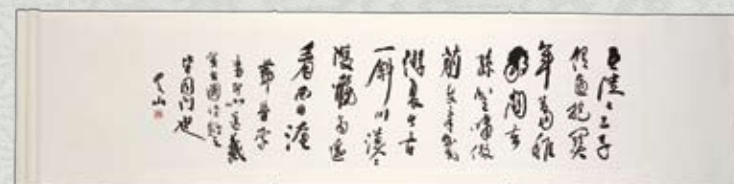
通景屏 (作者: 林隆達) Continuous-scenery hanging scroll mounting style. (artist: Long-Dar Lin)



屏條 (作者: 江育民) Screen hanging scroll mounting style. (artist: Yu-Ming Jiang)

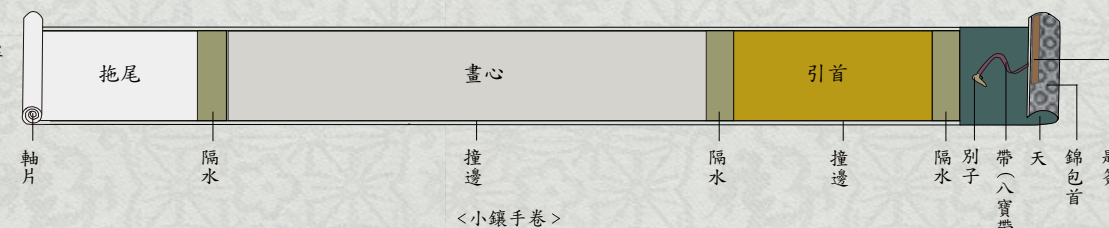


<橫披>

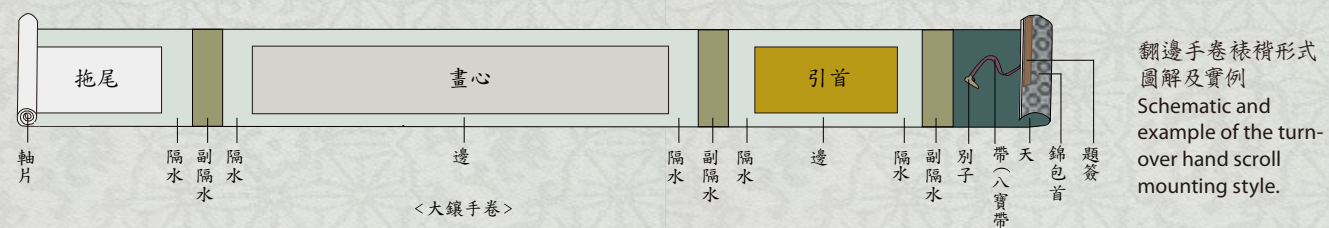


橫披裝裱形式圖解及實例 (作者: 陳定山) Schematic and example of horizontal hanging scroll mounting style. (artist: Ding-Shan Chen)

撞邊手卷裱形式圖解 Schematic depiction of the hemmed-in margin hand scroll.



<小鑲手卷>



<大鑲手卷>

翻邊手卷裱形式圖解及實例 Schematic and example of the turn-over hand scroll mounting style.



梧桐木盒 Wood case for storing artwork made of the phoenix tree (Firmiana simplex).



手卷木盒 A Wood case for storing hand scrolls.

淺談 書畫裝裱格式及收藏

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# 書畫裱褙定義及研究範疇

書畫裝裱，是一門於書畫周圍鑲黏材料、背面加托材料，對書畫作品起裝飾、加固及保護作用的裝潢藝術。書畫裝裱最重要的觀念就是「可逆性」，就是書畫將來揭裱時，可以依前一手的裝裱順序反推其裝裱工序完成揭裱，如此修復較不易出錯而傷畫。

書畫裝裱包含三部分：

## (1) 工藝

指可經由不斷練習而完成的操作工序。例如裁紙、上糊、鑲黏材料。

## (2) 材質

指任何與書畫裝裱材料有關的科學。例如紙張種類、組成性質等。

## (3) 美學

有關裝裱美學上的相關知識。例如配色、比例等屬之。

# Definition of paper artwork mounting and the realm of related research

Mounting paper artwork involves the art of attaching and framing the artwork with materials which complement the work and strengthen the substrate. However, one paramount guideline of such practices is "reversibility." In other words, when in the future, the work is to be peeled off, then a craftsman can do the reverse procedure of mounting to detach the artwork intact, allowing repair to the work without damaging it. Mounting of paintings and calligraphic works includes 3 parts.

## (1) The art

Reference is made to operational procedures that can be accomplished through such practices as cutting paper strips, applying paste, framing-gluing of material, etc.

## (2) The materials

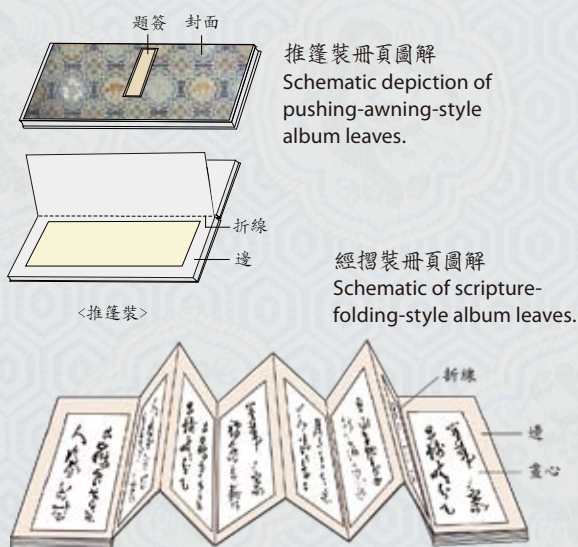
These refer to the science pertinent to mounting materials, such as paper varieties, properties, compositions, etc.

## (3) Esthetics

This refers to knowledge of the esthetics of mounting, such as color matching, proportions, etc.



蝴蝶裝冊頁圖解及實例  
Schematic and example of butterfly-style album leaves.



推篷裝冊頁圖解  
Schematic depiction of pushing-awning-style album leaves.

經摺裝冊頁圖解  
Schematic of scripture-folding-style album leaves.

# 書畫裝裱格式

常見之書畫裝裱格式概分為卷、冊、軸及鏡片

## (1) 卷

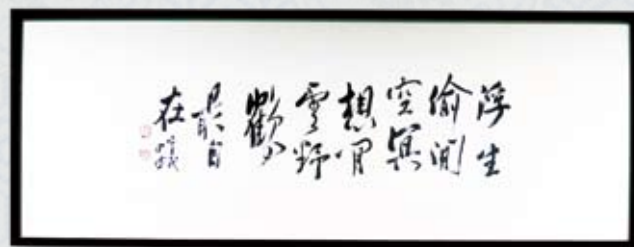
即手卷，為最早出現的裝裱格式，格式依畫心尺寸、裝裱方式不同又分撞邊、包邊及翻邊手卷三種，工序操作要求最嚴格。

## (2) 冊頁

始於唐代。常見格式有經摺裝、蝴蝶裝及推篷裝三種。



手卷 Hand scroll.



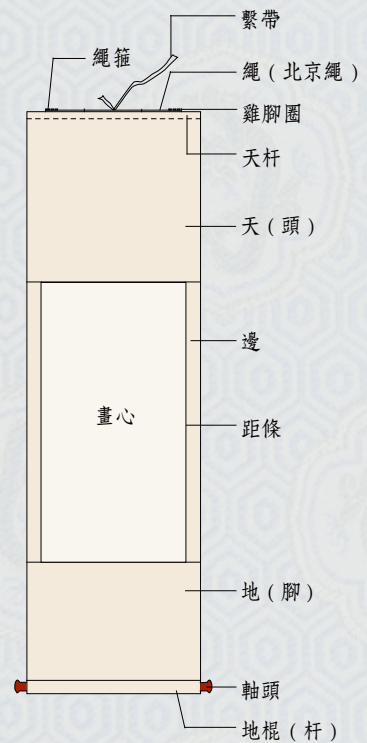
鏡片 (作者：江育民)  
Framed and glass-covered mounted work. (artist: Yu-Ming Jiang)

## (3) 軸

出現於盛唐。為目前最常見款式其變化亦最多。常見有中堂、條幅、對聯、通景屏、屏條、橫披。條幅及中堂又分單色裱、雙色裱、三色裱及宣和裝。

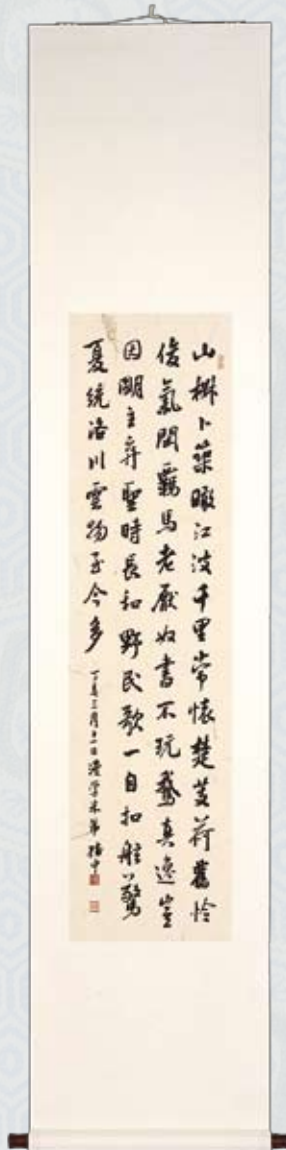
## (4) 鏡片

近代玻璃輸入後始出現，分直式及橫式二種。



<單色裱>

單色裱褙形式圖解及實例  
(作者：黃緯中)  
Schematic and example of the single-color mounting style. (artist: Wei-Jong Hwang)



# Patterns of mounting paintings and calligraphic works

Commonly seen patterns of mounting artwork can be grouped as hand scrolls, album leaves, hanging scrolls, and covered and framed works.

(1) Hand scrolls were the earliest form of mounting. Depending on the core sizes and mounting methods, there are hemmed-in, covered, and turn-over hand scrolls. This mounting requires the strictest operational precision.

(2) Album leaves had their inception in the Tang Dynasty (618 AD~907 AD). There are 3 categories of folding album leaves, butterfly album leaves, and pushing-awning album leaves.

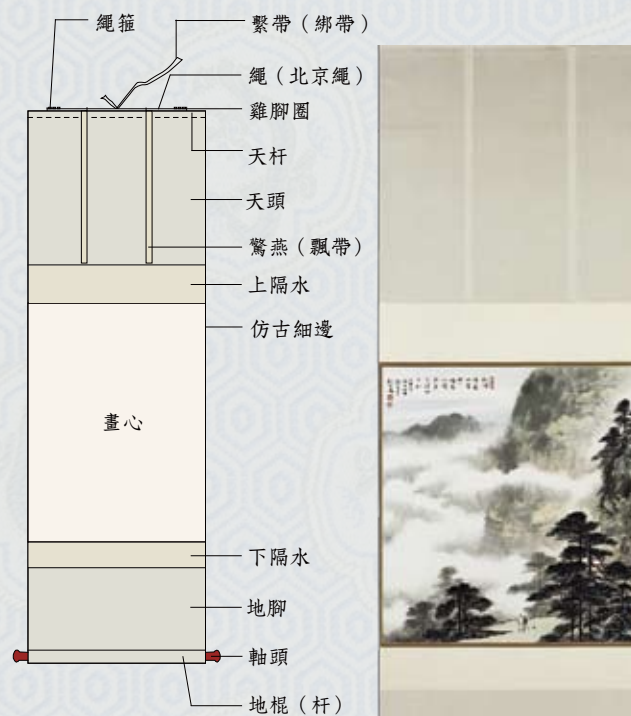


雙色裱 (作者：陳一郎)  
Bicolor mounting style. (artist: Yi-Lang Chen)

三色裱 (作者：傅狷夫)  
Tricolor mounting style. (artist: Chuan-Fu Fu)

(3) Hanging scrolls first appeared at the height of the Tang Dynasty, are currently the most prevalent mounting, and often have numerous variations, such as large hall hanging scrolls, strip hanging scrolls, couplet hanging scrolls, continuous scenery hanging scrolls, horizontal hanging scrolls, screen hanging scrolls, etc.

(4) Framed work appeared after the importation of glass panes in the recent era. These can be either vertically or horizontally oriented.



<宣和裝>

宣和裝裱形式圖解及實例  
(作者：熊宜中)  
Schematic and example of the Hsuan-ho mounting style. (artist: Yi-Chung Hsuing)

