



皮革上的柔情與時光

——訪「那十次」品牌創始人劉藻

心懷對古老工藝的憧憬，愿用双手重現往昔的精緻。當情感的溫度融入了一件件皮雕作品，「那十次」過程中的艱辛，又如何？



文/瑞晨

A Landscape of Leather

A descendant of royalty creates a lifestyle brand to relive her memories of the past.

Text by J.H. White, Photos courtesy of Nashici

對頁：「那十次」皮包上精美的皮雕。本頁：品牌創始人劉藻和「小軒窗」系列手包。



Opposite: Ornate leather carving on a Nashici bag.
Above: Liu Zao, owner of the Nashici Workshop.



“This is the life of our ancestors.
They had such a refined lifestyle.”

上圖：「那十次」各種材質和款式的精緻皮雕包。左下：「那十次」的工匠採用中國工筆畫的技法，靠腕力用鋼尖筆在皮革表面描劃下精細的線條。右下：染色工匠在刻畫好圖案的皮革表面著色。



Top: Nashici's exquisite carved leather bags in various materials and styles. Bottom left: Nashici craftsman developed a signature technique using wrist strength to draw fine lines on the surface of the leather with a steel tip pen. Bottom right: a leather pattern infused with colour.

七、十八世紀，整個歐洲都曾沉浸在對中國 物品的迷戀中。溫潤細膩的瓷器，光潔絢麗 的絲綢和刺繡，以及雕工精美的木雕和貝雕家具在 海上漂泊數月，準備迎接它們的是華麗宮殿中最顯 著的位置和王室貴族翹首以盼的目光。這往日的輝 煌，如今依然能在全球各大博物館中尋到一些美麗 的印記。青花與粉彩的光潤色澤，景泰藍的富貴華 麗，工筆畫中的溫婉女子，衣裙上精巧細緻的刺繡， 髮髻上巧奪天工的珠寶頭飾，每一件都能喚起心底 深處對那份曾經的華夏禮儀之邦精緻生活的嚮往。

生長在北京的劉藻，正是這樣一位對中國過往 的精緻生活滿懷憧憬之人。為了找回那段失落的輝 煌，她創辦了「那十次」品牌。初聽「那十次」， 許多人都對這個名字感到好奇，劉藻解釋道：「『那 十次』是蒙古語牛皮的譯音，我們是做皮具的，就 乾脆把皮子作為名字了。」皮雕製作工藝複雜，從 構思、手繪、出圖、打板到雕刻、染色、最後的縫 製，上百道工序中，無論哪一個環節出了問題，都 要全部重來。最後成功的新品，失敗次數絕對不會 少於十次。「不過，當你手中拿到了最終那件成功 的作品，你會覺得一切都是值得的」

劉藻選擇這樣一份事業，一個主要原因是源於 她的家世。劉藻的外婆是滿清皇族，她因此常被朋 友稱為「格格」。劉藻回憶起外婆九十大壽時，她 送了老人家一盒名牌粉餅做禮物。「外婆問我這 是 好東西嗎？我說當然是啊！全世界最有名的牌子之一。她說：『我沒覺得啊！這不過是個塑料盒子。』」 外婆為劉藻講起了她當年在王府用的香粉。純天然 的茯苓、珍珠和香料研磨成細細

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的粉末，盛放在精 緻的瓷盒中。劉藻 的祖母，北京故宮 的收藏家，她愛看 博物館，她愛看故 宮的文物，她愛看 故宮的歷史。劉藻 的祖母，北京故宮 的收藏家，她愛看 博物館，她愛看故 宮的文物，她愛看 故宮的歷史。劉藻 的祖母，北京故宮 的收藏家，她愛看 博物館，她愛看故 宮的文物，她愛看 故宮的歷史。

As a gift, Liu gave her grandmother a box of makeup powder from the world's most popular brand. Upon opening the gift, the grandmother looked disappointed. “It is just a plastic box,” she said. Liu couldn't understand what she meant.

The grandmother described to Liu the makeup powder she used in the royal palace. The face powder was made from pearls, and stored in an ornate enamel box. There was a silk embroidered puff to apply the powder, and a double-edged silver comb on the powder. When the comb turned black, it meant the powder had gone bad and needed to be replaced.

“This is the life of our ancestors,” the grandmother told Liu. “They had such a refined lifestyle.”

Liu was deeply moved by what her grandmother said, and realized that authentic luxury is based on fine crafts. It also reminded her of works she had seen in the Palace Museum in Beijing. She had a vision of making a special Chinese leather bag that would remind her, and today's people, of that refined lifestyle from China's past.



「有一個做染色的女孩，
因為怕手上的油會影響作品的效果，
一個冬天甚麼護膚品都沒用，
還要兩小時就洗一次手，
她的手一直都是皸裂的。」

美的拍絲琺瑯小盒裏。有真絲繡花的粉撲，還會在粉上放一個纖細銀絲編成的籠子，只要籠子變黑，就表明裏面的粉變質了，需要更換。「這就是我們祖先的生活，她們可以活得如此精緻。」

為了追尋這份精緻的情懷，劉藻付出了巨大的心血。2011年，她賣掉了自己在北京的別墅，成立了「那十次」工作室，決心要將那些陳列在博物館中的古老工藝帶回到現代生活中。為了做出最好的皮具，劉藻不僅去鑽研古老的皮雕工藝，還潛心研究所有當下全球頂級皮具品牌的工藝。她發現西方的皮雕紋飾都是有固定模式的唐草紋，由工匠用各種工具、模具垂直在皮革表面敲打而成，無法表達出劉藻想要的，如中國工筆國畫般柔美清靈的線條。在經過無數次嘗試之後，「那十次」的工匠們終於摸索出以鋼鐵打造畫筆，靠腕力在堅硬的皮革表面描繪靈動線條的技藝。我們好奇地詢問，能將皮雕技藝運用到如此爐火純青的，是否都是經驗純熟的老匠人？劉藻的回答卻出乎意料：「我們很多技術都是獨創的，沒有前人經驗可以借鑒。工匠必須要有很深的工筆國畫功底，還需要是眼力、體力都好的年輕人。」

也許是被劉藻這份對傳統工藝的熱愛和堅守所打動，「那十次」工作室不斷有新的年輕人加

Liu's idea for leather bags was unique; she wanted to turn the leather into beautiful *gongbi* Chinese paintings. *Gongbi* is a detailed, realist painting style, the opposite of the interpretive and freely expressive Chinese painting style.

She bought bags from different brands, and took them apart to better see the details of workmanship—the construction, stitching, and engraving. But she couldn't find any techniques that could help her craft what she envisioned.

Liu realized how difficult and distinctive her vision was, and continued her research. She studied ancient and contemporary leather engraving techniques.

She found that all the Western leather engravings use fixed patterns. Craftsmen punch the surface of the leather vertically using various tools and molds. But those methods didn't create the gentle, fine lines of realist Chinese paintings.

In the process, Liu sold her villa in Beijing. In 2011, she invested her money into establishing Nashici Studio. Her aim was to bring back something of the refined lifestyle that her grandmother told her stories about.



「那十次」皮包上玲瓏浮凸的皮雕，其中有龍鳳等傳統吉祥紋樣，也有嬌美富麗的花卉，有些是採用「那十次」獨創的技法完成。
Nashici's leather carvings have all kinds of patterns, including traditional auspicious patterns such as dragons and phoenixes, as well as beautiful flowers, some of which are completed using Nashici's unique techniques.



本頁：「那十次」的「一諾」皮雕包，取一諾千金之意。對頁：「那十次」製作的全世界最大的皮雕作品「九龍壁」（局部）。

入進來。他們中很多是美院的畢業生，有人擅長國畫工筆，也有人鑽研的是西方雕塑，還有曾在西藏製作過唐卡的染色工匠。劉藻常和他們一起前往北京故宮博物院尋找靈感，也曾趕赴皮雕工藝的發源地，古代的絲綢之路，如今的甘肅敦煌等地實地考察。「有一次去的路上，遇上了很大的風沙。我們找不到地方吃飯，全靠兜裏的巧克力一路充飢，但沒有人抱怨。大家這樣肯吃苦做下來，不是為了功名，就是有那么一份情懷。」

劉藻還為我們講了一件事情，「那十次」的工作室坐落在北京的宋莊藝術區，剛開始條件不算

好，冬天暖氣不足，只有十三四度，經常在室內還要穿著厚厚的棉衣和羽絨服。「有一個做染色的女孩，因為怕手上的油會影響作品的效果，一個冬天甚麼護膚品都沒有用，還要兩小時就洗一次手，她的手一直都是皸裂的。」其實，這個女孩是完全可以帶手套的，但她怕那樣會影響染色繪製時的精準度，就堅持不帶。像這樣的故事，在「那十次」還有很多。劉藻說她曾打算如果賣別墅的錢花完了，就關掉工作室。可如今幾年下來，錢早就花完了，劉藻還在堅持做著。「我要是不做了，這些跟著我的人怎麼辦？」

After endless experimentation, together with a team of young craftsmen, Liu finally deciphered how to depict fine lines on leather: using wrist strength to press down on a pen made of steel.

The new leather painting technique is just one of many puzzle pieces used to create her bags. Since Nashici's vision is uncharted territory, Liu constantly challenges her craftsmen to not only understand the ancient crafts, but to innovate as well.

“Many of our techniques are original, that cannot be learned from predecessors,” Liu says. “Craftsmen must first be skilled at traditional *gongbi* Chinese painting, and they also have to be energetic young people with good eyesight.”

Next, Liu wanted to replicate famous Qing culture in a bag. Nashici's iconic Ti Hong bags are inspired by the Qing Dynasty Qianlong Emperor's favourite craft, the deep red Ti Hong lacquerware.

Liu and Nashici artisans first studied how Ti Hong lacquerware was originally made. Each lacquerware piece would be given 300 layers of paint, taking years to make. Engravers would then hollow precise patterns on the painted surface. With the slightest error, years of effort could be wasted.



Opposite: Nashici successfully transfers traditional Chinese art onto handbags. Above: The world's largest leather sculpture Nine-Dragon Wall produced by Nashici workshop. (partial)



本頁：劉藻坐在「那十次」大型皮雕新作「絲綢之路」的草圖前。對頁：「絲綢之路」完成稿（局部）。

「就像我曾在敦煌看到的那些壁畫，那是幾代人為了自己的信仰去完成的。我相信『那十次』也有這樣一種信仰在其中，我做不完，後代人會跟上來繼續做下去。」

無論過程中付出多少，每當劉藻和工匠們完成了一件皮雕工藝包作品，雙手觸摸著那溫潤厚實的質感，都會感到無比的滿足和幸福。皮雕上那些由大家精心選擇和設計的紋樣和圖案，像是象徵著情義連綿不斷、子孫生生不息的纏枝蓮紋；靈感來自宋徽宗《瑞鶴圖》的鶴舞朝陽圖，都薈萃了中國古代工藝和藝術的典範和精華，令人一見之下便可感受到那股跨越時空的濃濃中式風韻。更在典雅精緻中蘊藏著美好的寓意和祝福，如一位慈祥可親的老者，輕聲慢語地撫平了「那十次」失敗的痛苦。

劉藻自豪地拿起了工作室的代表作之一「剔紅」手袋，為我們詳細講解起其中的故事。這款手袋的設計靈感源自乾隆皇帝最鐘愛的一種工藝——剔紅漆器，御賜「剔紅」之名，是燕京八絕之一。當年宮廷造辦處的工匠們為打造一件精美的「剔紅」漆器，前後要上三百層漆，動輒花費數年時間。再以精絕刀工在漆面上雕出鏤空圖案，過程中稍有差錯便前功盡棄。

為了讓「剔紅」手袋呈現出與「剔紅」漆器一樣的工藝效果，「那十次」特意使用了透染的朱紅色牛皮，并在整個包體上都雕琢出玲瓏立體的忍冬唐草紋，包涵著長壽和長盛不衰的吉祥寓意。邊緣的縫線採用傳統對針縫法，一針一線全由手工完成。「這樣就不需要擔心包會留下劃痕了，因為是透染的，只要打磨一下就好。皮革不怕歲月的痕跡留在上面，用久了表面會出現包漿，顏色更好看，皮性的溫潤也全透出來了，這是其獨有的魅力。」

劉藻又拿起了另一款曾讓許多淚眼婆娑的媽媽前來預訂的手包。這是一款名為「花嫁喜」的中式婚禮手包，上面雕刻著合歡花，取百年好合之意。劉藻在介紹中用了一副中國傳統的婚嫁對聯：此去有公婆同知冷暖；思鄉常記，父母永遠不炎涼。

「我設計這款包的靈感是源於過去女兒出嫁時，娘家陪送的妝奩匣子，這樣傳統的習俗和父母與兒女間的血脈親情，會引起很大的共鳴。有一位媽媽，女兒才十一歲就含著眼淚來預定這款包。」

說到這裏，劉藻不禁也想起了自己還在美國讀書的女兒。「她對我說，儘管生長在國外，但她覺得自己的根還是在中國，將來她也會來做『那十次』。」歷史上的許多中華老字號，如：同仁堂藥房、內聯升布鞋，都曾歷經數百年的光陰洗礪，數代人的星火傳承，方才名滿天下、享譽於世。而支撐他們走下去的力量，是一顆不變的匠心，有對品質的不懈追求，有對誠信的矢志不渝。在劉藻心中，這更像是一種信仰。「就像我曾在敦煌看到的壁畫，那是幾代人為了自己的信仰去完成的。我相信『那十次』也有這樣一種信仰在其中，我做不完，後代人會跟上來繼續做下去。」

To recreate that look for the Ti Hong bag, the artisans had to soak the leather red, inside and out. They dyed the entire leather piece in vermilion (a special red pigment), so that the hide was fully penetrated with colour. The craftsmen could then sculpt Chinese patterns into the fully dyed leather.

“There is no need to worry that the bag will have scratches,” Liu says. “Because the dye is penetrated totally, you just need to polish it. The leather will leave no traces of time.”

The process of making such a bag involves more than 100 steps, including drafting, hand-drawing, finishing pictures, modelling leather, engraving, dyeing, and finally sewing. Often it takes ten failed products to get one perfect bag.

“Nashici” is the transliteration of the Mongolian word



Opposite: Liu Zao works on *Ode to the Silk Road*. Above: *Ode to the Silk Road*, an 8.8-meter-long leather carving featuring deserts, camels, reclining Buddhas and architectural landmarks. (F. Chan)

“There is no need to worry that the bag will have scratches, because the dye is penetrated totally, you just need to polish it. The leather will leave no traces of time.”

for leather. It also means in Mandarin “those ten times,” emphasizing the virtue of perseverance.

Like the artists who painted the famous Buddhist murals and frescoes in the grottoes and temples in Dunhuang of Western China, Nashici's artisans wish to convey a similar spirit: they are fully devoted to China's beautiful craftsmanship and heritage.

In Liu's heart, Nashici is more like a belief. “If I can't finish it, future generations will keep up and continue to do it.” 田