



殊像寺 建筑表面装饰、 塑像、陈设物 状况评估

Condition Assessment
of
Painted Architectural
Surfaces, Sculpture,
Furnishings and Objects

会乘殿

Huicheng Hall

山门

Shanmen

钟楼

Bell Tower

分析研究

Analytical Investigations

殊像寺建築的油飾、彩畫、塑像和陳設物的現狀評估包括了存留在三座建築物上的裝飾，這三座建築物是會乘殿、山門和鐘樓。

建築的油飾和彩畫涵蓋所有木質建築構件表面的彩繪裝飾，包括木質額枋上的彩畫及門窗上的單色紅漆油飾。

現狀評估將對下列問題提供概述：

- 殊像寺建築油飾、彩畫、塑像和陳設物的存留程度；
- 建築油飾彩畫、塑像和陳設物整體的狀況，其中包括現有的殘損類型、嚴重性及分布狀況。

同時，作為殊像寺現存建築油飾、彩畫、塑像和陳設物的圖像匯總，評估報告又提供了現狀的圖片記錄。

本報告以建築物為單元，分別進一步討論室內與室外兩個部分的建築油飾、彩畫、塑像和陳設物。在對整體狀況進行簡單描述之後，本報告提供了更深入的狀況觀察結果。必要時包括了有關製作材料與工藝的使用，以便更清楚地了解建築油飾和彩畫的現狀。有關彩畫的化學分析研究與承德使用現代漆作為修護材料的討論也是狀況評估的一部分。

The condition assessment of painted architectural surfaces, sculpture, furnishings and objects at Shuxiang Temple includes three buildings with surviving decoration, Huicheng Hall, Shanmen and the Bell Tower.

Painted architectural surfaces encompass all painted decoration on wooden architectural features including polychrome painting (*caihua*) on architraves and brackets and monochrome red painting (*youshi*) on doors and windows.

The condition assessment provides a summary of:

- Extent of surviving painted architectural decoration, sculpture, furnishings and objects at Shuxiang Temple
- Overall condition of the surviving painted architectural decoration, sculpture, furnishings and objects including the types of deterioration present, and the severity and distribution of this deterioration

In addition, the condition assessment serves as a visual inventory of surviving painted architectural decoration, sculpture, furnishings and objects at Shuxiang Temple and provides a record of their current physical condition.

The condition assessment is organized by building and then into sections on exterior and interior painted surfaces, sculpture, and furnishings and objects. The format includes a brief overall summary of condition normally followed by a more in depth look at condition. In some cases, a section on materials and techniques of execution is included when it informs an understanding of condition. Related research on the analytical investigation of the painted architectural decoration and discussion on the use of modern restoration paints at Chengde are also included as part of this condition assessment.



南立面搭設有腳手架的會乘殿

Huicheng Hall with scaffolding erected on the south facade in April 2004.

背景资料 Background

状况评估工作是在2004年春季开始的，经过2004年秋季持续到2005年春天。

由于室外彩画残损的程度严重（特别是会乘殿），本报告更为侧重对室外彩画的评估，包括使用半校正的照相方法与图解现况记录法记录彩画现状（详情参看下面各章节）。2004年春季首先在会乘殿东、南两面外侧建立了脚手架，以供接近上檐及下檐的彩画。对会乘殿东、南两侧室外彩画进行记录是为了建立一个基本的记录档案，该档案或可成为今后实施的样本。由于时间限制，西、北两面没有搭设脚手架，仅仅进行了拍照及简短的评估。我们建议在进行进一步的干预活动之前，须对西、北两面室外彩画进行全面的档案记录。需要提醒注意的是，因为有鸟网阻挡无法适当地接近斗拱彩画，对它们的评估没有达到相应细致的程度。

由于室外与室内单色的油饰没有那么重要，在本报告中仅有简单的描述（在室外油饰彩画一章的后面）。在这种情形下所作的档案记录并没有将存留油饰的最坏状况显示出来。

会乘殿室内彩画的评估仅进行了简短的一天。评估的主要目的不在详细地记录彩画现况，而在于对存留的彩画进行直观的清点。一个塔状小脚手架仅能让人接近下檐区域的彩画。大部分的评估都在地面进行。受此限制，加上光线不足、观察简略，彩画面积大、复杂性高等原因，对室内彩画还需要进行一个更详细及全面的评估。此次对室内彩画没有进行图解式的现状记录。

对山门与钟楼的彩画也进行了类似的状况评估。

2004年秋季与2005年春季也对会乘殿、山门和钟楼内的塑像、陈设物和器物进行了状况评估。由于有大量的器物，所以在上述时间内所作的评估也很简单，算是一种直观的清点，目标在于了解整体的状况。建议今后对塑像、陈设物和器物进行较详细的档案记录。



The condition assessment was carried out during the Spring 2004 campaign and continued over the Fall 2004 and Spring 2005 campaigns.

Given the severity of the condition of the exterior painting at Huicheng Hall in particular, greater emphasis was placed on this assessment, including semi-rectified photography and graphic condition recording (see sections which follow for more information). Scaffolding was erected during the Spring 2004 campaign on the south and east exterior facades of Huicheng Hall to allow access to the upper and lower levels of painting. The documentation of the exterior painting on the east and south facades of Huicheng Hall intended to serve as an example of the acceptable level of documentation recommended at Shuxiang Temple. Due to time constraints, the north and west exterior facades were only photographed and briefly assessed without scaffolding access. Full documentation of the north and west facades is recommended prior to carrying out treatment. It is important to note that the condition of the painted brackets were not assessed to this same level because the bird netting did not allow proper access to the paintings.

Given the lesser importance of the exterior and interior monochrome architectural painting (*youshi*) only a brief section is included in this report (located at the end of the exterior painted surfaces section). The amount of documentation, in this case, does not reflect the extremely poor condition of the surviving areas of red architectural paint.

The interior painting (*caihua*) assessment of Huicheng Hall was carried out during a brief one-day session



and is meant to serve more as a visual inventory of surviving painted architectural decoration rather than a detailed record of condition. A small tower scaffolding was erected that provided access only to the lower register of painting. Most of the assessments were therefore carried out from the ground level. Given this constraint, in addition to inadequate lighting, the brevity of this investigation, and the size and complexity of the decorative surface area, a more detailed and comprehensive assessment is warranted. No graphic documentation recording was undertaken of the interior painting.

A similar level of condition assessments was also carried out for the painted decoration in Shanmen and the Bell Tower.

Condition assessments of interior sculpture, furnishings and objects in Huicheng Hall, Shanmen and the Bell Tower were carried out during the Fall 2004 and Spring 2005 campaigns. Given the number of objects the assessments in these sections are quite brief and aim to give an overall picture of condition and to serve as a visual inventory. More detailed documentation of the sculpture, furnishings and objects is recommended.

拍照 Photography

对会乘殿东、南两侧室外的彩画进行了一系列的半矫正照相，拍照使用了彩色胶片及广角镜头（24毫米）。广角镜的使用虽然导致了照片的轻微变形，但是鉴于相机与彩画之间的距离受到脚手架的限制，为了保证每一张照片能够摄取较大的面积的彩画，使用广角镜是必需的。为保证画面的完整，对施有彩画的梁枋采取水平取像，柱子采取垂直取像，以便提供建筑油饰、彩画、塑像和陈设物最小变形的半矫正图像。

每张照片中都包括了柯达色标及比例尺。在拍照过程中还使用了水平仪，以确保相机的水平位置；同时保持了相机与墙面之间的距离不变。为了利于对边角变形的处理以及最终的图片拼贴，拍摄时保证了照片间大约30%的重叠。所有照片包括了使用及不使用闪光灯的2个版本。

东立面下檐的防鸟网被移开，以便拍摄其覆盖的区域。因为此举，会乘殿东面下檐的斗拱及挑檐枋都拍照了。

同时也拍摄了描述具体状况，细节的细部照片。底片及8英寸 x 10英寸的照片现存承德市文物局。其它的照片都是数码的。所有盖蒂保护所收集的数码影像将存在光盘里，也将提供给承德市文物局。

Systematic semi-rectified photography of the exterior painting was carried out on the south and east exterior facades using color print film and a wide-angle lens (24mm). The use of a wide-angle lens caused slight distortion of the images, but was necessary to allow for a greater amount of surface area to be included in each frame, as the distance between the camera and the paintings was limited by the scaffolding. The painted architraves were photographed horizontally and columns taken vertically to ensure complete coverage and to provide a semi-rectified image with minimal distortion.

A Kodak color bar and scale was included in each image. A level was used to keep the camera correctly

positioned and the distance from the camera to the wall was kept constant. Approximately 30% overlap was included to work around any distortion and to aid in the creation of a composite image of all the painting on each level. Photographs were taken both with and without flash.

The bird netting was removed on the east facade, lower level to allow for photography of the brackets but was not removed in other areas. Therefore, photography of the purlin and brackets was only carried out on the east facade, lower level.

Detailed photography to illustrate specific conditions was also carried out. Negatives and 8"x10" color prints are stored at the Chengde Bureau. All other photography was carried out digitally. A full collection of digital images taken by the GCI will be provided to the Chengde Bureau.

图像记录 **Graphic Recording**

对会乘殿东、南两侧的室外彩画进行了图解档案记录。底片放大为8吋x10吋彩色照片，作为底图，上附透明胶片，用于进行图示状况记录。在东、南立面对以下的残损状况作了记录：

- 彩画脱落
- 上层地仗脱落
- 稳定性空鼓
- 严重空鼓
- 裂缝
- 铁箍

手画的图解档案记录被转移到电脑（AutoCAD 自动电脑辅助设计）。所编制的室外彩画状况图解也附在评估报告中。图示状况记录透明胶片与自动电脑辅助设计文档都制成光盘并提供给承德文物局。

Graphic documentation of the exterior painting on the south and east facades of Huicheng Hall was carried out. Photographs were enlarged to 8"x10" color prints. Transparent overlays were used for graphic condition recording on the photograph basemaps. The following conditions were documented on the south and east facades:

- Loss of painted plaster
- Loss of the upper plaster layer
- Stable detachment
- Severe detachment
- Cracks
- Metal bands

The manual graphic documentation was then transferred to computer (AutoCAD). A visual conditions glossary of exterior painted surfaces was produced to accompany the condition assessment. The graphic documentation transparent overlays and AutoCAD files have been provided on CD to the Chengde Bureau.



会乘殿 状况评估

Huicheng Hall Condition Assessment

目录 Contents:

- 描述 Description
- 彩画图案 *Caihua* Pattern
- 干预史 Intervention History

室外彩画油饰 Exterior Painted Surfaces

彩画 *Polychromed Painted Surfaces (caihua)*

- 建筑构件彩画油饰术语图释 Terminology of Painted Architectural Elements
- 总体状况概述 Overall Condition Summary
- 各立面状况概述 Condition Summary by Wall
- 室外彩画状况图解 Visual Glossary of Conditions
- 图示状况记录 Graphic Condition Recording

油饰 *Painted Architectural Surfaces (youshi)*

- 状况概述 Condition Summary

室内彩画油饰 Interior Painted Surfaces

彩画 *Polychromed Painted Surfaces (caihua)*

- 建筑构件彩画油饰术语图释 Terminology of Painted Architectural Elements
- 总体状况概述 Overall Condition Summary
- 各立面状况概述 Condition Summary by Wall
- 天花板状况概述 Condition Summary of Ceiling

油饰 *Painted Architectural Surfaces (youshi)*

- 状况概述 Condition Summary

塑像 Sculpture

- 塑像状况概述 Condition Summary by Sculpture

陈设物 Furnishings and Objects

- 陈设物状况概述与器物种类 Condition Summary by Furnishings and Object Type

会乘殿，室外 - 描述

会乘殿是殊像寺的主殿。其下檐面宽7间进深5间，上檐面宽5间进深3间。殿内外的油饰彩画包括门、窗框架与南、北立面外层木结构上的红色的单色油饰与上下檐在门窗上部各立面上的彩画。下檐的彩画主要施于额枋及单翘单昂五踩斗拱上。上檐的彩画主要施于额枋及单翘双昂五踩斗拱上。

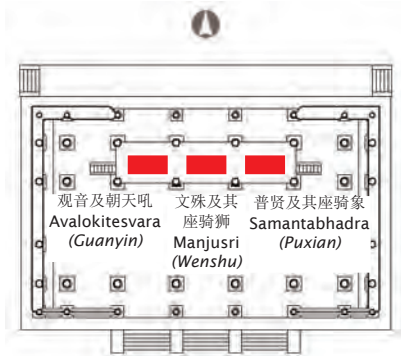
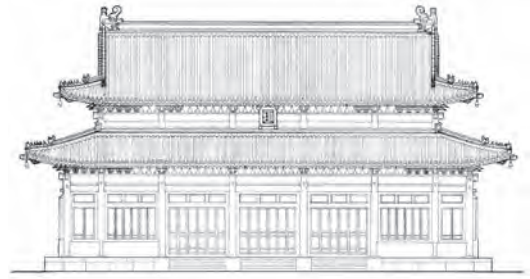
中央佛台上的三座塑像包括（自西向东）：座于高贵神圣朝天吼上的观音，双手持莲座于蓝狮之上的文殊，以及骑白象的普贤。会乘殿到处都有遗留下来的各种宗教陈设物。

Huicheng Hall is the main hall at Shuxiang Temple. The lower level is seven bays wide and five bays deep, the upper level five bays wide and three bays deep. The exterior and interior painted architectural decoration includes red monochrome architectural paint on exterior woodwork, doors and window frames on the south and north facades, and above this on all facades polychrome decoration at both lower and upper levels. The lower level has two painted architraves and single *ang* five-stepped bracket sets. The upper level has two architraves of painting with multiple *ang* five-stepped bracket sets.

A central altar contains three sculpture including (from west to east) the bodhisattvas Avalokitesvara (*Guanyin*) sitting on a royal, *chaotianhou*, Manjusri (*Wenshu*), holding a lotus flower in both hands and riding a blue lion, and Samantabhadra (*Puxian*) riding a white elephant.

Various religious furnishings and objects also survive throughout Huicheng Hall.

Huicheng Hall - Description



会乘殿室内向东看
Huicheng Hall interior looking east



会乘殿，室内塑像
Sculpture group

会乘殿室内外施“金龙和玺”彩画。枋心图案为“二龙戏珠”衬云气，两侧找头施“升龙”或“降龙”图案。箍头施“座龙如意盒子”。平板枋施“行龙宝珠”图案。整体底色蓝绿相间。

斗拱蓝绿相间“平镏金”。垫拱板施“火焰三宝珠”图案。

柱头饰有座龙、海水江崖及云气。

The exterior and interior paintings at Huicheng Hall are decorated with the “*Jinlong hexi caihua*” or “gold dragon and imperial seal *caihua*”. The main section features two golden dragons playing with pearl on a background of auspicious clouds which alternates in color between blue and green. On either side of this are dragons facing upwards and downwards. The end of beams (*gutou*) are painted with a sitting dragon within a medallion. The flat tie-beam is decorated with the “running dragon with pearl” motif.

Brackets alternate green and blue and are further decorated with a simple gold border. The board between the brackets is decorated with a fire and three pearl motif. The columns are decorated with a sitting dragon on ocean and clouds.

重新绘制后会乘殿彩画 Recreation drawing of the painted decoration at Huicheng Hall



斗拱“蓝绿相间平镏金”
Brackets alternate green and blue with
a simple gold border decoration

斗拱之间画“火焰三宝珠”
Fire and three pearl motif
between brackets



“座龙”
Sitting dragon



“二龙戏珠”
Two dragons playing with pearl.

早在1805年11月29日，仅于殊像寺主体建筑完工30年后，即有关于替换会乘殿椽望的报告（北京第一历史档案馆，工程档案第二卷）。

此后没有任何维修记录，直到1950年发现会乘殿后檐残损严重并倒塌。屋顶维修于1956年秋开始。在这一主要维修工程，更换会乘殿全部椽飞望板，更换檩子和上、下檐角梁。上檐子、老角梁均更换过，下檐东西两侧除一根子角梁外，其余角梁全部更换。作为状况评估一部分的现场调查，我们发现有些部份修理的范围无法确定。只有一些地方如少数的檩子与部分角梁有更换过的痕迹。这些更换过的部分除了刷红漆之外没有其它的装饰。

没有关于彩画更新的文字记录。

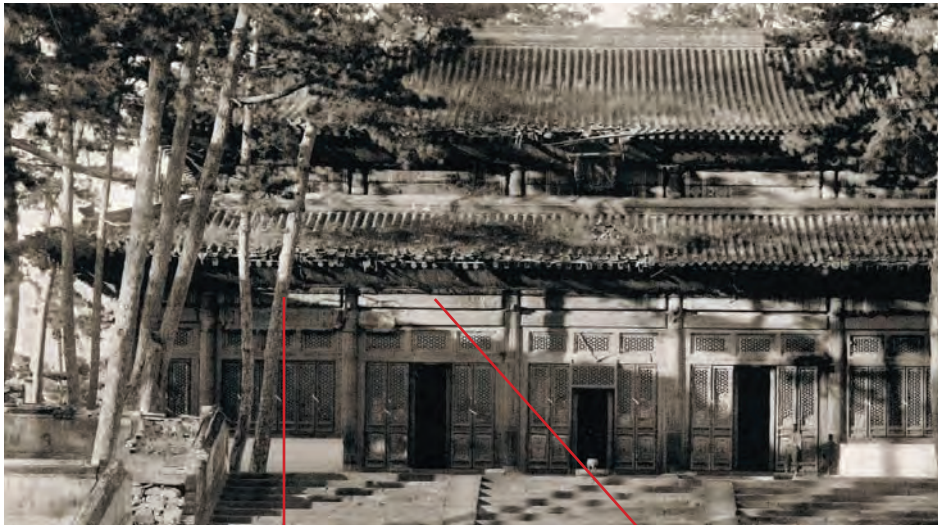
关野贞1933年拍摄的会乘殿照片清晰的显示了当时屋顶及彩画的残损状况。有趣的是从这些照片可见南立面下檐小额枋西端当时有彩画残存，2004年春天南立面下檐各间小额枋上均不存彩画。照片中同样体现出大额枋上当时尚存大面积彩画，2004年春天这些区域出现了大面积缺失。

As early as 29 November 1805, only 30 years following completion of the principal buildings at Shuxiang Temple, there are reports of replacement of rafters, flying rafters and roof boards of Huicheng Hall (Second Volume of the Gongcheng archives in the No 1 Historical Archives, Beijing).

No further reports exist until 1950 when the rear (north) roof eave of Huicheng was found to be deteriorated and collapsed. Roof repairs started in the fall of 1956. During this major period of repair all rafters and flying rafters and roof boards were reportedly replaced; purlins, and corner beams of the upper and lower eaves were replaced. The upper eave corner beam sets have been replaced. The corner beams (of the east and west sides) of the lower eaves were all replaced except for one corner beam set. Based on in-situ examination of these areas as part of the condition assessment, there is some uncertainty about the extent of these repairs. Only some areas, such as a few of the purlins and parts of the corner sets, show signs of replacement. In these cases the replacement pieces remain undecorated and have been painted red.

There is no written documentation which mentions the renewing of the painted decoration.

Sekino photographs of Huicheng Hall from 1933 clearly show the poor condition of the roof and the condition of the painting. Interestingly, the painting on the lower level of the south facade, shows surviving areas on the lesser architrave at the west end. As of Spring 2004, no painting survives on the lesser architrave of any of the bays in this area. On the greater architrave, these photographs show a significant amount of painting surviving. As of Spring 2004, there were large areas of loss in these areas.



1933年关野贞摄请注意屋顶的残损状况及下檐可见的残存彩画。其中大额枋上彩绘整体留存，而小额枋西端有部分彩画留存。

1933 Sekino photograph. Note the poor condition of the roof and the surviving areas of painting visible on the lower level. The painting on the greater architrave survives in entirety. On the lesser architrave, the painting survives on the west end.



2004年5月照片中可见，西间小额枋上已无彩画。

The further west bay in May 2004 showing loss of the painting on the lesser architrave.



2004年5月照片中可见的南立面西次间，几乎无彩画留存。

The next west bay of the south facade in May 2004. Almost no painting survives today.

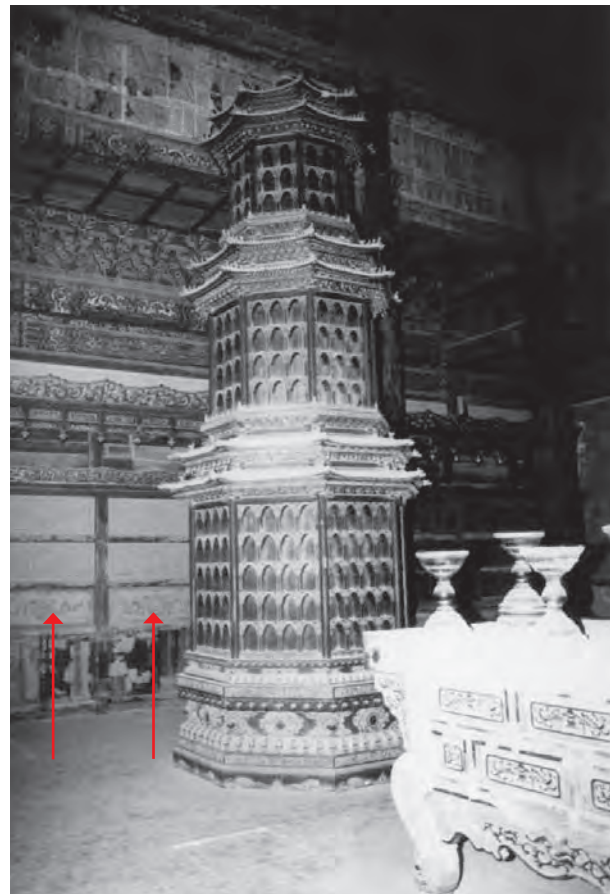


1933年关野贞拍摄的照片显示会乘殿内的彩画，塑像，陈设物。

1933 Sekino photograph showing interior painted decoration, sculpture, furnishings and objects in Huicheng Hall.

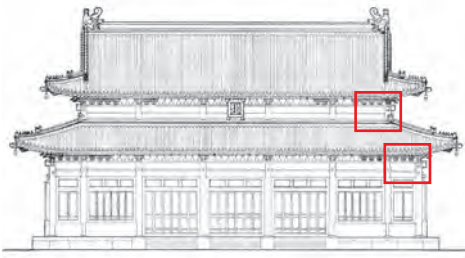


请注意1933年关野贞的照片有两尊塑像（这些塑像可能来自别处）。
Note the two sculptures in the 1933 Sekino photograph (these sculptures may have come from another temple).



与2002年的照片相比，两尊塑像已不存在（从殊像寺消失）。但是多了经格的门。在1933年关野贞的照片中经格没有门。

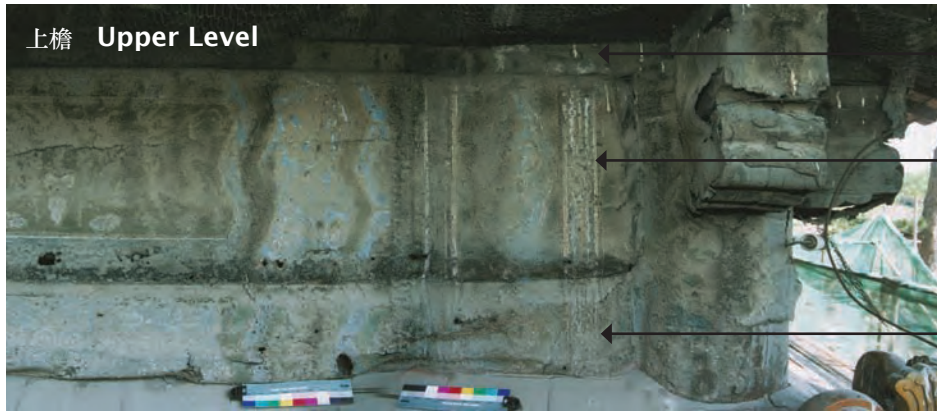
Comparison photograph taken in 2002 which no longer shows the sculptures (now missing from Shuxiang Temple) but does include replacement sutra shelf doors noticeably absent in the 1933 Sekino photograph.



上檐 **Upper Level**

下檐 **Lower Level**

location of photograph details below
下面诸图显示详细的照像部位



上檐 **Upper Level**

平板枋 (*pingban fang*)
flat tie-beam

大额枋 (*da'e fang*)
greater architrave

小额枋 (*xiao'e fang*)
lesser architrave



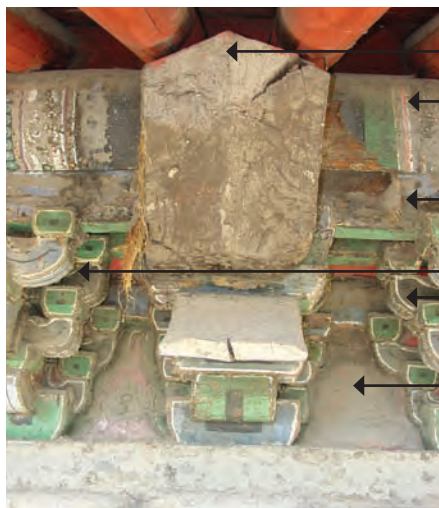
下檐 **Lower Level**

平板枋 (*pingban fang*)
flat tie-beam

大额枋 (*da'e fang*)
greater architrave

垫板 (*dianban*)
filler (cushion) board
between architraves

小额枋 (*xiao'e fang*)
lesser architrave



挑尖梁头 (*tiaojianliang tou*)
exterior column beam cap

挑檐檩 (*tiaoyan lin*)
eave purlin

挑檐枋 (*tiaoyan fang*)
axial tie-beam

斗拱 (*dougong*)
brackets ("block" and "arm")

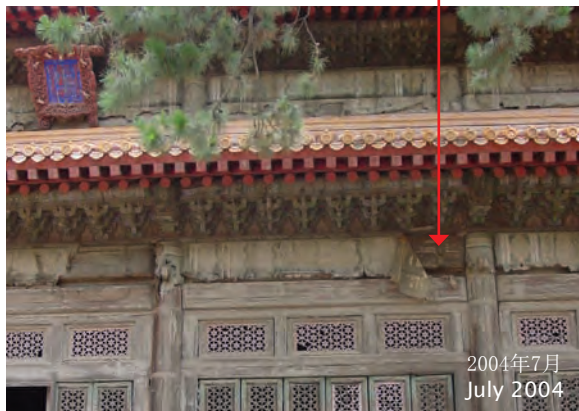
垫拱板 (*diangong ban*)
bracket-arm cushion board



转角 (包括转角铺作、角梁及霸王拳)
zhuanjiao (zhuanjiao puzuo, jiaoliang and bawangquan)
corner set (including corner beam, corner bracket set, and end of the greater architrave)



2004年5月
May 2004



2004年7月
July 2004

2004年5月的南立面东次间下檐彩画局部，在此后2004年7月的追踪调研中可见已经脱落。

Area of painting from the next east bay of the lower level of the south facade in May 2004 and after it detached during a followup inspection in July 2004.



彩画表面总体来说残损严重。不同种类的画层起甲、细小裂缝及缺失，以及总体风化和灰尘堆积导致这一残损外观。这一局部取自东立面下檐南尽间。

The surface of the painting is generally very deteriorated. Different types of paint flaking, fine cracking and loss in addition to weathering and dirt deposition leads to this deteriorated appearance. This area is from the lower level of the east wall, southernmost bay.

会乘殿室外彩画状况较差（详情见“室外彩画状况图解”）。存留彩画的外观风化极为严重，装饰图案难以辨认。画层有多种残损状况包括各种类型的画层起甲，细小裂缝及缺失。此外，彩画表面较脏，有脏物沉积，并有鸟类排泄物以及可能由于动物活动所造成的黑化，并有/或有湿迹。

彩画表面的退化是由逐步风化开始的；先是小面积的脱落，随着时间的增长，脱落面积增大。上层的残破导致下层纤维层的暴露。在某些部位，上层地仗层全部脱落，将下层地仗完全暴露出来。

许多木梁构架开裂或劈裂。开裂的梁枋和梁枋上现已生锈的铁箍常导致彩画的开裂和撕裂。即使不存在这些情况，彩画常常与其附着的木构件剥离，时间一久，大片彩画因为重力的作用，以令人担心的速度脱落。

彩画状况各区域不同。例如，南立面下檐几乎一半的彩画缺失，上檐80%彩画尚存但40%剥离并有脱落的严重危险。保存状况最好的区域之一是下檐东立面，几乎全部留存而仅10%彩画有脱落的严重危险。然而，很明显的，这些彩画不论它们的位置在何处，假如没有处理它们都将继续退化。

The exterior painted decoration (*caihua*) of Huicheng Hall is in poor condition (see Visual Glossary for a full list of conditions). The appearance of the surviving areas of painting is extremely weathered. The decorative pattern of the paintings is difficult to read. The paint layer has a number of conditions including various types of paint flaking as well as fine cracking and loss. In addition, the surface is dirty, with dirt deposition, areas of bird excreta and darkening which may be due to animal activity and/or moisture staining.

The surface deterioration of the painting begins with gradual weathering that leads to small losses that increase in size over time. The underlying fiber layers become visible as the upper layers deteriorate. In some areas the upper plaster layer has been completely lost exposing the underlying plaster layer.

Many of the wooden beams are cracking and splitting. This condition, in addition to the rusting metal bands holding these beams together, often leads to splitting and tearing of the painting itself. Even without this condition, the painted plaster tends to detach from the wood support, and over time, large pieces are being lost at an alarming rate as gravity takes its toll.

The condition of the painting does vary from area to area (see Graphic Documentation of the south and east facades). For example, on the south facade, the lower level painting is nearly half gone, on the upper level 80% of the decoration survives but almost 40% is considered detached and in serious risk of loss. On the lower level of the east facade, one of the best preserved areas of painting, the decoration survives almost in entirety with only 10% of the painting in serious risk of loss. However, what is clear is that these paintings, regardless of location, will continue to deteriorate if their condition is not addressed.

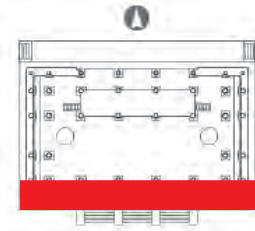
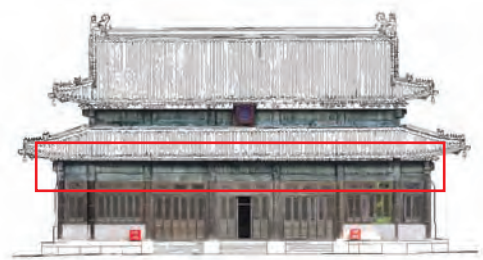
状况概述 Condition Summary

下檐南立面长7间，表面有彩画装饰的面积约35.4平方米，其中彩画完全脱落的地方占44%，地仗的上层脱落的地方占2%。在彩画尚存的区域，有稳定性空鼓的地方占15%，面临脱落危险的空鼓占18%。这些濒危区域中的一处（位于东次间）是在2004年5月进行初次记录与2004年7月进行进一步观察之间的时段内脱落的。

在所有进行了图像记录的区域中，南立面下檐彩画脱落的百分比最高。所有7间小额枋上的彩画都已全部脱落。

The south facade, lower level is seven bays long and the decorated surface area covers approximately 35.4 square meters. Of this, 44% of the painted decoration is completely lost and 2% of the upper plaster is lost. Of the surviving areas of painting, 15% is considered detached but stable while 18% is detached and in imminent risk of loss. One of the areas, considered at risk of detachment and loss, on the next east bay, was lost between the initial recording in May 2004 and a follow-up inspection in July 2004.

Of all the areas graphically recorded, the south facade, lower level painting has the highest percentage of overall loss. In all seven bays the lesser architrave painting is completely lost.



2004年5月东次间彩画局部开始下垂区域显示初步的退化。这一区域现已脱落。

Area of painting on the next east bay beginning to shift downward showing an initial sign of detachment in May 2004. This area is now lost.



西次间彩画背面的鸟巢。

Bird nest behind the painting on the westmost bay.



西次间西侧檐柱细部照片体现出其上彩画几乎全部脱落。

Detail of column on next west bay showing almost complete loss of painting.



西尽间：大额枋上彩画保存状况较好，但其底部剥离且呈悬挂状态。这片彩画背面有一个鸟巢，在其下小额枋暴露的木材表面有鸟粪痕迹。小额枋彩画全部脱落。

Westernmost Bay: greater architrave painting survives in good condition though the bottom part is detached and hanging down. There is a bird nest behind the painting and evidence of bird droppings on the exposed wood. The lesser architrave decoration is completely lost.



西稍间：大额枋彩画状况良好，但是东半部底部空鼓且下垂。一个斗拱构件脱落于防鸟网中。小额枋彩画完全缺失。

Further West Bay: greater architrave painting is in good condition but the right half is detached at bottom and hanging down. There is a piece of bracket which has fallen and is caught in the bird netting. The lesser architrave decoration is completely gone.



西次间：彩画几乎全部缺失，木质表面完全暴露。大额枋上出现线状开裂。

Next West Bay: the painting is almost entirely lost and the wooden beams completely exposed. The greater architrave beam is cracked and splitting.



明间：部分大额枋彩画尚存，但某些地方出现空鼓及污迹。东端1/3部分的彩画脱落。小额枋彩画全部脱落，暴露的木材表面可见污迹以及鸟粪。

Center Bay: greater architrave painting survives but is detached in places shows staining. The eastern third of the painting is lost. The lesser architrave decoration is entirely lost with staining and bird droppings on the exposed wood.



东次间：大额枋上彩画尚存，但东1/3端部分空鼓并剥离。这部分彩画在2004年5月初次记录与2004年7月进一步观察之间脱落。小额枋上彩画全部脱落。

Next East Bay: greater architrave painting survives, but the eastern third is bulging and detached. This area of painting was lost between the initial condition recording in May 2004 and a following inspection in July 2004. The lesser architrave painting is completely lost.



东稍间：大额枋彩画保存了下来，但下半部空鼓且呈悬挂下垂状态。小额枋彩画脱落。

Further East Bay: greater architrave painting survives but the bottom half is detached and hanging down. The lesser architrave decoration is lost.



东尽间：大额枋保存状况较好，垫板上的彩画与木材结合良好。有一些鸟粪痕迹在大额枋上。小额枋彩画完全脱落。

Easternmost Bay: greater architrave painting is in good condition and is well attached to the cushion board between the architraves. There are bird droppings on the greater architrave painting. The lesser architrave decoration is completely lost.

状况概述 Condition Summary

南立面上檐长5间，彩画装饰面积达26.7平米。其中彩画完全脱落的地方占18%，上层地仗脱落的地方小于1%。在残存的彩画中，有稳定性空鼓的地方占23%，濒临脱落危险的空鼓占35%。

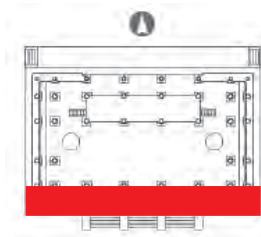
南立面上檐彩画处于严重残损状态，接近20%的彩画已脱落以及超过50%的遗存彩画有空鼓。此外，表面污垢堆积，潮迹以及一般性的磨损都较下檐更为严重。西尽间有明显的动物活动，已导致明显黑化及彩画的解体。

挑檐檩及斗拱的残损也较严重，挑檐檩上有多处水平裂缝，西稍间挑檐檩被更换。几乎所有斗拱上的彩画都脱落。

The south facade, upper level, is five bays long and the painted decoration covers approximately 26.7 square meters. Of this 18% of the painting is completely lost, with less than 1% of the upper plaster lost. Of the remaining painting, 23% is detached but stable while 35% is at imminent risk of loss.

With almost 20% of the painted surfaces lost and over 50% detached, the painting on the upper level of the south facade is in serious condition. In addition, surface dirt, moisture staining and general abrasion of the painted surface is more extreme than at the lower level. Extensive animal (most likely rodent) activity on the westernmost bay has led to severe blackening and destruction of the painting.

The condition of the purlin and brackets is also serious with horizontal cracking of the eave purlin in places and complete replacement of a purlin on the next west bay. Almost all of the painting on the brackets is gone.



动物排泄物

Animal droppings



由于动物活动造成的彩画黑化及残损状态。

Blackening and deteriorated state of the paintings due to animal activity.



表面污迹覆盖彩画。

Surface dirt covering the painting.



挑檐檩上的裂缝。

Cracking of an eave purlin.



西次间经更换的挑檐檩。一些屋顶构件在20世纪50年代更换过，并漆为亮红色，由此较易判断。

Purlin replacement on the next west bay. Roof elements were replaced during the 1950's and were painted a bright red and are therefore easily identified.



明间匾额细节。

Detail of plaque on center bay.



龙头上可见的小面积脱落。

Small losses are visible on dragon heads.



西尽间：大额枋上有严重的污迹。小额枋彩画底部脱落，空鼓，严重的动物活动带来黑色污迹。彩画风化严重。斗拱与挑檐檁上大量彩画脱落，仅小面积遗存（照片上看不到）。

Westernmost Bay: the greater architrave painting has severe staining. The lesser architrave painting is lost along the bottom edge, detached, and severely stained black with animal activity. The painting is very weathered. Painting on the purlin and brackets only survive in small areas (not visible in photograph).



西次间：大、小额枋彩画几乎全部脱落（本间中部）。残存区域留有污迹，磨损并空鼓。挑檐檁被更换。几乎所有斗拱上的彩画都脱落了（照片上看不到）。

Next West Bay: both greater and lesser architrave painting is mostly lost (in the center of the bay). The surviving areas are stained, abraded, and detached. The purlin is replaced and almost all painting on brackets is gone (not visible in photograph).



明间：大额枋彩画上有污迹及脏物。小额枋下半部彩画脱落，其余部分有空鼓。几乎所有在斗拱及檩上的彩画都脱落了（照片上看不到）。
Center Bay: greater architrave painting is stained and dirty. The lesser architrave painting is detached and the lower half is lost. Almost all painting is gone on the purlin and brackets (not visible in photograph).



东次间：大额枋彩画除污迹及表面风化外，以稳定状态完整的保存了下来。小额枋彩画部分脱落，风化，空鼓，并且凸出来。东侧挑尖梁头彩画空鼓，呈悬挂下垂状态（照片上看不到）。

Next East Bay: greater architrave painting, despite staining and surface weathering, survives intact with areas of stable condition. The lesser architrave painting has losses, is weathered, and is detached and bulging in areas. The eastern *tiaojianliang tou* painting is detached and hanging off (not visible in photograph).



东尽间：大额枋上彩画有污迹一较大水平裂缝，底部空鼓。小额枋彩画完全空鼓，底部局部脱落并凸出来。

Easternmost Bay: the greater architrave painting has staining, a big horizontal crack, and is detached at the bottom. The lesser architrave painting is completely detached and bulging with some small losses at the base.

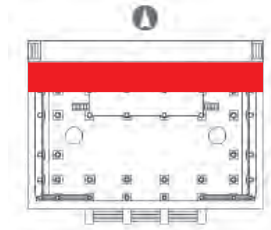
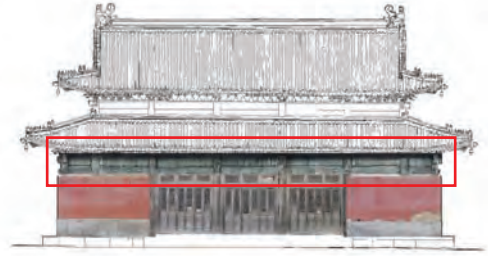
状况概述 Condition Summary

本评估并未对北立面作详尽的记录。由于没有在此立面建立脚手架，仅从假山上对这一立面进行了简要观察。

北立面下檐彩画长7间。从假山上进行观察，可以清楚看见接近50%的彩画已经脱落。东次间及明间的彩画几乎全部脱落。

The north facade was not extensively documented during this assessment. As scaffolding was not erected on this facade, a brief inspection was done from the rockery.

The north facade, lower level painting is seven bays long. Based on brief visual inspection from the rockery it is clear that nearly 50% of the painted decoration is lost. The next east bay and center bay paintings are almost entirely lost.



东次间与明间上已经更换过的檩子与斗拱。经过替换的挑檐檩。

Replaced purlins and bracket pieces on next east and center bays.



东尽间 Easternmost Bay





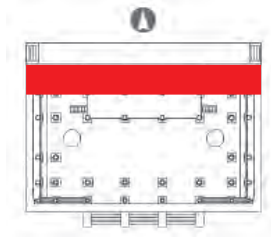
会乘殿，室外 - 上檐，北立面

Huicheng Hall, Exterior North Facade, Upper Level

状况概述 Condition Summary

北立面上檐彩画残损严重。残存的彩画极度退化。很多区域的彩画已脱落，暴露出的木材（东尽间）上有明显污迹。下檐屋顶上可以看见一大片脱落的彩画。

The painting on the north facade, upper level is very deteriorated. The areas of surviving painting are extremely weathered. There are large areas of loss. The exposed areas of wood on the easternmost bay are stained. Large pieces of fallen painting are visible on the roof.



掉在下檐屋顶上的一大片脱落的彩画。
Large pieces of fallen painting on lower eave.







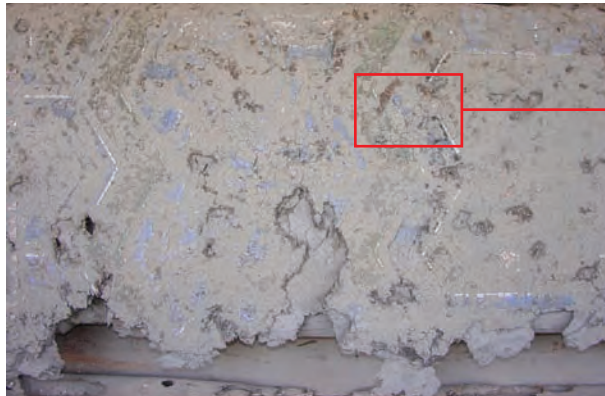
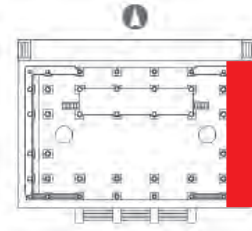
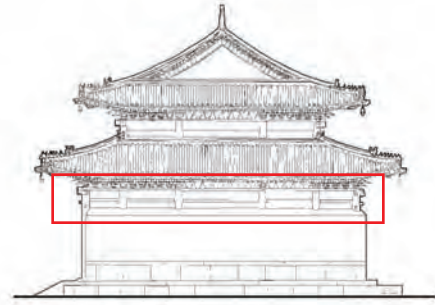
状况概述 Condition Summary

东立面下檐共5开间，彩画覆盖面积大约20平方米。其中彩画全部脱落的部分占覆盖面积的4%，上层地仗脱落的部分占2%。在尚存的彩画中，35%有稳定性的空鼓，10%濒临脱落危险。各间都有彩画遗存，脱落的部分相对地较少。东立面下檐彩画在所有的调研区域中保存状况最好。

但在此之外，第三间及第二间之间的挑尖梁头彩画在评估过程中脱落。这一整片绿色彩画片断已经空鼓并呈悬挂下垂状态。同时，垫拱板上的三宝珠彩绘有多处脱落及缺失。

The east facade, lower level is five bays long and the painting covers approximately 20 square meters. Of this only 4% of the painted decoration is lost and 2% of the upper plaster is lost. Of the surviving areas of painting 35% was considered detached but stable, 10% was considered in imminent risk of loss. Painted plaster remains on all bays, with relatively small areas of loss. The east facade, lower level painting survives in the best condition of all areas surveyed.

However, despite this fact, a large loss of painting from the *tiao-jianliang tou* between the second and third bays was lost during the course of this assessment. The large piece of green painted plaster was already detached and hanging off. Also, the fire and three pearl decoration on the bracket-arm cushion board has fallen and is lost in many areas.



风化程度较严重的彩画区域。请注意表层地仗的小面积缺失暴露出了下部地仗层。

Area of painting in an advanced stage of weathering. Note small losses of the upper plaster layer revealing the lower plaster layer below.



彩画层细部，显示出严重的风化。大量的颜料层与表层地仗脱落暴露出了其下的纤维层。

Detail of area of painting showing the advanced stages of weathering. Note the large extent of paint loss and losses in the upper plaster layer revealing the fiber layer below.



第四间檩子与垫拱板上的彩画。

Painting on purlin and bracket-arm cushion board on the fourth bay.



在彩画贴附状况与彩画本身处于较好状况的区域，颜料层的典型残损状态。

Typical deteriorated condition of the paint layer in an area where the painting remains attached and in relatively good condition.



第一间：大额枋上彩画裂开且翘起，垫拱板上彩画已脱落。

First Bay: the greater architrave painting is split and lifting. The painting on the cushion board is lost.



第二间：大、小额枋上彩画保存状况较好。斗拱的垫拱板有两处三宝珠的装饰脱落。

Second Bay: the painting on the architraves survive in good condition. Two areas of the fire and three pearl decoration on the bracket-arm cushion board are lost.



第三间：除北端一小部分外整体彩画贴附状况好，6块垫拱板上的三宝珠彩画装饰已脱落或脱落中。

Third Bay: the painting remains well attached in all areas except for a small area on the northern end. Six areas of the fire and three pearl decoration on the bracket-arm cushion board are lost or falling off.



第四间：大额枋上有部分彩画完全脱落，并有部分上层地仗缺失。遗存彩画残损严重。垫板彩画脱落，掉在小额枋上面。小额枋彩画上存在水平裂缝。部分挑檐檩及3处垫拱板上的三宝珠装饰彩画脱落。

Fourth Bay: there is an area of complete loss in the greater architrave painting and also areas of loss of the upper plaster layer. Surviving painting is very deteriorated. Painting on the cushion board between the architraves has detached and now rests on the lesser architrave. The lesser architrave painting has a horizontal crack, Part of the purlin (not visible in photograph) and three areas of the fire and three pearl decoration on the bracket-arm cushion board are lost.



第五间：大额枋下部彩画空鼓。小额枋彩画水平开裂且伴有空鼓。

Fifth Bay: greater architrave painting is detached at bottom. Lesser architrave painting has a horizontal tear and is detached in this area.

状况概述 Condition Summary

东立面上檐彩画共3开间，覆盖面积大约13.3平方米。其中18%的彩画已脱落，1%的上层地仗脱落。在尚存的彩画中，16%有稳定性的空鼓而35%有濒临脱落的危险。

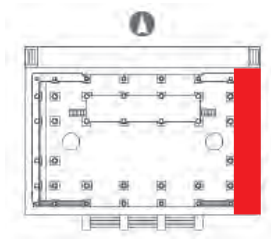
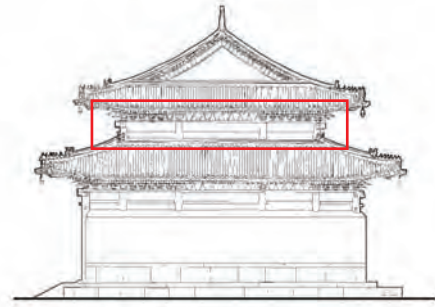
濒临脱落的彩画所占百分比之高可以从彩画极度残损得到解释。除严重的污迹及鸟粪之外，彩画严重风化。彩画的风化造成了很多小洞。小额枋的彩画有很多小的脱落底部严重退化并且有空鼓。第一间由于（可能是老鼠）有动物的活动而变黑。

第二间两侧金柱可能存在结构问题。

The east facade, upper level painting is three bays long and covers approximately 13.3 square meters. Of this 18% of the painted decoration is lost with 1% of the upper plaster gone. Of the surviving areas of painting, 16% is considered detached but stable while 35% is thought to be in imminent risk of loss.

The high percentage of painted surfaces considered in serious risk of loss is explained by the very deteriorated state of the painting. In addition to severe staining and bird droppings, the painting is also very weathered. There are many small losses and the bottom of the lesser architraves are severely deteriorated and detached. The first bay is blackened due to what appears to be animal activity (probably rodents).

There also appears to be possible structural issues with the two inner columns around the second bay which has led to the loss of painting in these areas.



第一间：动物活动导致的彩画变黑与脱落。

Blackening and loss of the painting caused by animal activity, first bay.



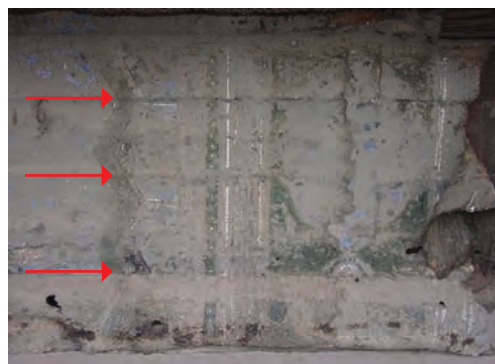
平板枋的开裂导致了第二间及第三间之间的彩画脱落。

Splintering of the flat tie-beam has led to loss of the painting in this area between the second and third bays.



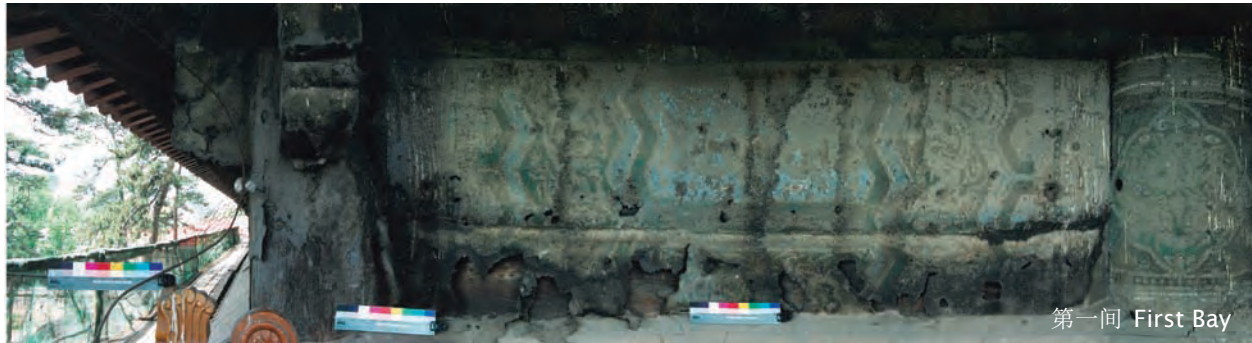
第一间：动物排泄物堆积在彩画背面。

Animal droppings accumulated behind painting, first bay.



与其背后木材状况有关而在彩画上生成的水平线，转化成薄弱点，并最终会导致彩画的撕裂或劈裂。

Horizontal lines which become points of weakness form on the painting relating to the condition of the wood below. This eventually leads to tearing and splitting of the painting.



第一间：大额枋彩画有深色污迹且磨损。彩画空鼓，凸起，脏，且有动物活动痕迹。小额枋残损严重，有脱落并由于动物活动造成黑化。

First Bay: the greater architrave painting has dark staining and is abraded. The painting is detached, bulging, and dirty, and there is evidence of animal activity. The lesser architrave is extremely deteriorated with losses and blackening due to animal activity.



第二间：大额枋彩画南端有大量的鸟类排泄物；可以看见一些裂缝且彩画脏，风化，底部空鼓；北尽端局部彩画剥离且下垂。小额枋彩画底部空鼓残损，有动物活动的痕迹。

Second Bay: greater architrave painting has significant amounts of bird droppings on the southern end. Some cracks are visible and the painting is dirty, weathered and the bottom half is detached. Pieces of painting at the far northern end are detached and falling off. The lesser architrave painting shows signs of animal activity at the base where the painting is detached and deteriorated.



第三间：大额枋彩画北半部严重风化并有大面积脱落。残存的彩画很脏并用钉子固定在额枋上。小额枋彩画完全空鼓。挑檐檩及5个斗拱构件经过更换并漆成红色（照片中看不到）。

Third Bay: greater architrave painting is very weathered with large losses on the northernmost half. Surviving areas of painting are dirty and fastened to the wood beam with nails. The lesser architrave painting is completely detached. The purlin and five bracket pieces in this bay have been replaced (not visible in photograph).

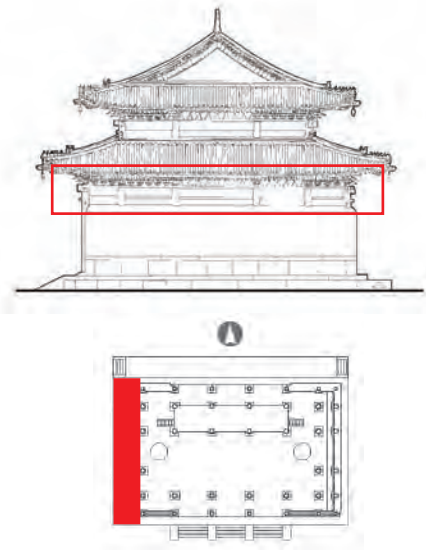
状况概述 Condition Summary

本评估并未对西立面作详尽的记录。由于没有在此立面架设脚手架，仅从地面对这一立面进行了简要观察。

西立面下檐彩画共5间，几乎全部缺失。一些柱头部位的地仗虽然严重残损但仍有遗存。曝露的木质额枋上可见水平裂缝。

The west facade was not extensively documented during this assessment. As scaffolding was not erected on this facade, a brief inspection was done from the ground.

The painting on the west facade, lower level is five bays long and almost entirely lost. Some painted plaster survives, though severely deteriorated, on the columns. Horizontal cracking of exposed wooden architrave beams is visible.







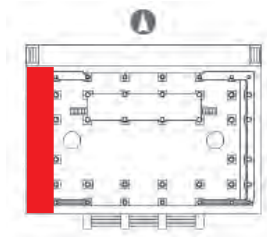
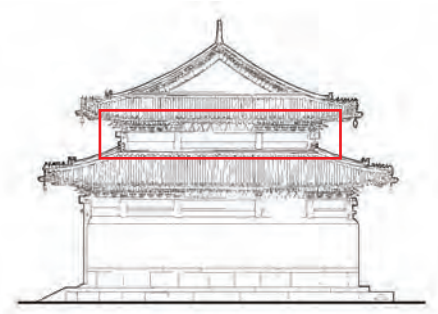
状况概述 Condition Summary

西立面上檐存彩画较下檐要多，虽然遗存区域残损严重。

第三间彩画几乎完全脱落的区域可见木材上的水平裂缝。挑檐
標，转角部分构件， 及一些斗拱已被补换并涂上红漆。

More of the painting on the upper level of the west facade survives in comparison to the lower level, though the surviving areas are extremely deteriorated.

Horizontal cracking is visible on the exposed beam of the southernmost bay where the painting has been almost completely lost. The purlin, upper corner elements and pieces of the brackets on the third bay have been replaced and are painted red.



第一间 First Bay



第二间 Second Bay



第三间 Third Bay

状况概述 Condition Summary

现代铁质防鸟网覆盖了会乘殿所有斗拱区域。1933年关野贞所照的像片中已有防鸟网。经决定仅临时卸除东立面下檐的鸟网。对这一地区的斗拱进行了系统化的照相。其它区域透过防鸟网对斗拱进行了简要观察。由于透过鸟网对斗拱进行照相的难度很大，其他区域的斗拱没有进行系统化照相。由于鸟网使人无法接近彩画，所以仅能对彩画进行简要的评估。

在防鸟网的很多地方上发现了残损，或因并未得到适当固定，使得鸟类可以在屋顶结构内自由筑巢。这导致了彩画上的鸟类粪便、剥离区域后的鸟巢建造以及鸟类活动导致的易碎部位彩画脱落。

建议替换现有防鸟网，使用新型鸟网不遮挡彩画且防止鸟类在屋顶结构内的筑巢活动。

Modern metal bird netting covers all areas of bracketing at Huicheng Hall. This bird netting is visible in the 1933 Sekino photographs.

A decision was made to only remove the netting from the east facade, lower level. Systematic photography was carried out on the brackets in this area. In all other areas, brief inspection of the brackets was done through the bird netting. Given the difficulty of photographing with the netting in place, no systematic photography was undertaken in these areas. The bird netting also prevented proper access to the paintings so only a brief condition assessment was possible.



彩画后面的鸟巢。

Bird nest behind the painting.

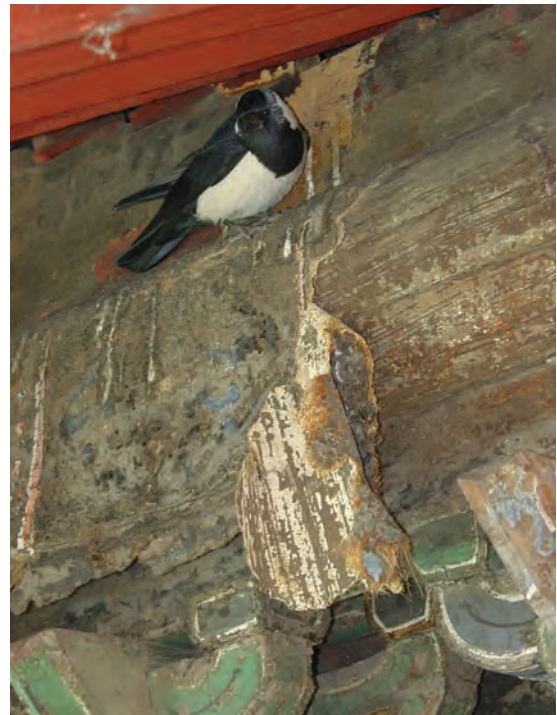
In many places the netting was found to be torn or not properly secured allowing birds to freely nest inside the roof structure. This leads to bird droppings on the paintings, creation of nests behind detached areas of the painting and possible dislodging of fragile areas of painting caused by movement of the birds.

It is recommended that this netting be replaced with netting that does not obscure the paintings and which prevents birds from nesting in the roof.



在鸟网中经常可见斗拱构件，（包括脱落的彩画）及从垫拱板与檩子脱落的彩画。

Pieces of bracket sets and fallen pieces of painting from the purlin and cushion board between the brackets are often found caught in the bird netting.



东立面上檐第二间有大量的鸟粪。

Large quantity of bird droppings, second bay of east facade, upper level.



挑檐檩彩画有地仗及一层纤维层。地仗层终止于挑檐枋上半部。除挑檐檩及挑尖梁头之外，斗拱各部件使用极薄的地仗，不含麻。

Eave purlin painting is executed with plaster and a single fiber layer. You can see the point where this plaster stops on the axial tie-beam. Apart from the purlin and *tiaojianliang tou* the rest of the bracket set decoration is painted on a thin skim of plaster - without a fiber layer.



有麻层的挑檐檩及挑尖梁头通常比直接在薄地仗的木材上施彩绘如斗拱等部位面临更高的彩绘脱落危险。

The purlin and *tiaojianliang tou* with fiber layer often seem to be at a higher risk of loss than areas of decoration on the brackets that are painted directly onto the wood with only a thin skim of plaster.



有彩画存在的挑尖梁头。

Tiaojianliang tou with surviving painting.



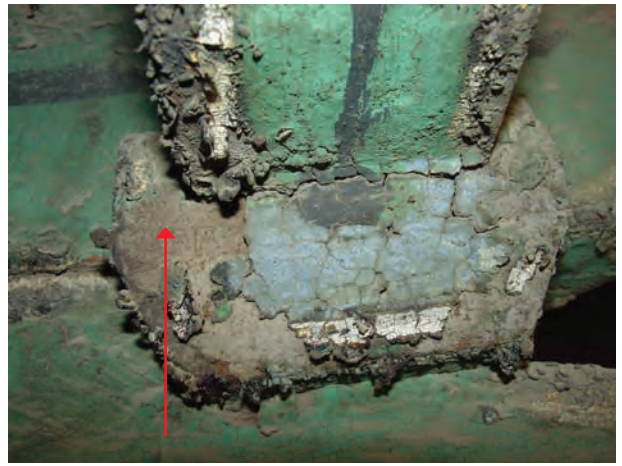
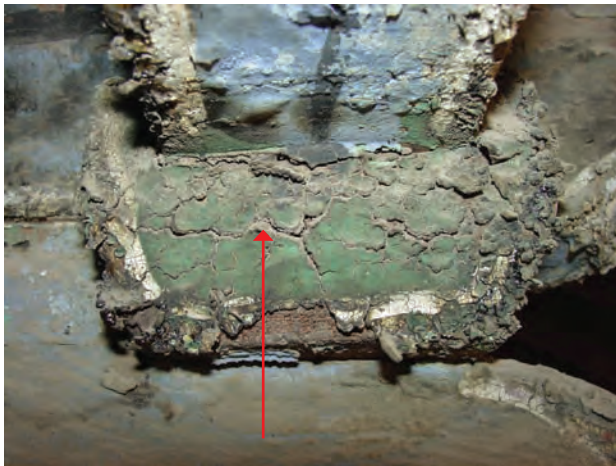
无彩画存在的挑尖梁头。

Tiaojianliang tou with painting lost.



斗拱之间（垫拱板上）的三宝珠装饰，图中可见其彩画(1) 遗存(2)，剥落及(3) 完全缺失的状况。

The "fire and three pearl motif" decoration on the area between the brackets, known as the bracket-arm cushion board shown with surviving painting (1), painting detached (2) and complete loss (3).



彩绘层裂缝和起泡，导致彩绘层的脱落。

Cracking and blistering of the paint layer leading to losses.



斗拱金边残损。

The gilded borders on the brackets are deteriorating.

室外彩画状况图解

Exterior Painted Surfaces Visual Glossary of Conditions



室外彩画图解名词的定义

**Definition of Terms Used for the
Graphic Documentation of Exterior Painted Surfaces**

定义 Definition

彩画脱落
Loss of Painting

层理结构全部脱落，露出其下的木质支撑
Complete loss of stratigraphy revealing wood support below



裂缝
Cracks

贯穿整个彩画层理结构的裂纹或破裂
Fissures or breaks running through the entire stratigraphy of the painting



上层地仗部分脱落
Partial Loss of
Upper Plaster

地仗上层范围内的脱落，其下纤维暴露
Loss within upper plaster layer exposing underlying fibers



定义 Definition

完全脱落
**Loss of Upper
Plaster Layer**

上层灰泥 / 纤维的完全脱落，露出下面的灰泥 / 纤维。
Complete loss of the upper plaster/fiber layer revealing lower plaster/fiber layer.



严重空鼓
**Severe
Detachment**

地仗层与其下木质支撑层间附着力丧失，同时彩画被认为处于立刻脱落的危险中（包括彩画完全脱离并正处于随时可能脱落的悬挂状态）。
Loss of adhesion between the plaster layers and wood support below where the painting is considered in danger of imminent loss (Includes areas of detachment where the painting has completely detached and now hangs in danger of immediate loss).

稳定性空鼓
**Stable
Detachment**

地仗层与木支撑层间附着力丧失，但不会有立即脱落的危险。
Loss of adhesion between the plaster layers and wood support below. Considered not in immediate danger of loss.



画层脱落
Paint Loss

画层全部脱落，暴露出其下的地仗层。
Complete loss of paint layer revealing plaster layer below.



定义 Definition

细小裂缝
Fine Cracking

限于画层内的细小裂缝，通常延伸至上层地仗。

Small cracks within paint layer which often extends into the upper plaster layer.



起甲
Flaking

颜料表面保持平整，只有一个边缘翘起的颜料层与地仗层分离。

Lifting of paint from the plaster where the surface remains flat and only one edge becomes raised.



起皱 / 皱缩
Crinkling/
Wrinkling

一种起甲形式，整个画层呈现枯萎和皱缩。

Type of flaking where the entire paint layer appears shriveled and wrinkled.



定义 Definition

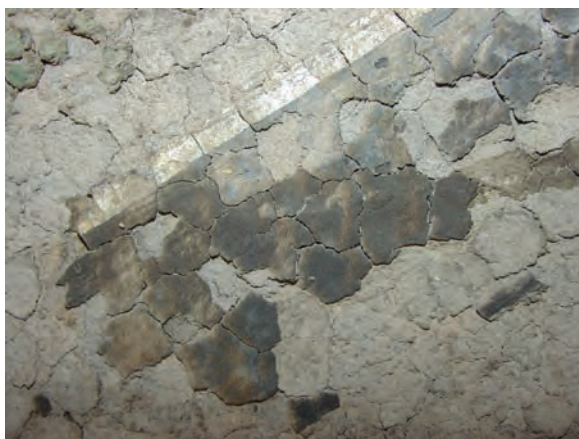
状卷起 / 卷曲
**Cupping/
Curling**

一种起甲形式，颜料薄片各边缘均向上卷起呈杯状。
Type of flaking where all edges of the paint flake curl up to resemble a cup.



黑化
Blackening

画面变暗的部分。
Darkened areas of painting.



动物活动
Animal Activity

彩画背后动物生活的证据（巢，啮齿动物粪便，等等）。
Evidence of animal infestation behind paintings (nests, rodent droppings, etc.).



定义 Definition

鸟粪
Bird Droppings

彩画表面上鸟的排泄物。
Bird excreta on surface of painting.



鸟巢
Bird Nests



污垢
Dirt

画层表面堆积物。
Surface accumulation on paint layer.

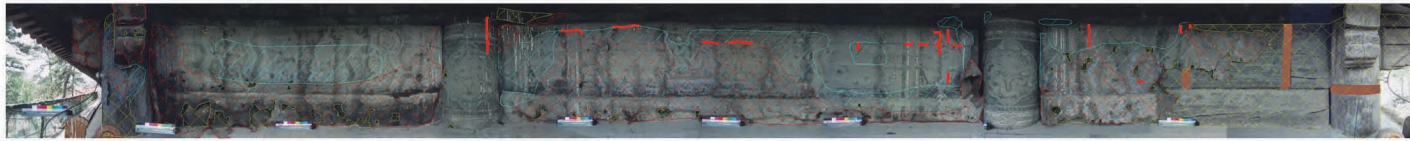




上檐 Upper Level



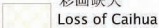
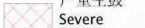
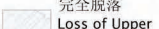


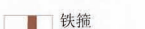
下檐 Lower Level
南立面 South Elevation



上檐 Upper Level



下檐 Lower Level
东立面 East Elevation

- | | |
|--|---|
|  彩画缺失
Loss of Caihua |  严重空鼓
Severe Detachment |
|  完全脱落
Loss of Upper Plaster Layer |  裂缝
Cracks |
|  稳定性空鼓
Stable Detachment |  铁箍
Metal Bands |

比例尺 Scale 1:30
米 Meter 1 2 5

会乘殿现存室外彩画图示状况记录 (2004年5月)
Graphic Condition Recording of Surviving
Exterior Caihua at Huicheng Hall (May 2004)



状况概述 **Condition Summary**

只有极少量的室外红色油饰保留下来。原来的漆层并不是直接涂在木材上，而是涂在地仗和纤维层或麻布层上。

There are only traces of the red exterior architectural paint that survive. The paint was not applied directly onto the wood but rather over plaster and fiber or textile layers.

会乘殿南面大门。极少量的漆或地仗残留下来，木质部分暴露。

The south entrance doors of Huicheng Hall. Very little paint or plaster survives leaving the wood exposed.



门框的内侧较有保护的地方保留了较多的油饰，但保存状况很不好。

Painted plaster survives on the more protected inner door frames but the condition is very deteriorated.



门框上也可看到大片脱落的油饰地仗。

Note also the large piece of detached painted plaster in the door frame.



保留下来的油饰普遍有开裂和起甲的现象。

The surviving areas of paint are often cracked and flaking.



室外门板上的装饰。注意红漆凹凸不平的表面，而造成这种现象的成因不知。

Decoration on an exterior door panel. Note the bumpy surface of the red paint. The cause of this surface phenomenon is unknown.



门板装饰细节和近看红漆不平滑表面。

Detail of door panel decoration and close up of the bumpy surface of the red paint.



会乘殿南面室外门面细部。

Detail of door on exterior south facade of Huicheng Hall.



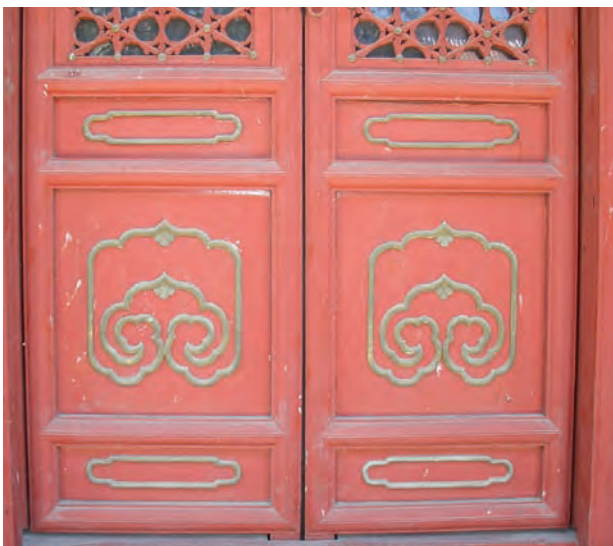
门板装饰细节。

Detail of door panel decoration.



立体装饰细节显示底层的木材、地仗、麻布层和残留的漆层。

Detail of raised decoration showing underlying wood, plaster and textile layers and surviving traces of paint.



普仁寺修复后的门。

Restored doors at Puren Temple.



会乘殿南面大门。

Doors on the south facade of Huicheng Hall.