

TEA WARES

陶 瓷 茶 具

創
作
展
覽



BY HONG KONG



P O T T E R S



理想都市携手创

香港市政局主辦
香港藝術館分館茶具文物館籌劃

Presented by the Urban Council, Hong Kong
Organized by the Flagstaff House
Museum of Tea Ware,
a branch of the Hong Kong Museum of Art

21.1.1993 — 19.9.1993

前言

香港藝術館分館茶具文物館的宗旨為收集、研究和展出有關茶具的文物和資料。在一九八六和八九年，本館曾先後舉辦兩屆陶瓷茶具創作比賽，反應令人鼓舞，其後將優勝作品展出，供各界人士參觀。

第三屆陶瓷茶具創作比賽和以往兩屆比賽一樣，目的仍在促進大眾對喝茶和陶藝的關注，及提高大眾對此的興趣。是屆比賽於一九九二年九月舉辦，並於一百九十五件參選作品中選出九十三件優勝茶具在今次展覽中展出。綜觀今次參選作品，大部分水準都很高，充份反映本地陶藝家在工藝和藝術方面的成就。其中類別林林總總，有細緻的自然象生造形，亦有簡潔的幾何設計。在裝飾方面，包括有釉飾、繪畫、混泥和捏塑等。此外，大部分優勝作品都是實用美觀兼備，適宜作茶飲之用。

本人謹藉此機會，向是次比賽之評審委員羅桂祥博士、陳餘生先生、潘宏強先生和馬可妮女士致謝，多謝他們悉心挑選優勝作品。同時亦多謝各位參賽朋友對本活動的支持。本人期望三位得獎陶藝家和其餘五十五位優勝作者在未來的陶藝創作上，有更大的發展。

何金泉

館長（中國古物）

香港藝術館

一九九二年十一月

FOREWORD

The Flagstaff House Museum of Tea Ware is a branch of the Hong Kong Museum of Art, which is committed to the collection, study and display of tea ware. In 1986 and 1989, the museum has organized two competitions on teaware-making and the response was very encouraging. The selected works of these two competitions were exhibited in subsequent exhibitions.

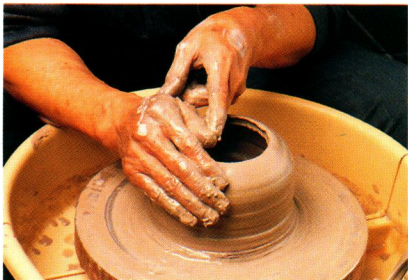
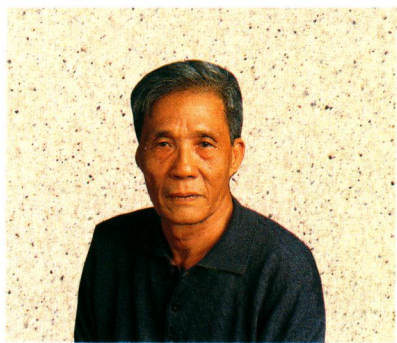
This year we have organized another competition which is the third one of this kind. As in the past competitions, its aim is to stimulate the general awareness of tea-drinking and the interest of ceramic art in Hong Kong. The competition was held in September, 1992. Out of 195 entries, 93 works were selected which are being shown in the present exhibition. This year the standard of most of the entries is remarkable, demonstrating the technical as well as artistic achievements of the local potters. As seen from the entries, the variety of vessel form is great, ranging from naturalistic shapes to simple geometric designs. Decorative elements include colourful glazing, painting, lamination and meticulous modelling. In addition, most of the selected pieces are functional and practical and can be used conveniently for preparing and serving tea.

May I take this opportunity to extend my thanks to the panel of adjudicators, Dr K.S. Lo, Mr Gaylord Chan, Mr David Pun and Ms Katherine Mahoney for their expertise and professional judgement. My sincere thanks are also due to all the participants who have given their support to this competition and exhibition. My hearty congratulations go to the three award winners and the other fifty-five potters whose works are selected for this exhibition. We wish them all the success in the pursuits of their future artistic career.

HO Kam-chuen
Curator (Chinese Antiquities)
Hong Kong Museum of Art
November, 1992

冠軍：龍壺
陳鐵強先生示範

First Prize: Teapot of dragon shape
Demonstration by Mr Chan Tit Keung



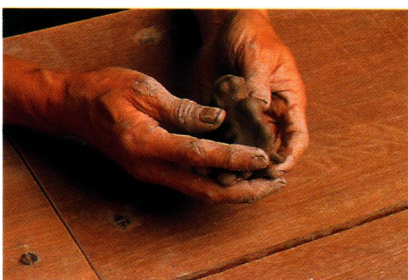
- 1 首先將英國陶泥從中央張開，然後拉坯做成壺身。

First open the clay (clay from Britain) in the centre and form the body of the teapot by throwing.



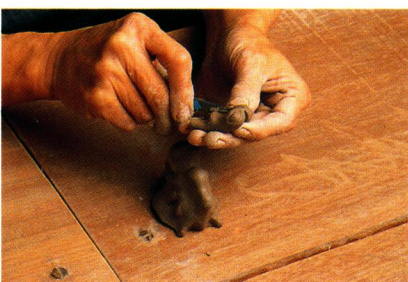
- 2 利用不同工具做成壺身所需的形狀。

The shape of the teapot is modelled by using different tools.



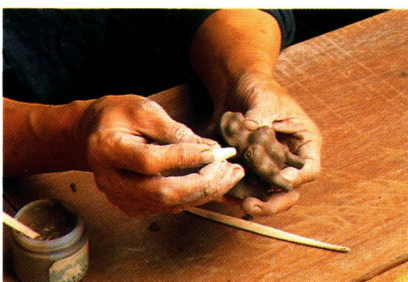
- 3 按壺身大小用泥團捏出適當比例的龍頭，捏時兩手用力要均勻，由拇指控制角度，使龍臉的兩邊對稱。

The dragon head is pinched in proportion to the size of the body. The use of strength should be even and the thumbs are used to control the angle so that the two sides of the head will be in symmetry.



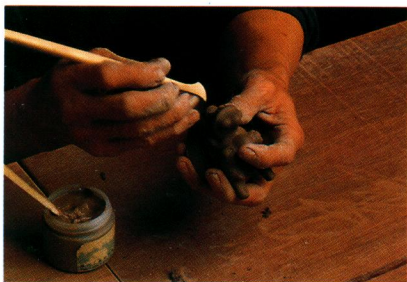
- 4 龍頭成形後，用泥團捏出一對龍角，確保左右對稱使用刀分開。

The two horns are pinched together and then cut apart.



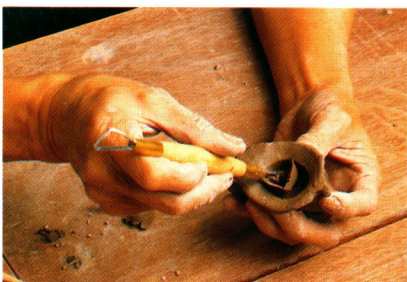
- 5 把角與龍頭接上，然後捏出龍的眼睛，再用石膏做的小圈印出眼珠。

The horns are attached to the head with slurry. One end of the horns form the eyes while the eyeballs are made by pressing a small plaster ring on the eye.



- 6 在龍的咀部刻刮出牙齒和開出龍口，這些牛骨工具都是陳先生自製的。

The mouth and the teeth are carved with the tool which Mr Chan made by himself with ox bone.



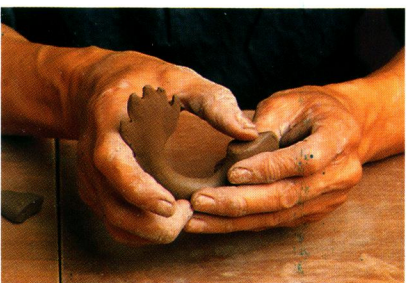
- 7 用工具把龍頭底部挖空，方便製造出水壺咀。

The dragon head is then hollowed out from its base.



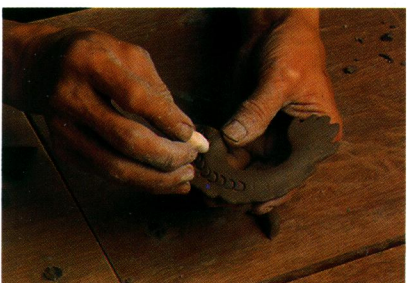
- 8 陳先生採用的是後置式載水角，用金屬工具平插入龍咀控制角度，再向下插通出注水道，所取角度要彎及大才容易回水；若角度小，壺咀回水不及便會滴水。

The head is drilled by a metal rod to form the spout of the teapot. The rod has to be inserted straight into the back first and then down to produce an angle wide and large enough for the smooth stop of water after pouring. If the angle is too small, there will not be enough time for water to flow back into the teapot and will result in dripping at the mouth.



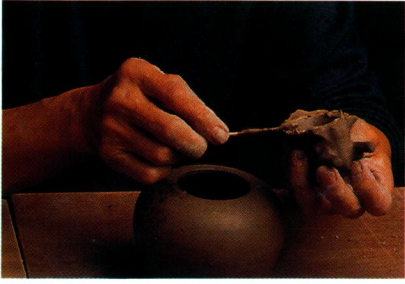
- 9 用泥條捏出龍尾。

The tail is formed with a strip of clay by pinching.



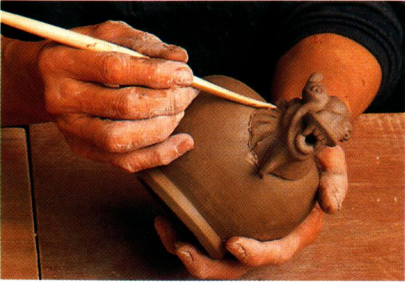
- 10 用石膏圈印出龍尾上的鱗紋。

Scales of the tail are detailed by pressing a plaster ring on the clay.



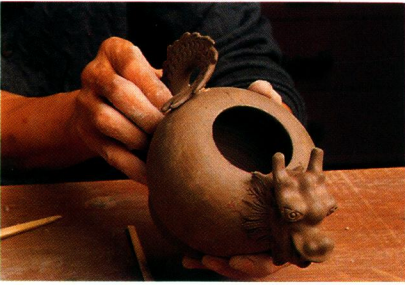
- 11 接合龍頭及已通出注水孔的壺身前，先取水平，再把接合處刮花，然後塗泥漿接上。

The head of the dragon is attached to the body to form the spout. The combining edges are scratched before applying the slurry.



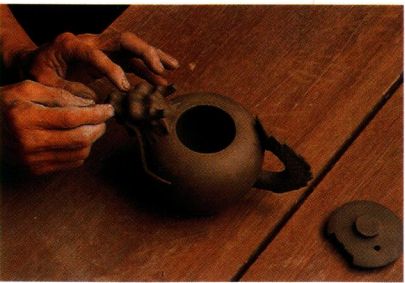
- 12 在龍頭與壺身接合處刻劃龍鬚，再用手捏整齊。

Hairs of the dragon are first carved and then smoothed out by hands.



- 13 把龍尾接上壺身，和龍頭出水口成一水平。

The tail is attached to the body after determining the water level in accordance with the dragon head.



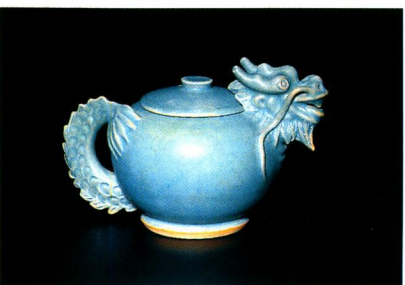
- 14 最後加上用泥條搓成的長觸鬚，並按龍頭弧度做成壺蓋。

The whole teapot is completed by attaching the long feelers made with thin clay coil to the head and body.



- 15 以攝氏900度素燒後浸上由陳先生自己調配的釉。

The finished teapot is fired at 900°C. It is then glazed by dipping the whole teapot into the glaze specially mixed by Mr Chan.



- 16 上釉後以攝氏1220度燒成的龍壺。

The final product after firing at 1220°C .

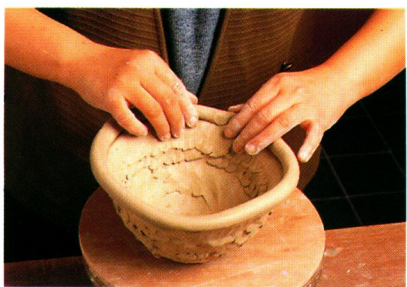
亞軍：翠荷
朱季博小姐示範

Second Prize: Lotus
Demonstration by Ms Chu Kwai Pok



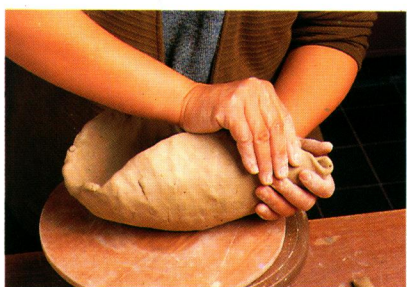
- 1 壺的做法分為兩部份：壺身及壺面。先用泥團捏成碗狀，稍為吹硬後作為壺底。

The teapot is composed of two parts: the body and the top layer with cover. The first step in making the body is to pinch a bowl shape base from a lump of clay.



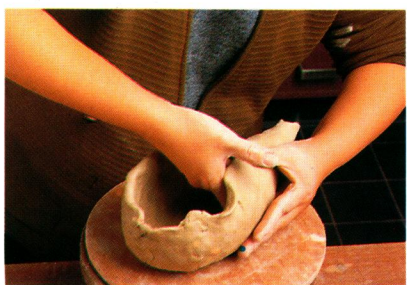
- 2 用拇指一般粗幼的泥條盤成碗形的壺身，並不斷把碗口擴闊，泥條之間空隙用手指揉合。

The body of the teapot is made by coiling on top of the base. Coils should be as thick as the thumb and the bowl is coiled in increasing width. Gaps between coils are smoothed by fingers.



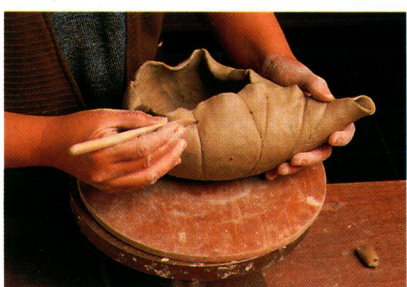
- 3 盤成適當大小後把碗邊拉長，並把一端的兩邊重疊成壺咀。

Having formed the size desired, the bowl is pulled to form a boat shape. The two sides of one end are then joined to form the spout.



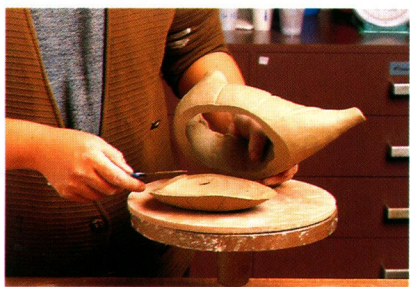
- 4 把壺邊揉薄，做出荷葉般的波浪紋。

The edge of the body is then thinned out and pinched to make wave-like pattern similar to the shape of lotus leaf.



- 5 用工具在壺身刻刮荷葉紋飾。

Lines are carved on the body which resemble veins on a lotus leaf.



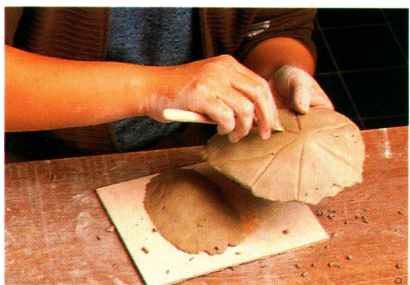
- 6 切去壺底，方便稍後自底部配上壺面。

The base of the body is cut out in order to insert the top layer from the base.



- 7 將泥片置於錐形泥模上，捏出微拱的荷葉形壺面，面積按照壺身的開口部份切割而成。

The top layer is made by pinching a piece of clay on a cone-shape mould to the shape of an up-tilting lotus leaf. It is cut and shaped according to the size of the body's opening area.



- 8 做好形狀大小合適的壺面後，稍為吹硬，再刻上紋飾，用手和工具仔細修飾。

It is decorated after hardening a little. Details are smoothed out by tools and fingers.



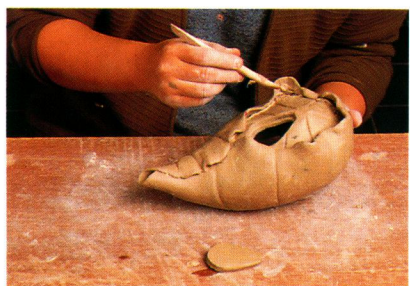
- 9 壺面完成後，按比例在適當位置開出壺蓋。

An opening is then made on the top layer to form the cover.



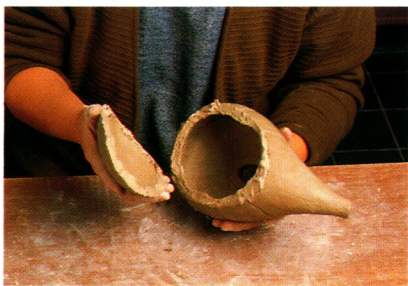
- 10 用另一泥片切出形狀大小與壺蓋相若的泥塊，去除中央部份成圈狀，接合在蓋口底部成壺唇。

Another piece of clay similar to the cover is hollowed out. It is then attached to the interior part of the opening to form the flange.



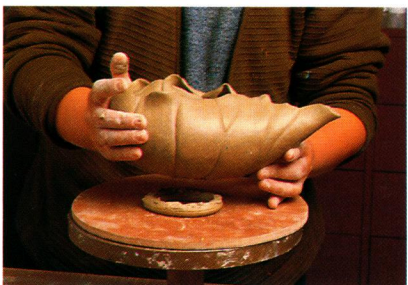
- 11 用泥漿把壺面和壺身接合。

The top layer and the body are joined together with slurry.



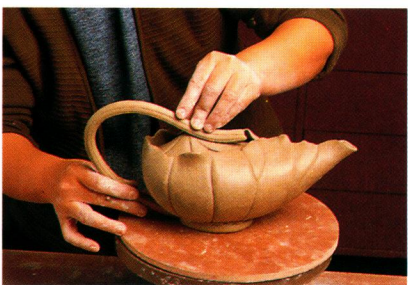
- 12 把壺底附回壺身。

The base of the teapot is attached back to the body with slurry and smoothed out by fingers.



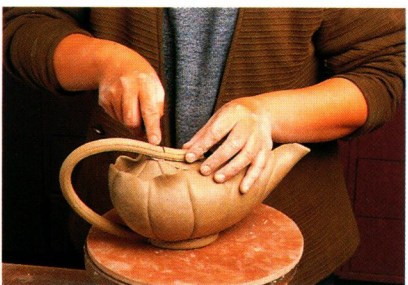
- 13 用泥條刻上條紋，做成圈足，再附上壺底。

The ring stand is made with a coil which is carved in stripes and is then attached to the base.



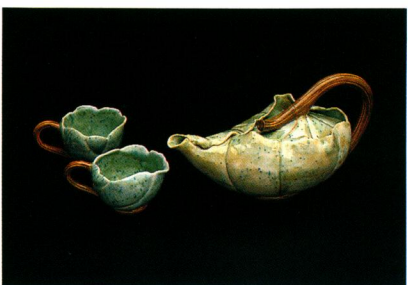
- 14 把泥條搓成彎曲形狀，刻上條紋，吹乾後附上壺身成莖狀把手。

Another curve striped coil is made and is attached to the teapot to form the stem-like handle.



- 15 在壺蓋位置把壺柄切斷，附在壺蓋部份作鈕。完成後的茶壺以攝氏850度素燒。

The part of the handle attaching to the cover is cut apart to form the knob of the cover. The biscuit is fired at 850°C.



- 16 上釉後再以攝氏1060度燒成的翠荷茶具。

The finished tea set which is glazed and fired again at 1060°C.

季軍：報曉

曾淑嫻女士示範

Third Prize: Morning has come
Demonstration by Mrs Ostrov Suk-han



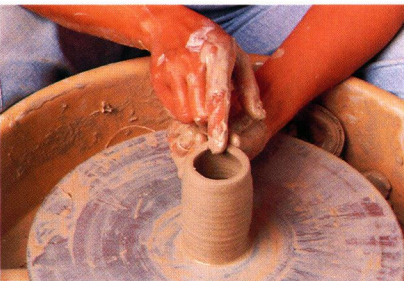
- 1 水注由上下兩部份接合而成。首先接坯做出下身。

The waterpot is composed of two parts: the upper and the lower part. The lower part is first made by throwing.



- 2 按下身比例再拉坯做成上身，用工具量度出準確的圈口闊度，確保上下身吻合。

Next, the upper part is thrown according to the size of the lower part. The width of the two parts are measured to ensure that they match perfectly.



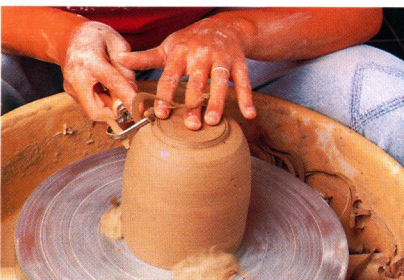
- 3 用拉坯方法做出兩個注咀（雙流）。

The two spouts are also made by throwing.



- 4 用工具量度下身內外，把兩個高度相減後決定下身底部厚薄。

The height of the interior and exterior of the lower part is measured with callipers. The thickness of the base can be decided by getting the difference of the two readings.



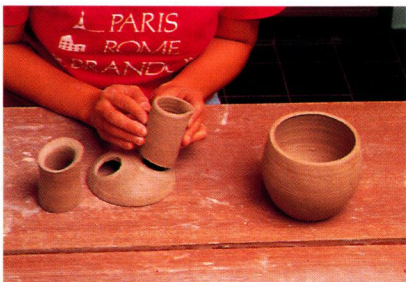
- 5 按所需底部形狀，利用轉輪和工具，除去多餘泥塊。

Excessive clay is then removed from the base with the help of the turning wheel.



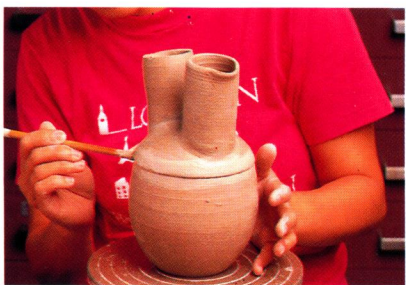
- 6 在碗狀上身開出兩孔，大小與雙流圓周相同。

Two holes similar in size to the spouts are opened in the upper part.



- 7 用泥漿把雙流與上身接合。

The spouts are attached to the upper part with slurry.



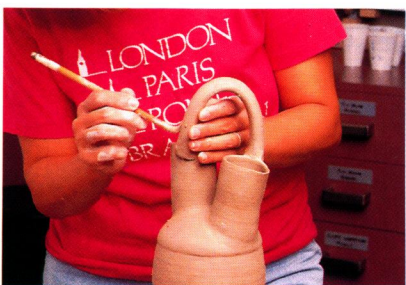
- 8 把附雙流的上身與下身接合。

The upper part with the two spouts are attached to the lower part.



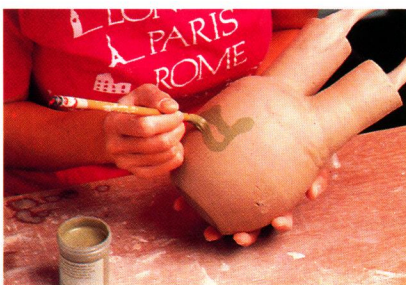
- 9 利用錐形的泥團，以手往下拉出長條形的泥條，以作提樑。拉出的泥條比搓成的更有韌力。

The handle is pulled from a conical lump of clay. Pulled handle gives a greater degree of tension than that made by coiling.



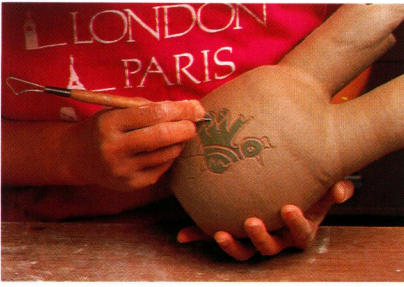
- 10 把提樑附上注身。

The handle is attached to the waterpot.



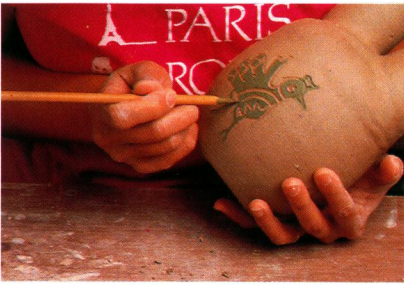
- 11 在素燒前，用釉下彩在注身加上紋飾，先用毛筆勾勒出圖案的輪廓。

Before bisque-firing, the waterpot is decorated by underglaze. The first step is to outline the design with a brush.



- 12 再用工具刻出細部。

Details are then carved out.



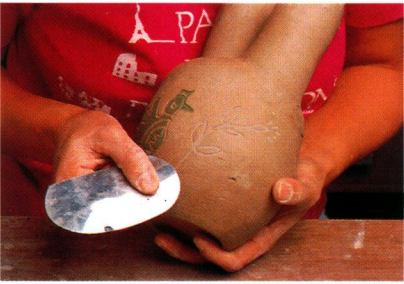
- 13 然後用筆填補缺色部份。

After that, the brush is used again to fill in empty spaces.



- 14 用相同方法加上其他紋飾。

Other designs are added by using the same method.



- 15 最後用工具刮去多餘的釉，使圖案線條分明。以攝氏980度素燒後，在注子內壁施上透明釉，再以攝氏1280度再燒，以確保不漏水。

Finally, a kidney is used to remove excessive glaze so as to make the designs sharp-cut. After bisque-firing at about 980°C, a layer of transparent glaze is added to the interior of the waterpot to make it water-tight.



- 16 由高溫燒成的注子，使原本是綠色和灰色的低溫釉下彩分別變成啡色和淺綠色的圖案，效果特別。

The pot is then fired again at 1280°C. Having undergone such a high temperature, the low-firing underglaze which are originally fern-green and moonstone-grey in colour turns to brown and light green respectively, giving out a different flavour.

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Anita Y.F. WONG
Eve M.Y. TAM

Graphics & Exhibition Design
Annie Y.L. KAM
Alan K.L. KONG

Photography
Joseph K.K. KWAN
Kam-lan CHOW