

陶瓷裝飾技法—化妝土

「香港陶瓷 1985-1995」展覽教育小冊子
"Hong Kong Ceramics 1985-1995"
Educational Pamphlet



Decorative Techniques in Ceramics - Slip

前言 香港的陶瓷藝術在過去十多年發展迅速，愈來愈多本地藝術工作者致力於陶藝創作，並各自發展獨特的風格，而市民對陶瓷的認識及興趣亦大大增加。其興盛的背景因素，主要是多所團體、教育機構及私人教室籌辦陶藝班，增加了學習陶藝的機會。此外，用作陶瓷創作的工作室日漸普遍，私人工作室、學校、大學及香港視覺藝術中心等，都可提供設備完善的場地，供有興趣人士使用，讓普羅大眾有更多機會參與陶藝活動。**1985-1992**年間，香港藝術館、香港大學馮平山博物館（現稱香港大學美術博物館）及香港藝術中心分別舉辦了幾個大型的國際陶藝展，而香港藝術館自**1991**年開始更長期展出

香港陶藝作品及中國古代陶瓷器物等，對當時剛起步的陶藝工作者頗有啟導作用。由於展覽場地供應較為充裕，陶藝比賽如雨後春筍，陶藝家展出作品的機會相對提高。此外，經營藝術陶瓷的渠道亦顯著增加，傳媒的報導，亦對推廣陶藝工作者的知名度起著一定作用。陶藝發展其實是多元性的，假如不把陶藝創作定型，它可以是工藝、器皿、造型、雕塑、裝置或演繹意念的媒介。只要能充分發揮陶泥的可塑性和特質，不為釉彩效果或燒製技術限制，陶藝便更大有可為。希望香港的陶瓷藝術工作者在未來更進一步發揮其獨創意念的創作空間，帶給我們更大的驚喜！

Introduction Ceramic art in Hong Kong witnessed rapid development in the last ten years. There is an increasing number of local artists who devoted themselves to ceramic art and gradually developed their unique personal styles. Moreover, growing interest and knowledge on the part of local citizens in ceramics also contribute to a favourable environment for this art form. One of the major reasons for the development of ceramic art is that there are more chances for the public to learn ceramics by attending courses organized by various associations, educational institutes and private studios. Besides, there are more ceramic studios available for use by ceramic artists. Private studios, schools and colleges, universities and the Hong Kong Visual Arts Centre provide well-equipped workshop facilities which facilitate people interested in this art form to directly participate in artistic creations and related activities. From 1985 to 1992, the Hong Kong Museum of Art, the Fung Ping Shan Museum (presently known as the University Museum and Art Gallery) of the University of Hong Kong, and the Hong Kong Arts Centre organized various important, international ceramic exhibitions and since 1991, the Hong Kong Museum of Art also display ancient Chinese ceramic wares and ceramics by local artists

on a long-term basis. These studio facilities and ceramic exhibitions provide sources of inspirations for budding ceramic artists. The increase of exhibition venues and presentation of more ceramic competitions also enable local artists to show their works and share experience with the public. On the other hand, there are channels to foster the market of ceramics and with the mass media's effort in introducing ceramic art, ceramic artists acquire more chances to pronounce their works and make themselves known to the community.

Ceramics is a medium with varied possibilities for artistic creation. If it is not confined to any designated function, it can be viewed as craft, practical wares, art objects, sculpture, installation or even conceptual forms for expressing artistic ideas. Exploration of ceramic as an art medium is unlimited if the artist can fully utilize the plasticity and qualities of clay and surpass the limitations of glazing and firing techniques. We sincerely hope that ceramic artists in Hong Kong will further attempt experiments and attain achievements in their artistic endeavour with originality and creativity and bring us surprises in the forthcoming future.

化妝土 化妝土是水和泥的混合物，經過篩子過濾後，便成為幼滑的泥漿。泥漿的顏色可以隨著加添不同氧化金屬或色料而改變，因此，化妝土的顏色就顯得多姿多彩。化妝土通常塗施在未燒的土坯上，有時也施在素坯表面，用以製造出許多美麗奪目的裝飾效果，或改變器物表面的質感。化妝土的使用其實已經有數千年的歷史，在很多遠古陶器上，都可以見到這種簡單但變化萬千的裝飾物料。

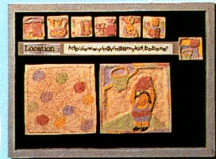
Slip Slip is made by mixing clay with water and is sieved to a smooth consistency. The colour of slip can be altered by adding metal oxides or stains to produce a wide range of colours for decoration. It is usually applied to the surfaces of greenwares or sometimes onto biscuit wares to produce a variety of beautiful and attractive decorative effects or to modify the textures of surfaces. Slip has been used as a decorative medium for thousands of years and is seen on many ancient wares as simple decorating materials but with a large extent of variation.



尹麗娟
野燒瓶 1991
拉坯土器化妝土
WAN Lai-kuen, Annie
Field-firing pot
Thrown earthenware, with slip



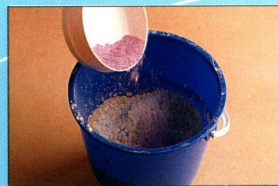
梁祖偉
無題
LEUNG Cho-wai
Untitled



朱啟文
網頁 (一) (二) 1996
泥板雕刻土器
CHU Kai-man
Homepage I & II 1996
Slab-carved earthenware

化妝土的調配 首先將粉狀的泥與水混和，成為奶油狀的泥漿。接著將泥漿調和，除去泥團，攪拌直至泥漿幼滑，然後用篩把泥漿過濾數次，使它的濃度適中。若將氧化金屬或色料混入調和便成為有色的泥漿。

Making Slips To prepare slip, first combine powdered clay with water to make a creamy mixture. Stir it well to remove lumps until it is fairly smooth. Then sieve it several times to a desired consistency. Slips can be coloured by adding metal oxides or stains.



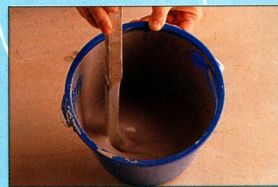
1

將泥粉與色料放入桶裡
Put powdered clay and stain into the bucket



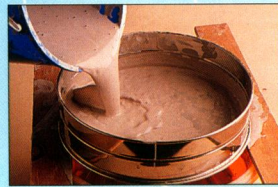
2

加水並攪勻
Add water and stir it



3

將泥漿攪拌至幼滑
Stir it until smooth



4

用篩過濾化妝土
Sieve the slip

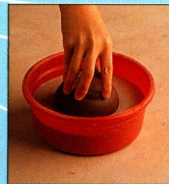
浸施法 將坯體整個或部份直接浸入化妝土中，就可以把泥漿均勻地敷於坯體表面。使用這方法時所需泥漿份量較多，而每一次只可以將土坯其中一面附上化妝土，以免坯體因吸取過多水份而變得柔軟，甚至塌下。

Dipping Dipping is a process of making an even layer of slip onto the whole surface or part of a pot by immersing or dipping a pot directly into the slip. A larger amount of slip should be used to ensure the pot to be immersed. However, only one side of the pot should be slipped at each time, otherwise it will make the pot soft and weak or even make it collapse.

淋法 這方法是在陶坯上淋上一種或數種不同顏色的化妝土，使陶坯表面產生微妙的潑灑及流滴的裝飾效果。若利用不同的盛器，例如湯匙、水罐或杓等進行淋法，更可以產生不同的效果。

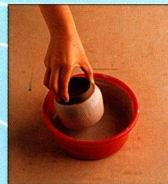
Pouring This can be done by pouring one colour of slip or more onto the whole or part of the area of a pot. The slip will give a subtle splashing and dripping decorative effect on the surface of the pot. Different containers such as spoons, jugs and ladles can be used to pour slip in order to get different results.

1



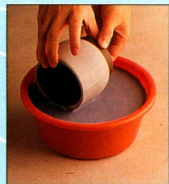
將泥坯浸入化妝土中
Dip the clay body into slip

2



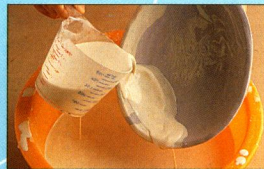
取起泥坯
Remove the clay body
from the slip

3



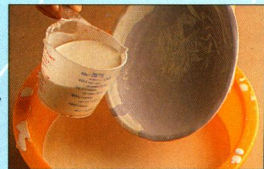
將泥坯浸入另一顏色的
化妝土中
Dip the clay body into slip
of another colour

1



用量杯將化妝土淋在碟身
Pour slip onto the plate by
using a measuring cup

2



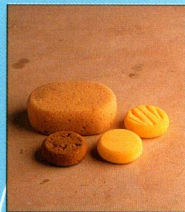
將另一顏色化妝土淋上
Pour slip of another
colour onto it

海綿印法

海綿印法是一種既簡單又容易使用的技法，用以製作裝飾圖案或器物表面肌理。因海綿質地柔軟，可隨意切割成不同的圖形，而在器物彎曲的部份，也可以輕易用海綿印上圖案。將海綿浸入化妝土中，取出後平均地印在器物上，便可以產生有趣的效果。若重複使用這技法，便能製作出重疊的圖案。

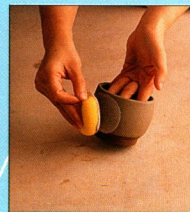
Sponging

Sponging is an easy and simple technique for making patterns or creating surface texture. Sponges can be cut into different patterns and designs and can adapt easily to curves of pots. Dipping a sponge into slips and then printing it evenly onto the surface of a pot can make interesting effects, and overlapping patterns can be obtained by repeating this technique.



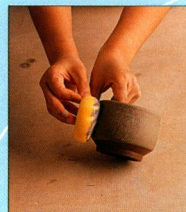
1

各種形狀的海綿
Sponges of different sizes



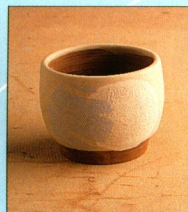
2

將已浸有化妝土的海綿印在坯胎表面
Print an image onto the surface of the clay body by using a sponge already dipped into slip



3

用同樣方法印上另一顏色的化妝土
Print a different image onto it by using the same method



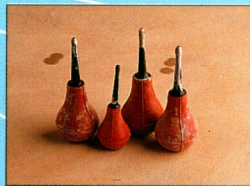
4

海綿印法完成
Sponging is done

擠壓法 這方法是將化妝土從不同大小的橡皮擠管中經過前端的孔道擠出，以描繪出粗細不同的線條和花紋。用此法製作出來的線條一般較為粗獷及圓渾。

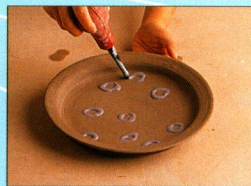
Slip-trailing It is a technique adopted by squeezing out slip from different sizes of slip-trailers through nozzles to draw different quality of lines on ceramic wares. Lines made in this way are usually bold and rounded.

1



大小不一的橡皮擠管
Slip-trailers of different sizes

2



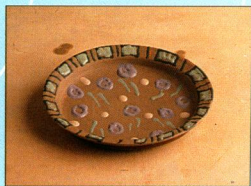
用橡皮擠管擠出化妝土並畫出線條
Squeeze out slip from the slip-trailer to draw lines

3



用同樣方法畫出不同顏色的圖案
Use the same method to produce patterns of different colours

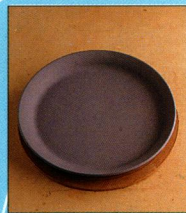
4



化妝土裝飾步驟完成
Slip decoration is done

刮花法 此法是將化妝土施於半乾與將乾之間的生坯表面，然後刮去部份化妝土作為紋飾，被刮去的線條或色塊會露出坯胎的顏色，形成對比鮮明的圖案。若施以數層不同顏色的化妝土，然後逐層剔刮花紋，便能透出多層色彩，豐富多姿。

Sgraffito It is a technique involving the scratching of a slipped surface to reveal the colour underneath, and is employed when the ceramic ware is between leather-hard and nearly dry. Lines or whole areas can be scratched and carved out. Also, different coloured slips can be coated on ceramic surfaces before sgraffito. Then one or more layers of slips can be scratched to show different colours underneath.



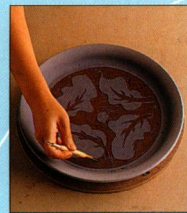
1

在碟上均勻地施以一層化妝土
Apply an even layer of slip onto the plate



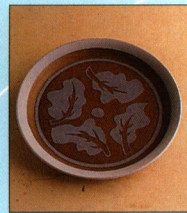
2

刮去表面化妝土以製作出紋飾
Scratch the slip on the surface to produce desired patterns



3

繼續剔刮出更多紋飾
Some more patterns are scratched out



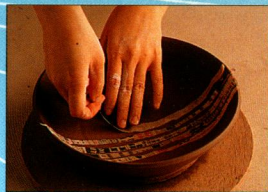
4

刮花步驟完成
Sgraffito is done

紙封法 當生坯半乾時，將濕紙塊緊密地黏貼在泥坯上，再施以化妝土。當泥坯回復半乾狀態時，用尖幼的工具，小心剔起紙塊，透出底層顏色。重覆運用這技法，就可以創造出豐富的圖案及色彩。

Paper Resist Paper resist is usually done when a pot is leather-hard. Papers can be used to mask out designs on the surface of a ceramic ware. Then slip is applied to the surrounding areas. When the pot is dried back to leather hard, remove the papers with pointed tools. This process can be repeated several times to create a complex design of shapes and colours.

1



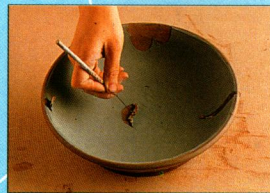
將濕報紙條貼在碗內
Stripes of wet newspapers are attached to the inside surface of the bowl

2



在整個表面施以化妝土後再貼上其他形狀的濕紙塊
Cover the whole surface with slip and then put wet papers in other patterns onto the surface.

3



施以另一層化妝土，待乾後以尖幼的工具剔起紙塊
Apply another layer of slip, and remove the papers with a pointed tool after the slip is dried.

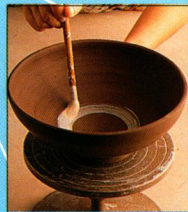
4



完成後器物露出底層泥坯及化妝土的顏色
The colours of the clay body and the slips underneath are shown on the ware after the process is finished

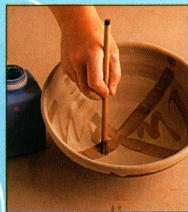
蠟封法 當生坯半乾時，用蠟水塗在預定的圖案上面，然後再施以化妝土，而塗上蠟的部份會防止化妝土黏附在坯上。經烘燒後，這層蠟水便會消失，透出底部的顏色。蠟水也可以在坯胎施以化妝土後才塗上，用來遮擋下一層化妝土，而施用方法很多，視乎需要效果而定。

Wax Resist The wax resist technique can be done on greenwares in the leather-hard stage or after a pot is coated with slip. Those areas covered with wax will resist the next coating of slip being applied. After firing, the wax will be burnt off completely, revealing the colour underneath. The way that wax is applied can be varied in a number of ways, depending on the kind of finished effect required.



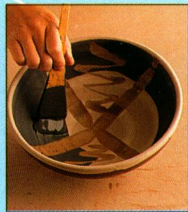
1

用蠟水在碗內畫上
數個同心圓
Draw concentric rings on
the inside surface of
a bowl by using liquid wax



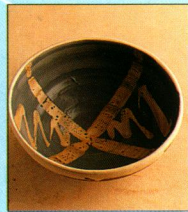
2

蓋上一層化妝土後再
用蠟水畫上其他圖案
Paint other patterns on
the surface using
liquid wax after application
of a layer of slip



3

蓋上另一層化妝土
Apply another layer
of slip

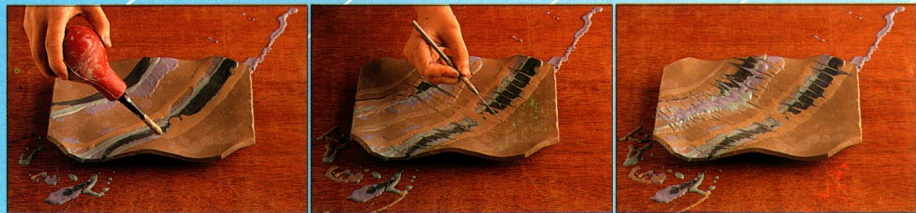


4

化妝土步驟完成
Slip application is done

刷毛法 這技法應用在扁平的生坯上效果更佳。首先在泥坯表面用橡皮擠管擠出相同濃度但顏色相異的化妝土並畫出平行線，再利用尖銳的工具在化妝土間橫向輕輕拖移，使色與色互相滲疊，產生類似羽毛的紋飾。

Feathering Feathering is easy to be done on a flat surface. To make it, first squeeze out slips of different colours but of the same consistency from slip-trailers to make parallel lines on the surface. After that, use a pointed tool to draw steadily across the stripes and this will drag one slip into the other to make a feathery pattern.



1

用橡皮擠管擠出不同顏色的
化妝土並畫出平行線
Squeeze out slips of different colours
from slip-trailers to draw parallel lines

2

用尖銳的工具橫向輕拖
Use a pointed tool to draw
across the stripes

3

呈現出羽毛紋飾
A feathery pattern is produced

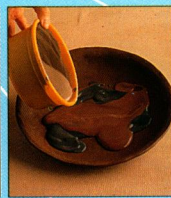
大理石紋技法 這技法能產生令人意想不到的圖案，並常用於大碟、餐盤或寬口碗這類面積較大及較易處理的器物上。先將化妝土蓋滿整個半乾的泥坯，接著將另一顏色的泥漿混入，然後將器物傾斜轉動。這樣，兩種顏色的化妝土便會混和，並立時製造出如大理石般的紋理。此外，亦可在開始時將數種不同顏色的化妝土一起倒進泥坯內，然後使用同樣的轉動動作，直至出現滿意的大理石紋樣為止。

Marbling This technique produces a very striking decorative pattern. It is usually applied onto dishes, plates or bowls because they have a large surface area which makes them easy to handle. Marbling can be done by first pouring slip of a certain colour into a ceramic ware and swirling it around till it covers the whole surface. When the process is finished, the surplus is poured out. Then slip of another colour contrasting to the first one is poured into the ware. Under a swirling movement, the two slips will mix together and will quickly form a marbled pattern. Another way to create this pattern is by pouring all the slips of different colours into the ware at the same time and then moving the ware till the whole surface is covered with slips. A random marbled pattern is then formed immediately.



1

先後倒入兩種不同顏色的化妝土
Slips of two different colours are poured one after the other into the ware



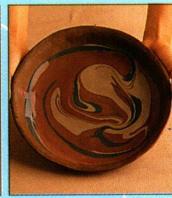
2

加入第三種顏色的化妝土
Add slip of the third colour



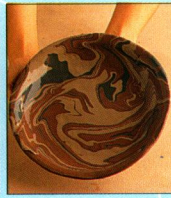
3

三種顏色的化妝土並存在器物內
Slips of three different colours are contained in the ware



4

轉動器物時慢慢形成大理石紋理
Some marbling patterns are formed under a swirling movement

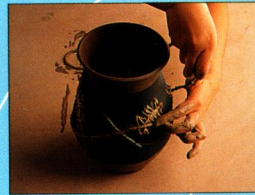


5

大理石紋完成
Marbling is done

紙張或布塊移印 先將紙張或布塊染滿化妝土，然後按設計貼在生坯上。烘燒後，紙張及布塊會在過程中燒掉，留下因紙張或布塊本身的肌理而形成的化妝土紋飾。

Slip Transfer with Paper and Cloth Slip transfer can be done with pieces of paper or cloth. They are dipped into coloured slip and then transferred to the surface of a pot to form a desired pattern. After firing, the paper and the cloth will be burnt off, leaving unusual patterns and the texture of the slip created by the pieces of paper or cloth.



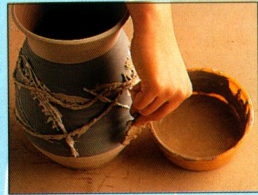
1

在陶器上施以化妝土後
再貼上沾有化妝土的麻繩
Apply slip onto the pot and then
attach slipped fibre cords to the
surface.



2

將纖維浸入化妝土中
Dip fibre tissues into slip



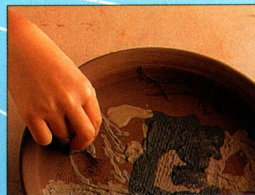
3

將沾有化妝土的纖維貼在器身
Attach the slipped fibre tissues
to the surface of the pot

鑲嵌法 使用工具在濕潤的泥胎上刻刮或壓印花紋，再在凹陷的部位填入不同顏色的化妝土，待化妝土乾後，削刮器物表面以除去多餘的化妝土。因只有凹陷部份才會留有化妝土，故此法可以營造出強烈對比的色彩效果及製作出紋理清晰的圖案。

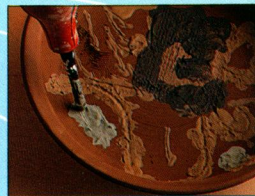
Inlay A decorative design is first incised or impressed into the surface of a moist greenware. Then coloured slip is applied to fill the carved areas. When the slip becomes dry, the surface of the pot is scraped to remove all the surplus slip. As only those incised areas will be filled with slip, sharp patterns with contrasting colours are thus produced.

1



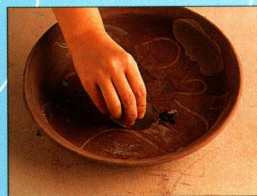
在碟面刻出紋飾
Incise patterns into the surface of the plate

2



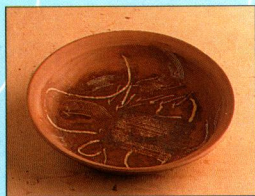
在凹陷處施以化妝土
Apply slip to the incised surface

3



乾後刮去表面多餘的化妝土
Scrape the dried surface to remove surplus slip

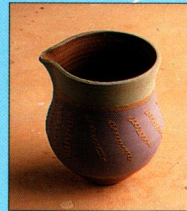
4



鑲嵌法完成
Inlay is done

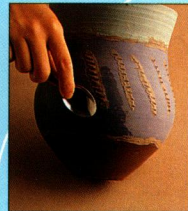
磨光法 當已塗上化妝土的生坯比半乾狀態稍乾時，以平滑的工具如匙羹背部，重覆不斷地打磨坯身，直至胎身平滑及呈現光澤。泥胎經烘燒後會再擦上蠟，以增加光亮潤澤的效果。

Burnishing Burnishing is done when a slipped greenware is drier than the leather-hard stage. The surface of the ware is polished several times with the back of a spoon or tools with smooth and rounded surface in order to produce a smooth and shiny effect. The unglazed, burnished pot will be fired and then polished with wax to give a more shiny surface.



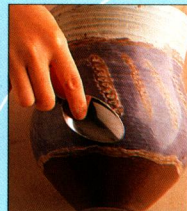
1

施以化妝土的陶器
A ware applied with slip



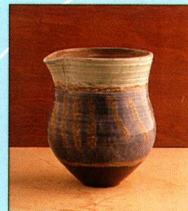
2

用湯匙背部打磨表面
Polish the surface with
the back of a spoon



3

最後階段的打磨
Polishing at the final stage



4

磨光完成
Burnishing is done

施釉 施以化妝土的陶器經素燒後可施無色或非常淺色的透明釉，使底層化妝土的艷麗色彩顯露出來。上釉的方法繁多，可採用淋釉法、浸釉法或噴釉法等。

Glazing Pots decorated with slips can be glazed by colourless or very light-coloured, transparent glazes to reveal the beautiful slip decoration underneath and this in turn can give splendid results. Glazes can be applied onto pots by pouring, dipping or spraying techniques.



1

用淋釉法在施以化妝土的
器物表面上釉
Apply glaze onto the slipped
ware by using
pouring technique

2

接近完成階段
Near the final stage

3

上釉過程完成
Glazing is done

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