

「陶瓷茶具創作展覽一九九八」教育小冊(非賣品)

“Tea Wares by Hong Kong Potters 1998”

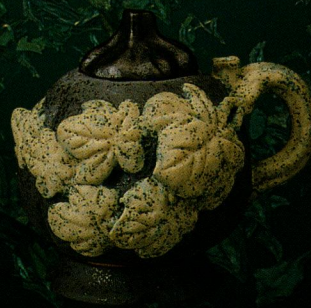
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Making and Decorating Tea Vessels

陶瓷茶具的製作與裝飾



D 陶瓷裝飾技法 decoration techniques for teaware

混色法 Mixing



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陳鐵強
茶具一族
手捏、拉坯炆器

CHAN Tit-keung
A family of tea vessels
Stoneware, pinching and throwing

混色法是把已摻了氧化礦物或色料的陶泥與另一種色泥揉合、拼砌或摺疊，形成不同圖案紋理，再以這種別具特色的彩泥製作各樣器物。這套仿如大理石質感的茶具（展品編號 9）就是以混色法製作而成。陶藝家只把兩種色泥稍作搓揉，然後以拉坯及印模的方法製作各式茶具，素燒後施透明釉再以高溫燒成。

Coloured clay, a mixture of mineral oxides or colourants with clay, can be combined with another coloured clay by pinching, rubbing and laminating to form a variety of abstract patterns and to be used in the production of various utensils. This marbled tea set (exhibit no. 9) is made by a subtle mixing of two types of coloured clay and then followed by throwing and moulding. A layer of transparent glaze was applied to the fired biscuits before they were fired again at a higher temperature.



潑彩法 Pouring



47

劉友琴
瑞雪壺
手捏陶器

LAU Yau-cum
Teapot decorated in the motif of auspicious snow
Pottery, pinching

潑彩法是把釉液澆於素胎或已經上釉窯燒的器身上的一種裝飾手法，它能表現釉液自然流淌的特色。這個茶壺（展品編號 47）就是以潑彩法作為裝飾。陶藝家以漏斗盛載釉彩，然後讓釉液從漏斗的末端下淌至壺蓋及壺身，厚釉流淌至壺腹漸漸凝結，釉色對比強烈，尤如山上的凝雪。

Glazes can be poured over the fired biscuit or the glazed body to achieve a splashy and dripping effect. This teapot (exhibit no. 47) demonstrated the use of pouring technique in which the potter allowed the glaze to ooze downwards from the tip of a funnel placed above the vessel. The thick glaze flowed gently from the knob down to the lower belly where it stopped short and collected in globes to form a great contrast with the underlying glaze simulating a snowy peak.



繪畫法 Painting



亞軍 *Second Prize Winner*

朱季博
伸懶腰
手捏、接板陶器

CHU Kwai-pok
Stretching
Pottery, pinching and slab-building

以釉彩在素胎上繪畫各種花紋圖案的裝飾技法，一般稱為繪畫法。用於繪畫法的媒介種類繁多，其中包括釉下彩蠟筆、釉下彩木顏色、有色泥漿、氧化礦物及色料等。它們可營造出素描、繪畫及書法等不同類型的裝飾效果。這套茶具（亞軍作品）就是以釉上及釉下彩顏料繪畫花紋圖案作為裝飾，造型活潑、色調和諧。

It is the decoration of the fired biscuit or glazed body by drawing or painting. Various media such as crayons, pencils, colour slip, mineral oxides and colourants can be used to produce effects like monochrome, painting and calligraphy under the glaze. This tea set (the second prize winner) was embellished with underglaze and overglaze paint to enhance a harmonious atmosphere on a vivid appearance.



壓印法 Impressing



57

盧瑋莉
東方之珠
接板陶器

LO Wai-li, Winnie
Pearl of the east
Pottery, slab-building

壓印法是把印模或實物的形狀、紋飾及質感移印至器物泥胎上，營造出凹凸的肌理效果及連續的圖案紋飾。日常生活中的各類物件，例如樹葉、貝殼、繩索及編織物等均可於濕泥上壓印出不同的紋飾。這套描繪香港夜景的茶具（展品編號 57），其上裝飾了許多填滿彩釉的圓、方形凹紋圖案，就是利用木筷子及竹簽壓印出來的，充份表現了香江萬家通明的熱鬧氣氛。

The shape, pattern and texture of any objects can be transferred by impressing onto the clay body. Daily objects such as leaves, shells, cords and woven fabrics can be used for impressing. Depicting the night scene of Hong Kong, this tea set (exhibit no. 57) is decorated with various glazed circles and squares imprinted by bamboo chopsticks and sticks to suggest a bustle and luminous night scene of this metropolitan city.



貼花法 Appliqué



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陳鐵強
互通有無
手捏、拉坯、注漿及模製炻器

CHAN Tit-keung
Complement

Stoneware, pinching, throwing, casting and moulding

這種裝飾技法是以泥塊捏塑成各類造型，然後把這些造型貼附於已成型的器物素胎上。貼花法必須在泥胎呈皮革狀態時進行，並且要在器物 and 裝飾造型的接駁處刻劃坑紋及塗上泥漿，然後再接合及修飾邊緣。這套茶具(展品編號 7)，其上半浮雕的籐葉紋飾就是以貼花法製作而成。

Clay are pinched and modelled to form various ornamental motifs and forms, which are then attached onto the unfired clay body. Appliqué decoration must be applied when the clay is at a leather hard stage. At the junctions of the body and the ornament, scratches are made on both sides and covered by a layer of clay slurry before joined together and refinement. This tea set (exhibit no. 7) is decorated with vines in appliqué technique.



雕捏法 Modelling



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何大鈞
擎天之力
手捏、盤條陶器

HO Tai-kwan
Perseverance

Pottery, pinching and coiling

它是貼花法加上立體雕捏的一種裝飾手法，而這些附貼在素胎上的裝飾造型更具立體雕塑的層次效果。這個茶壺(展品編號 26)的浮雕裝飾，就是以泥塑雕捏的技巧，生動地表現了松針、松幹及松蕈的形態及質感，栩栩如生。

It is the affixing of clay ornaments, which are in sculptural form, onto the clay body to achieve a high relief or three-dimensional effect. The vivid forms of pine with pine needles and pine mushrooms on this teapot (exhibit no. 26) are made by modelling to obtain a sculptural effect.



堆泥法 Heaping



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馬素梅
你使我的福杯滿溢
拉坯、堆塑及挖空瓷器

MA So-mui
My cup runneth over
Porcelain, throwing and block modelling

堆泥法就是把呈奶油狀的泥漿傾注於平面或物件上，使泥漿層層堆疊造成一種獨特自然的堆泥效果，然後再把這些仍未乾透的堆泥加以挖空及附貼於器物上，作為一種抽象的裝飾。製作這套茶具(展品編號 62)的陶藝家，成功地以堆泥法表現了液體滿溢的視覺效果，與主題十分配合。

Clay slurry of creamy consistency is piled on flat surface or on some desired surfaces to obtain a natural heap of clay which can be hollowed out prior to the affixing of the heap onto the ware as an abstract pattern of decoration. The potter has successfully decorated the tea set by heaping, which matched well with the main theme of this work (exhibit no. 62) to present an overflow effect.



刻刮法 Inscribing and scratching



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陳玉蓮
擁翠
拉坯炆器

CHAN Yuk-lin
Green land
Stoneware, throwing

刻刮法是以雕刻刀或尖物在皮革硬度的陶胎表面刻刮線條、圖案或銘刻文字，造出各種線紋圖案及書法效果。這套茶具(展品編號 10)就是以刻刮法作線紋裝飾，表現了生長茂盛的綠草；而這個茶壺(展品編號13)卻銘刻了線條厚重的書法裝飾。

The use of carving knives or pointed implements to inscribe and scratch on leather hard clay body can produce incised calligraphy and various linear patterns. An extensive scratching effect is found on this tea set (exhibit no. 10) to resemble luxuriant growth of grass. The incised calligraphy on this teapot (exhibit no. 13) has a dynamic and vigorous linear effect.



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張衍玲
六角茶壺
接板陶器

CHEUNG Hin-ling, Louisa
Hexagonal teapot
Pottery, slab-building

How to make a functional teapot?



壺身 Body



實用的茶壺造型應以輕巧、穩妥及方便清理為基本原則。壺身不宜過大或過重，壺腳、壺底要平衡穩重，壺口要方便投茶及清出茶底，而壺身的裝飾則以不防礙提壺注茶及清洗為佳。

A functional teapot should be light yet stable and easy for cleansing. The body should not be too heavy for handling, the base or foot rim should be sturdy and balance and the mouth should be wide enough for the loading and clearing of tea-leaves. The decoration on the teapot should not cause inconvenience to the handling and cleaning of the vessel.

壺蓋 Lid



若要壺蓋與壺口緊密而又通轉，兩者的泥胎要厚薄均勻一致，窯燒時更應把壺蓋蓋於壺口一起入窯烘燒，但蓋延切勿施釉以免與蓋口黏合。

To make a lid which is fit yet can be smoothly turned around, a consistent thickness of clay for both the body and the lid is necessary, and the lid should be placed onto the mouth of the body when they are fired in the kiln. However, the flange of the lid should be unglazed to avoid a firm bond during firing.

壺鈕 Knob



壺鈕可以隔熱，方便使用者安放手指及提起壺蓋。壺鈕不宜太小，並一般多位於壺蓋的中央。上寬下窄的壺鈕可方便繫綁繩子於壺鈕及壺把兩端，以防壺蓋因不小心而摔碎。

The knob provides heat insulation to facilitate comfort of placing the forefinger in order to hold the lid. It should not be too small and is usually located at the centre of the lid for easy handling. A knob that has a narrow base will facilitate the fastening of a string on it and linking to the teapot's handle to avoid careless damage caused to the lid.

氣孔 Hole



氣孔多位於壺鈕頂端的中央，但亦有人喜歡直接在壺蓋鑽氣孔。氣孔無須大，但要貫通，使壺內氣壓平衡，好讓茶湯從壺咀暢順傾出。

A hole is usually drilled either at the centre of the knob down to the lid or directly on the lid. It needs not be large but should be pierced through so as to enable a balance of the atmospheric pressure, which can facilitate an easy and steady outflow of water during tea pouring.

茶隔 Strainer



在壺身與壺流接壤的地方鑽出適量小孔，或加上一個球形茶隔，可以阻隔茶葉隨茶湯流出。孔不宜過小，以免被茶葉堵塞。另外，以工具鑽孔最好能以平行壺流出水方向的斜度鑽入，這樣能有助茶壺出水流暢。

The strainer is made by piercing appropriate amount of holes on the body or by adding a piece of dome-shaped clay with pierced holes on the junction where the spout will be attached. The holes should not be too tiny because they might be easily blocked by tea-leaves. In addition, holes should be pierced at an oblique angle parallel to that of the spout to enhance a smooth outflow of water.

壺流 Spout



壺流不宜安裝得太接近壺的底部，以免被茶葉堵塞影響出水。壺流頂端開口不應低於壺口，否則注水入壺時茶湯已從壺流溢出。

The spout should not be located near the base of the body so as to avoid blocking by accumulated tea-leaves at the base of the teapot. Its opening should not be below the teapot's mouth so as to avoid the overflow of the tea infusion.

壺把 Handle



壺把一般多安置在壺腹，相對於壺咀的另一端，與壺鈕及壺咀成一直線，方便掌握壺的重心及控制壺流出茶。壺把的大小要與茶壺的重量成正比，而一般均以弧形不帶稜角的設計在提壺時較為舒適。

The handle is usually located at the lower part of the belly, on the opposite side of the spout. It should be sited in a straight line with the knob and the spout for a better manipulation of the teapot for serving tea. The size of the handle should be matched proportionally with the weight of the body. In general, a round and smooth handle without sharp angles will enhance a comfortable feel.



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First-prize winner of the competition
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