

陶瓷裝飾十法

Ten Different Techniques in Decorating Pottery

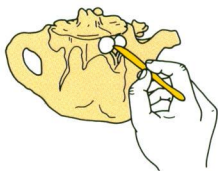
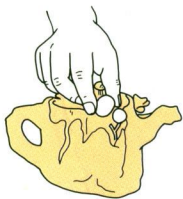


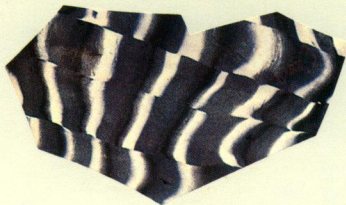


1 雕捏法 Modelling

當胎身的基本形完成後，用細小的泥塊塑捏成理想的形狀，並貼附於胎身表面，便能造出各類浮凸的肌理。這種方法可在器身表面營造出雕塑的效果。

After the form of the pottery is fabricated, small pieces of clay are modelled and added onto the surface of the piece to form the desired texture and form. This is one way of giving a sculptural effect to the surface of the pottery.



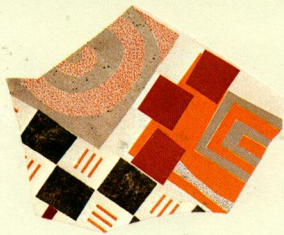


2 混色法 Agateware

先把氧化礦物或色料摻入泥中，搓捏成各款色泥，然後把色泥拼砌或摺疊成有趣的圖案，再將之輾成泥板，接着製成各式多彩圖案的器物。泥胎經素燒後，便蓋上透明釉，再在窰內燒至適當溫度即成。

Clay is first coloured by mineral oxides or colourants. It is then arranged or folded into interesting patterns and rolled out into slabs of clay. These slabs can be made into the desired form with repeated multi-coloured patterns. The piece is biscuit fired, revealing the coloured clay patterns. Transparent glaze is then applied and fired to mature temperature.

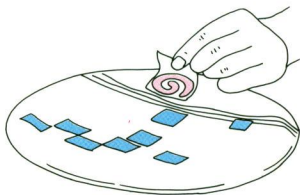




3 移印法 Transferring

移印紙是印有釉料的紙樣，可以利用在器物上造出精緻而細膩的紋飾。使用方法是先將泥胎素燒一次，然後在其上貼上移印紙，再以低溫烘燒。紙張會在烘燒過程中燒掉，而紙上的釉料便會永久地貼附在胎身上了。

Transfer paper is a special kind of paper stenciled with uniformed patterns of glaze materials. It is used for decorating pottery to give delicate and intricate designs. After the pottery is fired, transfer paper is adhered to the surface and refired at low temperature. During the firing, the backing paper is burnt off and the patterns of glaze materials are permanently transferred onto the surface of the pottery.





4 蠟封法 Wax Resist

用蠟漿在素胎繪上圖紋，然後將胎身浸於釉液中。由於圖紋被蠟漿封蓋，所以不會沾上釉液。當烘燒時，蠟漿溶掉，而露出胎身顏色的圖紋。將另一種色釉塗在無釉的圖紋內再烘燒一次，兩種釉色遂相間成不規則的圖紋。

In order to make a piece of pottery with the design left unglazed, the first step is to wax the fired biscuit according to the design of the unglazed patterns. Then glaze is applied. During the firing, wax is burnt off leaving beautiful unglazed patterns on the pottery. The unglazed patterns may then be glazed and refired, producing a different coloured design.

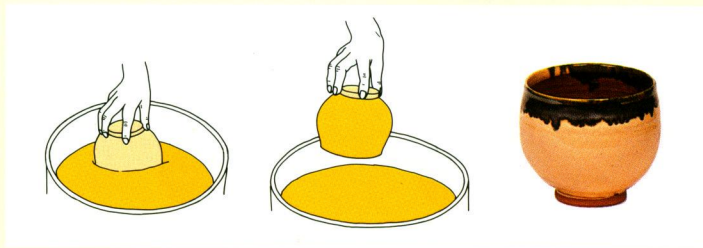


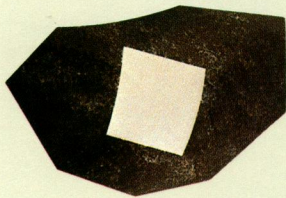


5 浸釉法 Dipping

把整個素胎放入盛有釉漿的容器中，器面便均勻地蓋上釉漿。若要營造強烈對比的效果，可以只把胎身的一部份浸入釉漿內，隨即取出亦可。

The fired biscuit is immersed into a bucket of glaze, forming an even coating. In order to achieve a contrasting effect, the piece may also be dipped partially into the bucket of glaze.

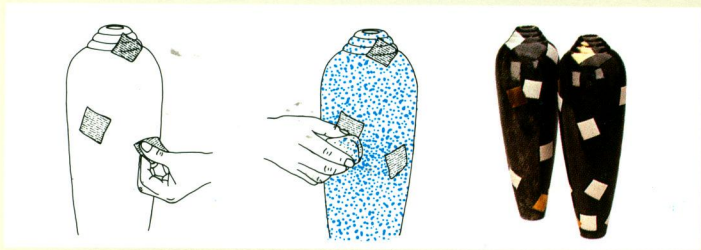


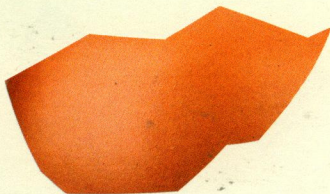


6 遮蓋拍印法 Masking and Sponging

將圖形紙樣蓋在素胎上，以沾有釉液的海棉在胎上拍印出斑點紋。當泥胎放入窯內烘燒時，貼在胎上的紙片被燒掉，本來被遮蓋的無釉部份遂顯露出來，與旁邊的斑點紋樣形成強烈的對比。

Certain areas of the fired biscuit are masked off with paper to form patches of design. Glaze is then applied by using a sponge to give the surface a stippled effect. After firing, the paper is burnt off and the masked area will form sharp contrasting patterns to the stippled surface.





7 磨光法 Burnishing

當泥胎仍在皮革硬度時，以平滑的工具(如卵石、匙羹等)將之打磨，直至胎身呈現光澤為止。泥胎以低溫土所需之溫度(攝氏九百至一千度)烘燒後，再擦上生油，直至完全光亮潤澤即成。

The leatherhard clay body is rubbed with a smooth instrument (spoon or pebble) until it becomes shiny and then fired to earthenware temperature at 900°C – 1000°C. Oil is then applied, giving a smooth, shiny surface to the pottery.

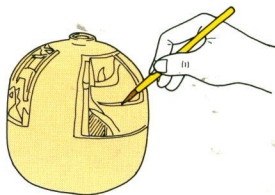


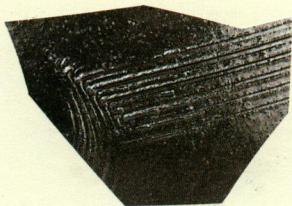


8 繪畫法 Painting

利用釉下彩蠟筆、木顏色筆、有色泥漿、氧化礦物或色料在素胎上繪畫，可產生素描、插圖、書法或圖案設計等各類媒介的效果。這種手法一般都帶有濃厚的裝飾性。

The fired biscuit can be painted with underglaze crayons, underglaze pencils, clay slips, mineral oxides and colourants to make drawing, illustration, calligraphy and patterns of design. Very often the result is highly decorative.

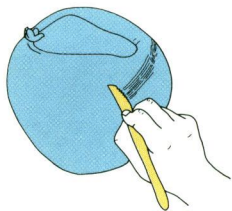




9 刻刮法 **Incising and Scratching**

用尖銳的工具在皮革硬度的泥胎上刮切或雕刻，可造出各種線紋圖案及豐富的肌理效果。

The leatherhard clay body can be decorated by cutting or engraving with a sharp or pointed instrument. This method will form linear patterns of design and texture on the surface of the pottery.





10 潑彩法 Pouring

用茶杯或匙羹將釉液澆在已上了另一種釉色的器身或素胎上，任隨釉液向四方流散，便可獲得淋漓的潑彩效果。

Different glazes are poured over the fired biscuit or the glazed body with a cup or a spoon. This method will give a splashy and dripping effect to the surface of the pottery.





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