

陶
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TEA WARES
BY
HONG KONG
POTTERS



6.7.1989 - 29.10.1989

香港市政局主辦 香港藝術館分館茶具文物館策劃

Presented by the Urban Council, Hong Kong

Organised by the Flagstaff House Museum of Tea Ware, a branch museum of the Hong Kong Museum

(20)

前言

陶瓷茶具創作比賽及展覽是旨在提高大眾對飲茶及陶藝的興趣。在香港，茶是一種十分普通的飲料，近年來，大眾對茶藝、茶具及泡茶法的研究日漸普遍。在陶藝方面，經教育機構及私人陶藝室在過去十年的推動，亦得到長促的發展。

今次展覽的作品，都有頗高的藝術水平；此外，它們都能達到這次比賽的一個基本要求：就是每件茶具的設計均要有實用的功能。這些茶具有細緻的自然造型，亦有簡潔的幾何設計。在裝飾方面，無論是飾釉、繪畫、混泥或捏塑，都予人一種欣悅的感覺。參展的作品當中，有茶壺、茶杯、茶碗、水盂、成套的茶具及新設計的帶茶隔茶器，這林林總總的器具，皆反影出作者對茶事的了解和認識。一如歷代的陶藝家，今日每一位參展者都追求器物形美與功用的完美結合，這些展品正是這結合的成功例證。

我們在此多謝本比賽的評審委員何弢博士、羅桂祥博士、吳稚冰女士及黃炳光先生悉心為我們挑選參展的作品。我們亦多謝每位參賽的朋友對本活動的支持。在此，更恭祝三位優勝者及其餘五十九位參展者在他們未來的創作歷程中有更大的發展。

朱錦鸞

香港藝術館館長（藏品）

一九八九年七月

工作小組

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楊國初

Foreword

The aim of the competition and exhibition "Tea Wares by Hong Kong Potters" is to stimulate public interest in the custom of tea drinking and to promote ceramic art in Hong Kong. Tea has long been a common beverage in Hong Kong. In recent years, increase in the interest in tea drinking coincides with a rising vogue in the study of tea wares and methods of preparing tea. The growth of ceramic art in Hong Kong has also progressed rapidly especially during the last decade with the establishment of private studios and ceramic courses in many educational institutions.

Today, we are happy to note that entries in this competition are both ceramic works of high artistic merit as well as utensils suited for the functional purpose of preparing and serving tea, a requirement foremost in this competition. Vessels range from highly naturalistic forms to simple geometric designs, and they are decorated with colourful glazing, painting, lamination and meticulous modelling. The works also reflect potters' knowledge in the custom of tea drinking, as they represent an increasing variety of tea wares: there are teapots, teacups, tea bowls, tea caddies, waste water containers, teaset complete with sugar bowls and milk jugs, and vessels with devices designed to filter tea leaves. Indeed, our potters are able to achieve a fusion of form and function, which is the fundamental challenge for potters at all times.

We are most grateful to the panel of adjudicators, Dr. Tao Ho, Dr. K.S. Lo, Madam Ng Chi-bing and Mr. Wong Ping-kwong for their expert advice and professional judgement. Our sincere thanks are also due to all those who gave us their support by participating in this competition. Our hearty congratulations go to the three award winners and the other fifty-nine artists whose works are selected for the exhibition. We wish them success in their future creative career.

Christina Chu

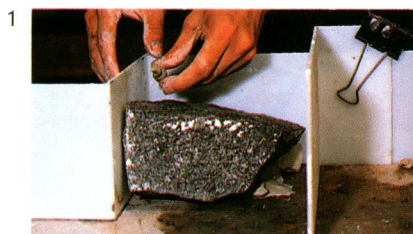
Curator (Collection)

Hong Kong Museum of Art

July 1989

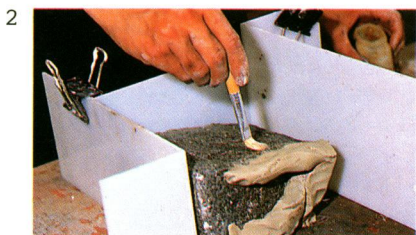
石壺堆 李梓良製

Stone Teawares by Lee Tze Leung



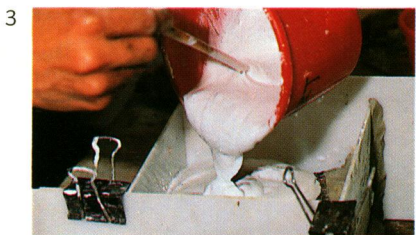
選取適當的石塊為壺身的形狀，用以倒模。按石塊的外形，此模要分為三部份組成。

A plaster mould will be casted from this piece of stone whose shape is suitable for the body of a teapot. This stone requires a mould consisting of three pieces.



用膠片及泥條圍好石塊，掃上脫模劑。

Plastic sheets are put around the stone with strips of clay inserted to fix their positions. The stone is coated with vaseline to aid removal from the mould.



將石膏倒於石塊的頂部及側面，做成其中一瓣模。

One part of the mould is completed by pouring plaster on top of and at the side of the stone.



其餘的兩面以同樣的方法做成。

The other two pieces are made in the same way.



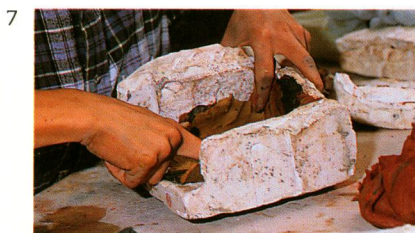
做好石膏模後，便要預備陶泥壓模。

Next, clay is prepared.



將不同的氧化金屬混於陶泥內，使壺身燒成後，呈現石塊天然的色澤。

Three different types of mineral oxides are mixed into the clay to give different shades of colour after firing.



將各樣陶泥隨意按於模內。

Different types of clay are taken at random and spread on the inner walls of the mould.



將陶泥置於三瓣模內之後，便可將模壓緊。

After placing clay in all three pieces of the mould, the pieces are joined and pressed tightly together.



開模後，用石塊輕壓接模的地方，使它呈現自然的紋理。

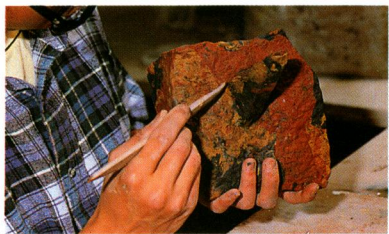
The complete clay body is then removed from the mould. A small piece of stone is used to press along the junctions, so that these areas also take on the texture of stone.



定好壺嘴位置後，在壺身鑽上出水孔。

The position of the spout is marked, and holes drilled on the body.

11



附上用模製的壺嘴。

The spout, formed by another mould, is attached to the body.

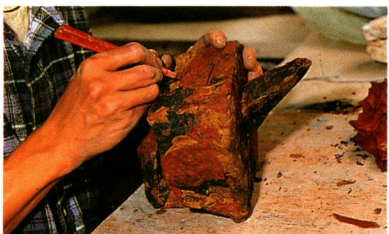
12



加上用模製的壺把。

The handle, also formed separately by press mould, is attached.

13



在壺頂切出壺口及壺蓋的蓋片。

The lid is cut out from the top of the body.

14



在蓋片上加上壺唇及壺鈕,做成壺蓋。

The lid is completed by adding the flange and the knob.

15



經燒窯後,一把色澤及紋理皆類似石塊的「石壺」便完成了。

After firing, the teapot emerges from the kiln with colour and texture resembling a piece of stone.

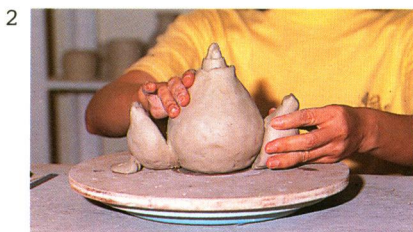
水仙茶具 成翹湘製

Daffodil Tea Set by Shing Kue Sheung



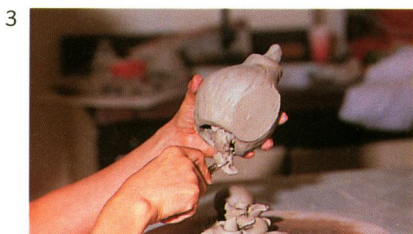
用一團泥捏出水仙球莖主體的形狀，作為壺身。

A lump of clay is kneaded into the main body of a daffodil bulb. This forms the body of the teapot.



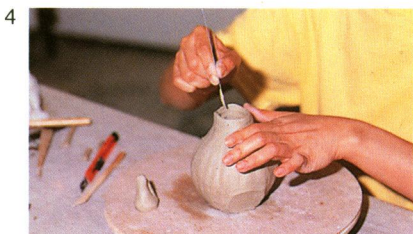
再附上兩團泥，完成整個球莖的外形。

Two smaller lumps of clay are attached to complete the form.



然後將旁生的球莖切掉，將主莖挖通。

The two smaller bulbs are cut off for later use. The main body is hollowed out from its base.



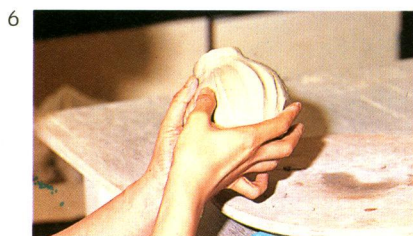
從主莖切出壺蓋，在壺口附上承托壺蓋的壺弦。

The lid is cut out from the tip of the main bulb. A thin coil of clay is added to the mouth to form the lip, which supports the lid.



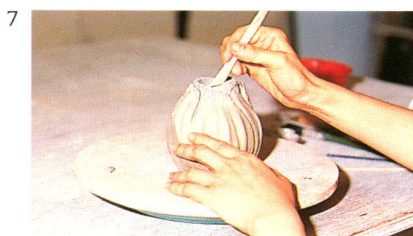
再在壺蓋加上泥片，做成壺唇。

Another strip of clay is added to the lid to form the flange.



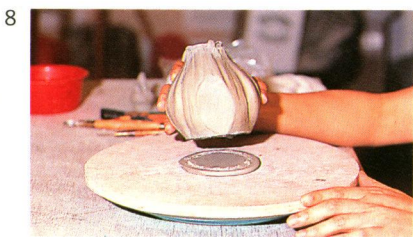
在壺身塑上水仙球莖的紋理。

The surface of the main body is modelled to give detailed form and texture of a daffodil bulb.



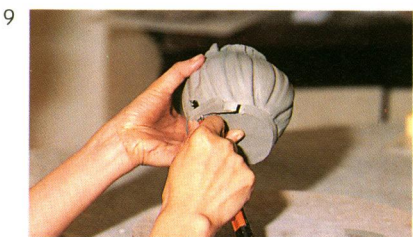
用竹刀仔細地雕刮出球莖外皮的層次。

Details such as layers of peel are produced carefully with a bamboo knife.



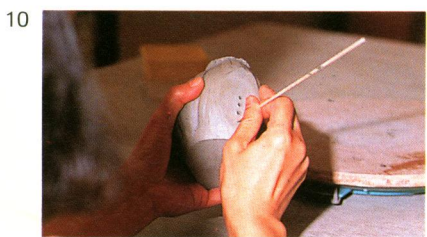
在泥塊上塗上泥漿，貼附於壺底，作為底片。

The base is formed by attaching a circular piece of clay with slurry.



將多餘的泥切掉，並封好壺底。

Excessive clay is removed and the base is sealed.



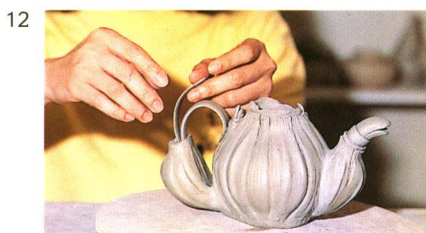
在壺身上鑽好出水孔。

Holes for pouring are drilled on the body.



度準水平位，將壺嘴貼附於壺身。

The spout is attached after determining the water-level.



把旁生的球莖附於壺身，加上葉片，完成壺把的造型。

The handle is in the form of a smaller bulb with sprouting leaves.



用工具將壺底的泥塊刮凹，留下圈足。

The footing is formed by indenting the base with a scraper and leaving a ring on the outer rim.



壺經高溫素燒後，再以各種低溫釉上色。

After firing the biscuit under high temperature, low-fire glazes giving various colours are applied to different parts of the vessel.



經烘燒後，一個象真的水仙茶壺便完成了。

The highly naturalistic daffodil teapot is completed after being fired a second time.

拉坯茶具 黃美莉製 Thrown Tea Set by Wong May Lee



將陶泥附於陶輪中心。

A lump of clay is centered on the turning wheel.



將陶泥從中央張開後，雙手一裏一外，緩緩將陶泥擠壓並向上提，做成壺身。

The clay is opened from the centre. The body of the teapot is formed by squeezing and raising the clay upwards gradually between two hands.



將壺身微微往內推，做成壺頸。

The neck is formed by pressing in near the top.



將底部多餘的泥刮去，做成壺身所需的形狀。

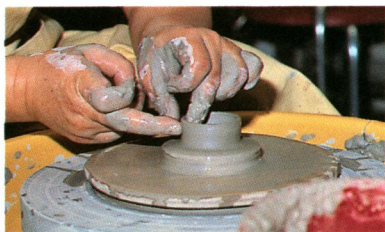
Excessive clay is removed from the base with a scraper.



用工具量準壺口闊度，以作為壺蓋口徑的準繩。

The width of the mouth is measured with callipers so as to determine the diameter of the lid.

6



用一小團陶泥拉出壺蓋及壺唇。

The lid and the flange are formed from a small lump of clay by throwing on the wheel.

7



用泥拉出一幼長的圓筒，作為壺嘴。

The spout is formed by throwing a tall cylinder.

8



當壺身乾至皮革硬度時，修好壺身及壺底。

When the body becomes leather-hard, it is attached to the wheel and the sides and base are trimmed while turning.

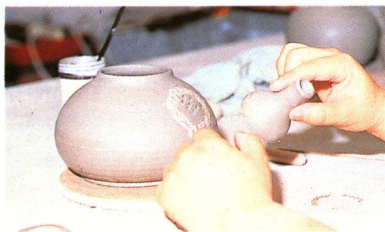
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修胎後，度準壺嘴與壺口的水平位。

The position of the spout is determined by correlating the water level of the mouth and the spout.

10



鑽好出水孔，將壺嘴貼附於壺身。

The spout is attached after holes are drilled on the body.

11



在壺嘴及壺身的接駁面，圈上泥條，鞏固接口。

A strip of clay is added to reinforce the junction of the spout and the body.

12



再在壺肩上附上小系，用以裝置提梁。

Two small loops are added on the shoulder to secure the overhead handle.

13



壺經高溫素燒後，把壺口、壺蓋內及圈足用蠟封好，以便上釉。

The biscuit is fired under high temperature. Before glazing, the mouth rim, the interior of the lid and the footring are coated with wax.

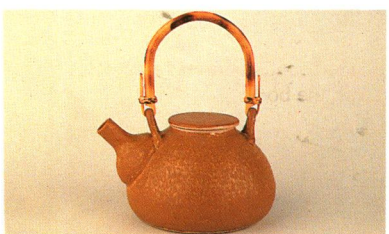
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將壺浸於釉液中上釉，由於封蠟部份不沾釉液，所以壺可連蓋一起進窯燒成。

The entire teapot is dipped into a bucket of glaze. Since areas coated with wax remain glaze-free, the teapot can be fired a second time with the lid in place.

15



由於釉液中含有鐵和鋅，所以燒成後，釉呈現帶斑點的褐黃色。

The glaze contains oxides of iron and zinc, and produces a brownish yellow colour with spots after firing.