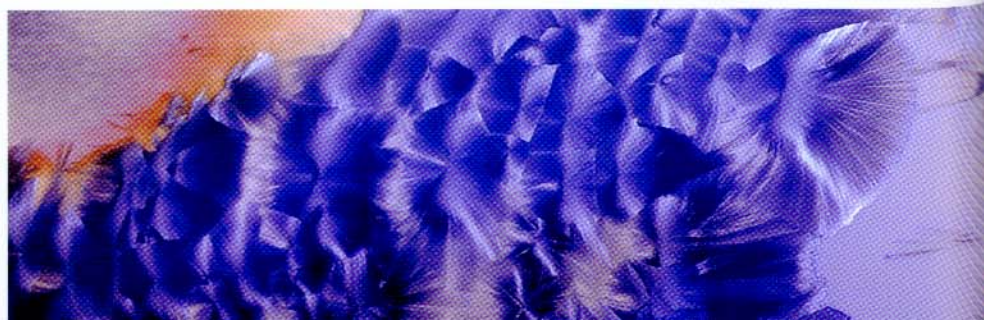




Crystal glaze



Crystal glaze



結晶釉

結晶釉顧名思義應是泛指所有可以產生結晶的釉；然而本次展覽，以展示晶體較大的鋅釉，以及由此衍生出的鈦結晶、鈷結晶等其他之現代結晶釉為主。

現代結晶釉起源於十九世紀中葉的法國，指的是一種氧化鋅和矽酸鉀的化合物。它的原理是在基礎釉中加入易於形成結晶的物質，經過特殊的燒火過程，也就是燒火至1300°C後降溫到1100°C，持溫4.5小時，在釉面上便催發出各種形狀的晶體。

結晶釉中的晶體形成可以用溶液的過飽和析出晶體來作比喻。例如：用很多鹽或糖加入水中煮，當水溫很高時，可以使鹽或糖全部溶解，但當水溫逐漸下降，就會發現在杯底有鹽或糖的沉澱析出。實際上釉中的晶體的析出不會像鹽水或糖水冷卻時析晶那樣簡單，但道理是相通的。

鶯歌地區的現代結晶釉製作從民國七十年代起開始製作至今不衰，在鶯歌最有特色的結晶釉當屬結晶花開的大而完整的鋅結晶，七十年代首先製作出的是單色結晶釉，發展至今不只有多色的結晶，更有利用結晶來作構圖的裝飾法，使得結晶釉有更豐富的變化。除此外，也有陶藝家將結晶釉和非結晶釉結合，成為創新的藝術媒材，以線條、色彩與構圖表現出獨特的個人風格，為陶藝創作注入新的表現方式。

Crystal glazes is a general term covering all glazes capable of developing crystals. In this exhibition, however, only Zinc glazes which form relatively big size of crystals and modern crystalline glazes which are derived. The examples are Titanium crystals and Cobalt crystals displayed in this exhibition. Modern crystal glazes originated from France in mid-19th century. The backbones of the glazes are chemical compounds of Zinc Oxide and potassium silicate. A modern crystal glaze is prepared by adding a crystal agent to a base glaze. Being fired in a special schedule (i.e. after the glaze is heated up to 1300°C, cool it down to 1100°C and maintain the temperature for 4.5 hours) the glaze develops crystals of various sizes and shapes. The formation process of crystals in a crystal glaze can be compared to the process of an over-saturated solution that develops crystals during the evaporation. The process can be illustrated by taking a glass of water with salt or sugar as an example. When the water is boiled, the salt or sugar in it dissolves and is unseen in the glass. As the water cools down, the salt or sugar crystals can be found at the bottom of the glass. Of course, the formation of crystals in a glaze is not that simple, but it follows the same principle.

Crystal glazes in Yingko have been famous since their production in 1980s. The most distinguished characteristic is Zinc crystal glaze reputed for its big-sized and perfect crystals. The earliest crystals were monochrome. With the techniques improved, not only multi-color crystals but also those used for patterned decorations and compositions are able to produce on ceramic art items. Besides, some ceramicists also attempt at combining crystal glaze and non-crystal glaze in order to explore a new style of their own. Being treasured with their broad varieties in lines, colors, textures and patterns, crystal glazes have become a new vocabulary of expression for ceramics in Yingko.

色釉

在基礎釉料中分別加入鐵、銅、錳、鈷等金屬氧化物作為著色劑，在相應的燒成條件下，釉面就會呈現出青、褐、紅、藍等各種色澤。關於中國古代陶瓷的分類觀點之一，以顏色而論，有青瓷、粉青、鈎釉、天目釉等各具有其色彩特點的釉色。顏色釉從商代原始青瓷產生以來，經過三千多年的不斷改進，到清代前期有很大的發展。

近年來，在鶯歌的一些陶藝工作者利用不同的顏色釉製造出各種特殊的效果或圖案，不但豐富了陶瓷表面的裝飾，更在釉藥的技術上不斷創新。

Base glazes to which metal oxides, e.g. iron, copper, manganese, or cobalt, are added as colorants are called colored glazes. Being fired up to a required temperature, the surfaces of the glazes will turn to be green, brown, red, blue, etc. Based upon the classification to the ancient China ceramics, colored glazed can be divided into various kinds-Celadon, matt blue green, Chün Ware Copper Purple, Tenmoku black; each is unique by its features in colors. Since primitive Celadon was produced in Shang Dynasty, colored glazes had great development in early Ching Dynasty with continuous improvement for over three thousand years.

During the recent years the ceramists from the Yingko area created all kinds of unique patterns by using different colored glazes. With their continuous laboratory efforts, they not only enrich the surface decoration on the ceramics but also innovate new glazing techniques.

Definition-Colored glaze

開片：

是在瓷器燒成後的冷卻過程中，利用釉和坯體的膨脹係數不同而形成的釉面裂紋。

Crackling textures:

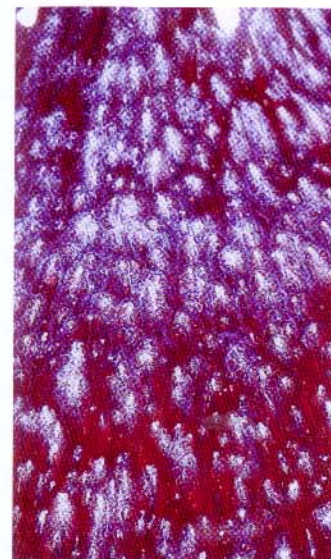
Crackled textures that develop due to the different shrinkage ratio between glaze and clay body during the cooling process of fired porcelain wares.

粉青：

青釉派中的一種釉色，呈現粉潤的青綠色，如半透明的青玉。粉青釉為南宋龍泉窯創燒，是石灰釉的一種。

Famille-rose Green:

A kind of green glaze that presents itself as a waxy blue-green color similar to a semi-transparent jade. It was first created in Lung Chuan Wares in the South Sung Dynasty. It is one type of lime alkali.



鈎釉：

指的是河南禹縣附近為代表的窯場，約略在宋末元初燒製出的一種釉層較厚，呈乳濁失透的釉；其特色是在天藍色中閃爍著紅色或紫色的斑塊。鈎釉的釉色分別為屬於青瓷系與介於青瓷和銅紅之間的兩大分類為主。

Chün ware glaze:

With a dense layer of waxy, translucent or opaque glaze, it was created in the Chün Ware pottery in the Yu prefecture of Ho Nan.

剔花：

陶瓷裝飾技法之一。先在器物坯體表面施釉或施化妝土，並刻畫出花紋，然後將花紋部分或紋樣以外的釉層或化妝土層剔去，露出胎體，再施以透明釉。器物燒成後，釉色、化妝土色與胎地形成對比，花紋具有淺浮雕感，裝飾效果頗佳。剔花技法始於北宋磁州窯，後來陸續被其他一些窯場採用。

Sgraffito:

A decoration technique which proceeds as follows. First an engobe is applied on the surface of the clay body. Then floral patterns are incised thereon. After the glaze or engobe outside the delineated pattern is scraped off, the floral designs stand out against the bared areas of the clay body. A clear glaze is applied on as the final step. After firing, the glaze or engobe shows in strong contrast with the background. This bas-relief decoration originated in Tse Chou Wares in the North Sung Dynasty and has ever since been adopted by potters of other Wares.



青瓷：

在瓷器的表面敷有一層半透明的青釉而得名。據說最早的青瓷產生於商代，到了宋代發展到極致；中國最有名的青瓷當屬龍泉青瓷。

Celadon:

Named by having a layer of translucent blue-green glaze on porcelain wares. It is reportedly to be seen at the time as early as Shang Dynasty and is culminated in the Sung Dynasty. The most famous Chinese celadon is the Lung Chuan Wares.

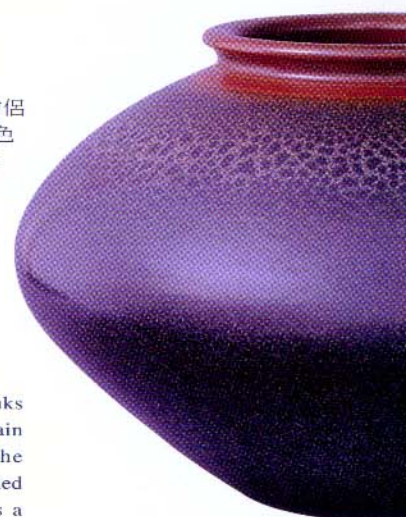


天目釉：

源自於宋朝浙江天目山的僧侶所燒成的釉，一般泛指黑色釉，又稱烏金釉；也包括在黑色釉面上佈滿晶體，屬於結晶屬性的黑釉，以及運用各種裝飾手法在釉面上燒成紋飾變化屬於非結晶屬性的黑釉，都稱為天目釉。

Tenmoku glaze:

Originately fired by the monks living on the Tenmo Mountain of Jeh-Jiang province in the Sung Dynasty. Also being called as Black-golden glaze, it is a kind of matt glaze in general, including the crystalline glazes covered with crystals on the surface of the glaze and all non-crystalline glazes that have pattern variations on the glaze. All of these are called Tenmoku glaze.





Overglaze

釉上彩

釉上彩相傳最早始於宋朝，是在已經燒成的瓷器釉面上用彩料進行繪飾，然後以較低溫度燒成。釉上彩的特點是彩料的應用廣泛，能燒造鮮豔的效果。

釉上彩的種類有鬥彩（又叫逗彩、豆彩、填彩）、粉彩（軟彩）、金彩、浮彩、...等。

鬥彩：就是先在素胚上用青花勾勒圖案的輪廓，再上一層透明釉燒成，然後在其上加上彩繪拼鬥完成圖案，之後再以較低溫燒成，這種裝飾的方法稱之鬥彩。

粉彩：是由氧化鉛、氧化硅和氧化砷三者混合的配方而來；由於釉中的三氧化二砷在鉛釉中會發生白色半透明的乳濁作用，使色彩中有如加了白粉的效果，所以稱為粉彩，亦有人稱為軟彩。粉彩據說是在清康熙時所發展出來的。

金彩：是在瓷器上施上金水的一種裝飾方式。

浮彩：是鶯歌的廠商所研發出來的一種釉上彩；它是將彩繪的釉料堆積至約一公分厚度，使其有浮雕般的立體效果，但突出的彩繪圖案又比雕刻圓滑，故稱之為浮彩。

Overglazes are reported to be originated in the Sung Dynasty. They are pigments painted on the fired glazes (e.g. porcelain) and then fired at lower temperatures. The Overglazes are featured in the brilliant colors they create. The varieties of overglazes are: Dou-tsai (also called maching overglaze, Tien tsai, or filling-in overglaze), Fien-tsai (Ruan tsai), Chin-tsai, Fu-tsai, etc.

Dou-tsai: A decoration technique by first drawing outlines on the bisque ware with blue underglazes, covering with a layer of transparent glaze and being fired at lower temperature.

Fien-tsai: A technique composed of lead oxide, silica and arsenic oxide. Arsenic trioxide reacts in lead glaze rendering to melt-white translucent or opaque. Because of the milk-and muddy-like color created during the process, people named the glaze as Fien-tsai (Fien means powdery, pastel-like), or Ruan-tsai (soft overglaze).

Chin-tsai: A technique of applying liquid gold onto the porcelain for decoration.

Fu-tsai: An overglaze developed by a Yingko manufacture. It is created by amassing the layer of glaze materials as thick as one centimeter and thus manifesting itself with 3-D effects. Its protruding patterns are softer than carved or engraved ones and so is named as Fu-tsai (Fu means "afloat, buoyant").

