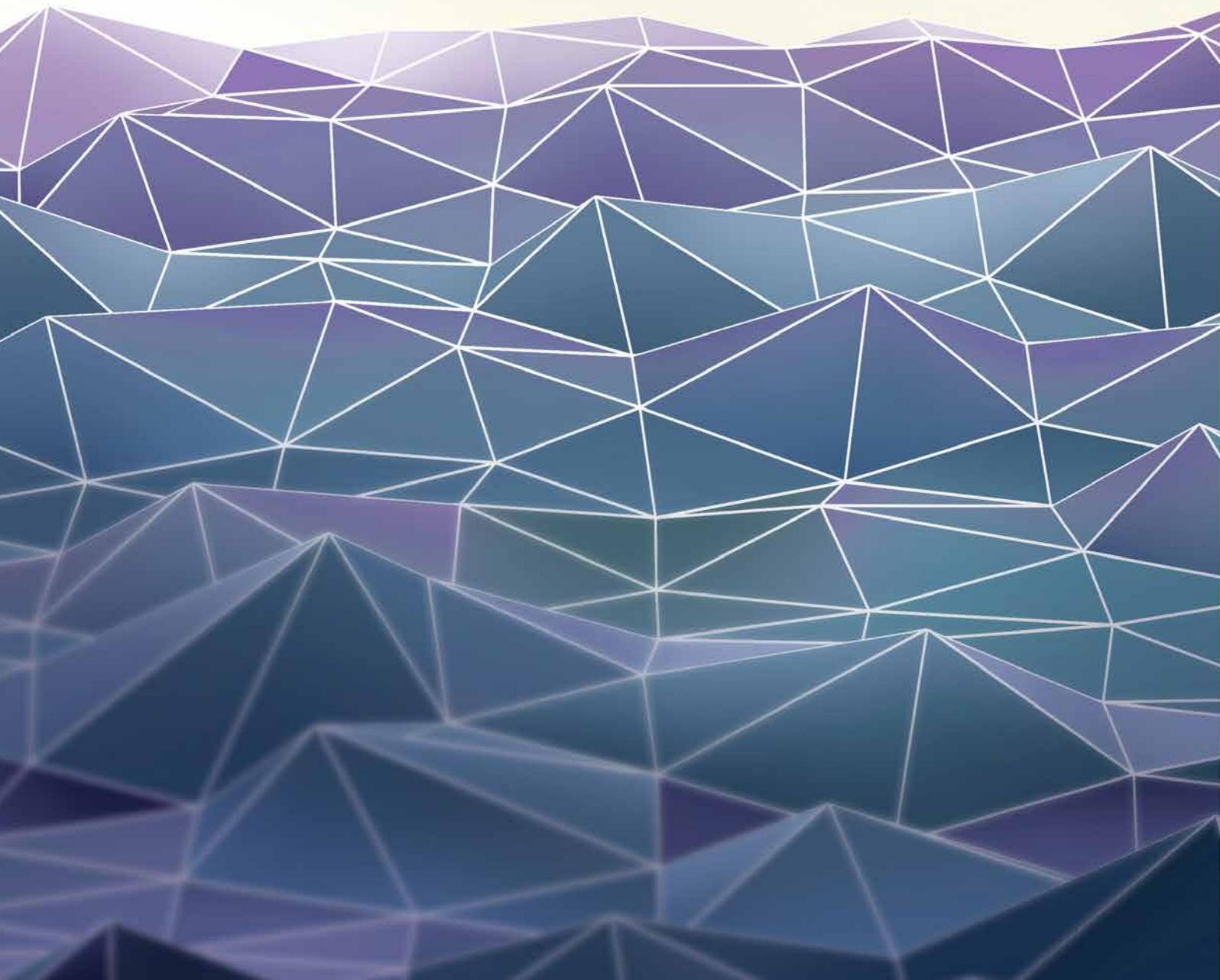


2016
CERAMICS
NEW
PRODUCT
AWARD

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2016 CERAMICS NEW PRODUCT AWARD

陶瓷新品獎

目錄 Content

04 序文 Foreword
局長序 Foreword by Commissioner of the Cultural Affairs Department

06 評審紀錄 An Overview of the Selection
|
15 06 評審會議紀錄 Selection Process Summary
08 評審感言 Judge's Comments
14 展覽紀實 Thoughts about Organizing the Event

16 得獎作品 Award Winners
|
31 18 墨金系列茶葉罐 Ink Golden Tea Caddy
20 寶貝系列——數位晶釉瓷板 Baby Skin Inkjet Printing Porcelain Tile
22 貓咪骨灰罈 Cat Urn
24 太極香盤 Tai-Chi Incense Plate
26 福猴獻桃 Fortune Presented by Monkey-shaped Teapot
28 福蝶、蝴蝶（點心盤組） Butterfly and Fortune (Dessert Plate Set)
30 五月雪——茶罐 Tea Caddy with Tung Flowers Design

入選作品 Selected Entries

- 34 木葉藍晶鬥茶碗 Blue-crystalized Low Tea Bowl with Leaf Pattern
- 35 沐藝春風 The Wood in the Pleasant Wind
- 36 乾坤洞天壺 The Universe Hidden in the Pot
- 37 貓禪 Zen Kitten
- 38 青瓷蝴蝶天燈瓶 Lantern and Butterfly Shaped Vase with Celadon Color
- 39 節節高昇 Stepping up Node by Node
- 40 一葉致富 Strike it Rich Leaf
- 41 招潮蟹 Fiddler Crab
- 42 生生不息——七巧板隨身杯 Back to Back-Tangram Travel Mug
- 43 福祿茶具組 Fu Lu (Happiness and Fortune)
- 44 小雞奶精罐 Chick Creamer Tank
- 45 福罐——蝴蝶器皿 Lucky Butterfly Can
- 46 黑皮杯 Black Leather Cup
- 47 來！親一個唄（杯）！ Let's Kiss Baby!
- 48 彩色系列杯（房子、雲朵） Colorful Cup Line (Houses, Cloud)
- 49 X4 CUP
- 50 C 手杯（攜手杯） Hand in Hand Cup
- 51 金色台灣 Golden Taiwan
- 52 點亮希望·讓臺灣亮起來 Lighting Hope
- 53 藍曜油滴天目盥洗盆 Blue Flame Tenmoku Basin
- 54 祝福 Blessing
- 55 蒼宇曜變天目壺組 Galaxy Color Tenmoku Teaware Set
- 56 唐朝服飾杯 Cup of Tang Dynasty Style Clothing
- 57 曜變天目——七彩茶組 Vibrant-colored Tenmoku Teaware Set
- 58 羽珥 FeatherStone Earphone
- 59 大地鑄鐵系列——獨角仙香爐 Beetle Incense Container
- 60 大地鑄鐵系列——獨角仙茶倉 Beetle Tea Jar
- 61 大地鑄鐵系列——獨角仙握香 Beetle Incense Holder
- 62 鑄鐵燒茶具組 Imitation Cast Iron Teaware Set
- 63 薄翼晶瓷 Paper-thin Crystal-like Porcelain
- 64 星空下的女王 The "Queen's Head" Rock under the Starry Sky
- 65 勁羊奔福 Goat Heading Towards the Fortune
- 66 平衡感茶具 Sense of Balance Tea Set
- 67 布希爾 Buxiel
- 68 綠桔結晶——紅銅提樑茶器組 Green & Orange Crystal Glazes – Tea Set
- 69 美湛雲瓷——鏡花水月 Flower of Mirror
- 70 彩繪鑲金貔貅 Colour-painted Ormolu Brave Troops (Pixiu)
- 71 星光系列 Stars Series
- 72 雲崗石系列 Cloud Stone Series
- 73 甜點冰淇淋 Dessert Ice Cream
- 74 好書壺 Comfy Book Teapot
- 75 洋洋喜器 Jubilant Personal Teaset
- 76 快雪時晴——茶禮／側把壺茶組 Kuai Xue Shi Qing Series
- 77 森活隨身杯 Lohas Forest Travel Mug
- 78 原礦陶然蓋碗 Joy Ore Travel Teaset
- 79 金猴蓋杯 Jin-Hou Mug
- 80 對話框 Dialog Box

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陶創新象

Heralding the Future of Ceramic Art

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當代設計的核心價值即是走進生活貼近人心，國際知名的重要設計獎項如德國IF、紅點、美國IDEA及日本G-Mark所揭示的創新、美學、環境、功能及品質等價值同樣也適用於陶瓷藝術上。而透過競賽模式，讓優秀的作品得以相互交流，並發散品牌效應，是成立「陶瓷新品獎」的初衷。

近年來文化創意產業成為市場顯學，為振興地方傳統陶瓷產業，建立新北市的陶瓷品牌形象，新北市政府自2008年起推動「鶯歌燒」品牌計畫，藉由鶯歌陶瓷產業充沛的歷史元素，打造極具文化意涵的品牌意象。除了形塑陶瓷產業品牌化，「陶瓷新品獎」也納入鶯歌燒計畫，鼓勵陶瓷工藝及設計產業之餘，更融合在地文化，以根植傳統、創見未來的精神，探索產業、文化與藝術間結合的可能性。

本屆「陶瓷新品獎」共計135件作品報名參賽，其中54件作品入選，7件分獲「年度新品獎」、「機能優良獎」、「創意設計獎」、「市場明星獎」、「創新科技獎」獎項殊榮。在當前科技當道，創意無限的時代，器物製作雖仍是參展主流，但陶瓷耳機等參賽作品的突圍，也看到「新」的生機，提示促發陶瓷藝術的發展。

「陶瓷新品獎」作為臺灣指標性的陶瓷設計競賽不只是提供藝術、文化、產業間交流的平臺，更兼具帶動臺灣陶瓷產業發光發熱的使命，促進陶瓷思維的轉型與突破，成就歷久不衰、永續發展的陶瓷新象。

新北市政府文化局局長

林寬裕

The core value of the modern design is to close the people's heart in live. Some important International famous awards such as the iF Product Design Award and the Red Dot Design Award of Germany, the International Design Excellence Award (IDEA) of the U.S., and the Good Design Award (G-mark) of Japan, They show the same value which include Innovation, aesthetics, environmental awareness, functionality, and quality on the ceramics art. Through competition, artists can learn from one another and facilitate brand-building, which is the purpose of the Ceramics New Product Award.

In recent years, the cultural and creative industries have become mainstream. To revive traditional ceramics industry and build a ceramics brand for New Taipei City, New Taipei City Government initiated the Yingge Wares brand project in 2008. By tapping into the rich history of Yingge's ceramics industry, it aims to create a brand image of cultural significance. In addition to brand-building for the ceramics industry, the Yingge Wares project also incorporated the Ceramics New Product Award for vitalizing ceramics and design industries as well as internalizing local cultures, merging tradition and innovation, and exploring possibilities through collaborations among industrial, cultural, and artistic sectors.

From 135 submissions, this year's Ceramics New Product Award features a selection of 54 works, among which 7 were awarded the Annual New Work Award, the Functionality Award, the Creative Design Award, the Market Potential Award, and the New Technology Award. In an era of technological advancement and boundless creativity, we are seeing electronic products, such as a ceramic headphone, selected alongside traditional ceramic vessels, which is a sign of burgeoning new life that heralds the future of ceramic art.

The Ceramics New Product Award has been an exemplary ceramics design contest that serves as a platform for exchange among artistic, cultural, and industrial circles while facilitating the growth of the Taiwanese ceramics industry, which we hope will prosper with new ideas, breakthroughs, and sustainability.

Commissioner of Cultural Affairs Department, New Taipei City Government





Date / June 15th, 2016

Venue / New Taipei City Yingge Ceramics Museum

Selection Method / Work Evaluation

Entries / 135

Selection Results / 54 works selected to be featured in the exhibition

Jurors / Li Liang-yi, Lin Chen-lung, Fang Po-chin, Chen Pao-chien, Cheng Wen-hong

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The 2016 Ceramics New Product Award received 135 entries. Each of those new products has its own style and perfectly combines innovation, art, and practical details.

The call for entry period ended on May 6th. Physical entries were required to be received between May 12th and May 14th. On June 15th a jury made up of five professionals conducted an evaluation meeting in the Second Exhibition preparation room at the Yingge Ceramics Museum. Without separating entries into different categories, the jury evaluated the functionality, creative design, craftsmanship and aesthetics, and marketability of those entries, which were launched in the past two years.

During the preliminary selection the jury chose finalist candidates, casted their votes, and determined the 54 finalists. In the second phase of the selection, the jury nominated and deliberated over the finalists deemed to win the awards. In the end they determined one Annual New Work Award winner, two Functionality Award winners, two Creative Design Award winners, one Market Potential Award winner, and one New Technology Award winner. Seven entries in total were awarded in this year's competition.

This year's Ceramics New Product Award attracted both young and old generations of artists. The older generation of artists demonstrated their supreme craftsmanship and effortless ease in the products of elegance; while the younger generation showed their innovation, ingenuity and exuberance in their works. The Ceramics New Product Award offered a stage for both generations of ceramic artists to inspire and challenge with each other. And the list of this year's winners was an outcome of much deliberation among the judges with different understanding, knowledge and experiences.

創新陶瓷 另闢蹊徑

Senior Ceramic Artist New Ways to Innovative Ceramics

林振龍 / 資深陶藝家

Lin Chen-lung / Senior Ceramic Artist

自從2006年鶯歌陶瓷博物館創設「創意生活·陶瓷新品評鑑展」，至今已滿10年。和往年相較，今年雖然也徵集百餘件作品，可惜的是令人耳目一新的產品並不多。的確，開發一件饒富新意的產品本來就不容易，也需要時間的積累，所以今年的作品和往年相似度較高。雖然如此，評委也努力從生產技術的突破、設計的美感、使用的功能性及市場的推廣性等角度來評選作品。

這次參選作品仍以生活常見的茶器具最多，其他則是瓶、罐、盤及建築磁磚等類型。諸作之中，《貓咪的骨灰罈》是作者為紀念心愛的兩隻貓咪而製作的。現在飼養寵物很普遍，寵物的後事如同人一樣也會進行火化儀式並裝入骨灰罈。此件作品點出了一個值得注意的面向：是否可以製作出反映當代工藝水準兼具紀念性的骨灰罈產品呢？如果可以朝這個方向推展，在讓後世慎終追遠的同時，也能讓其了解我們這代的葬儀美學。其實，許多珍貴的墓葬出土文物不正也是讓我們感受先人當時工藝之美的重要媒介之一嗎？

隨著人類生活水準的進步，優雅、舒適與美感是大眾所追求的，但撫慰心靈的美學也值得提倡與鼓勵。所以陶瓷品的創新除了大家日常生活的品項之外，在黑夜探尋、另闢蹊徑的作品其實也是創新陶瓷的方式，這點值得我們共同思考與探索。



This is the 10th anniversary that the Yingge Ceramics Museum organizes the Ceramics New Product Award. This year's competition receives more than a hundred entries as it did in the past, products' with refreshing of this year are very similar to those of the previous years. Unfortunately not many of them are with refreshing ideas. Understanding that developing innovative products is not easy and takes time; the jury of the competition did their best to evaluate those entries based on breakthrough technologies, design aesthetics, functionality and product marketability.

The majority of the entries in this year are teaware, followed by bottles, jars, plates and tiles. Among all, *Cat Urn*—made in memory of the artist's two lovely cats—draws my attention. Owning a pet is very common today; and having a pet cremated and storing the ashes in a pet urn has become general as we do for custom. In the light of this trend, it is worth reflecting on how we can make urns commemorative and embodying the craftsmanship of the time. Aren't many precious artifacts excavated from historic tombs become important media for us to come to know the craftsmanship of their time? If we can create urns which carry the craftsmanship of our time, we're actually allowing our offspring to understand our funeral aesthetics.

As the standard of living improves, individuals begin to pursue comfort, elegance and beauty. Yet soul-soothing aesthetics is worth to be promoted and encouraged. Other than regular day-to-day objects, innovative ideas about ceramic creation may also be explored through new ways—something worth pondering.

翻轉思維的 可能性

The Possibility of Rolling Thought

方柏欽 / 陶藝家

Fang Po-chin / Ceramic Artist

陶瓷媒材與人的關係已不僅僅是杯、碗、瓢、盆這些大家習以為常的實用性器皿，日用的馬桶、洗臉槽、各式磁磚等衛生工業陶瓷，或是汽缸零組件、絕緣體等精密科技陶瓷，都是現代材料科技進步的成果，並將陶瓷的面相推展至生活的各個層面。如果將陶瓷產品以如此宏觀的角度理解，當要去評斷彼此的優劣時，是很難有其客觀依據，身體的技藝與材料的研發是不能在同一個層面上比較的。

如果回到工藝或設計的領域，陶瓷產品的面相似乎又過於侷限於大家習以為常的器皿，不外乎是各式茶具組件、裝飾性的陳設陶瓷及少數餐具設計等，這或許是建構在現實商業機制下的結果，也或許源於大眾對陶瓷材料特性的普遍認知，過度的市場考量或是屈就於陶瓷的材料特性（如易碎…等）與製程考量（如cost-down…等），將大大地扼殺了陶瓷創意發展的可能性。陶瓷創作可以不僅僅是表現身體的技藝（或記憶），也可透過造形表現、使用操作性上發揮隱喻的意涵，也可透過製程上的再思考，表現獨特的陶瓷材料美學。

站在創作的角度上，希望「陶瓷新品」的這個平臺，不只是在客廳的茶具、餐廳的餐具，也可以出現在臥室、書房甚至櫥櫃中，它或許不是完全的機能導向，也或許不能普遍的應用，但或許也因為如此，提供了對生活、對美學、對陶瓷一個新思維的可能性。



The use of ceramic materials is not limited to pottery ware, which seen commonly in our everyday lives. The applications of ceramic materials in sanitary ware (e.g. toilets, sinks and tiles) or precision technology (e.g. cylinder component parts and insulators) are examples of the results of advances of materials technology. Ceramic materials have different faces across all aspects of life. When we try to compare ceramic products from such a broad-spectrum perspective, we will find that objective assessment is almost impossible, and that an individual artist's techniques and research and development of materials are not comparable with one another.

However, if we only look back to ceramics in craftsmanship and design, we'll find that most of them are related to common wares such as tea sets, decorative ornaments and tableware. The phenomenon may result from commercial realities, general awareness of the properties of ceramic materials, excessive market considerations, or a compromise of material properties (e.g. fragility) and production process (e.g. cost reduction). No matter what reason it is, this phenomenon has undermined possibilities of creative applications for ceramics. I believe that ceramic creations should reveal the unique aesthetics of ceramic materials through artist's techniques (or memories), their expressive forms, functional metaphors, or rethinking of production process.

From the creative art's point of view, I hope that the Ceramics New Product Award will be a platform for not only teaware and tableware but also something for bedrooms, studies or cabinets—they may neither fully functionality-oriented nor universally applicable, but maybe in this kind of situation, they offer new ways of thinking on the possibilities for ceramics, aesthetics, and life.

功能、美學及 時尚的結合

Integrating Functionality, Aesthetics and Fashion

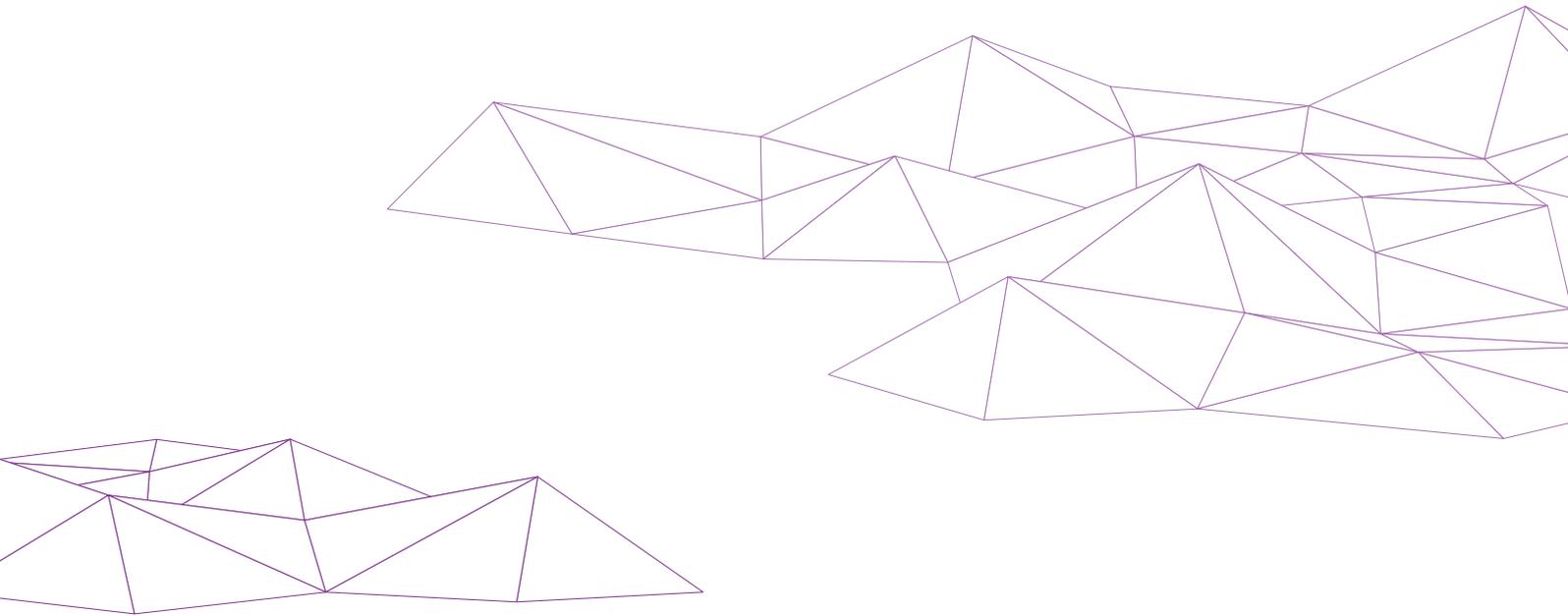
程文宏
新北市立鶯歌陶瓷博物館 教育推廣組組長

Cheng Wen-hong,
Chief of Educational Promotion Department,
New Taipei City Yingge Ceramics Museum

2016陶瓷新品獎共有135件作品參賽，採不分類別的方式對作品評審，內容包括瓷磚、茶具、餐具以及裝飾、觀賞性的產品。因為評審採不分類別，在審視產品時會首先注重其機能，接著欣賞作品材料的質感、造形美感及作品的趣味性。比較可惜的是許多產品偏重單一面向而忽略其他細節，功能性強的作品過於傳統保守、缺少創意，著墨於仿古題材；也有的產品過度強調個人的藝術表達，因此忽略了商品設計過程以消費端為考量的觀點。

好的陶瓷產品設計涵蓋3個層面：功能性、藝術性及時尚性，缺一不可。以茶具設計為例，一把好的茶壺設計首先必須符合功能性的要求，也就是最基本的泡茶的機能，因此注水止水的順暢度、握把的力學、人體工學應用、茶壺重量等都是考量的重點。當茶壺功能性完備之後，藝術性就是接著衡量的要點，藝術的表達是主觀而個人的，而物件美感帶給人的是共同的驚艷、不同角度的欣賞與相左的品味，兩者結合帶給產品獨特的生命，也創造產品的價值。最後，時尚與潮流是商品行銷的靈魂，一件好的作品與引人入勝的產品故事往往能吸引觀眾的目光、引領話題的風向。將功能、美學及時尚結合，如此便能成就一件優良的產品。





The reasons why human call themselves “Man is the soul of the universe”, because they have the wisdom which known about how to use the fire and using tools. They know how to use tools to satisfy their need such as food, clothing, housing, and transportation, and reach the effect which called “half the work”. We can say that “useful” is the most basic requirement on products. Under the nonstop of the evolution in this modern society, technology has been improved to a high level. Because of these “Useful” products can be found everywhere, people start to pursue “beauty” and “fashion” on them. Ceramics New Product Award judges’ emphasize the points which include design, function, beauty and the market times. Not only product can be a half the work’s tool, but also pleasing artwork.

Holding the Ceramics New Product Award with companies and creators can see different kinds of creative ideas. The competitors’ development history and the environment of living bring up the difference on their products. Why do people want to design? What kind of way to design? What is the purpose to design? What designed products can do? Different departure built the unique connection between the products and the creators, just like *Zen Kitten’s* easy and comfortable. We can see the sleepy cat enveloped in the warm sunshine and the happiness atmosphere. The unicorns which surrounded on the *The Nature Range* arouse childhood, they climbing on the branched in the memory of certain summer. Just like an artist who uses his/her pen to convey moving and the most ordinary mood. Creators use ceramics to place their unforgettable memory, and touch consumers and viewers’ heart through the exhibition. Besides, the ceramics can increase the creators’ unique charm on their products.

Through the Ceramics New Product Award exhibition, we can see the works which exist in “Now”, the “Past” of the ceramics creator, and the “Future” direction of the ceramics industry. Gathering creators’ years’ essence to let ingenuity and idea come true, and become the pioneer among the industries. Contestants’ idea and though collided and rubbed together can not only make Ceramics New Product Award become just a gear of exhibition, but also a small space which presented the most diverse style’s feast.





得獎作品
Award Winners



年度新品
Annual New Work
獎 Award

墨金系列茶葉罐 Ink Golden Tea Caddy

康嘉良 Kang Chia-liang

/ 2015. 12 上市 Release / Each 25.5x 25.5x 29 cm



茶葉罐用於存放普洱茶餅、老茶等，減少與空氣接觸氧化及防止受潮，並讓茶葉緩慢的轉換出更好的滋味；茶葉罐使用老鐵罐簡潔的器型，使用局部妝點圖紋及銅紐產生畫龍點睛的效果，搭配新穎墨黑及金屬質感釉色，如同水墨上灑下鎏金般的黃金色澤。斑駁絢爛的氣質，展現出老鐵器沉著內斂老靈魂的器韻，有著低調奢華的美感。

Tea caddy is primarily used to store Puer tea, cake or old tea, for reducing the exposure to outside air and preventing from oxidation, and hence there will be special 'aged scent' coming out throughout the time. This work appears to be an old iron caddy is actually made of ceramics. The dark-as-ink black glaze and the metallic glaze on the clay body become a beautiful ink wash painting with golden hue of ormolu. Especially the knob part imitating the bronze knob is indeed marvelous. This vintage style tea caddy highlights the reversed characteristics of old iron tea caddy – discreet yet exquisite.





寶貝系列—數位晶釉瓷板 Baby Skin Inkjet Printing Porcelain Tile

白馬窯業股份有限公司 白馬研發團隊
White Horse Ceramic Co., Ltd / White Horse

/ 2015. 6 上市 Release / 單片 Each piece 60x 30x 0.95 cm /

寶貝系列運用數位噴墨印刷技術，搭配特殊釉藥，創造出片片創新的視覺感受以及平滑細緻彷彿嬰兒肌膚一般的柔嫩觸感。舒適的觸感讓身體每吋細胞都充滿無限綻放的能量；搭配優雅華美的單花設計，展現出精緻的質感，賦予滿室的典雅沉靜。

With digital inkjet printing technique, *Baby Skin Inkjet Printing Porcelain Tile* was created with special glaze to deliver a brand new visual effect of porcelain tile and unusual and delicate touch – smooth and soft like a baby's skin. The pleasant tactile experience seems able to make every part of our body full of energy. The refined single-pattern design demonstrates the exquisite quality and further makes the room decent and calming.







創意設計
Creative Designy

獎 Award

貓咪骨灰罈

Cat Urn

黃偉茜 Huang Wei-chien

/ 2016. 4 上市 Release / 20x 25x 20 cm

火化後的貓咪小小的頭骨玲瓏而脆弱，令人非常震撼，大大的眼眶好像還在訴說著什麼。

以貓頭骨的形狀來承裝貓骨灰，以火化儀式後的結果，來紀念貓的一生。

貓頭骨上的小花貓，則象徵守護牠們的天使，希望牠們已得到平靜。

The cat's skull becomes astonishingly delicate and fragile after cremation – the large orbits seems still trying to convey unspoken stories. The *Cat Urn* in the shape of cat's skull is designed to contain the bone ash and the life memories of our beloved cat. The small spotted cat decorated on top of the skull represents the guardian angel of the cat in Heaven to bring her/him eternal peace.







機能優良
The Functionality
獎 Award

太極香盤 Tai-Chi Incense Plate

寶象陶瓷藝術坊 頑石文創
Bao Xiang Ceramic Art Studio / Stony Cherng

/ 2016. 1 上市 Release / 13x 10x 2 cm

作品以原石硯臺為造形。整體呈現陰陽太極意象。內面凸點為點塔香之用。外圍亮點放置鑽孔鋼珠，以點線香用。

The work imitates the look of inkstone while conveying the concept of yin and yang. The bump spot inside the pool is the designed to place to incense cone and the spot outside the pool can be used along with a holed pinball ball as the joss stick holder.







機能優良
The Functionality
獎 Award

福猴獻桃

Fortune Presented by Monkey-shaped Teapot

樂在陶工坊 張世奇 Fun in Pottery Studio / Chang Shih-chi

/ 未上市 UnRelease / 15x 9x 9cm

壺把提握注重人體工學，在壺嘴的設計上有別於一般傳統，出水口朝下讓水流由上往下，出水更順暢，斷水更俐落。

以抽象的方式將猴子的元素融入壺的設計，壺嘴象徵猴子尾、壺把象徵猴耳，壺鈕象徵吉祥壽桃。

出水方向由底部往上後，再由上而下，提醒人當知飲水思源，受人點滴，報以湧泉。

The unusual teapot sprout is actually designed to enhance the outflow of water. The upward outflow goes more smoothly. The artist also pays attention to the normal holding position when designing the handle. The teapot is in fact a monkey in abstract form – teapot sprout as the tail, handle as the ear, and the knob as the peach of immortality. Notably, the artist would also like to convey the message of “April showers bring May flowers” – always stay grateful.





市場明星
The Market Potential

獎 Award

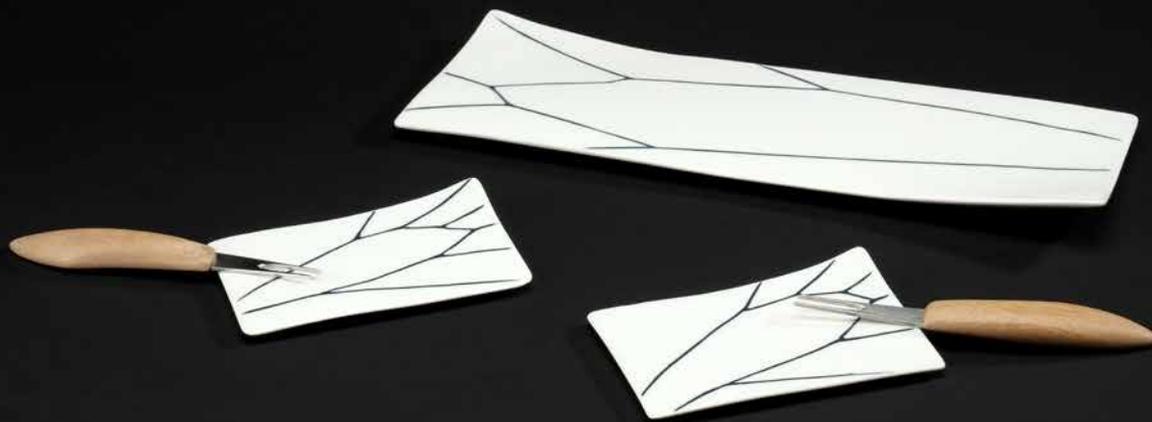
福蝶、蝴蝶（點心盤組） Butterfly and Fortune (Dessert Plate Set)

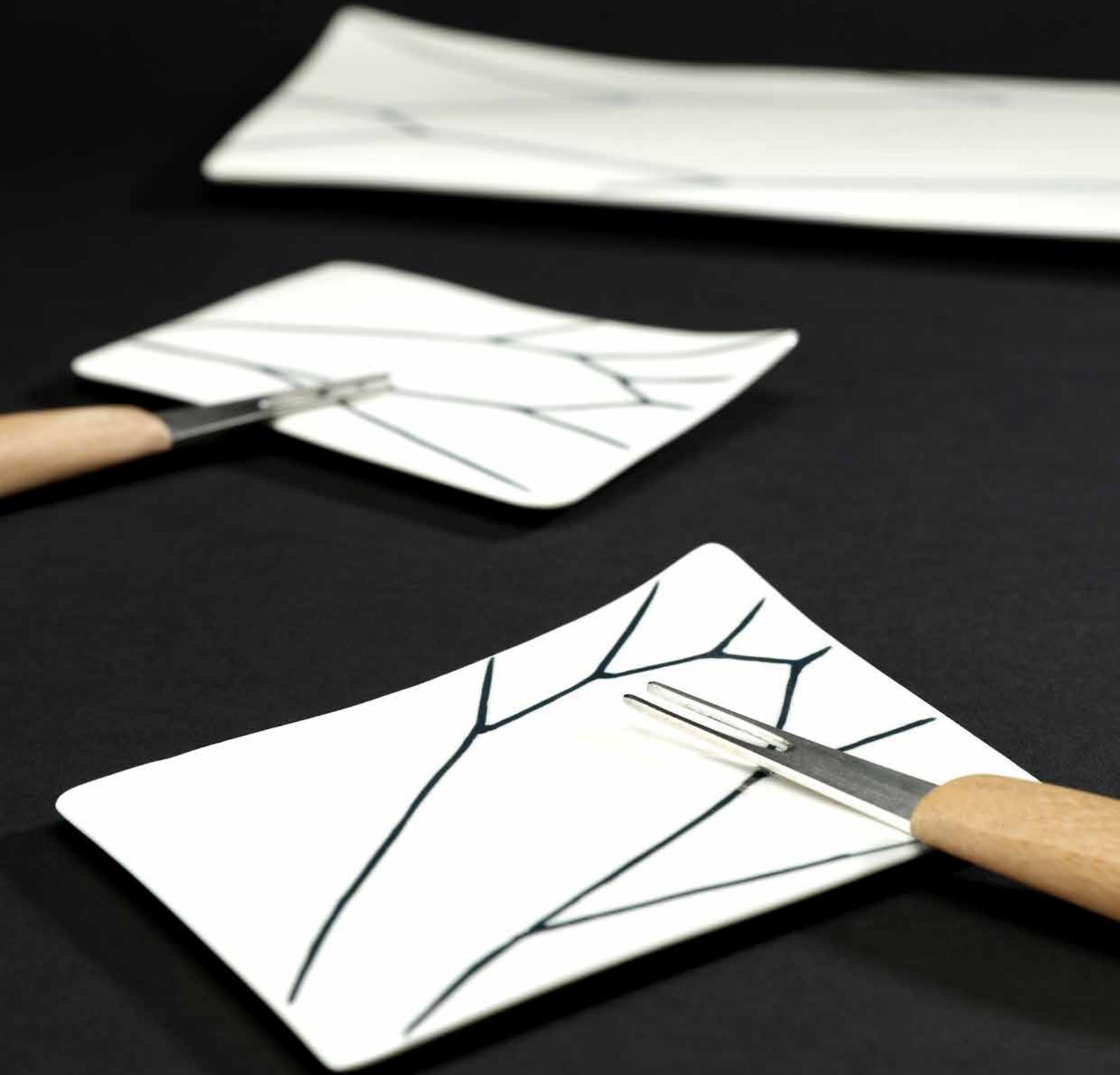
侯春廷 Ho Chun-ting

/ 2015. 11 上市 Release / 一組 One Set 30x 12x 4cm

以簡化的蝴蝶翅膀線條作為元素設計，長盤盛放可口的點心，小碟和叉子兼具擺設美感與實用性。

User may decide which plate, long or short one, to use depending on the size or the portion of desserts. Every piece of this set can be used a decoration alone. The beautiful motif of this dessert plate set is derived from the pattern on butterfly's wings.







創意設計
Creative Design

獎 Award

五月雪—茶罐 Tea Caddy with Tung Flowers Design

陶然工坊 陳振輝 TAO-RAM Workshop / Chen Chen-hui

/ 2016. 1 上市 Release / 11× 11× 6 cm, 11× 11× 8 cm, 11× 11× 11 cm

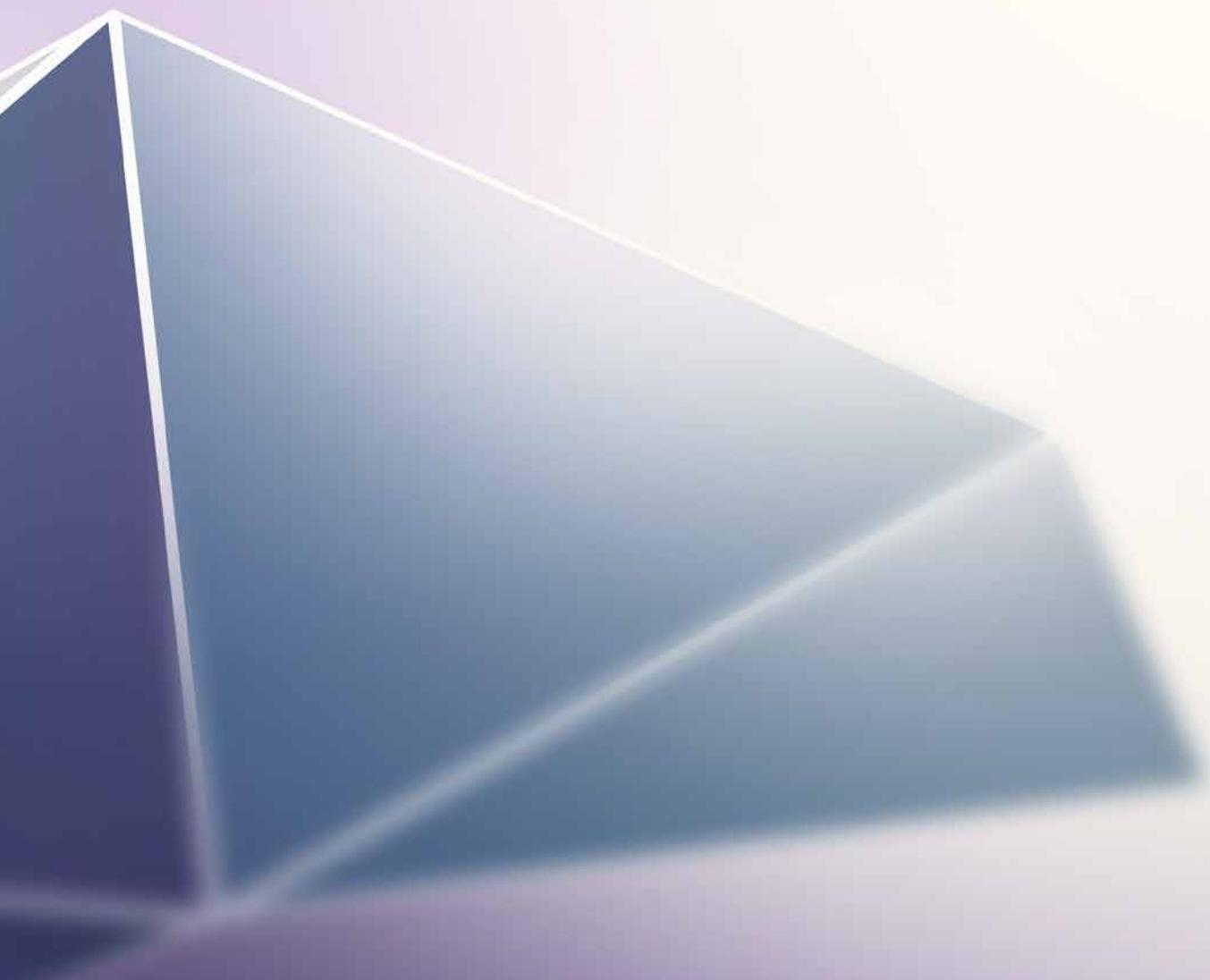
五月雪茶罐方形、圓角、扁身造形不易傾倒，倒放不易滾落；加大和偏向一側的開口讓存取茶葉和清洗都容易；罐身施以深、淺褐色無光釉，飾以捲草紋，樸實沉穩；罐蓋以積雪造形加手繪桐花，典雅時尚。讓茶具不僅實用，兼具賞玩收藏價值。

The Tea Caddy in the shape of flat cuboid with rounded corners possesses greater stability than traditional ones. The extra large mouth makes taking/storing tealeaves and cleaning the caddy become very easy. The matte glaze of dark and light green is applied on the body of the caddy with rinceau patterns – simple and discreet. The lid imitates the snow and two painted Tung blossoms on it – elegant and stylish. The work cannot only serve practical purpose but also provide decorative function.





入選作品
Selected Entries



木葉藍晶鬥茶碗 Blue-crystalized Low Tea Bowl with Leaf Pattern

陶喜工作室 林映汝 Tao Cheer / Joyce Lin

/ 2016. 4 上市 Release / 18x 18x 6 cm

「木葉藍晶鬥茶碗」有著晶瑩剔透的美麗藍色，彷彿一顆特大號的藍寶石，那晶透的、飽和的藍，裝飾一片真實自然樹葉在藍晶釉面的碗裏，配上好茶，錦上添花，意境獨具。

這樣的生活美學與智慧自古就有，「木葉藍晶鬥茶碗」讓日常生活多一分感官上的美學講究，平凡的時光更增添時空與人文生命的享受。

The aesthetics in life and wisdom since ancient time are represented in the work. The exquisite visual pleasure of the work in addition to the delightful flavor of good tea provides the user with an unusual experience in life. The work is in a beautiful crystal-clear blue color, like an enormous sapphire. In particular the real leaf decorated in the tea bowl of saturated blue makes the work unique and beautiful.





沐藝春風

The Wood in the Pleasant Wind

張玉梅 Chang Yu-mei

/ 未上市 UnRelease / 15x 9x 12 cm, 33x 20x 20 cm

將木的表面紋理、皺褶、風化表現的淋漓盡致，享受在思慮的流動及手法的觸感。在製作的同時忘了時間的流逝。作品完成的喜悅在作者、作品與欣賞者之間，構築出一絲看不見的牽絆，溫暖的令人會心一笑。

The artist perfectly presents the grain, pattern, and shape of wood after long time of weathering by incorporating the flow of thoughts into the work with hand-molding technique. The passing of time appeared to be remote and not important anymore during production. The joy of completing the work builds, extends, and grows in-between the artist and the work as well as viewer and the work. The warm connection delivers a sense of happiness that makes people smile.

乾坤洞天壺

The Universe Hidden in the Pot

法務部矯正署桃園監獄 林定蒼

Taoyuan prison, Agency of Corrections, Ministry of Justice

Lin Ting-tsang

/ 2016. 6 上市 Release

/ 茶壺 Teapot 26× 12.5× 15 cm, 茶海 Pitcher 22× 10× 17 cm

茶杯 Cup 8× 5.5× 6.5 cm, 茶盤 Plate 45× 35× 12 cm

乾坤洞天壺為四件式茶具組，以茶壺、茶海、茶杯、茶盤組合而成。為宣導環保概念，先由手捏塑形成鐵管造形，再以低溫 800 度素燒，均勻噴上金銅釉藥，最後以高溫 1230 度燒成。創作概念具有壺里乾坤，別有洞天之意。利用常見的資源回收物品，創作出實用兼具美感作品，將環保概念融入日常生活中，增添生活樂趣。

The Universe Hidden in the Pot is a teaware set of four comprises teapot, pitcher, cups and plate. The artist wants to create a beautiful and usable work that appears to be made of recyclables to promote being environmentally friendly. The artist firstly formed the pottery into the shape of iron pipes, fired it at 800 degree Celsius, applied the bronze-colored glaze, and then fired it again at 1,230 degree Celsius. It is a pottery teaware set looks like iron pipes. Inside the pipes, there seems another universe hidden.





貓禪 Zen Kitten

郭青榕 Kuo Ching-jung

/ 2015. 6 上市 Release / 38x 23x 16 cm

睡貓的放鬆，一種接近本真的狀態。

極度靈敏感性的小貓常常在悠揚的佛樂，自然療癒的音樂中憩息，讓人在不知不覺中放鬆心情、放空心神、悠然自在。

本件作品可以放置面紙、插花，為居家生活美學小物，讓愛貓者增強幾分手做的溫度。

Abandoning all the defenses, a cat gets into a more natural stage when it is asleep. The highly sensitive kitten slowly and gently falls asleep in the caress of calming and healing Buddhist music, which somehow calms our nerves and makes us relaxed unawares. The work can be used as tissue box or container for flower arrangement and provide the cat-lover with another way to feel the handcraft.



青瓷蝴蝶天燈瓶 Lantern and Butterfly Shaped Vase with Celadon Color

傑作陶藝有限公司
Excellence Collection Ceramics Company

/ 2016. 2 上市 Release / 31× 22× 49 cm

「青瓷蝴蝶天燈瓶」嘗試用大膽的造形變化，使其更具新時代意義，讓居家及辦公環境能夠耳目一新。

構思源自於臺灣文化與意象，上半部以半抽象的蝴蝶為主題，下半部採用天燈的變形為底。蝴蝶象徵幸福，作品隱喻平安幸福。由於造形花俏，故在釉色上用較文雅的青瓷表現，突顯其造形之美。

The innovative design of *Lantern and butterfly shaped vase with celadon color* embodies representative Taiwan cultural images and delivers the trend for the new age, giving either working or home environment a refreshing change. The top half is a semi-abstract butterfly and design of the bottom half is derived from (sky) lantern. In Chinese, the pronunciation of butterfly sounds similar to "happiness". The work also implies the happiness and peace. Glazing wise, the artist chose the celadon color, which is believed to be mild and simple, as contrast to the relatively complicated shape of the vase.

節節高昇 Stepping up Node by Node

嘉財景觀藝術工作室 張祠銘
Chia Tsai Pottery / Jhang Cih-ming

/ 2016. 4 上市 Release / 49.5x 35.5x 6 cm

「節節高昇」運用高浮雕的表現方式設計而成的茶盤，概念來自竹子。竹子中空、有節，生長形態是一節一節不斷努力向上高昇，而竹筍的橫切面則是層層堆疊，層次豐富作為茶盤盤面造形設計的基礎，盤面搭配圖騰肌理點綴。因此結合了竹子的意涵和竹筍的層次呈現出節節高昇。

The alto-rilievo a.k.a. high relief technique was applied in the production of this work. Inspiration comes from the features of bamboo – hollow core and nodes. Bamboo grows node by node and the bamboo shoot grows layer by layer – such concept becomes the major motif of the work e.g. the multiple layer design of tea tray decorated with spiral patterns.



一葉致富 Strike it Rich Leaf

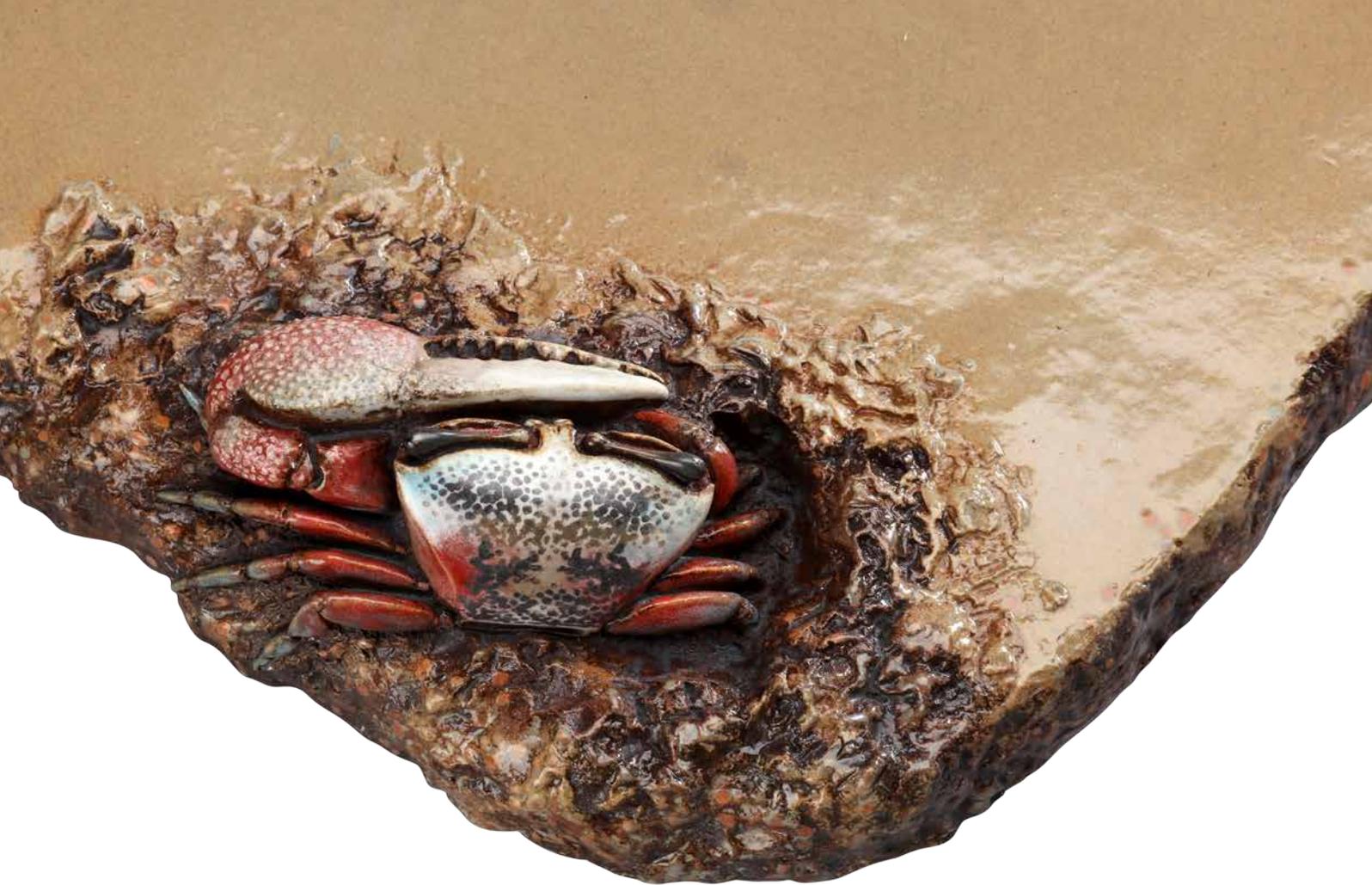
嘉財景觀藝術工作室 張祠銘
Chia Tsai Pottery / Jhang Cih-ming

/ 2016. 2 上市 Release / 55× 30× 5.5 cm

取「夜」的諧音，「一葉致富」以葉子作為整體設計的造形，邊緣裝飾金黃釉色邊線突顯點綴效果。排水口的集水區以銅錢符號圖騰反覆表現代表「聚財」，上方一小段植物葉子造形則是芭蕉，隱喻「成交」。

In Chinese, pronunciation of "leaf" (read as "YE") is identical to that of "night". This work uses the design of a leaf as the base, decorated with golden yellow-colored glazing around the edge to enhance the contrast. The repeated pattern of ancient coins represents accumulation of fortune. Around the coin pattern it is a plantain leaf implies successful transactions (as the pronunciations in Chinese are similar). Successful and speed transactions bring the fortune. The work carries the wish to "strike it rich" overnight.





招潮蟹 Fiddler Crab

嘉財景觀藝術工作室 符時順
Chia Tsai Pottery / Fu Shih-shun

/ 2016. 3 上市 Release / 48x 31.5x 6 cm



以寫實高浮雕表現栩栩如生的臺灣原生種招潮蟹。臺灣土地雖小，高山平地四面環海，但也因為地形多變孕育出豐富的物種。以紅樹林生態環境中的「招潮蟹」漂亮的外形、色澤作為茶盤設計的主角，搭配其生存環境成為產品的一部分，既實用又能夠寓教於樂。

The concept of this work comes from a fiddler crab living at the mangrove forests, which is a scene that can be found in Taiwan. Although Taiwan's territory is relatively small but indeed there is a great variety of geomorphic features, which brings the biodiversity in Taiwan. The Taiwan indigenous *fiddler crab* with bright colors and beautiful look and the natural environment that it inhabits are vividly presented in the tea tray. The user can definitely use this work as tea tray and also learn more about the fiddler crab.



生生不息——七巧板隨身杯 Back to Back-Tangram Travel Mug

乾唐軒美術工藝股份有限公司 翰格設計
Artcera Corporation / Hangar Design Group

/ 2016. 3 上市 Release / 單件 Each 6.9x 6.9x 17.6 cm

「Back to Back」取自「延續」之意。事物不斷生成繁衍發生變化，當結束的時刻到來，必然接續著另一個生成的開始。Back to Back 七巧板系列融和七巧板的特徵和幾何學圖案，通過圖形重複性排列，傳遞出時間與萬物之間生生不息的規律節奏。杯身採用手工線條勾勒，展現七巧板多彩幾何線條之美。杯蓋採仿原木設計增添質感。

“Back to Back” takes the meaning of continuity. Things grow and change continuously. When someday the end has to come, the new always follows. The “Back to Back Tangram series” integrates the features of tangram and geometric patterns. Through arrangement of repeated pattern, the works convey the message of continuity of life and time. The body is hand-decorated in order to delicately geometric beauty of tangrams. The fake wood lid enhances the general quality of the product.



福祿茶具組 Fu Lu (Happiness and Fortune)

乾唐軒美術工藝股份有限公司 康振輝
Artcera Corporation / Kang Cheng-hui

/ 2015 .10 上市 Release

/ 茶壺 Teapot 12.1x 8x 10.3 cm, 茶海 Pitcher 11.7x 8x 9.3 cm, 杯 Cup 5x 5x 5.4 cm

「葫蘆」音似「福祿」有祝福之意，質樸的釉色與土胎表現自然鄉土趣味及內斂祈福的心意。「福祿茶具組」器形雅致，充滿靈性與挺秀的質感，沒有多餘的裝飾語言。靜謐的器度沉穩了忙碌的時代，盡顯典雅高古之美。一份心意的飽滿、一份祝福的真摯，質樸葫蘆的細膩散發出福祿薈萃的光輝。

In Mandarin, the pronunciation of "gourd" "hulu" sounds very similar to "happiness and fortune" – fulu. From the shape, we can clearly feel the underlying wishes from the artist by the work. The simple and plain glazing and clay body deliver the natural, down-to-earth ambience while carrying the wishes implicitly. The exquisite design of *Fu Lu (Happiness and Fortune)* is full of elegance and exquisiteness, without excessive decoration. In this modern society with hustle and bustle, this teaware set creates tranquil aroma to calm our nerves and sends the sincere wishes of happiness and fortune to deep inside our heart.





小雞奶精罐 Chick Creamer Tank

劉寶元 Liu Bau-yuan

/ 2016. 4 上市 Release / 單件 Each 10x 10x 11 cm

可愛造形的奶精杯，猶如列隊的小雞一般。不同釉色的組合搭配上鑲金的設計，使小雞們在可愛中不失貴氣。

The adorable creamers look like chicks in a line. The colorful glazing as well as the ormolu makes these chicks cute while also exquisite.





福罐——蝴蝶器皿 Lucky Butterfly Can

寶象陶瓷藝術坊 劉武

Bao Xiang Ceramic Art Studio / Liu Wu

/ 2016. 4 上市 Release / 單件 Each 10x 10x 11 cm

在中國傳統文化中，蝴蝶是吉祥的昆蟲，他們象徵健康、財富和好運氣。以粉紅色釉彩繪梅花紋飾，金色的蝴蝶停留在頂端作為蓋鈕。

In traditional Chinese culture, butterfly represents health, fortune, and good luck. The work is decorated with plum blossom patterns of pink glazing. A golden butterfly rests at the top of the lid as the knob.





黑皮杯 Black Leather Cup

寶象陶瓷藝術坊 劉武
Bao Xiang Ceramic Art Studio / Liu Wu

/ 2016. 1 上市 Release / 單件 Each 11×7×9.5 cm

本作品以黑玉無光釉為底色，再以銹白釉點線做縫線裝飾，使作品呈現皮革被車縫的效果。

The work is glazed with black matte glaze and decorated with stitch pattern of white glaze in order to create the visual effect of stitched leather.

來！親一個唄（杯）！ Let's Kiss Baby!

異頭栽人形工作室 陳思婷
Y.T.Z Doll-Potting Art / Chen Sih-ting

/ 2016. 6 上市 Release / 9.5x 13.3x 11.7 cm

主題為「親」的動作，人像雕塑與日用陶瓷－「杯子」結合呈現出觀賞性與實用性兼具的藝術品。

面孔讓陶瓷注入了真實的生命，藉由面孔我們就能感受到對方的情緒。

覺得心情不好嗎？

來！親一個唄（杯）！

"Kiss" is the theme of this work. Combing the human figure sculpture and daily-use ceramics, the product becomes a piece of artwork that services not only the decorative purpose but also functional purpose. The seemingly tender face infuses the life into the cold and hard ceramics. Through facial expression, we get to understand other's emotions.

Feeling down?

Give it a kiss!





彩色系列杯（房子、雲朵） Colorful Cup Line (Houses, Cloud)

Mao's 樂陶陶 毛選媛 Mao'sstudio / Mao Hsuan-yuan

/ 2015. 10 上市 Release / 單件 Each 9.5x 9.5x 10.5 cm

日式茶杯型，手握起剛剛好的大小，讓微熱的溫度在手心理微微擴散。

房子、雲朵兩兩任意搭配，你一個我一個是最美好的家庭風景。

將傳統瓷器注入新生命，利用活潑的釉色搭配幸福感的圖騰，讓使用者拿在手裡會有會心一笑的溫暖感。

The lovely Japanese-style teacup that can comfortably fit in our hands transfers the warmth of the liquid in the cup to your hands slowly and gently. The bright-colored glazing and the patterns with which people usually associate happiness give the user a genuine smile in heart. The porcelain cup traditionally used simply as a container is given different meaning.

User may arrange the cups with different colors and patterns at her own choice.

You get one and I get one, too. This is the most beautiful scene at home.



X4 CUP

張仕緯 Jhang Shih-we

/ 2016. 6 上市 Release / 單件 Each 9x 9x 12.5 cm

黑白簡約色調表現乾淨俐落的沉穩意象，杯蓋切面技法創造線與面的對話，

在「X4」中尋找「曾似」。

Simple, sharp, and firm is characteristic of this work in black and white. The unique design of the lid creates the interaction between lines and planes. Through "X4", we seem able to trace something back.



C 手杯（攜手杯） Hand in Hand Cup

高藝陶瓷工坊 錡聰連 Kwo Yi Working Store / Yi Tsung-lien

/ 2016. 3 上市 Release / 單件 Each 8x 8x 8 cm

結合拉坯體和陶板跳脫杯子把手概念，圓形杯身上加上小半圓「C」，既像五線譜上的音符又像英文字母的「a」。把手設計需用四指間扣住，像環扣而非傳統把手，創新不易斷裂。杯組把手雙雙緊扣像牽手的戀人、親人。在釉色上，藍與白斑點亙古不變的協調與融洽。C 手杯可以堆疊收藏，像積木設計而非傳統由下往上堆疊。

The clay slab forms a semicircle like the letter "C" attached to the body as the handle. The mug looks like a note on the musical staff or a letter "a". The unusual handle, unlike the others, requires the user to hold it with four fingers – more stable and less likely to break. Handles of two mugs locking with each other are like two lovers/ family members holding hands. The blue and white spotted glazing creates the harmony. The "hand-in-hand cup" can be stored by piling as building blocks, adding more fun to life.



金色臺灣 Golden Taiwan

吉維尼陶藝有限公司 林瑞龍
Giverny China Art Co. / Lin Jui-lung

/ 2016. 4 上市 Release / 38x 38x 4 cm



金色皺褶釉呈現臺灣，綠色的砂金釉作為臺灣四周的海洋，除了表達海洋資源的珍貴外更點出綠色環保的主題，希望臺灣能在兼顧環境保護的前提下發展經濟。

在1290°C的高溫下結晶的釉形成金色皺褶，恰巧向中間形成一座渾然天成的中央山脈。

At the 1,290 degree Celsius, the crystalline glaze turns into golden fold and gradually concentrates to the center like the Central Range in Taiwan Main Island. The golden glaze represents Taiwan while the aventurine glaze represents ocean around the Island. The use of aventurine glaze is not only for showing the preciousness of marine resources but also for implying the theme of environmental protection i.e. "go green!" The artist hopes that we can be eco-friendly while developing economy.

點亮希望 · 讓臺灣亮起來 Lighting Hope

法務部矯正署 臺北監獄陶藝工坊
Ceramic Workshop, Taipei Prison
Agency of Corrections,
Ministry of Justice

/ 2016. 9 上市 Release / 48x 23x 40 cm

以瓷土拉坯後手塑可愛討喜的燈泡，木質底座以臺灣島造型製作。

燈頭內設置隱藏式的香精臺，燈飾內層施噴七彩釉色。內部放置真正的智慧 LED 燈組，折射內層色彩後映出柔和光線，元素豐富且具生命力。

The artist hand-throws this adorable porcelain bulb. The wooden base is in the shape of Taiwan Main Island outline. Inside the bulb, there is a hidden incense holder, while along the inner layer, multi-colored glaze is sprayed and applied. Optionally, the 'real' LED light bulb can be placed inside the porcelain bulb so the beautiful colors of the inner layer can be shown.





藍曜油滴天目盥洗盆 Blue Flame Tenmoku Basin

法務部矯正署 臺北監獄陶藝工坊
Ceramic Workshop, Taipei Prison Agency of
Corrections, Ministry of Justice

/ 2016. 9 上市 Release / 44x 44x 13 cm

以「臺北監獄陶藝工坊」頗受民眾歡迎的「藍曜油滴天目茶盞」作為發想。作品施噴藍曜油滴天目釉藥，使作品外觀呈現放射狀的油滴釉色，自然溫潤，高雅猶如曇花夜現。注水後色彩綺麗，形體簡約大器，兼具現代及古趣的陶藝創作。

Inspired by the popular *Blue Flame Tenmoku Tea Cup* from "Ceramic Workshop, Taipei Prison", the artist sprayed the same glaze over the clay body. The radial oil spots naturally spreading over the basin are beautiful and elegant like the "Queen of the Night". In particular, the basin looks extraordinarily gorgeous with water in it. Simple as it is, the shape of the basin is modern yet also vintage.

祝福 Blessing

趙立立 Chao Li-li

/ 2016. 3 上市 Release / 14x 9.6x 9.8 cm



「竹」與「祝」同音，而「牡丹」則是有富貴又福氣之意，故取名為「祝福」。希望藉由手握「祝福」讓每位喝到壺中的茶水都能圓圓滿滿。

使用老竹根作為壺把兼具防滑與美觀的功能，手繪釉中彩在土坯上經火焰試煉後才能成為一個完美的作品。

In Mandarin, the pronunciation of "bamboo" sounds similar to that of "to bless", while peony, in traditional Chinese culture, implies wealth and good fortune. Therefore the work is named *Blessing*. Through holding the "Blessing", the tea master shares the blessing along with the tea.

The handle made of old bamboo is anti-slip and beautiful. And the in-glaze painting needs to go through the test of fire





蒼宇曜變天目壺組 Galaxy Color Tenmoku Teaware Set

大立窯 廖明堂、廖冠誠

Da Li Ceramics / Liao Ming-tang & Liao Kuan-cheng

/ 2015. 9 上市 Release

/ 茶壺 Teapot 8.5x 13x 9 cm, 茶海 Pitcher 9x 9.5x 9.5 cm

/ 茶倉 Caddy 6x 5.5x 10 cm, 茶杯 Cup 6.5x 6.5x 4 cm

金頂華蓋，琉璃滿目，釉色通過高溫熔煉稀有金屬鐵鈷錳鈦而成，仿若蒼穹、碧波萬頃。壺蓋採用「琉璃彩繪」工藝，輝煌耀眼；正所謂「花向琉璃地上生，光風炫轉紫雲英」。

The work features golden lid and gorgeous glazing like galaxy with hundreds and thousands of stars. The glazing contains elements including iron, cobalt, manganese, and titanium, and was fired at high temperature. The artist applied the enameling technique for the shining lid. A poem from Tang Dynasty praising the unparalleled beauty of purple peonies may be applied here as well.



唐朝服飾杯 Cup of Tang Dynasty Style Clothing

大手小足陶藝工作室 林震
Big Hand & Small Feet Pottery Studio / Lin Chen

/ 2015. 11 上市 Release / 單件 Each 9.5x 11.5x 9.5 cm

正看是一件渾圓可愛的古代服飾，倒過來則是飲茶泡咖啡的絕佳良伴。杯身隔熱性能佳，袖子與裙襬設計立體，能夠擺放砂糖與湯匙，弧度優美穩定性佳表現大方。杯身的牡丹貼花採用手工繪製，牡丹是花中之王，紅牡丹代表富貴圓滿、紫牡丹則表示害羞卻又帶著對愛人的濃情與喜悅。

The round-shaped and lovely Tang Dynasty style clothing becomes an adorable teacup set when it is put in reverse. The teacup per se is very well heart-proof. The sleeves part is well designed to put teaspoon and sugar along with its beautiful curve and good steadiness. The decorative peony patterns were hand-painted. Peony is the king among the flowers. Red peony represents fortune and perfection while purple peony implies the shy but excited feelings to our love.



曜變天目——七彩茶組 Vibrant-colored Tenmoku Teaware Set

天德窯 詹炳德 Tien-Te Kilns / Chan Ping-te

/ 未上市 Unrelease
/ 茶壺 Teapot 19x 9x 9 cm, 茶杯 Cup 9x 9x 9 cm

「曜變天目——七彩茶組」使用耐高溫、富鐵質的土胎，經由 1300 度高溫燒製而成。釉色在燒成溫度上特別敏感，只有在特定條件下才可以燒製出透著析晶、色彩豐富的成品。

天目杯的釉色深邃高雅，並具有轉換水質的功效，除了觀賞用途外更能增添飲茶之樂。

The teaware set is made of high-temperature-resistant clay full of iron element and fired at 1,300 degree Celsius. The presentation of the glaze is highly sensitive to the firing temperature – only on certain conditions this type of colorful crystalline glazing will be produced. Meanwhile the tenmoku glazing, in addition to its beautiful color, has the water-purifying function, which enhances the fun of drinking tea both from vision and from taste.





羽珥 FeatherStone Earphone

龍珥工藝 黃政雄 DragonEars / Felix Huang

/ 2016. 8 上市 Release / 2.18x 1.43x 1.78 cm

鳥鳴雲間，畫羽在瓷，故曰「羽珥」。

白瓷紋彩的「羽珥」，展現臺灣特有的珍稀鳥類圖像，述說這塊土地上自然與人之間的情感。

薄胎瓷工藝與耳機技術的結合，單耳機重量四公克，配戴時不會造成負擔。陶瓷觸感溫潤，並具有抗菌、撥油的功用，易於清潔。運用陶瓷產生的空間共振傳導設計，音樂層次豐富清亮、完整呈現音域，顛覆工業耳機的嶄新感受。

The inspiration of this product comes from the scene of birds singing in the cloud. On the white porcelain, the artist paints the rare species of birds in Taiwan, delivering the stories between the Nature and human on this land. The craftsmanship of eggshell porcelain is delicately integrated with earphones. Each earphone weights 4 grams, which is relatively light to our ear. This work also makes use of the nature of ceramics – antibacterial, easy-to-clean, and the clear and bright sound resonated in the ceramics. This product may bring an unusual brand new audio experience to the users.



大地鑄鐵系列——獨角仙香爐 Beetle Incense Container

大謙堂 郭詩謙 Da Qian / Peter Kuo

/ 2016. 2 上市 Release / 單件 Each 20x 5x 5 cm

獨角仙是大地系列裡其中一個主題，以作者小時候的童年回憶將童趣的作品帶入充滿現代科技的忙碌生活中，使生活器物多了活潑生動地互動。打破傳統香爐的造形，帶入活潑有趣的獨角仙，在生活中使用能讓心靈放鬆並會心一笑便是作者的目標！

Beetle Incense Container is a product of the *The Nature Range*. The artist attempts to bring his childhood memories to this modern society full of high-tech products and make our life more 'organic' and 'natural'. Different from the design of traditional incense burner, there is a lively beetle on the lid as the knob, which may make the user relaxed and smile – that is the artist's purpose!



大地鑄鐵系列——獨角仙茶倉 Beetle Tea Jar

大謙堂 郭詩謙 Da Qian / Peter Kuo

/ 2016. 2 上市 Release / 單件 Each 12x 12x 20 cm

搭配鑄鐵釉色自然呈現的肌理，使茶倉呈現日本鐵壺鑄造的質感，讓收藏茶葉的器物不只擁有實用性，同時也能作為藝術品欣賞。

The artist delicately makes use of the natural texture of cast iron glazing to imitate the quality of Japanese cast iron kettle, making the tea storage not only functional but also recreational.



大地鑄鐵系列——獨角仙握香 Beetle Incense Holder

大謙堂 郭詩謙 Da Qian / Peter Kuo

/ 2016. 2 上市 Release / 單件 Each 20x 5x 5 cm

握香是生活中調劑身心靈的器物，栩栩如生的獨角仙攀爬在枯木上，慵懶的模樣讓人會心一笑！

The incense holder is an utensil to calm our nerves and relieve our stress in life. The scene that a vivid beetle climbing on a piece of rotted wood indeed would make people smile!



鑄鐵燒茶具組 Imitation Cast Iron Teaware Set

叡宸陶藝坊 李玟叡 Jui-Chen Ceramic Art Studio / Li Wen-jui

/ 2016. 2 上市 Release
/ 茶壺 Teapot 14x 9x 10.5 cm, 茶海 Pitcher 14x 9x 8 cm
/ 茶杯 Cup 5x 5x 3.5 cm, 茶盤 Plate 23x 23x 5 cm

手作瓷器，具有現代美學設計，手工上釉、高溫燒製，仿鑄鐵的質感，簡單的金色點綴形成陶藝的簡約風格，符合現代人陶冶性情的訴求。

This is a work of handmade porcelain with modern aesthetic design. The glaze was applied manually and delivers the quality of cast iron after high-temperature firing. The golden spots randomly decorated on the dark clay body emphasize the simplicity of ceramic arts, catering to modern people's pursuit of literati mindset.





薄翼晶瓷 Paper-thin Crystal-like Porcelain

金太子陶瓷工藝社 曾鈞源
Golden Prince Ceramics Studio / Zeng Jun-yuan

/ 未上市 Unrelease / 單件 Each 14x 14x 8 cm

玉琢晶瓷 薄似蟬翼 聲韻如鐘

以 1300 度高溫還原窯精煉而成，清透如玉，溫潤白皙，無需特別燈光投射，雖彩繪於內，在外層仍可見清晰圖案。由於達到全瓷化更可以敲韻如鐘，最薄處僅 0.5 毫米，圖案部分則以手繪而成，對於陶瓷彩繪畫師更是一大挑戰。在還原窯燒容易變形的條件下，每個成品都是難得的精品。

The work has reached full porcelain status after high-temperature firing. The sound of knocking it lightly is like the sound of bell.

This work is made by reduction firing at 1,300 degree Celsius. Clear, mild and white as jade, the work does not need the spotlight to demonstrate its paper-thin body. The patterns painted inside can still be observed from the outside.

The production of the work is not easy at all. The thinnest part is only 0.5 millimeters, which would be very difficult for the ceramics painter to handpaint the beautiful patterns. Meanwhile because the work is made by reduction firing, which tends to lead to deformation of the work, every product is indeed a previous rare piece.



星空下的女王 The "Queen's Head" Rock under the Starry Sky

樂在陶工坊 張世奇 Fun in Pottery Studio / Chang Shih-chi

/ 2016/1 上市 Release / 茶壺 Teapot 9x 9x 9 cm, 茶海 Pitcher 8x 9x 9 cm, 茶杯 Cup 5x 5x 5 cm

手拉坯薄胎成形、壺嘴及壺耳講究比例大小、提握注重人體工學、出水順暢及斷水俐落。

設計壺鈕融入臺灣前 10 大景點特色：野柳女王頭，壺身以手工堆雕女王頭頭像，並以岩石效果延伸整個壺面，強化主題特色。

透過柴窯燒製作品，天然落灰附著在極薄的坯體上，讓作品在透光的同時，能欣賞點點落灰，彷彿女王沉醉在美麗的星空。

The work was made by hand-throwing. The design of teapot spout and handle did not overlook the real usage – the flow of water through the spout is smooth and clear.

At the same time, the artist incorporates the outline of one of the most popular tourist spots – Queen's Head rock at Yehliu – into the knob on the lid. Meanwhile the artist also imitates the look and texture of rock to hand-build the teapot so the whole teapot looks very natural and the theme stands out. The ashes attached to the thin clay body during the wood-firing process are just like the stars hanging in the sky. Under the lights, it seems the "Queens" is enjoying this beautiful starry night.



勁羊奔福 Goat Heading Towards the Fortune

樂在陶工坊 張世奇
Fun in Pottery Studio / Chang Shih-chi

/ 2015. 6 上市 Release / 13x 9x 10 cm

以側握的概念設計壺把，有別一般傳統提握方式，壺把側握不僅考量人體工學，在使用上也較為方便、安全。

以平面（羊臉）與立體（羊角）的概念做結合呈現主題，讓作品呈現更多的層次與生動，不再只是平面構圖處理。

The side handle, different from the traditional design, is more convenient and safer to use. The goat face on the plane combined with the 3D extending horns demonstrates multiple layers of design and always makes the work livelier.





平衡感茶具 Sense of Balance Tea Set

彭雲 Peng Yun

/ 未上市 Unrelease / 一組 One Set 80x 80x 14 cm

集現代感與實用性於一身的側把壺，作品設計強調可掛於牆上的收納選擇，在使用時可以因應各個場合選取想搭配的茶具，不論是隨興的一壺一杯，或是整個茶席都很方便。在現今小坪數為主的居住環境，不僅省去收納的空間更可作為觀賞用的裝置藝術品。

The highlight of this work is that every item in the set can be hung on the wall. It is hence user can only take the items that she need off the wall, totally up to her preference – might be casually one teapot plus one cup or the whole tea set. This modern-looking and also functional tea set particularly caters to modern people who mostly live at relatively small places.





布希爾 Buxiel

冠軍建材股份有限公司 冠軍設計團隊
Champion Building Materials Co., Ltd. / Champion Design Team

/ 2016. 3 上市 Release / 單片 Each piece 60x 60x 1.1 cm

特殊岩石的紋路結合時尚清水岩概念，以特殊釉料鋪陳出自然色澤、輕鬆寫意，運用數位噴墨印刷搭配乾粒多層次的表現，擬真呈現天然水泥紋理的質感，引領居家及商業空間的潮流。

Imitating the texture of trendy fair-faced concrete, the artist applied a special glazing to produce this natural hue which creates a relaxing and casual feeling. The imitation concrete quality may not be achieved without the use of digital inkjet technique and frit. The work may, just like fair-faced concrete, lead another new trend for the floor décor at living and commercial space.



綠桔結晶—— 紅銅提樑茶器組 Green & Orange Crystal Glazes-Tea Set

六籽窯 林妙芳 Ceramic Seeds / Lin Miao-fang

/ 2016. 3 上市 Release / 一組 One Set 11x 9x 14 cm

設計聚焦在結晶釉秀雅的本質上，以飽滿圓潤的器型襯托出綠桔晶體多色交融的立體佈局。

壺身以手工趣味的紅銅提把做出高挑的玲瓏曲線，延伸出具現代感、亮麗婉約的女性特質。

The focal point of this tea set is the refined beauty of crystalline glaze. The round-shaped body can further highlight the exquisite composition of multi-colored green-and-orange crystals. The copper overhead handle is particularly high and curvy, presenting a modern and bright feminine character.



美湛雲瓷——鏡花水月 Flower of Mirror

張美雲工作室 王弘宜 Zhang Mei-Yun Ceramics Studio / Wang Hung-yi

/ 2016.5 上市 Release / 盤 Dish 20× 14.5× 2 cm, 杯子 Cup 10× 7.5× 5.5 cm, 攪拌棒 Stirrer 15× 0.5× 3 cm

藉由瓷器與鑲金結合，呈現鏡中花這個主題，將古代仕女使用的銅鏡、髮簪與茶具結合，讓茶具組能作為銅鏡與髮簪使用。以女性及花卉為主軸發想，強調柔美、精緻、典雅的形象。

Through the combination of porcelain and ormolu technique, the works presents the theme "flower of mirror" incorporating the concepts of brass mirror used by ladies in ancient time, hairpin, and tea ware. The tea tray can be used as mirror while the teaspoon can be used as hairpin. The motif is derived from femininity and flowers, delivering the exquisite and delicate image.



彩繪鎏金貔貅 Colour-painted Ormolu Brave Troops (Pixiu)

張美雲工作室 凌昱晟 Zhang Mei-Yun Ceramics Studio / Ling Yu-cheng

/ 2016. 5 上市 Release / 單件 Each 14x 11x 15 cm

貔貅為古代傳說中的神獸，兇猛威武，喜吸食魔怪的精血，並轉化為財富，因此許多現代人將牠做為擺飾。彩繪鎏金貔貅身繪黃金甲以及帶有富貴意義的牡丹花，希望能為持有者招財進寶。

The Brave Troop (or Pixiu) is a Chinese mythical hybrid creature with great strength, which is characteristic of its propensity to ingest the blood and 'qi' of evil spirits and monsters and turn it into wealth. Therefore it is widely used by modern people as decorations. The Brave Troop of this work is particularly painted with golden outfit and peonies – symbolic of fortune – to bless the user with continuous income.





星光系列 Stars Series

三洋窯業股份有限公司
Sanyo Pottery & Porcelain Industry Co., Ltd.

/ 2016. 1 上市 Release
/ 單片 Each piece 59.5x 59.5x 1 cm

星光系列半拋磁磚運用數位噴墨技術，高溫瓷化燒成，複製珍貴石材的自然神韻。使用最新研發配方 - 蜜糖乾粒釉，磁磚表面觸感更細緻。

精細半拋工法在平整的表面自然留下細微的顆粒間隙，使其具有透氣性，當腳踩在磁磚上，不會因為腳氣而產生腳印，磁磚就像會「呼吸」一般的神奇！透氣性的優點，大大提升磁磚的產品價值。

Stars Series semi-polished porcelain tile is made with digital inkjet technique and high-temperature firing to present the texture resembling natural stone. The use of innovative formula – honey frit glaze – makes the surface more delicate and smooth. Semi-polishing leaves some tiny pores on the surface, enhancing the permeability. Stepping on the porcelain tile, the user would have the comfortable feelings like she's never felt before. There will be no wet footprint left due to sweating of our feet. This feature is believed to a great added value to the product.



雲崗石系列 Cloud Stone Series

三洋窯業股份有限公司 聖瑪莉諾精品磁磚
Sanyo Pottery & Porcelain Industry Co., Ltd. / San Marino

/ 2016. 3 上市 Release / 單片 Each piece 79.8 x 79.8 x 1cm

以義大利噴墨技術演繹浮雲石路的寧靜寫意。創新半拋設計工法：採用不同尺寸的混和乾粒釉再施以半拋工法拋磨而成，為拙樸岩面留下細微的顆粒間隙，使其具有透氣性，當腳踩在磁磚上不會因為腳氣而產生腳印。

配色上選擇淺灰、深灰、黑等自然礦石釉色，搭配鋪貼更顯質樸韻味。

Using the inkjet technique from Italy to create the tranquil and calming atmosphere of cloudy pattern pavement. The producer introduced variant size of frits along with the special glaze, using semi-polishing technique to create the tiny pores on the surface, effectively enhancing the permeability. There will be no wet footprint left due to sweating of our feet. The color ranges from light grey, dark grey, to black. User can arrange the color on his own to create different delights.

甜點冰淇淋 Dessert Ice Cream

何佳峰 He Jia-fong

／ 2015. 12 上市 Release ／ 單件 Each 11x 11x 6.5 cm

正餐過後，甜點登場；細緻的質地、香甜的口感，在舌尖緩緩融化、擴散，心中升起一股難以言喻的幸福感，這種戲劇性的享受與感受是每個人都能消受的嗎？以這樣的概念把點心具體表現於餐桌上，結合陶瓷的細膩質感來表現夾心層，並將木材運用於餅乾上，展現出木紋溫潤的感質，透過身體的碰觸產生出愉悅的心情。

The work concretizes the happiness of having after-meal desserts with the design resembling the real desserts – cookie ice cream sandwiches! The creamy taste and delightful sweetness slowly melt on the tongue, giving the indescribable satisfaction in our heart. Can anyone handle this dramatic enjoyment and contentment?

The porcelain in white resembles the ice cream filling while the wooden board refers to the cookies. Through the tactile experience we find back the delight we have been looking for.





好書壺 Comfy Book Teapot

台灣民窯藝術坊 麥傳亮 Taiwan Kilns Art Studio / Mai Chuan-liang

/ 2016. 7 上市 Release / 茶壺 Teapot 10x 6.5x 12 cm, 茶杯 Cup 5x 5x 6 cm

現代有了電子書及手機後，讀書的人口也大量減少。回憶起老祖宗運用紙本傳播知識，「好書壺」的造形油然而生，用書的造形作成茶具，品茶之餘也可以參禪論道，修身養性、陶冶身心，提升個人涵養並藉由茶具將文化傳達世界各地。

With e-books and smartphones, in the modern society, fewer and fewer people really read the paper books. The design of *Comfy Book Teapot* comes from how the knowledge was spread in "ancient time," the paper book. The artist wishes to promote the tea culture all over the world through the book, through the teapot, providing the inspiration for people to study philosophy, life and personal enhancement.

羊羊喜器 Jubilant Personal Teaset

陸寶企業股份有限公司 呂柏誼

Lupao Fine China Co., Ltd / Albert Lu

/ 2015. 10 上市 Release

/ 茶壺 Teapot 10.4x 10x 6 cm, 茶杯 Cup 10.4x 9.7x 2.5 cm, 茶濾 Tea Strainer 8.7x 5x 3.8 cm

羊羊喜器取羊的吉祥之意結合成語「洋洋喜氣」，賦予它可愛的樣貌。羊角造形的中空抓握結構減少導熱，避免使用時燙手。除了將泡茶步驟化繁為簡，簡潔的造形也節省了空間。

The tea ware resembles some features of ram, taking the meaning of a Chinese idiom that refers to jubilation. The horns are actually hollow to lower heat transfer efficiency – to prevent from scalding. And the design of tea ware makes the process of making tea easier and simpler and also makes the storage more space-efficient.





快雪時晴 茶禮／側把壺茶組 Kuai Xue Shi Qing Series

陸寶企業股份有限公司 曾靖驍
Lupao Fine China Co., Ltd / Jacky Tseng

/ 2015. 10 上市 Release
/ 手抓壺 Teapot 9.5x 8.7x 7 cm, 側把壺 Side-handle Teapot 16.5x 10x 8.6 cm
茶海 Pitcher 10x 7.3x 6.4 cm, 茶杯 Cup 5.4x 5.4x 3.7 cm, 茶盤 Plate 50x 25x 5.3 cm

設計靈感取自於東晉有「書聖」之稱的王羲之名帖《快雪時晴帖》。王羲之洋洋灑灑的剛勁筆觸躍然於茶盤之上，這樣一幅茶情筆墨畫卷，使品茗之事更顯詩意。

簡約現代的茶器為古代經典詮釋出別樣風貌，不管是品茗或送禮都顯露著文化底蘊。

The inspiration and name of this work comes from a well-known Chinese calligraphy work "Timely Clearing after Snowfall (Kuai Xue Shi Qing)" by Wang Hsi-chih, sometimes referred as "Sage of Calligraphy", in Chin Dynasty. A continuous force that permeates the entire piece is now embodied in this tea set, making the drinking tea more poetic and delightful. This simple yet modern tea ware interprets the classic from another perspective. This work is great for own use while also perfect for gift.



森活隨身杯 Lohas Forest Travel Mug

陸寶企業股份有限公司 呂柏誼
Lupao Fine China Co., Ltd / Albert Lu

/ 2015. 12 上市 Release / 單件 Each 6.6x 6.6x 17.5 cm

森活隨身杯以木紋效果帶出大自然的氣息，與亮眼色調的釉色搭配，並用焦糖、抹茶、蒙布朗三種甜點名稱為杯子命名，清新造形特別適合年輕族群使用，也適合作為禮品贈送。

The wood grain pattern on the mug body along with the brilliant glazing colors brings the impression of the Nature. The mugs in different colors are named after three popular desserts: Caramel, Matcha and Mont-Blanc. The product targets the customers of young generation. It is also an excellent option for gift.



原礦陶然蓋碗 Joy Ore Travel Teaset

陸寶企業股份有限公司 呂柏誼
Lupao Fine China Co., Ltd / Albert Lu

- / 2015. 12 上市 Release
- / 茶壺 Teapot 11x 10.3x 7.5 cm
- 大杯 Cup(Big) 8.5x 8.5x 4.3 cm
- 小杯 Cup(Small) 7.5x 7.5x 3.6 cm

擁有石頭的質感而溫潤不刮手，茶壺中能容納小杯與上蓋一大杯的特別配置，可與摯友共享品飲。捏把的構造在使用時不會燙手，輕鬆安全。杯底以手工雕刻鳳凰圖騰，添加碧璽與鐵礦砂的原礦陶土讓茶具能釋放遠紅外線與負離子，兼顧品茗與養身。

The tea set touches like rock yet somehow smoother. The teapot can contain a small teacup and be covered by the large teacup as the lid, very convenient for travel. The handle prevents the user from being scalded and delivers a better user experience. At the bottom of the large cup there is a phoenix pattern. The clay mixed with tourmaline and iron ore renders the work able to radiate infrared and release negative ions.

金猴蓋杯 Jin-Hou Mug

陸寶企業股份有限公司 呂柏誼
Lupao Fine China Co., Ltd / Albert Lu

/ 2015. 12 上市 Release / 12.4x 8.9x 12.5 cm

金猴化身為「壽」字草書，以24K金水繪製躍上蓋鈕傳遞祝福，底下則是可輕鬆品味每一泡茶香的茶格設計。

金猴蓋杯特別適合作為猴年或猴屬相人的紀念禮品，不論是自用收藏或是當做伴手禮都是不二的選擇。

The pattern on the knob is a 24K gold hand-painted monkey which also resembles the cursive calligraphy character "longevity". Below is the tea filter facilitating the making tea process. The product may be used as the memorable gifts for people whose Chinese zodiac sign is monkey. This work can be personal collection or gift.





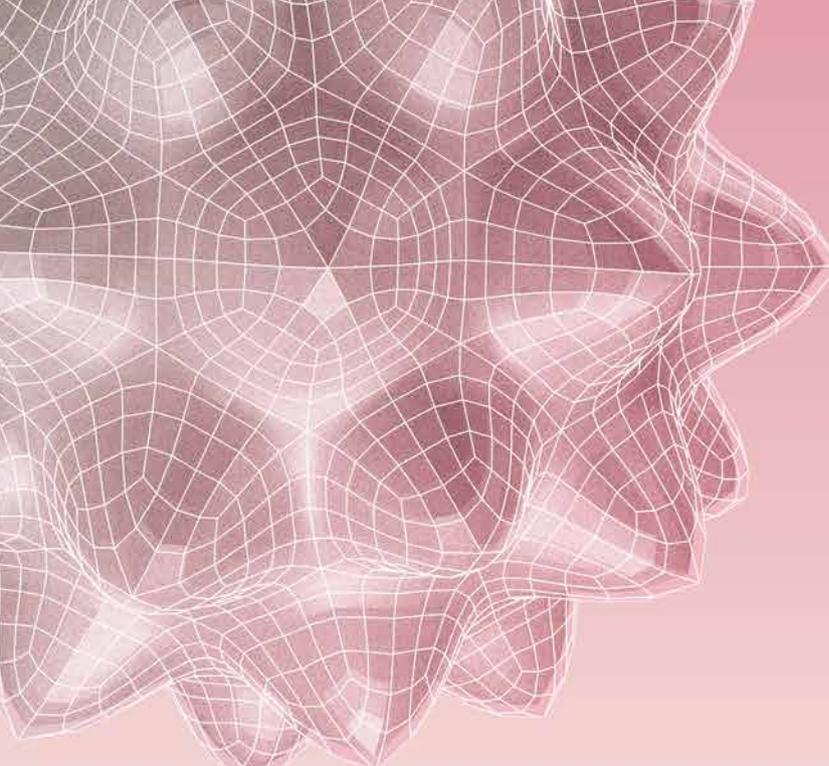
對話框 Dialog Box

晟達陶瓷工藝社 洪美蓮
Chen-Ta Ceramics Studio / Hung Mei-lian

- / 2016. 5 上市 Release
- / 瀝油盤 Drippan 36x 28x 2 cm
- 盤 Dish 36x 34x 2 cm
- 杯 Cup 8x 8x 9 cm
- 杯碟 Saucer 13x 13x 2 cm
- 湯匙 Spoon 14x 1x 1 cm
- 放置碟 Saucer(Small) 8x 7x 1 cm

餐具是日常生活中每一天一定會接觸到的器皿，美食若再加上有設計感的餐具更可因此提升整體用餐氣氛與樂趣。

Dining utensil is something we must use everyday. The work, with both decorative and practical functions, greatly enhances the atmosphere and fun during a meal.



陶瓷 新品獎

CERAMICS
NEW
PRODUCT
AWARD

報 / 名 / 簡 / 章

徵件宗旨

2016 年「陶瓷新品獎」，廣邀各方廠商及陶瓷工作者，徵選年度新品，透過專家評選，向大眾推廣臺灣優良陶瓷產品。凡入選產品為大鶯歌地區之公司或工作者所設計製作，即賦予鶯歌燒品牌認證，藉此加強鶯歌地區的品牌形象，達到業界觀摩交流及瞭解市場反應之功效。

徵件辦法

- 一、本新品獎係屬產業界之產品競賽，請自行斟酌純藝術創作作品參賽之合適性。
- 二、限 2014 年 6 月（含）以後新產品。

評選重點

- 一、使用機能 30%
- 二、創意設計 30%
- 三、技藝美感 20%
- 四、市場時代性 20%

參賽資格

國內各地之個人、工作室或公司皆可報名，至多 5 件（組）作品為限。

獎勵內容

- 一、不分類別選出「年度新品獎」、「機能優良獎」、「創意設計獎」、「市場明星獎」、「創新科技獎」等數名，各獲頒得獎證書乙紙。
- 二、入選：約 50-70 件產品，獲頒入選證書乙紙。
- 三、鶯歌燒認證：公司或工作室設立於大鶯歌地區者（新北市鶯歌區、新北市三峽區、新北市樹林區、新北市土城區、桃園市桃園區、桃園市八德區、桃園市大溪區、桃園市龜山區），入選作品即可獲得鶯歌燒品牌認證。

競賽程序

一、報名：

(一) 送審資料：

1. 報名表 2. 產品資料表 3. 產品影像 3 張（產品之不同角度，或細節，或操作示範）

(二) 報名期限：即日起至 2016 年 5 月 6 日止。

(三) 報名方式：

1. 紙本郵寄報名：

(1) 請檢附上述「送審資料」，於報名期限前將紙本資料寄達 23942 新北市鶯歌區文化路 200 號新北市立鶯歌陶瓷博物館（以郵戳為憑）。封面註明：參加「2016 陶瓷新品獎」

(2) 影像規格：（2 選 1）

a. 照片：3×5 吋以上相紙，背面註明產品名稱、方向、出品單位。

b. 數位影像：300dpi，900×1200pixels，1MB 左右，jpg 格式，以光碟寄送。

2. 電子信件報名：以電子信箱將電子檔寄送到 ntpc60508@ntpc.gov.tw。主旨請註明：參加「2016 陶瓷新品獎」，館方收件後三天內會回信通知，如未收到回信，煩請致電確認。

二、產品送件：

(一) 送件日期：2016 年 5 月 12 日至 5 月 14 日共計 3 天，每日 10:00-12:00 及 13:00-16:30。

(二) 送件地點：新北市立鶯歌陶瓷博物館（新北市鶯歌區文化路 200 號）。

(三) 凡於期限內完成報名手續者，即取得參賽資格。參賽者應於指定送件時間將產品送至指定送件地點，運送方式與相關費用請自理。

三、評審結果公布：

預訂於 2016 年 6 月底在本館網站之「臺灣陶藝競賽網」<http://competition.ceramics.ntpc.gov.tw> 公布得獎與入選名單，並以 e-mail 或電話通知。

四、退件：

(一) 未入選退件：預訂於 2016 年 7 月中旬辦理退件事宜，請參展者親自或委託他人至本館取回產品。

(二) 卸展退件：預訂於 2016 年 10 月 24 日起至 10 月 26 日辦理退件事宜，請參展者親自或委託他人至本館取回產品。

(三) 相關運費、包裝、保險等費用由參賽者自行負擔。逾期者視同由本館全權處理參展產品，參賽者不得異議。

保險

參展產品自入館點收後至 10 月 26 日前，保險由本館辦理，並負擔每件（組）產品不超過新臺幣 10 萬元價值之保險費用，產品價值高於新臺幣 10 萬元之保費由參賽者自行負擔。

參賽需知

一、承辦單位對所有展出產品有研究、展覽、攝影、出版及宣傳等權利。

二、評審及展示期間不得要求退還、移動或替換入選產品。

三、送審資料做為承辦單位研究紀錄之用，恕不退還。

四、參展產品不得抄襲他人產品或違反著作權法等相關法令；一經查證屬實，承辦單位得取消參展作品之得獎及入選資格。

五、凡報名參賽者，視為同意並遵循本簡章各項規範。

六、本簡章如有未盡事宜，得由承辦單位審議後修訂公布。

展覽期間相關活動

一、頒獎典禮：2016 年 9 月，確定日期另行通知。

二、產品展示：預計於 2016 年 9 月 2 日至 10 月 23 日於本館陽光特展室展出。

三、產品介紹：展覽期間提供產品資訊架放置參展者產品簡介，供現場民眾索取，並於例假日開放參展者現場解說。

通訊錄 Directory



三洋窯業股份有限公司 SANYO POTTERY & PORCELAIN INDUSTRY CO., LTD.

陳福吉 Chen, Fu-Chi

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傳真：02-26794777

E-mail：sanyo.tile@msa.hinet.net

地址：23942 新北市鶯歌區八德路
16 號

三洋磁磚設立於 1971 年，是國內最具優良傳承的製陶家族，自 1914 年已開始經營窯廠，1977 年 9 月正式成立「三洋窯業股份有限公司」。為國內少數從外牆磚到室內地壁磚，具備全產品線自主生產能力的專業工廠之一。1997 年創立第二品牌「聖瑪莉諾磁磚」，推出當時最大尺寸壁磚，一舉改變臺灣原本用小片磚上牆的習慣，影響至今。三洋磁磚通過 ISO-9001 品質認證、榮獲環保標章，2010 年起連續多年榮獲臺灣精品獎，品質與研發能量深受各界肯定。



大謙堂 Da Qian

郭詩謙 Peter Kuo

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14 號之 1

大謙堂成立於 2006 年，早期以手拉坯教學，經營約 7 年。郭詩謙於 2008 年向簡銘炤老師學習柴燒，之後陸續創作柴燒作品。2013 年大謙堂轉型經營個人創作藝廊，作品主要為柴燒茶器類以及鑄鐵陶創作。2015 年成立新的品牌系列—善水，主要為釉燒的作品，經營項目為生活陶，以實用平價的作品跟柴燒區分。

2010 鶯歌陶瓷博物館「2010 創意生活·陶瓷新品評鑑展」入選

2011 鶯歌陶瓷博物館「2011 創意生活·陶瓷新品評鑑展」主題獎——創意設計獎

2015 鶯歌陶瓷博物館「2015 陶瓷新品獎」入選



白馬窯業股份有限公司 White Horse Ceramic Co., Ltd

廖榮助 Liao Jung-chu

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5 號

白馬窯業股份有限公司至今擁有 60 年窯業製造經驗，目前已成為臺灣頂尖的全系列磁磚專業製造工廠，更以創造藝術生活空間為理念，將「白馬磁磚」、「帝凡諾時尚磁磚」雙品牌向全球化邁進，行銷國內外。

白馬窯業對於新產品研發及品質提升不遺餘力，除獲有 ISO9001 及環保標章等多項認證外，更成為唯一連續 5 年榮獲臺灣精品獎的磁磚廠。白馬持續不斷的投資新世代廠房設備，導入最新技術，致力於生產最好的磁磚，以提供消費者最好的選擇。



法務部矯正署桃園監獄
Taoyuan Prison, Agency of Corrections,
Ministry of Justice

周輝煌 Chou Hwey-hwang

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 158 號

民國 86 年 12 月 1 日成立「第 1 期陶藝技能訓練班」，至民國 104 年止，共計辦理 18 期訓練，敦聘鶯歌區傑出陶藝家、國畫藝術家擔任教學工作，為了傳統技藝之傳承，秉持有教無類的精神，不遺餘力的奉獻著，收容人歷經訓練的淬礪，由作品可看出學員一方面藉由拉坯、修坯反省自我，於學習過程中流露出深切的悔意，充分達到「啟迪性情、教化人心、教誨人性」之目的。



侯春廷
Hou Chun-ting

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 329 巷 6 弄 14 號 5 樓

- 2010 鶯歌陶瓷博物館「第 5 屆臺灣陶藝金質獎」優選
- 2010 鶯歌陶瓷博物館「2010 創意生活·陶瓷新品評鑑展」入選
- 2010 法藍瓷有限公司「法藍瓷杯設計大賽」優選
- 2011 鶯歌陶瓷博物館「2011 創意生活·陶瓷新品評鑑展」最佳新品獎
- 2011 法藍瓷有限公司「法藍瓷杯設計大賽」創新設計獎
- 2012 鶯歌陶瓷博物館「2012 創意生活·陶瓷新品評鑑展」入選
- 2013 鶯歌陶瓷博物館「第 1 屆新北市陶藝獎」入選



冠軍建材股份有限公司
Champion Building Materials Co., Ltd.

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冠軍建材於 1972 年成立，始終以「堅持生產最高品質磁磚」和「誠信為本」的企業信念，奠定在業界的堅實基礎和優良口碑，擁有冠軍磁磚、馬可貝里磁磚、安心居、輕質隔間磚等品牌。冠軍率先推出超大尺寸拋光磚及數位噴墨優質產品，主導國內建築風格以「最完美的超越時間」觀念開創磁磚的新紀元。

- 2011 榮獲臺灣百大品牌殊榮
- 2013 榮獲綠色工廠認證，以感動服務行銷來滿足每位消費者。
- 2014 獲得臺灣精品獎殊榮，作品陳列於臺灣精品館展出。



乾唐軒美術工藝股份有限公司
Artcera Corporation

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1986 年創辦人于春明出於對唐朝文化的神往和喜愛，成立名為「乾唐軒」的工作坊。以漢唐藝術為題材，將現代設計理念和手法融合其中，創造「活瓷」品牌，以專利的日用陶瓷技術，帶給消費者優質健康的生活；而原有的仿唐工藝則突破傳統的唐三彩，以獨特彩釉和西方噴繪技法相融合，呈現出現代東方華麗高貴而獨特的陶藝風格，以「乾唐彩」為品牌名稱。未來乾唐軒仍秉持以中華文化為主的設計元素，不斷與時俱進，並以「敬自然惜萬物」為核心理念，節能減碳為目標，利用有限資源以文化創意和先進陶瓷製作工藝打造現代生活精品。



陶喜工作室

Tao Cheer

林映汝 Joyce Lin

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2009 成立陶喜工作室

2012-2013 鶯歌多媒材研發中心產品研發

2012-2014 新北市釉藥協會釉藥課助理教師

2014 鶯歌多媒材研發中心陶板老師

2014 「第 5 屆臺灣國際金壺獎陶藝設計競賽」
茶藝推薦獎

2014-2015 通過鶯歌陶瓷博物館「鶯歌燒商
標授權評鑑」



陶然工坊

TAO-RAM workshop

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陶然工坊成立於 98 年 5 月，主要產品為手工捏製壁飾、藝品為主，並有製作大型陶板牆面及大型景觀陶藝經驗。

負責人陳振輝具有陶瓷相關工作經驗 20 年，從早期白雲土製品、還原瓷酒瓶，以及曾經風靡一時鏘結晶釉瓷瓶，到現在的陶藝創作，實作經驗豐富。陶藝教學經驗 12 年，現任新莊區頭前國小、鶯歌區建國國小、樂齡中心、多功能學習中心陶藝講師。



陸寶企業股份有限公司

Lupao Fine China Co., Ltd

呂寶樹 Lu Pao-shu

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陸寶，1973 年源起鶯歌，從代工轉為品牌經營，打造橫跨兩岸的時尚茶器文創品牌。40 年的工藝累積，讓我們得以天馬行空的設計發想，將中華文化轉化、融入，並將遠紅外線材質入陶，創作出兼具養生與文化的高品質樂活茶器。而近年開始更開闢藝匯系列，與藝術設計界的大師一同激盪出火花，跨出傳統產業的藩籬。作品榮獲臺灣金點獎、德國紅點設計、日本優良設計獎等多項國際設計大獎。並受鶯歌陶博館邀展，舉辦「行走的陶藝——傳承與創新展」。



劉寶元
Liu Bau-yuan

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- 2011 鶯歌陶瓷博物館「2011 創意生活·陶瓷新品評鑑展」入選
- 2012 鶯歌陶瓷博物館「2012 創意生活·陶瓷新品評鑑展」入選
- 2012 臺灣手工業推廣中心「臺灣生活工藝設計大賽」飲食文化創意商品入選
- 2013 鶯歌陶瓷博物館「鶯歌燒品牌計畫——特色餐具評鑑展」入選
- 2014 高雄市政府「杉林月眉原住民文化公園文創商品競賽」第一名
- 2014 鶯歌陶瓷博物館「2014 創意生活·陶瓷新品評鑑展」入選
- 2015 鶯歌陶瓷博物館「第 2 屆新北市陶藝獎」陶藝創新獎實用組入選



寶象陶瓷藝術坊
Bao Xiang Ceramic Art Studio

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239 新北市鶯歌區文化路 253 號

- 2014 「首屆南通國際當代工藝美術雙年展」入圍
- 2014 「艾琳——國際工藝精品獎」金獎
- 2015 西班牙「第 7 屆 Ciudad de Talavera 國際陶藝雙年展」入選
- 2015 總統府藝廊「寶島台灣 經典工藝」展
- 2015 泰國國際工藝創新展
- 2015 香港家庭用品展



黃偉茜陶藝工作室
Huang Wei Chien Workshop

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黃偉茜陶藝工作室，自 2010 年末成立至今，主要活動為個人創作及靈感實踐的 Happy 場所。曾以《花貓》入選「2011 創意生活·陶瓷新品評鑑展」。



張玉梅
Chang Yu-mei

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早期任職護士之餘兼任花藝創作，原本對美學藝術有極大的愛好，學習書畫，同時接觸多樣的藝術研習，因此奠定了各項藝術基本技能。2003 年因緣認識陶藝家蘇明華，透過藝術交流，感受到陶藝的創作精神及美德，進而認識、學習、創作陶藝。在陶藝的創作過程中，將花藝與陶藝融合，以大自然的一草一木為創作發想，仔細觀察自然界的脈絡、紋理，體會萬物生長的奧妙，讓每一件作品都能成為精雕細琢的自然之作。本著對生活經驗的積累與社會人文的關懷信念，透過陶藝的美，傳遞對環境與社會的關懷。



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Kuo Ching-jung

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2011 新竹市美術館暨開拓館 2 樓—由心出發、
遇見幸福胡宗顯 & 郭青榕雙人聯展
2011 臺北國父紀念館陳麗雀老師師生研習成
果展
2011 新竹市文化局 新竹市美術協會 40 週年會
員聯展
2012 新竹市美術館暨開拓館 2F 藝風再起之立
體 / 攝影聯展
2011-2016 九份 山城創作坊 常態展



傑作陶藝有限公司
Excellence Collection Ceramics Company

許陳淑娟 Hsu Chen Shu-chuan

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本公司成立於民國 81 年，為文化部評鑑之「臺
灣工藝之店」，以「臺灣映象與中華文化之融
合」為創作理念，獲外交部選定為簽約禮品供
應商之一。

本公司作品於 2006 至 2010 年間獲新北市鶯歌
陶瓷博物館各項競賽入選 4 次。

2004 至 2010 年間作品獲「臺灣優良工藝品」
及「臺灣工藝競賽」入選 5 次。



嘉財景觀藝術工作室
Chia Tsai Pottery

謝芳儀 Hsieh Fang-yi

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「嘉財景觀藝術工作室」2011 年草創於高雄，
起初以建築陶藝起家，團隊成員在創立前已在陶
藝雕塑領域工作許久，擁有豐富經驗與精湛技術。
有感建築陶藝的經營大部分取決於價格和數量上
的競爭，無法突破現階段陶藝的可塑性和多樣
性，因此團隊開始自行摸索、研發改良，融入巧
思與設計，開發出更富有實用性與豐富性的陶藝
作品，並於 2015 年正式成立「嘉財陶器」。

「嘉財陶器」成立後始終抱持著堅持與熱情，
秉持著專業與創新，期許未來能不斷的推陳出
新，為消費者帶來更多陶製良物！



張仕緯
Jhang Shih-we

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2008 年成立個人工作室，主要以拉坯、陶板製
作為主，亦有代客製作、生產、開發。



Mao's 樂陶陶

Mao's studio

毛選媛 Mao Hsuan-yuan

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家，是 Mao's 樂陶陶兩姊妹的開始。
 父親毛昌輝於 1980 年在鶯歌成立「祥鑫窯」。
 早期以手工彩繪藝術陶瓷為主，窯場從小就是姐
 妹倆的遊樂場，長大後兩人希望將父親的技術與
 經驗藉由新一代的創意與設計，激發出更多價值
 與樂趣，以傳承與祝福為初衷，傳達出溫暖與快
 樂到每一個人心中。

毛潔軒作品曾入圍 2010 年西班牙「亞拉岡現代
 陶藝獎」、「第 5 屆臺北陶藝獎」及 2006 至
 2008 共三屆「陶瓷新品評鑑展」。曾受邀於國
 家工藝研究發展中心、行政院藝廊及各地美術館
 展出。毛選媛作品則以設計為概念，將創意融入
 生活之中。曾入選鶯歌陶瓷博物館「2010 創意
 生活·陶瓷新品評鑑展」。



高藝陶瓷工坊

Kwo Yi Working Store.

錡聰連 Yi Tsung-lien

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高藝陶坊早期產品以觀賞和食用性為生產重點，
 如咖啡杯組、花瓶、壁飾、薰香燈飾。2005 至
 2010 年主力於室內造景和求財擺設，行銷重點
 以 B&Q、HOLA 市場為主。2010 至 2015 年以餐
 廳和市場走個性風格，主力於完全客製化的產品。
 營業項目以手拉或開模生產陶瓷，鍋碗瓢盆、招
 財甕、滾球流水、洗手臺面設計、耐熱壺，觀賞
 或食用類皆可生產。



吉維尼陶藝有限公司

Giverny China Art Co.

曾麗芬 Tseng Li-fen

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 地址：239 新北市鶯歌區建國路
 192 號 16 樓

吉維尼陶藝有限公司成立於 2008 年，主要從事
 生產買賣教學相關活動。

創作涉及油畫、壓克力畫、版畫、陶瓷版畫、陶
 瓷版畫、陶藝捏塑以及特殊釉色的表現，並根據
 客戶的要求提供商業設計與客製化禮品製作。

吉維尼曾經以《幸福洋溢》、《臺灣之美》、《人
 間仙境》三件作品入選陶博館新品評鑑獎，在臺
 灣、日本、大陸開個展、聯展，除推廣、展銷也
 從事文化藝術交流活動，跨領域多媒材創作、表
 現多元獲國內外肯定與報導。



法務部矯正署——

臺北監獄陶藝工坊

Ceramic Workshop, Taipei Prison Agency of Corrections, Ministry of Justice

黃俊棠 Huang Jung-tang

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本監於民國 52 年設立，隸屬法務部矯正署體
 系，屬公務部門，雖駐落於桃園市龜山區，但
 機關名稱仍為「法務部矯正署臺北監獄」。民
 國 92 年在法務部部長指示下，各矯正機關推辦
 地方「一監一特色或多特色」，本監為使傳統
 工藝不失傳，推動屬鶯歌地區著名特色之「陶
 藝技能訓練班」，使結合當地特色並聘請名師
 進駐本監教學，除培養受刑人學習一技之長，
 以於日後重返社會能有基本謀生技能外，亦透
 過習藝及創作的過程中，陶冶受刑人心性。



趙立立
Chao Li-li

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126 號

2008 桃園市田園茶藝館個展
2008 臺北市士林公民會館佛像聯展
2009 受邀韓國閔慶市茶碗陶瓷藝術節參展
2011 陶瓷博物館入選「2011 創意生活·陶瓷
新品評鑑展」
2011 作品獲得中國大陸德化白瓷博物館典藏
2012 受邀臺北市「2012 臺北市茶花展」
2012 山東臺兒庄第 1 屆「春季旅遊產品博覽會」
金獎
2013 臺北科技大學陶裡陶器聯展
2013 桃園美協聯展
2014 參加國立臺灣大學(103 年陶瓷特展)
2014 第 5 屆臺灣國際金壺獎陶瓷設計競賽展入選



大立窯
Da Li Ceramics

廖明堂 Liao Ming-tang

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1975 年創立大立陶瓷機械廠至今 40 年，也感受到陶瓷藝術之美。在國際級孫超大師的鼓勵指導下，2012 年創立「大立窯」開始創作。作品以茶器具和陳列性藝品為主，以窯變天目釉與法華彩鑲金結合，期望在固有傳統基礎下，躍變出更具時代感的美學藝術而努力。「大立窯」每年在中國大陸定期舉辦展覽會，產品在「天福茗茶」各分店均可購買。臺灣方面則在陶博館和臺北南海學園陳列行銷，並積極參與各項評鑑競賽。



大手小足陶藝工作室
Big Hand & Small Feet Pottery Studio

范先玲 Fan Hsien-ling

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1997 嘉義文化中心手拉坯活動示範老師
1999 嘉義奮起湖手拉坯活動、嘉義二二八紀念館親子手拉坯活動
2000 嘉義市千禧光觀周活動手拉坯示範
嘉義地藏王廟元宵親子手拉坯活動
花蓮文化局民族茶藝節——舞鶴深秋滿茶香活動
2004 雲林古坑開設陶藝與咖啡結合之餐廳推廣手拉坯
2011 新加坡國際茶碗展
2013 泉州臺灣精品展
2015 福州 518 海交會展 南港世貿文創展
2016 臺北世貿禮品展

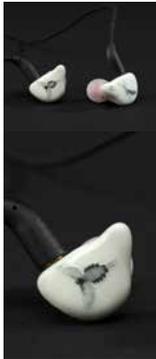


天德窯
Tien Te Kilns

詹炳德 Chan Ping-te

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1983 年成立「天工企業社」，主要生產陶瓷相關工機具，期間亦前往馬來西亞生產日用瓷器公司擔任顧問。因長期接觸陶瓷相關設備，對於陶瓷材料特性、燒製控制及交互關係都有相關經驗，在工作認識的陶藝家長期薰陶下體悟陶瓷之美，開始於閒暇之餘創作。



龍珥工藝
DragonEars

黃政雄 Felix Huang

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2015 年緣起於鶯歌 - 陶瓷故鄉新扉頁
 在臺灣科技領域十數年，偶然接觸到鶯歌薄胎陶瓷工藝，深深被這晶瑩剔透的陶瓷所吸引。因工作背景領域與近年來數位科技與 3D 列印技術的成熟與普及，激起連結數位科技與傳統工藝美學，「工藝創作數位化」的念頭，開始嘗試用 3D 列印數位設計，並與傳統工藝做結合開始了數位創作之路。
 期待此類型的創作路線提供新一代工藝家創作的廣度與多元。



康嘉良
Kang Chia-liang

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2008 「第 4 屆臺灣陶瓷金質獎(餐具單品)」入選
 2010 「第 5 屆臺灣陶瓷金質獎(創意獎)」入選
 2011 成立工作室「良品坊」
 2012 作品《青峰》獲得「2012 創意生活· 陶瓷新品評鑑展」美感創意獎
 2013 作品《幸福圓樓》獲得「第 1 屆新北市陶藝獎(實用組)」入選
 2014 作品《土樓》獲得「第 5 屆臺灣國際金壺獎」入選
 2015 「玩藝生活· 康嘉良陶藝創作展」



叡宸陶藝坊
Jui Chen Ceramic Art Studio

李玟叡 Li Wen-jui

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出生於 1982 年，國立臺灣藝術大學工藝設計系，2005 成立「叡宸陶藝坊」工作室，以手作商品為主，設計、開發、生產、製造、釉藥調配與燒製均自行完成。
 2014 「汝白茶具組」入選「2014 創意生活· 陶瓷新品評鑑展」
 2015 成立門市『玄作坊』對外推廣陶瓷生活美學
 2016 鶯歌光點美學館三樓展覽中心「形、塑、泥、火」展覽



金太子陶瓷工藝社
Golden Prince Ceramics Studio

曾鈞源 Zeng Jun-yuan

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247 巷 88 號之 2

正式設立於 1996 年，從事陶瓷神佛器皿之生產，如香爐、花瓶、敬神杯等，材質以還原窯燒青瓷為主，色澤清透、翠青如玉。自 2005 年開發一系列高級還原瓷骨灰罐，密度高、摩氏硬度經經濟部標檢局測定達 8.5。2007 年引進數位陶瓷人像，以 980 度高溫窯燒，畫質細緻、永不褪色，以平實的價格，提供更優質的服務。

2007 鶯歌陶瓷博物館「2007 創意生活·陶瓷新品評鑑展」入選
2008 鶯歌陶瓷博物館「2008 創意生活·陶瓷新品評鑑展」入選
2008 鶯歌陶瓷博物館「第 4 屆臺灣陶瓷金質獎」入選
2014 鶯歌陶瓷博物館「2014 創意生活·陶瓷新品評鑑展」入選



樂在陶工坊
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張世奇 1982 年生於鶯歌，畢業於國立中山大學電機所，年幼即隨著父親張三樂（順清）從事陶藝生產及研發。自 1997 年開始專心於陶藝創作。融合實用性與藝術美感，在傳統的技法投入現代的元素，壺體線條要求極簡、樸實，以手工拉坯方式塑形。作品以不上釉藥，燒成後有金屬色澤質感為特色，展現作品本身獨特風格。



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畢業於臺灣藝術大學工藝設計系，目前經營陶瓷工作室於樹林，主要以陶瓷作為創作的媒材，同時關注創作器皿的發展性。在學期間也擔任陶瓷藝術家助手，長期耳濡目染下的汲取經驗，轉化為自身創作的能量，希望能在創作的器皿中，注入人的溫度感染使用者。



張美雲工作室
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張美雲以現代技法，在陶瓷素坯體上擠壓浮白細線條，再以多彩色料描繪，完成後施以釉藥，經過 1280 度高溫燒製而成。

使用色系多以粉色為主，例如：粉紅、粉紫、天空藍，佐以深色色料（黑色或鈷藍）作搭配，優雅氣質的作品儼然成形，再以鑲金點綴，更增加作品高貴質感。

目前創作主題大多以富貴吉祥的東方紋飾為主。



六籽窯
Ceramic Seeds

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「六籽窯」作品由藝術家及兩位陶藝本科學生（鶯歌高職、臺灣藝術大學）共同創作。設計生產以「手拉坯」成形的陶瓷器具。提供茶道、香道、花道與書道等專業老師在人文社交場域使用。

- 主要釉色：「結晶釉」與「古典青瓷」。
- 產品組合：以完整呈現「宋代四藝」文人趣味的套組做展示。
- 產品設計：以「快速時尚」積極回應市場的專業品味。
- 主要通路：以博物館與專業茶器專賣店為主軸。



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凌昱晟從小就在陶瓷藝術的薰陶下培養出對陶瓷的濃厚興趣。

從造形、釉色、彩繪等都略有著墨。復興工商畢業，目前就讀於崇右技術學院。



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晟達陶瓷工藝社
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晟達陶瓷於 1994 年成立，陳坤城（阿泉師）為鶯歌老陶師，陳元杉自小與父親學習手拉坯製作，目前產品多為生活陶、花器、茶倉與訂作餐具……等。兩人亦創造了窯場的新舊共融。現在陳坤城和陳元杉皆為鶯歌工商手拉坯教學師傅也是硯味鶯歌城特展參展者之一。

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