



A Study on the Design of Modern Daily Pottery Tea Ware of Guanyao in Qichun

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Abstract. This paper analyzes the historical origin and regional characteristics of Guanyao in Qichun, and expounds the characteristics and technical inheritance of modern daily pottery tea ware of Guanyao, as well as the production technology of the very distinctive high-handled teapot. This study discusses the artistic features of modern daily pottery tea ware of Guanyao in Qichun. They are traditional pottery tea ware, carefully crafted by manual carving, using iron pen carving, picking, breaking, scratching and other methods, and then applied with transparent glaze and fired at a high temperature. It is innovative while inheriting, and the unique techniques in the inheritance embody profound history and culture while reflecting the simple and natural values, aesthetics of Guanyao pottery, and the vision for a better life.

Keywords: Guanyao in Qichun; Modern; Daily Pottery Tea Ware; Design.

1 Introduction

There are various types of daily pottery tea ware, including tea cups, teapots, tea cans, tea bowls, tea cups, tea plates, tea furnaces, etc., and they involve the elements of soil selection, forming and sintering in the production process. After drinking water, tea is the most commonly consumed beverage by humans [1]. Therefore, daily pottery tea ware has become a more common container in the design market. Generally speaking, the design of daily pottery tea ware should attach importance to the practical function of drinking tea, the occasion of tea drinking, the object of tea drinking, the custom of tea drinking and other relations. The design of modern daily pottery tea ware tends to be personalized, following rules of formal beauty, thus giving tea ware different forms of shape, color, pattern, texture and other forms of expression. The daily pottery tea ware of Guanyao in Qichun have the main forms of pots, cans, cups and bowls, using yellow clay as raw material and pine wood as fueling material, and is fired in an earth dragon kiln. Modern daily pottery tea ware of Guanyao have distinct regional characteristics. Tea pots and tea cans are designed to with high handles and handles for easy carrying. Moreover, in the surface decoration of some pottery tea ware, the traditional carving technique is used, involving carving, picking, breaking, scratching with an iron

pen, and then applied with transparent glaze and fired at a high temperature. Nowadays, the design of daily pottery tea ware of Guanyao relies more on the market's demand for tea culture and is improved from raw materials. The original direct use of clay materials has been replaced by fine panning, and the types continue to innovate and become rich and diverse. This reflects not only the inheritance of traditional skills, but also the innovation of process technology.

2 A brief introduction of the historical origin of modern daily pottery of Guanyao in Qichun

Guanyao Town is located in the southwest of Qichun in the area of the Yangtze River, there is the Chxihu Lake with direct access to the Yangtze River. Here, in some natural villages, villagers of different surnames take yellow clay from the lake as clay material and build kilns to fire pottery. According to the record in Annals of Qichun County in 1369 (the second year of Hongwu in the Ming Dynasty), "Dragon kilns were built in the Guanjiayao area to fire pottery. Residents with names such as Baoshan in the Guan-jia Lake area and Xiao, Hong and Shen families in Zhuyan built dragon kilns. The scale of the pottery production was so large that the area was called 'Kiln Prefecture'. More than 100 kinds of pottery were produced and exported to Japan, Annam (Vietnam) and other countries, which is the earliest record of pottery production in the county [2]." In the thirtieth year of the reign of Emperor Qianlong in the Qing Dynasty (1765), Guanyao began to be built. By the 1930s and 1940s, there were many pottery makers in the Guanyao area, such as the Color Kiln, the Old Kiln, the Miaoshang Kiln, the Beiyuan Kiln, the Dongyuan Kiln and the Central Kiln. By that time, Qichun pottery making industry, which had continued for more than 600 years, reached its peak. In the 1950s, with the public-private partnership, kilns were formed pottery production cooperatives through merger... Some artists also went to Jiangxi, Anhui and other places to work, spreading pottery techniques and promoting the development of pottery industry in various places [3]. In the 1980s, Qichun Lantouji Craft Pottery Factory continued to improve its pottery techniques, developed a rare earth series of color glaze pottery to replace the original lead glaze. At the same time, the pottery type was transformed from low temperature type to high temperature type, the glaze is tightly combined, the color glaze is beautiful, and the products are exported to Europe, the United States, Japan, Hong Kong and other countries and regions. After that, Guanyao was awarded the titles of "Home of Ceramics", "Manual pottery making techniques of Guanyao", "National Geographic Indication Products", and "Home of Folk Culture and Art in Hubei Province" by governments at all levels. In the past ten years, the pottery of Guanyao in Qichun has attracted the world's attention and won the favor of the world with a new attitude.

In Guanyao Town, Qichun, almost every household is engaged in ceramic-related industrial activities. Their production method involved a strict division of labor, including raw material workers, billets, decoration workers, kiln workers and other auxiliary work in ceramic production. From the selection of clay to the final sale of the tea ware, tea ware of Guanyao has formed a complete set of production models. Production

methods include family workshops, employment workshops, master-apprentice workshops and partnership workshops. For example, the model of the family workshop is to carry out clay processing, kiln and other auxiliary work of ceramic manufacturing for a pottery unit, but more is engaged in base drawing. In the mode of partnership workshops, because most kiln workers can not take care of dragon kiln firing, they choose the method of partnership production. In view of the aesthetic differences between different workshops and individuals, the quality of pipe kiln pottery tea ware is also not the same. Of course, base drawing and forming is the basis and backbone of manual pottery making skills in Guanyao. In Guanyao, the base drawing requires skills learned with a master from a very young age, and is a very demanding job, skilled casting masters need to be hired with a lot of money. Guanyao calls pottery kiln goods, divided into large goods and small goods. Large goods include rice pot, six buckets, hemp cylinder, etc.; Small goods include wax gourd jar, rice jar, hanging pot, etc., most of which are formed by drawing technology^[4]. In the production process, the soil red clay is used to make the blank, and then apply a layer of white earth (makeup soil), and then through the drawing (painting), engraving, picking and other hand-painted techniques, the use of the bottom color of the blank underglaze decoration, hang a layer of transparent lead glaze, and point the glaze color, after burning, made of red, yellow, green three-color pottery, thereby creating the three-color glaze decoration. The shape of tube-kiln pottery tea ware is mostly cubic or spherical, and the pursuit of aesthetic effect is emphasized. They cleverly move the center of gravity of the main body of the object up and down, forming a flexible curved body, which is with a strong local flavor and a beauty of simplicity. The theme is mainly flowers, birds, fish and insects, especially "Osprey picking lotus", "Magpie singing on the plum blossom", "carp swimming under the lotus" etc. are most representative patterns. Whether through the technique of water painting or dry painting, the patterns are painted on the objects in a free, lively, concise and vivid image, forming the style of Guanyao.

3 Analysis of design forms of modern daily pottery tea ware of Guanyao in Qichun

Drinking tea inevitably involves the use of tea utensils. As the old saying goes, "Water is the mother of tea, and the pot is the father of tea." Tea is inseparable from the pot, and the teapot is the main vessel for making tea. The craftsmen of pipe kiln pottery mainly adopted the ancient traditional manual skills when designing pottery tea ware. The molding method of the pottery tea ware is mainly the old master's hand pulling and repairing the embryo, thereby creating a full, natural, thick and solid shape. "Guanyao in Qichun is a famous folk kiln in Hubei, which is closely related to the lives of the people. There are many kinds of folk kilns, making pots, jars, cans, bowls... "The types of pots include the high-handled pot, two-ear pot, pan mouth pot, small mouth pot, and the four-tying pot, which is enough to show that the shape is practical and rich^[5]." The homonym of the "pot" in the tea ware is "blessing", and sending the pot means sending blessing, and a good teapot will contain blessing. In terms of modeling, the modern daily pottery tea ware of pipe kiln is based on practical function and aims to constantly

meet the functional needs of people's lives. The spouts of teapots are mostly fine flat cylinders and pointed funnels. The pointed funnel shape generally refers to the thinning from the bottom of the spout to the opening, and its shape is similar to an inverted triangle. This ingenious spout design is simple and smooth, in line with the law of ergonomics. It not only ensures that the tea will not easily leak out when the user pours the tea, but also makes the water flow speed uniform, and ensures the heat preservation and air tightness of the teapot to a certain extent. At the same time, there are two types of teapot that play an important role in the function of pouring tea - the high handle and the handle. The high handle is on the top of the pot body, across the shoulder of the teapot, almost level with the lid, and is generally used for larger teapots. Some high handles are completely connected with the pot body, while others rely on iron wire or steel wire through the holes on both sides to achieve balance at both ends, where the iron wire replaces the role of high handles.

There is also a unique shape of the "mountain-shaped high handle" in the tea ware of Guanyao, whose shape is inspired by the beam bucket, tied with a rope, which is also easy to carry. From the point of view of scientific principles, the high handle is closely connected with the body, and it is safer and more comfortable when it is held. This type of high handles is very consistent with people's daily use habits and feelings. The handle is attached to the side of the teapot, which is basically used for small tea sets, not for larger tea sets. First, if we only rely on the hand, the force area is too small, it is too laborious to lift, and the water is easy to spill out, which has certain security risks in daily life. Second, in terms of modeling beauty, the smaller handle does not match the heavy body, which does not conform to the law of formal beauty of pottery tea ware. To sum up, the changes in the shape of the Guanyao pottery tea ware based on the practical functions of people's lives are not only in line with people's material and practical needs, but also with strong humanistic care, and all details contain the solid and simple oriental craft beauty of the pottery makers. From the above analysis, it can be seen that the modern daily pottery tea ware of Guanyao not only emphasizes the practical function of the ware, but also makes reasonable use of the law of formal beauty, and skillfully integrates curves and straight lines into the tea ware. This sense of rhythm and rhythm combined with the straight form a visual impact and collision, perfectly combining rigidity and softness. These pottery tea ware shapes have strong regional characteristics and a strong folk style.

In terms of subject matter sources, pottery tea ware of Guanyao in Qichun has unique advantages. "Restricted by conditions of the countryside and people's low demand for aesthetics, the artistic style of folk ceramics often appears naive and simple, emphasizing the practicality and rationality of functions and the simplicity of structure in the direction of creation, mainly producing economic and practical products; In terms of creative methods, craftsmen pursue simple, fast and easy to master skills. In the production process, the craftsmen do not deliberately show off their skills, but based on their understanding of ceramics and manufacturing skills, simple and beautiful emotions into the object ^[6]." Guanyao is near Chixihu Lake, and most of the decorative patterns on the tea ware are natural materials such as water, lotus, fish, flowers, birds and insects. It can be seen that the tea ware of Guanyao is an art of life, and it also achieves the artistic life of the people in this area. This primitive style of "naive and honest"

reflects the locals' love for nature and pursuit of a better life. Ceramic makers integrate their emotional support for their hometown into the creation of daily pottery, so that the pottery tea ware has more temperature and significance.

4 Design and innovation of modern daily pottery tea ware of Guanyao in Qichun

The design of modern daily tea ware not only pays attention to the practicality of tea ware, but also pays more attention to the artistic creation form of tea ware, and emphasizes the cultural connotation of tea ware in the design process, so as to give the design of tea ware greater appeal and cultural connotation^[7]. The pattern design of pipe kiln pottery tea ware is divided into the following types: the first is plant and flower pattern. Guan kiln pottery craftsmen are familiar with the images of plants such as plum blossom, orchid, bamboo, chrysanthemum, lotus, hibiscus and peony. Among them, plum, orchid, bamboo and chrysanthemum are painted on the outer wall of the teacup with exquisite craftsmanship. The potter's love for plants is rooted in the worship and love of traditional Chinese culture. Plums, orchids, bamboos and chrysanthemums are the core symbols of Chinese culture, mainly because their temperament fits well with the "people with noble character" advocated by Confucianism. As a typical representative of Confucian ideal personality, "people with noble character" has always been the highest state of life pursued by Chinese people. Plum, orchid, bamboo and chrysanthemum just reflect the Guanyao pottery artisans' personality and their ultimate pursuit of life. They integrate their understanding of personal conduct and cultivation into the tube kiln tea set, as if telling them that they have the same temperament as the plum, orchid, bamboo and chrysanthemum. The second is the combination of birds and flowers, such as kingfisher and bluegrass, magpie and plum blossom, golden rooster and hibiscus, etc., they often have auspicious and festive meanings. The third is the pattern of fish, birds and lotus flowers, mainly combining fish and lotus leaves, mandarin ducks and lotus, ducks and geese and lotus and other elements. This clever combination of animals and plants appears fresh and relaxed, with a natural and simple life atmosphere. In addition, there are some familiar folk idioms are also used as decoration themes, such as "all the best", "wealth every year", "talent appearing in every generation", "auspicious dragon and phoenix", "magpie on the branch" and so on. Through symbols, metaphors, puns and other means, these themes convey the Guanyao artisans' simple and beautiful expectations and visions for the future. There are also some profound meaning of calligraphy and painting poems and some folk stories are also used as decorative themes, such as "Heart Sutra", "couplets", "Painting of One Hundred Children", "Four beauties", "Yue Fei's Poems titled Man Jiang Hong", "Guan Yu of The Three Kingdoms" and so on. These traditional themes highlight Guanyao pottery artisans' protection and promotion of traditional Chinese culture.

From the perspective of the development process of the decoration of tea ware in pipe kiln, decorative patterns have gradually developed from the early mesh pattern, spiral pattern, wavy pattern, braid pattern, patting pattern and wheel pattern to the later and maturer double-square pattern, rolled grass pattern, Chinese pattern, continuous

pattern, as well as flowers, birds, insects, fish and birds and animals, etc., and have now had a relatively complete systematic display ^[8]. However, for a long time, the design of pipe kiln daily pottery tea ware is simple, lively and rough, which makes the tea ware more vitality. This is because the Guanyao is close to Chixi Lake, and the animals and plants around the lake are skillfully used by Guanyao craftsmen in the decorative patterns of tea ware, such as lotus, lotus leaves, fish and birds, ducks, geese, mandarin ducks, etc. At the same time, Guan kiln pottery was deeply influenced by Chu culture in terms of form language and subject matter, from the initial "realistic style" to the increasingly mature "freehand style". Pottery artisans attach importance to the expression of emotions in the production of tea ware, with a knife as a pen, with a bold style, not limited to the details of the depiction. This fully expresses the creator's personal feelings and subjective interests. This makes the ceramic tea set more perceptual, more close to life, and have a strong regional cultural characteristics. The person in charge of Qichun Lantouji Craft Pottery Factory said: "Guanyao manual pottery skills" is a provincial intangible cultural heritage project. In order to carry forward the traditional pipe kiln pottery, when designing and making pottery tea ware, we use the traditional water technique, and use special tools to draw quickly when the makeup soil is not completely dry, and then apply transparent glaze and fire at high temperature. This is not only the inheritance of traditional skills, but also the innovation of craft technology.

5 Conclusions

Manual embryo drawing is the representative of pottery making process of tube kiln. Complex pottery techniques absorb many artistic elements, high technical value, high labor intensity, high product density, small water seepage, unique. In recent years, under the leadership of local arts and crafts masters, craftsmen continue to carry forward the "Guanyao eight techniques" one of the splash technology. They increase the speed, because if the process is slow, it will fail. Take the "printing leaf" small pottery bowl as an example, each bowl has a leaf of different shape at the bottom, and when the bowl is filled with water, the leaf will appear very three-dimensional and beautiful. These leaves are not painted on the blank, but the plant leaves that can withstand high temperatures are burned on the pottery ware. It takes trial and error to find the right leaves. At the same time, the craftsmen also innovated the decorative art of "water painting" with black patterns on white background, adding a unique artistic charm to the daily tea pottery. The inheritance of traditional pottery, in addition to its external form, also means the inheritance of its connotation ^[9]. The daily pottery tea ware of Guanyao in Qichun enters people's vision with a simple and natural image. It reflects the spiritual outlook and life style of the people of Guanyao, and contains a strong breath of life. The pottery tea ware associated with it has also formed its own cultural characteristics, becoming not only practical and artistic ware, but also an inheritance of cultural diversity. With the development and progress of the times, people's aesthetic concepts have undergone great changes, and innovative development has also been realized in terms of the production process and design concept of tea ware.

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