



香港國際拍賣行有限公司

Hong Kong International Auction House Limited

鑑定報告 APPRAISAL REPORT

證書編號 Certificate Number: CIMB-CAP-2206-001

DIMENSIONS: 19.2cm (Width) 19.2cm (Depth) 35.5cm (Height)

NAME: Colored Floral and Bird Pattern Ornamental Vase with Dragon Lugs

簽發日期 Issuing Date :

2022 年 01 月 25 日

尺寸規格: 闊 19.2cm 深 19.2cm 高 35.5cm

名稱: 仿古五彩開窗花鳥紋螭龍耳賞瓶



鑒定專家 EXPERT APPRAISER:

FOR AND ON BEHALF OF HONG KONG INTERNATIONAL AUCTION HOUSE LTD

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Brief Description of CIMB-CAP-2206-001

The Kangxi Wucai is also called "Hard Colors". This article is not the largest among Kangxi ceramics, nor is it a small object, it can be regarded as a large piece. The Wucai during the reign of Emperor Kangxi were dominated by green and yellow, the contrast of the images is extremely strong, and the shapes are thick bold and regular. The color contrast of this archaic item has its own characters to some extent. "Color contrast" on ceramic refers to that the main body of the ceramic employs glass white as the bottom, and individual images are created that are different from the main images. For the color contrast of this vase, white color is retained on yellow background. And the "open window" design is highly coordinated, to enrich the images. Generally, the color contrast has a shape of square or round. The color contrast for this ceramic has a diamond shape.

The specific making methods of the Wucai Ceramic are as follows: First, draw the outlines of the pattern with blue and white lines on the ceramic body, and then fill the outline of the glaze with various color materials, and bake it in a kiln at a low temperature. Therefore, when we carefully observe a Wucai vessel, it can be imagined that even without additional colors, the blue-and-white part can still outline a picture independently.

The Wucai Ceramic emerged in the Yuan Dynasty and prevailed in the Ming and Qing Dynasties. The Wucai Ceramic in the Qing Dynasty made great progress based on the development of the Ming Dynasty. With exquisite and delicate production technologies, graceful and luxurious elegant styles, as well as a strong sense of aristocratic styles, the noble and in-depth connotations make people fascinated and enchanted. The Wucai Ceramic during the reign of Emperor Shunzhi obviously featured a transitional style from the Ming Dynasty to the Qing Dynasty, and was similar to blue-and-white ceramic in terms of shapes and patterns. The patterns mainly include themes of flowers. Besides flower patterns, there are also patterns such as figures and animals. The proportion of animal patterns is relatively large, mostly occupying the entire space of the vessel. From the reign of Emperor Shunzhi to the early stage of reign of Emperor Kangxi, it was common to apply red color to draw various brocade patterns on the background other than the patterns. This was the characteristic of the decoration of colorful ceramic at the mouth in this period, and the multi-colored sauce was also the characteristic of the colorful ceramic of Shunzhi Period.

The development of Wucai Ceramic witnessed a major breakthrough during the reign of Emperor Kangxi. Back then, overglaze blue color was invented to replace the underglaze blue and white prevailing in the Ming Dynasty. The successful firing of overglaze blue color basically changed the situation in which blue and white colors dominated the Ming Dynasty. The process elements of Wucai Ceramic: The basic colors of the Wucai Ceramic are mainly red, yellow, green, blue, purple, which are applied on the ceramic glaze according to the demands of the patterns, and then loaded into the furnace for a second time at 700-800°C for high-temperature secondary firing, which is characterized by the creation of a decorative method of combining underglaze blue and white with overglaze color materials. This vase has folded edges with the mouth in the shape of a crease, tied neck, bulged belly, circled feet, and symmetrical Ruyi-shaped lugs on both sides of the neck. The entire body is painted with Wucai patterns on the yellow glaze, including flowers and birds, sweet lotus, halberd, peach patterns, etc. The patterns carry the implied meanings of "Lucky, Longevity and Auspiciousness". The color contrast at the abdomen is the most conspicuous. In terms of painting, the theme of flowers and birds is applied, with two birds perching on the branches, and the shape is lively and vigorous against the red flowers and green leaves. The pattern of flowers and birds on this modern piece of Kangxi ceramic in the Qing Dynasty is mixed with more fine brush painting techniques of Chinese painting, making the painted flowers and birds even more vivid. A pair of three-dimensional dragon lugs are designed on both sides of the neck, adding much brilliance for the overall aesthetics.

Market Price: USD 25,900 – USD 32,300

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產品簡述: CIMB-CAP-2206-001

康熙五彩叫“硬彩”。這件器物在康熙瓷器裡不算最大，也不是小物件，算得上大件。康熙時期的五彩以綠色和黃色為主色調，畫面對比非常強烈，器型厚重規整。此仿古物件開光有點特色。這裡解釋一下瓷器上的“開光”，瓷器開光是指瓷器主體用玻璃白為底，單獨闢出畫面，與主要畫面既有區別。本瓶之開光則是在黃底保留白色。開窗的設計，顯得非常協調，以增加畫面的豐富性。一般的開光都是方形或圓形。這件瓷器的開光是 橢圓形，或叫“桑葉形”開光。

五彩瓷器具體做法為先於瓷胎上以青花繪製紋飾輪廓，罩以透明釉高溫燒造，再於釉上輪廓內填以各種彩料，入窯低溫烘烤而成。故此，當我們仔細觀察一件五彩器時，可以想像，即使沒有加彩，青花部分依然能獨立成圖。

五彩瓷器興起於元代，盛行於明清時期。清代五彩瓷器在明代發展基礎上有了長足的進步，其精緻細膩的製作工藝，雍容華貴的高雅格調與風姿，帶著強烈的貴族氣息，華貴深凝而使人為之傾心，為之陶醉。

順治時期的五彩瓷器明顯帶有從明代向清代過度的風格，在造型、紋飾上與青花瓷器有諸多類似。紋飾以花卉題材為主，除花卉紋外，還有人物、動物等紋飾。動物紋比例較大，多佔滿器物的整個空間。順治到康熙早期，常見用紅彩在花紋以外的地方上畫出各種錦地紋飾，是這時期五彩瓷器裝飾的特點，口部多飾醬色也是順治五彩瓷器的特點。

五彩瓷器發展到康熙時期有了重大突破，此時發明了釉上藍彩，替代明代所用的釉下青花。釉上藍彩的創燒成功，基本上改變了明代青花五彩佔主流的局面。

五彩瓷器的工藝要素：五彩瓷器，基本色調以紅、黃、綠、藍、紫等五彩彩料為主，按照花紋圖案的需要施於瓷器釉上，再二次入爐經過 700—800 攝氏度的高溫二次鈹燒而成，其特點是創造了釉下青花與釉上彩料相結合的裝飾方法。

本仿古五彩開窗花鳥紋螭龍耳賞瓶，折沿，口邊呈回紋狀，束頸，鼓腹，圈足，頸兩側置對稱如意形耳。通體黃釉地繪五彩紋飾，有花鳥、番蓮、戟磬、碩桃紋等，圖案寓有“福壽吉慶”之意。

至於腹部之開光位最為顯眼，繪畫上花鳥題材，兩鳥棲於枝頭，紅花綠葉襯托下形態活潑有生氣。仿清康熙瓷器上的花鳥紋更多地揉進中國畫工筆畫法，使所繪花鳥更加生動逼真。

本大瓶另一精彩之處，在於頸部左右一對立體螭龍耳，為整體美學加上不少分數。誠實為一件非常值得收藏的佳品。

市場價值：USD 25,900 - 32,300 元

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