

Analysis on the application of decorative patterns in Jingdezhen Linglong ceramic lamp decoration design in 567

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Abstract: Linglong porcelain is one of the four famous porcelain in Jingdezhen. It uses unique techniques to show the beauty of light and shadow on the porcelain, which is deeply loved by people. In this paper, Linglong ceramic lamps of Jingdezhen 567 period are selected as the research object, and the application of decorative patterns in Linglong porcelain decoration design is discussed. Through combing historical documents and field investigation, the characteristics and artistic style of Linglong porcelain decoration design are analyzed, and its pattern design is deeply analyzed, and the important role of decorative pattern in Linglong porcelain decoration design is expounded.

Key words: Linglong; Ceramic lamp; Decorative patterns

1. Overview

1.1 Linglong Porcelain

Xu Zhiheng's "Drink Liuzhai Said porcelain" recorded: "plain porcelain is very thin, carved patterns and reflect the green color of the shadow of the green cutout, and two holes through the exquisite porcelain." The earliest technique of Linglong porcelain can be traced back to the hollowing process of the Song Dynasty. Linglong porcelain in some countries is called "glass embedded porcelain", the Japanese are called "rice", "rice flower" or "Hotaru hand", it has exquisite, delicate, light, clear, elegant artistic characteristics, fully demonstrate the mystery of light and shadow.

1.2 Ceramic decorative patterns

The basic purpose of the design of ceramic decorative patterns is to appropriately decorate the appearance of ceramic works of art, and use decorative patterns of rich forms to promote the aesthetic value of ceramic crafts and enhance the visual attraction effect of ceramic decorations. Ceramic decoration not only makes the product more beautiful, but also makes the artistic atmosphere of ceramic products fuller and enhance the aesthetic value.

1.3 Exquisite ceramic lamp decoration pattern

The common decoration of Linglong ceramic lamps is generally combined with blue and white patterns, which is elegant and dignified, elegant and clean, containing the essence of the traditional ceramic art of the Chinese nation. In the 567 period, Jingdezhen Hongguang Porcelain Factory and Guangming Porcelain Factory were the main representatives of the production of Linglong ceramic products. The designers of blue and white Linglong ceramics used a variety of decorative techniques and themes to design and develop Linglong porcelain products, which further expanded the influence of Linglong porcelain. The types of Linglong porcelain in Jingdezhen 567 period are diverse, including but not limited to teapots, teacups, ceramic lamps and so on. This paper focuses on the study of Linglong ceramic lamps and lanterns in this period.

2. Craft characteristics of Linglong porcelain

The basic principle of Linglong porcelain is carved hollow, according to the field investigation Linglong porcelain maker oral, Linglong porcelain is probably a beautiful "misunderstanding". It comes from the process of firing the furnace, due to the fluidity of the glaze, the holes on the furnace cover are filled, and the state is translucent after coming out of the kiln. The craftsmen were greatly inspired to fire crystal clear Linglong porcelain during the Yongle period of the Ming Dynasty. The production process of Linglong porcelain includes the traditional porcelain making process of Jingdezhen, and on this basis, it adds its own unique production skills. Before carving Linglong eyes, it is still necessary to pull the blank, Li blank and plain burning, so as to form a ceramic blank. On the basis of the blank, Linglong eyes are carved, and Linglong glaze is filled, and then white tires are fired.

Carving Linglong eye is based on the designer's drawings will be ceramic pigment through, the traditional carving Linglong eye for hand engraving, in the early 1960s, red light porcelain factory invented the Linglong eye, which greatly improves the production efficiency and thus won the national invention patent Award. Up to now, the shape of Linglong has gradually diversified, making the decorative effect of Linglong porcelain more colorful.

The choice of exquisite glaze is also crucial, and the quality of exquisite glaze affects the smoothness and transparency of exquisite eyes. The common on the market for the pure color of light cyan exquisite glaze. There are also color Linglong, that is, Linglong part of the color, the color is generally light, reasonable collocation can present a unique beauty.

3. Jingdezhen 567 period Linglong ceramic lamp decoration pattern

3.1 Jingdezhen 567 period Linglong ceramic lamp decorative pattern classification

The combination of Linglong with blue and white and pastels. In the production of Linglong ceramic lamps in Jingdezhen 567 period, blue and white and pastel, as the classic decorative skills of classical ceramics, were widely used in the production of Linglong ceramic lamps. The application of blue and white in the Linglong lamp Outlines a romantic pattern, while the soft tone of the pastel adds a soft sense

of beauty.

In addition to blue and white and pastels, carving is another decorative skill widely used in Linglong ceramic lamps during the 567 period of Jingdezhen. It is an important art category in the development of human history, and it is the crystallization of art and science. In the production of Linglong lamps, carving techniques are used to depict delicate and lifelike flowers, animals and plants, human images, making the overall lighting more three-dimensional and hierarchical sense, showing a strong artistic atmosphere and cultural connotation.

Colorful Linglong refers to the production of Linglong ceramic lamp, adding color agent in Linglong glaze, after high temperature firing, so that Linglong eyes have a variety of translucent colors. Wucailingong is a unique technology invented and created in Jingdezhen 567 period, which enriches the artistic treasure house of ceramic decoration technology and shows unlimited creativity and artistic charm.

3.2 Jingdezhen 567 period Linglong ceramic lamp decorative pattern elements and characteristics

The decorative patterns of Linglong ceramic lamps in 567 period mainly show folk stories and legends as well as flowers, birds, animals, etc., which has a strong humanistic charm. Among them, there are many flower patterns on the Linglong leather lamp, and different flower patterns show different aesthetic sense and ornamental value on the Linglong porcelain.

In this period, Linglong ceramic lamps began to pursue changes and innovations in decorative design, and designed the decoration as a whole, paying attention to the coordination and layering of the composition, with thick and varied colors and smooth and natural lines. The design of Linglong leather lamps of Hongguang Porcelain Factory and Guangming Porcelain Factory is relatively simple, with flower patterns and mythical figures as the main, and flower patterns are exquisite and delicate, such as peony, orchid and so on. In the depiction of figures, the craftsmen of Guangming Porcelain Factory pay attention to the expression of the characters' expressions and personality characteristics, and depict delicate and lifelike. The pattern design also absorbed western artistic elements, showing the blend and integration between different cultures.

In the design of Linglong pattern, due to the innovation of punching tools and the improvement of Linglong glaze, as well as a group of ceramic graduates from the United States research office of Hongguang Porcelain Factory joined, through a large number of design innovations and experiments, the traditional Linglong hole with melon seed petals as the main form. A variety of classic Linglong eye shapes and arrangements were created.

In short, the decorative patterns of Linglong ceramic lamps from the 567 period show a variety of styles, demonstrating the infinite innovation and aesthetic pursuit of ancient Chinese ceramic art. The design characteristics and production techniques of these patterns provided important support and promotion for the development of Jingdezhen porcelain industry in this period.

3.3 The relationship between decorative patterns of Linglong ceramic lamps and culture in Jingdezhen 567 period

The 567 period was one of the golden periods for the development of Linglong porcelain in Jingdezhen. A number of Linglong ceramic lamp decorative patterns appeared, which were closely related to the traditional Chinese culture at that time. This article will start from the relationship between patterns and culture, and elaborate the cultural connotation behind these decorative patterns.

Different patterns have different meanings. The following are some examples of common patterns:

Gold and jade full hall: gold and jade and wealth, dragon and phoenix and power, flowers and flowers and bright spring, symbolizing a noble, prosperity and a good state of life, expressing people's yearning and pursuit of wealth and a better life.

The Eight Immortals: The eight immortals are eight immortals in Chinese mythological stories. Their images have gradually been aestheticized and personified, and have become a cultural symbol favored and believed by people.

Phoenix wearing peony: Phoenix and dragon are known as the two gods in Chinese traditional mythology, symbolizing auspice, beauty, peace and harmony, and are often paired with peony flowers to express their yearning for a better life.

Blue and white Baoxianghua: Baoxianghua, also known as Yuanjie flower (the flower that opens when the Buddha dies), symbolizes peace, harmony, calm, detachment and cleanliness. In the blue and white flower pattern on the Linglong ceramic lamp, the blooming flower is full of beauty, but also conveys a kind of perseverance, piety, and spiritual connotation of seeking detachment.

Linglong flowers and birds, butterfly pattern lotus pond Qingqu, butterfly love flowers: These patterns are mostly flowers and birds as the theme, expressing the love and pursuit of nature and life, reflecting the strong natural emotions and ethical concepts in Chinese culture.

Dunhuang figures: Dunhuang figures are one of the representatives of ancient Chinese mural art, and have become one of the national treasures of Chinese culture. In the decoration of exquisite ceramic lamps, Dunhuang figures are also widely used, especially in the decoration of blue and white exquisite paintings. These patterns not only show the beauty and magnificence of the cultural landscape in traditional Chinese culture, but also highlight The Times and artistic characteristics of Linglong ceramic lamps reflected in the decorative arts.

3.4 Cultural significance of decorative patterns of Linglong lamps in the 567 period

(1) Inscribe the basic symbols of traditional Chinese culture

Linglong ceramic lamps mostly take traditional cultural symbols as images, which not only embodies the ideas and cultural connotations conveyed by these symbols, but also deepens the meaning of these symbols. Taking Jinyumantang as an example, Linglong ceramic lamps are personified and sublimated into a symbol of spiritual quality in the form of Linglong ceramic lamps, which not only redefines the meaning of traditional cultural symbols, but also reflects Linglong ceramic lamps' deep understanding of traditional culture and awareness of inheritance.

(2) Reconstruct the meaning of "wealth" in the cultural context

In traditional Chinese culture, wealth is regarded as a kind of beautiful connotation, which contains the meaning of abundance and

honor. Through the decorative patterns of Linglong ceramic lamps, symbols such as gold and jade Mantang have been given some new meanings, such as social status, dignity and honor. This reconstruction of “wealth” not only expands and enriches its meaning, but also provides a way for the renewal and redefinition of traditional cultural symbols.

(3) Presenting an aesthetic view of cultural beliefs

Through the decorative patterns of Linglong ceramic lamps, some traditional cultural symbols are vividly displayed, such as the eight immortals and the phoenix wearing peonies. These symbols are not only the symbol of traditional culture, but also represent the belief and wisdom of the culture. In Linglong ceramic lamps, these symbols are artistically treated to present an aesthetic view that cultural beliefs must be presented in a way that ADAPTS to the development of The Times.

(4) Presenting the aesthetic thoughts of the culture

In the decorative patterns of Linglong ceramic lamps, patterns such as flowers and birds, butterflies, and lotus ponds often appear. These patterns mainly take natural landscapes and natural life as materials, which are characterized by vivid images, pure colors and beautiful decorative effects. The appearance of these patterns not only praises the natural landscape and natural life, but also presents the aesthetic thought of Chinese culture, which emphasizes the pure aesthetic experience and the spiritual pursuit in line with human nature.

In short, although the decorative patterns of Linglong ceramic lamps use traditional cultural symbols as their objects of expression, their more important significance lies in the cultural information they contain. From the perspective of the relationship between patterns and culture, Linglong ceramic lamps of Jingdezhen 567 period present the connotation and essence of traditional Chinese culture from multiple aspects, and make important contributions to the popularization of traditional culture and the inheritance of traditional culture.

4. Summary

First of all, the exquisite ceramic lamp decoration design in Jingdezhen ceramic industry is of great significance. The emergence of Linglong ceramic lamp has improved the competitiveness of Jingdezhen Linglong ceramic lamp in the market, and promoted the development of Jingdezhen ceramic industry. Secondly, the decorative pattern is an indispensable part of the decorative design of Linglong ceramic lamp, which can enrich the visual effect of Linglong ceramic lamp and visually improve the ornamental value of the lamp. In addition, in the process of pattern design, it is necessary to follow certain design principles, and improve the aesthetic value of the Linglong ceramic lamp on the basis of ensuring the visual effect.

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