

高职高专行业英语系列教材

陶瓷·织物·卫浴 英语

刘春林 莫川川 吴莎 黄映雪 编



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本书是高职高专行业英语系列教材之一。教材的编写以服务高职高专教育为原则,立足于高职高专英语教材改革,在创新思路的基础上体现高等职业教育自身的特色。内容取材于我国经济发展势头迅猛的主流行业和领域,并紧紧贴近地方支柱企业和行业。

本书分陶瓷、织物、卫浴三篇。每篇有10个单元,内容涉及行业历史与文化、制作与设计、产品名录、行业协会、行业展会、名企风采、市场营销、时尚趋势、行业资讯、入门与欣赏。这10个单元围绕同一个行业相辅相成、互相关联,力求从不同的角度反映一个行业的发展和特色。

本书可作为高职高专院校应用外语、商务英语等相关专业的专业英语教材,也可作为中专、技工学校、职业培训机构、企业员工的英语培训教材。

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前 言

本套高职高专行业英语系列教材的编写以服务高职高专教育为原则，立足于高职高专英语教材改革，在创新思路的基础上体现高等职业教育自身的特色。

高职教育是以服务地方经济、就业为导向，培养技能型、应用型人才为特色的教育类型，这种教育要求与它相适应的教育方法和教材。本书力求突出高职教育的应用性和服务性，内容取材于我国经济建设中的热点行业，紧跟市场，着眼于就业，并紧紧贴近地方支柱企业和行业的发展，符合高职教育的宗旨。

本书的编写队伍由工作在高职高专教育第一线的优秀教师、管理人员和企业有经验的资深管理人员组成。参加编写的企业有：广州海鸥卫浴用品股份有限公司、广州梦都美织物有限公司和百陶集团有限公司。这支编写队伍深谙企业管理和产品知识和高职高专教育规律，有丰富的教学和教改经验，同时具有较丰富的产学研经验与科研水平，是本书编写水平和质量的保证。

本书主要具有以下特点：

1. 具备科学性。本书以科学精神为指导，反映经济建设的基本规律，使学生感受地方经济发展的趋势，受到职业观和就业观教育。本书在编写上力求将行业知识和英语学习有机结合、相互渗透，在遵从英语学习规律的基础上，培养学生的综合素质和职业素质。

2. 行业针对性强。本书所涉及的各个行业的素材收集和编写独具匠心，充分展现创新思想，行业针对性强，突出行业特点和应用技术资讯，包括我国经济发展势头迅猛的主流行业和领域。本书在取材时，一方面考虑到适应行业、企业对高职人才的素质需求，另一方面也顾及高职毕业生到一线现场从事某一行业工作的实际，使学生所掌握的行业知识能够切合工作实际，适用性较强。同时，本书在编写时坚持创新与汲取相结合的原则，根据行业和专业实际，适当介绍相关科学技术的新进展、新方法、新技术，有助于高职人才的全面培养。

3. 强调以培养能力为主线。本书围绕技术应用能力这条主线来设计学生的知识、能力、素质结构，在高职培养目标要求的大前提下，建立新的英语教学体系和学生所应具备的英语相关能力培养体系，构建行业英语阅读能力训练模块，加强学生的行业英语交际能力、行业知识与英语综合技能的培养；促进学生对未来所从事行业的发展和前沿信息的了解，对学生职业兴趣引导也有一定的帮助，同时为学生补充行业知识和进一步学习提供了便利。

4. 内容设计合理，相关性强，系列配套。每个行业内容均设有10个单元，主要包括行业历史与文化、制作与设计、产品名录、行业协会、行业展会、名企风采、市场营销、时尚趋势、行业资讯、入门与欣赏。这10个单元围绕同一个行业相辅相成、互相关联，力求从不同的角度反映一个行业的发展和特色。

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编 者

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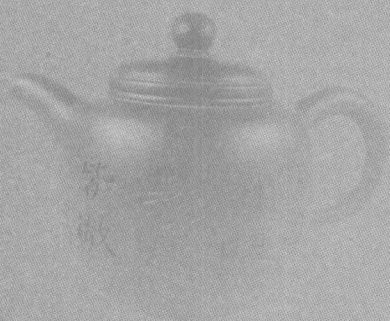
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陶瓷篇

Ceramics





Unit One

Ceramic History and Culture (陶瓷的历史与文化)

Part 1 Text

Ceramic Culture

Chinese ceramics is one of the typical representatives of Chinese culture. During the Neolithic (新石器时代的) period, our ancestors began to make various household potteries with wisdom and their skillful hands. After the invention of fire, utensils used for boiling water, cooking and storage were made. Their designs were both practical and artistic. Different decorative techniques were developed, such as stripping lines, cutting lines, imprinting lines, nailing lines, pricking lines, affixing, colored drawing, and hollowing out etc. In this way, potteries developed from household utensils have become a brilliant art form in primitive society. The Yellow River valley is one of the culturally developed areas during the Neolithic period. Until now, Yaoshao Culture, Majiayao Culture, Dawenkou Culture, and Longshan Culture have been discovered.



Gray pottery was the mainstream in the industry during the Xia, Shang and Zhou periods. The emergence of brownware pottery made a great contribution to the development of porcelain. Since then, pottery and porcelain have been developed into different branches. Using the pure white kaolin to make household utensils is one of the greatest inventions of our ancestors.

The first cultural upsurge occurred between the Warring States Period and the Qin and Han dynasties. In Han dynasty, the colored-drawing pottery pot was created and in the late Eastern Han dynasty, celadon porcelain was burned, which made a tremendous contribution to the human civilization. The celadon porcelain made from Yue kiln during the Three Kingdom Periods had a plain design and simple decorative lines. The burning of white porcelain in the North dynasty was another major event in ceramic history. The white porcelain lotus petal pot was the basis for the later development of color-drawing porcelain, as well as the forerunner of the famous porcelains produced from Xing kiln and Ding kiln.

The Sui, Tang and Song dynasties were the key stages of Chinese ceramic development. In Tang dynasty, the techniques for producing celadon and white porcelains were mature and the underglaze decoration began to appear. The three-color pottery began to be produced in large quantity. The peak of our ceramic development occurred in the Song dynasty. Ceramics with the characteris-



tics of the five famous kilns (Jun, Ru, Guan, Ge, Ding) enjoyed a high reputation.

Chinese artistic ceramic entered a new stage during the Yuan, Ming and Qing dynasties. The celadon porcelain of the Yuan dynasty in particular occupied a very important position in our porcelain history. In Ming dynasty, the porcelain production entered a golden stage featured with colored porcelains. The kilns in Jingdezhen were known to be the “ceramics metropolis”. The exquisite ceramics produced there were the treasures of our nation and we are very proud of it. In Qing dynasty, ceramics were produced in many places and the output of Chinese ceramics was huge.

Since the late 19th century, especially after the Opium War (鸦片战争), our domestic ceramic handicraft industry began to decline.

In short, China has a history of ceramic production for 8,000 years. During this period, our potters have been working with technical professionals to create many miracles of ceramic crafts, which were known extensively both home and abroad.

As one of the representatives of the Chinese culture, ceramic culture originated in, grew and developed together with national culture. It embodies the emotions of its creator, carries the fragrance of mud, preserves the artistic images in the creator's mind, reflects national culture, tells various interesting stories. It represents a broad picture of social life, records the vicissitudes of the ordinary people, describes the development and changes of our national mentality, spirits and characters, and it advances with the joys and sorrows of the nation.



Consequently, the history of Chinese ceramics is a visual history of China, a visual history of Chinese national culture.

Part 2 Vocabulary

1. ceramics [si'ræmiks] *n.* 陶瓷制品, 陶器; 制陶艺术
2. representative [,reprɪ'zɛntətɪv] *n.* 代表 *adj.* 典型的, 有代表性的
3. pottery ['pɒtəri] *n.* 陶器, 陶器场
4. utensils [ju(:)'tensl] *n.* 器皿
5. strip [stri:p] *vt.* 剥, 剥去 *n.* 条, 带
6. imprint [im'prɪnt] *v.* 留下烙印
7. nail [neɪl] *vt.* 钉, 将……钉牢
8. prick [prɪk] *vt.* 刺, 戳, 刺痛, 竖起 *vi.* 刺, 竖起
9. affix [ə'fɪks] *vt.* 使附于, 粘贴
10. hollow ['hɒləʊ] *vt.* 挖空, 弄凹
11. brownware ['braʊn'weə] *n.* 棕色陶器, 原始陶器
12. contribution [,kɒntri'bju:ʃən] *n.* 捐献, 贡献; 投稿



13. porcelain [ˈpɔːslɪn, -leɪn] *n.* 瓷器, 瓷 *adj.* 瓷制的, 精美的, 脆的
14. kaolin [ˈkeɪəlɪn] *n.* 高岭土, 瓷土
15. upsurge [ʌpˈsɜːdʒ] *n.* 高潮
16. celadon [ˈselədən] *n.* 灰绿色, 青瓷色
17. tremendous [triˈmendəs] *adj.* 极大的, 巨大的
18. lotus [ˈlɒtʊəs] *n.* 荷(花), 莲(花)
19. forerunner [ˈfɔːrʌnə] *n.* 先驱(者), 传令官, 预兆
20. underglaze [ˈʌndəgleɪz] *adj.* 釉下的
21. kiln [kɪln, kɪl] *n.* (砖、石灰等的) 窑, 炉, 干燥炉 *vt.* 烧窑, 在干燥炉干燥
22. exquisite [ˈekskwɪzɪt] *adj.* 优美的, 高雅的, 精致的
23. craft [krɑːft] *n.* 手工艺
24. embody [ɪmˈbɒdi] *vt.* 具体表达, 使具体化, 包含, 收录
25. fragrance [ˈfreɪgrəns] *n.* 芬芳, 香气, 香味
26. vicissitudes [vɪˈsɪsɪtjuːds] *n.* 兴衰; 枯荣; 变迁

Part 3 Practice

I. Fill in each of the blanks with an appropriate word given below and change the form if necessary.

prick	imprint	upsurge	kiln	craft	exquisite
ceramics	pottery	representative	utensils		

1. There is an exhibition of _____ at the crafts museum.
2. _____ and basket-making were usually done by the women.
3. Chinese ceramics is one of the typical _____ of Chinese culture.
4. _____ are used for boiling water, cooking and storage of food.
5. Ouch! I have _____ my finger with the needle.
6. The sight of her waving from the window was forever _____ on my mind.
7. There has been an _____ in complaints about the police.
8. The _____ in Jingdezhen were known to be the "ceramic metropolis".
9. The beautiful pottery's _____ impressed all the visitors.
10. The outlook of the production shows the designer's _____ taste.

II. Please translate the following sentences into English.

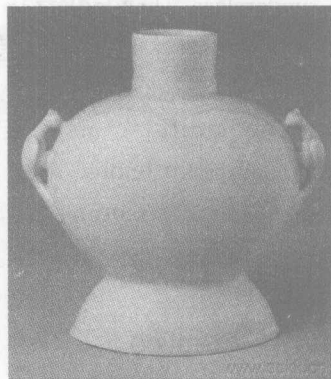
1. 工业陶瓷的发展为中国经济的繁荣做出了巨大贡献。(make a great contribution to)
2. 我们为中国的陶瓷历史感到骄傲。(be proud of)
3. 在明朝, 中国陶瓷艺术进入了一个新的时代。(enter a new stage)
4. 陶瓷的初期发展是陶, 正如瓷是陶瓷的进一步发展一样。(as)
5. 目前, 许多中国陶瓷产品都出口到国外。(export)



Part 4 Translation

Step I Read the following passage and translate the sentences chosen from the passage into Chinese.

China ceramic industry has a long history, and the production sites are widely distributed all over the country. Up to now, many major production sites have taken shape, including Foshan in Guangdong, Jingdezhen in Jiangxi, Zibo in Shandong, Jiajiang in Sichuan, etc. In recent years, China ceramic industry has developed rapidly and now has taken 2/3 of world total output of ceramic products. The output of daily ceramics, building ceramics, and sanitary ceramics has ranked at the first place in the world, and the volume of exports of ceramic products is rising year by year as well. In 2005, China's ceramic output reached 95 million tons, and the ceramic volume of exports achieved USD 4 billion, both of which ranked world's top list. Besides, the national output of ceramics also amounted to 16.3 billion pieces, sharing 2/3 of the world's total, and the ceramic export volume achieved 11.7 billion pieces as well, but the average value of each piece only remained as low as between USD 0.21 to USD 0.25. In the first half of 2006, the output of building ceramics grew rapidly and the output of the major producing areas also achieved a dynamic increase. During this period, the national output of ceramic tiles achieved 1.67 billion sq. meters, up by 28.8% over the same period of 2005 and the accumulated (累积的) sales/output ratio was 94.6%, up by 0.7% year-on-year. Shandong, Guangdong, Fujian and Sichuan still maintained rapid growth. The accumulated output of the four provinces achieved 1.47 billion sq. meters, up by 30.8% year-on-year. The growth rate of Fujian and Sichuan were 50% plus and 40% more respectively in the first half of 2006.

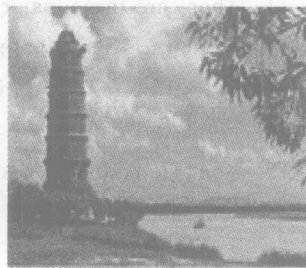


1. China ceramic industry has a long history, and the production sites are widely distributed all over the country.
2. In recent years, China ceramic industry has developed rapidly and now it has taken 2/3 of world total output of ceramic products.
3. The output of daily ceramics, building ceramics, and sanitary ceramics has ranked the first place in the world, and the export volume of ceramic products is rising year by year.
4. In the first half of 2006, the output of building ceramics grew rapidly and the output of the major production sites also achieved a dynamic increase.
5. Shandong, Guangdong, Fujian and Sichuan still maintained rapid growth of ceramic production.



Step II Translate the following passage into English.

潮州是中国的“瓷都”，陶瓷生产已经有一千三百多年的历史。枫溪是中国瓷都的龙头，现有陶瓷生产企业四千多家，是中国陶瓷厂家最多的地方，陶瓷生产工人七万多人，年陶瓷产值七十多亿元。潮州的陶瓷年出口创汇三亿多美元，产品远销世界一百五十多个国家和地区。枫溪是中国最大的工艺陶瓷和日用陶瓷的生产出口基地，也是中国最大的卫生洁具生产基地，是近十年来中国发展最快最具活力的陶瓷产区。



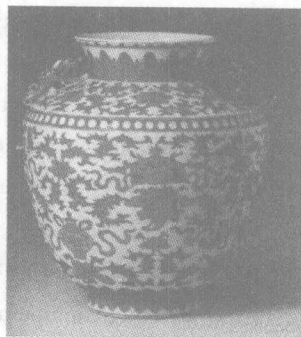
Part 5 Reading Comprehension

Read the following passages quickly and do the following exercises.

Passage 1

Easier-Pottery are objects that are first shaped by wet clay (粘土, 泥土), then hardened by baking. Pottery includes both decorative and practical items such as bowls, vases, dishes, and lamps.

Harder-Pottery is a decorative or useful ware made of baked clay. Pottery includes valuable works of art, inexpensive dinnerware, vases, and other simple household items, all made by professional potters. The word “pottery” also refers to the factory that makes pottery. Pottery ware is part of a larger product group called ceramics that encompasses (包含或包括某事物) bricks, cement, sewer pipes, and other industrial products. Four steps are needed to make a piece of pottery product: preparing the clay mixture, shaping the clay, decorating and glazing the item, and firing (baking). The firing temperature gives pottery its finished appearance and its strength.



There are three major pottery types: (1) earthenware, (2) stoneware, and (3) porcelain. Each type is distinguished by its clay mixture and the temperature at which it is baked or fired. Earthenware is a pottery clay mixture that is fired at a lower temperature. The low baking temperature allows the use of colorful glazes, but also yields a pottery that cracks and chips more easily than other types. Stoneware pottery is made of a heavier clay mixture that gives it greater strength. Stoneware is fired at a much higher temperature to give a harder finish. Porcelain is the purest and the most delicate (精巧的, 精致的) type of pottery. It is formed from kaolin (高岭土, 瓷土), a fine white clay, that is mixed with controlled amounts of feldspar and flint and then fired at a low temperature.

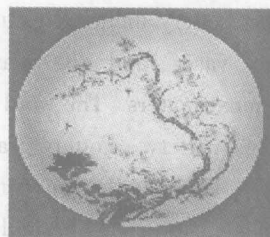
**Step I Make judgments according to passage 1. (True or False)**

- () 1. There are three major pottery types: (1) earthenware, (2) stoneware, and (3) porcelain.
- () 2. Stoneware is the purest and the most delicate type of pottery.
- () 3. The firing temperature gives pottery its finished appearance and its strength.
- () 4. Stoneware is fired at a much lower temperature to give a harder finish.
- () 5. Four steps are needed to make a pottery product: preparing the clay mixture, shaping the clay, decorating and glazing the item, and firing (baking).

Passage 2**The History of Porcelain**

Porcelain is a type of ceramics highly valued for its beauty and strength. It is often called china, or chinaware, because it was first made in China. Porcelain is characterized by whiteness, a delicate appearance, and translucence (ability to let light through). Because it is the hardest ceramic product, porcelain is used for electrical insulators (绝缘体, 绝热器) and laboratory equipment. However, porcelain is known primarily as a material for high-quality vases and tableware, as well as for figurines and other decorative objects. The type of porcelain that is used for such purposes produces a bell-like ring when struck.

Porcelain differs from other types of ceramics in its ingredients (成分) and in the process by which it is produced. Two common types of ceramics—earthenware and stoneware—are made from single natural clay, which is then fired (baked). In many cases, the object is coated with a glassy substance called glaze. Firing at a low temperature produces earthenware, a porous (多孔渗水的) material. Earthenware can be made waterproof (防水的, 不透水的) by glazing. Firing at a high temperature produces stoneware, a hard, heavy material. Stoneware is nonporous without glazing.



Unlike earthenware and stoneware, porcelain is basically made from a mixture of two ingredients—kaolin and petuntse (一种精炼的白瓷土). Kaolin is pure white clay that forms when the mineral feldspar (长石) breaks down. Petuntse is a type of feldspar found only in China. It is ground to a fine powder and mixed with kaolin. This mixture is fired at temperatures from about 2280°F (1250°C) to 2640°F (1450°C). At these extreme temperatures, the petuntse vitrifies (使成玻璃状, 变成玻璃物体)—that is, it melts together and forms a nonporous (无孔的), natural glass. The kaolin, which is highly resistant to heat, does not melt and therefore allows the item to hold its shape. The process is complete when the petuntse fuses itself to the kaolin.

Step II Answer the following questions according to passage 2.

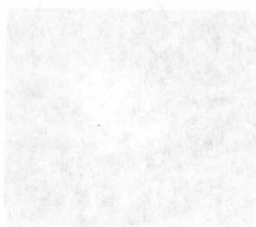
1. What is the characteristic of porcelain?



2. Why porcelain can be used for electrical insulators and laboratory equipment?
3. What are the two common types of ceramics?
4. What are the main ingredients of porcelain?
5. What is the suitable temperature for firing porcelain?

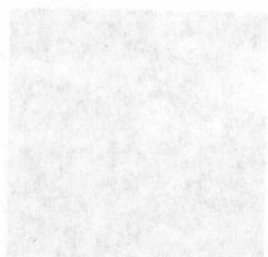
Part 6 Speaking Topics

1. Can you say something about ceramic history?
2. How much do you know about Chinese ceramics?
3. Please list out the prominent producing areas of ceramics in China.



Wedging is the process of mixing the clay by hand by wedging and pressing a clay ball on a table. The purpose is to thoroughly homogenize the clay and to remove all air bubbles. This is particularly important, as the presence of air bubbles in the clay will result in explosions in the kiln as the air pockets expand and burst. You can do it in a number of ways. One way is to knead the clay with your hands. Another way is to use a wedging bar. You will know it if you have used one. It is a long, thin, flat bar with a hole in the middle. You push the clay through the hole with a wire.

After the clay has been thoroughly wedged, it may be formed by a variety of methods: slip-casting, wheel, extruder, and mold. These methods may be combined, or used in any order.



When the clay has been wedged, the drying process begins. As clay dries, it loses water, becomes stiffer, and contracts. After drying, the pieces should be wrapped in soft sheets of plastic (polyethylene) and placed on the shelves in the damp room. The plastic will slow down (but not stop) the drying process, to ensure that when you return several days later, your pieces will still be workable.

After the pieces are dried for a few days in the damp room in plastic, they will need to be fired. The pieces should be fired in a leather hard. The stage of firing is called leather hard because the pieces are so hard that they can be handled without breaking. The firing process is called leather hard because the pieces are so hard that they can be handled without breaking. The firing process is called leather hard because the pieces are so hard that they can be handled without breaking.



Unit Two

Manufacture and Design (制作与设计)

Part 1 Text

Ceramic Manufacturing Process

Clay Preparation

Wedging

Wedging is the process of mixing the clay by hand by rotating and pressing a clay ball on a table. The purpose is to thoroughly homogenize the clay and to remove all air bubbles. This is particularly important, as the presence of air bubbles in the clay will result in explosions in the kiln as the air pockets expand and burst. Your work is ruined, as is any piece near yours in the kiln. You will know if there is air in your clay if you see holes, like in Swiss cheese, when you slice through the clay with a wire.



Forming

After the clay has been thoroughly wedged, it may be formed by a variety of methods: slab, wheel, coil, pinch, and mold. These methods may be combined, or used singly.

Drying

When the clay bag is opened, the drying process begins. As clay dries, it loses water, becomes stiffer, and shrinkage begins. After forming, pieces you create should be wrapped in soft sheets of plastic (without holes) and placed on the shelves in the damp room. The plastic will slow down (but not stop) the drying process, to ensure that when you return several days later, your pieces will still be workable.



Leather Hard

After your pieces have dried for a few days in the damp room in plastic, they will reach to a stage of partial dryness referred to as leather hard. This stage of drying is characterized by a loss of water through evaporation that results in the clay's stiffening and losing some flexibility. This is an excellent time to refine the piece: carving excess clay, adding handles or decorative elements, trimming the foot ring of a bowl, etc.



Green Ware

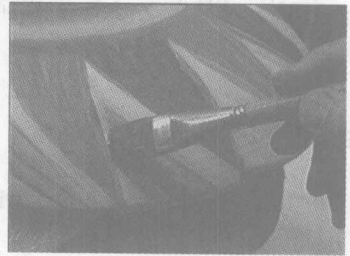
When a piece of pottery has dried completely, it is referred to as a piece of green ware. This means it has lost all water through evaporation and has no flexibility. Bending it will break it. You cannot add anything to it. You cannot carve anything from it. You cannot do anything to it except break it! This is purely a passive state for the clay awaiting the first firing. After you have finished work on a piece, you must carry it from the damp room and place it carefully on the green ware racks.

Bisque Firing

After your work has dried to green ware on the racks, and enough pieces have accumulated to fill a kiln, the work is loaded into the kilns for the first of two firings. This firing is to approximately 1,800 degrees F. This hardens the ware and makes it easier to handle without breaking during the glazing process. The bisque process is simply done to make glazing easier. The bisque firing takes a total of 3 days from start to finish.

Glazing

Now the glazing process can begin. The glaze, a mixture of ground glass, clays, coloring materials and water, is applied to the bisque pot by dipping, pouring, spraying, brushing, sponging, or some combination of these techniques. The foot ring of each piece must be free of glaze and the pot glued to a bisque fired 'cookie' made from a stoneware clay body. Pots are then placed on the glaze racks. The glazed pots accumulate until enough are there to fill a kiln.



Glaze Firing

Again, the firing process is a three-day affair. After the glaze firing temperature of 2350 degrees F. has been reached, the pots cool, and on day three, are unloaded and stored in the room in the wooden cabinet, which is the final step in the process for the vast majority of pieces produced. However, there is one final, optional procedure—over glaze firing.

Over Glaze Firing

Sometimes, potters choose to do additional firings to achieve color and surface effects not possible in the glaze firing. These effects include luster, china paints and decals. These over glaze techniques are fired at extremely low temperature (1300 degrees F.) and because of that, brighter colors and luster are possible than can be achieved at 2350 degrees F. These are, loosely speaking; very low fire glazes that are melted atop the previously fired high temperature glaze.