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*Person Made of Porcelain And Other Stories (Studies in Austrian Literature, Culture, and Thought) [Heimito von Doderer, Vincent Kling] on blog.quintoapp.com *FREE* shipping on qualifying offers.*

Chinese ceramics Porcelain originated in China, and it took a long time to reach the modern material. Until recent times, almost all East Asian porcelain was of the hard-paste type. There is no precise date to separate the production of proto-porcelain from that of porcelain. Although proto-porcelain wares exist dating from the Shang dynasty 2100 BC, by the time of the Eastern Han dynasty period 25 AD, glazed ceramic wares had developed into porcelain, which Chinese defined as high-fired ware. The wares were already exported to the Islamic world, where they were highly prized. From the Peabody Essex Museum. Eventually, porcelain and the expertise required to create it began to spread into other areas of East Asia. During the Song dynasty 960 AD, artistry and production had reached new heights. The manufacture of porcelain became highly organised, and the kiln sites excavated from this period could fire as many as 25, wares. Some of the most well-known Chinese porcelain art styles arrived in Europe during this era, such as the coveted "blue-and-white" wares. In 1482, Portuguese merchants began direct trade by sea with the Ming dynasty, and in 1595, Dutch merchants followed. The most valued types can be identified by their association with the court, either as tribute offerings, or as products of kilns under imperial supervision. During the Ming dynasty, Jingdezhen porcelain became a source of imperial pride. The Yongle emperor erected a white porcelain brick-faced pagoda at Nanjing, and an exceptionally smoothly glazed type of white porcelain is peculiar to his reign. Japanese porcelain [edit] Hirado ware okimono figurine of a lion with a ball, Japan, 19th century Nabeshima ware dish with hydrangeas, c. 1850. They brought an improved type of kiln, and one of them spotted a source of porcelain clay near Arita, and before long several kilns had started in the region. At first their wares were similar to the cheaper and cruder Chinese porcelains with underglaze blue decoration that were already widely sold in Japan; this style was to continue for cheaper everyday wares until the 20th century. Chinese exports had been seriously disrupted by civil wars as the Ming dynasty fell apart, and the Japanese exports increased rapidly to fill the gap. At first the wares used European shapes and mostly Chinese decoration, as the Chinese had done, but gradually original Japanese styles developed. Nabeshima ware was produced in kilns owned by the families of feudal lords, and were decorated in the Japanese tradition, much of it related to textile design. This was not initially exported, but used for gifts to other aristocratic families. Imari ware and Kakiemon are broad terms for styles of export porcelain with overglaze "enamelled" decoration begun in the early period, both with many sub-types. Much traditional porcelain continues to replicate older methods of production and styles, and there are several modern industrial manufacturers. It was a Chinese gift for Louis the Great of Hungary in 1551. Early in the 16th century, Portuguese traders returned home with samples of kaolin, which they discovered in China to be essential in the production of porcelain wares. However, the Chinese techniques and composition used to manufacture porcelain were not yet fully understood. A workshop note records that the first specimen of hard, white and vitrified European porcelain was produced in 1710. At the time, the research was still being supervised by Tschirnhaus; however, he died in October of that year. For this reason, credit for the European discovery of porcelain is traditionally ascribed to him rather than Tschirnhaus. Meissen porcelain was once-fired, or green-fired. Although widely disbelieved this has been replicated in modern times.

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Chapter 2 : Types of crowns: Porcelain-fused-to-metal, Ceramic, Metal/Gold

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Technical developments[edit] In the context of Chinese ceramics, the term porcelain lacks a universally accepted definition see above. This in turn has led to confusion about when the first Chinese porcelain was made. Kiln technology has always been a key factor in the development of Chinese pottery. These were updraft kilns, often built below ground. Two main types of kiln were developed by about AD and remained in use until modern times. These are the dragon kiln of hilly southern China, usually fuelled by wood, long and thin and running up a slope, and the horseshoe-shaped mantou kiln of the north Chinese plains, smaller and more compact. In the late Ming, the egg-shaped kiln or zhenyao was developed at Jingdezhen , but mainly used there. This was something of a compromise between the other types, and offered locations in the firing chamber with a range of firing conditions. Early wares[edit] Painted jar of the Majiayao culture , Late Neolithic period “ BC Pottery dating from 20, years ago was found at the Xianrendong Cave site, in Jiangxi province, [8] [9] making it among the earliest pottery yet found. Another reported find is from 17,“18, years ago in the Yuchanyan Cave in southern China. Decoration is abstract or stylized animals “ fish are a speciality at the river settlement of Banpo. The distinctive Majiayao painted pottery, with orange bodies and black paint, is characterised by fine paste textures, thin walls, and polished surfaces; the almost complete lack of defects in excavated pots suggests a high level of quality control during production. Previously coil-forming was used for large vessels. By “ BCE in the Dawenkou culture shapes later familiar from Chinese ritual bronzes begin to appear. One exceptional ritual site, Niuheliang in the far north, has produced numerous human figurines, some about half life-size. The dividing line between the two and true porcelain wares is not a clear one. This type vessels became widespread during the following Jin dynasty “ and the Six Dynasties. Green-glazed pottery , using lead-glazed earthenware in part of the later sancai formula, was used for some of these, though not for wares for use, as the raw lead made the glaze poisonous. Sui and Tang dynasties, “ AD[edit] A sancai glazed offering tray, late 7th or early 8th century, Tang dynasty “ During the Sui and Tang dynasties to AD , a wide range of ceramics, low-fired and high-fired, were produced. These included the last significant fine earthenwares to be produced in China, mostly lead-glazed sancai three-colour wares. Many of the well-known lively Tang dynasty tomb figures , which were only made to be placed in elite tombs close to the capital in the north, are in sancai, while others are unpainted or were painted over a slip; the paint has now often fallen off. The sancai vessels too may have been mainly for tombs, which is where they are all found; the glaze was less toxic than in the Han, but perhaps still to be avoided for use at the dining table. In the south the wares from the Changsha Tongguan Kiln Site in Tongguan are significant as the first regular use of underglaze painting; examples have been found in many places in the Islamic world. However the production tailed off and underglaze painting remained a minor technique for several centuries. This was also the case with the northern porcelains of kilns in the provinces of Henan and Hebei , which for the first time met the Western as well as the Eastern definition of porcelain, being a pure white and translucent. The vases are made of clay. Liao, Song, Western Xia and Jin dynasties, “[edit] Cloud-shaped pillow with iron-brown tiger design on white slip coating. The pottery of the Song dynasty has retained enormous prestige in Chinese tradition, especially that of what later became known as the " Five Great Kilns ". The artistic emphasis of Song pottery was on subtle glaze effects and graceful shapes; decoration was mostly in shallow relief. Yue ware was succeeded by Northern Celadon and then in the south Longquan celadon. White and black wares were also important, especially in Cizhou ware , and there were polychrome types, but the finer types of ceramics, for the court and the literati, remained monochrome, relying on glaze effects and shape. A wide variety of styles evolved in various areas, and those that were successful were imitated in other areas. Whitish porcelain

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continued to be improved, and included the continuation of Ding ware and the arrival of the qingbai which would replace it. Ding ware bowl Wan with flower sprays The Liao, Xia and Jin were founded by non-literate, often nomadic people who conquered parts of China. Pottery production continued under their rule, but their own artistic traditions merged to some extent with the Chinese, producing characteristic new styles. The pottery of all these regions was mainly high-fired, with some earthenware produced because of its lower cost and more colourful glazes. Some of the clay used was what is called kaolinite in the West. In some cases stoneware was preferred for its darker colour or better working qualities. Potteries used the local clay, and when that was dark or coarse and they wanted a fine white body, they covered the clay with white slip before applying glaze. Yuan dynasty, [edit] Early blue and white porcelain , c. This has been described as the "last great innovation in ceramic technology". Export markets readily accepted the style, which has continued to be produced ever since, both in China and around the world. Because of this, improvements in water transportation and the re-unification under Mongol rule, pottery production started to concentrate near deposits of kaolin , such as Jingdezhen , which gradually became the pre-eminent centre for producing porcelain in a variety of styles, a position it has held ever since. The scale of production greatly increased, and the scale and organization of the kilns became industrialized, with ownership by commercial syndicates, much division of labour , and other typical features of mass production. Kilns investigated new techniques in design and shapes, showing a predilection for colour and painted design, and an openness to foreign forms. Prior to this the cobalt had been brilliant in colour, but with a tendency to bleed in firing; by adding manganese the colour was duller, but the line crisper. Xuande porcelain is now considered among the finest of all Ming output. Thus aside from supplying porcelain for domestic use, the kilns at Jingdezhen became the main production centre for large-scale porcelain exports to Europe starting with the reign of the Wanli Emperor [edit] By this time, kaolin and pottery stone were mixed in about equal proportions. Kaolin produced wares of great strength when added to the paste; it also enhanced the whiteness of the body [edit] a trait that became a much sought after property, especially when form blue-and-white wares grew in popularity. These sorts of variations were important to keep in mind because the large southern egg-shaped kiln varied greatly in temperature. Near the firebox it was hottest; near the chimney, at the opposite end of the kiln, it was cooler. Porcelain trade in Qing China Primary source material on Qing dynasty porcelain is available from both foreign residents and domestic authors. He then went on to describe the refining of china clay kaolin along with the developmental stages of glazing and firing. He explained his motives: Nothing but my curiosity could ever have prompted me to such researches, but it appears to me that a minute description of all that concerns this kind of work might, be useful in Europe. In , during the reign of the Qianlong Emperor , Tang Ying, the imperial supervisor in the city produced a memoir entitled "Twenty illustrations of the manufacture of porcelain". The original illustrations have been lost, but the text of the memoir is still accessible. Tang dynasty tomb figures Sancai means three-colours, green, yellow and a creamy white, all in lead-based glazes. In fact some other colours could be used, including cobalt blue. In the West, Tang sancai wares were sometimes referred to as egg-and-spinach. Sancai wares were northern wares made using white and buff-firing secondary kaolins and fire clays. The burial wares were fired at a lower temperature than contemporaneous whitewares. Tang dynasty tomb figures , such as the well-known representations of camels and horses, were cast in sections, in moulds with the parts luted together using clay slip. They were either painted in sancai or merely coated in white slip , often with paint added over the glaze, which has now mostly been lost. In some cases, a degree of individuality was imparted to the assembled figurines by hand-carving. Greenwares or celadon wares [edit] The major group of celadon wares is named for its glaze, which uses iron oxide to give a broad spectrum of colours centred on a jade or olive green, but covering browns, cream and light blues. This is a similar range to that of jade , always the most prestigious material in Chinese art, and the broad resemblance accounts for much of the attractiveness of celadon to the Chinese. Celadons are plain or decorated in relief , which may be carved, inscribed or moulded. Sometimes taken by the imperial court, celadons had a more regular market with the scholarly and middle classes, and were also exported in enormous quantities. Jian ware Jian Zhan blackwares, mainly comprising

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tea wares, were made at kilns located in Jianyang, Fujian province. They reached the peak of their popularity during the Song dynasty. The glaze was made using clay similar to that used for forming the body, except fluxed with wood- ash. When Jian wares were set tilted for firing, drips run down the side, creating evidence of liquid glaze pooling. Jian tea wares of the Song dynasty were also greatly appreciated and copied in Japan, where they were known as tenmoku wares. Renewed interest in the history and cultural heritage in China has revived starting in the s.

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Chapter 3 : Porcelain | Definition of Porcelain by Merriam-Webster

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Chapter 4 : Table of contents for A person made of porcelain and other stories

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It may be worth more than you realize. Overview - Types of dental crowns. FYI details about all-metal gold dental crowns. A All-metal dental crowns. Some crowns are made entirely out of metal. The classic metallic crown is one made out of gold, or more precisely, a gold alloy. Actually, there are a number of different types of dental alloys that can be used for crown fabrication. Some of these metals are silver "white" in color, rather than yellow like gold. Dentists have been placing all-metal crowns for over years, the longest of any type by far. All-metal crowns made using dental alloy that has a high gold content have many advantages. Gold crowns and metal ones in general are very strong and can be expected to withstand even the heaviest biting and chewing forces well. They will not chip. It would be uncharacteristic for one to break. And of all of the different types of crowns, all-metal ones generally have the greatest potential for lasting the longest. Gold crowns are easy for a dentist to work with. Dental alloys that have a high gold content are typically very workable metals. This factor makes it possible for the dentist to achieve a very precise crown-to-tooth fit. About the only disadvantage of metal dental crowns is their appearance. They can, however, make a great choice for some molars. Before giving your dentist the go ahead to make it, check with your spouse first. We ran across an editorial in the Journal of the American Dental Association Christiansen, [page references] that made reference to information reported by a prominent dental lab Glidewell Laboratories, Newport Beach, CA in regard to the relative percentage of different types of crowns dentists had ordered in vs. Their manufacturing volume is on the order of 1 million crowns per year. In support of our opinion that metal crowns often make the overlooked best choice, the author of the editorial stated that "most of my dentist patients want gold alloy restorations. Glidewell is a national leader in promoting the use of all-ceramic crowns. And as such has equipped their laboratory to be able to fabricate them. For more routine needs all-metal and porcelain-fused-to-metal crowns , dentists may be using a different often local source. A choice often based on cost, convenience or personal reasons. FYI details about veneered metal dental crowns. There can be times when a patient wants or needs the strength, durability and predictability that an all-metal crown can offer. But the way placing one would look would be simply too objectionable. Dentists refer to this type of option as a "veneer" or "window. The downside is that others will still be able to see a hint of the metal that surrounds the porcelain. But this option may make the look of having a metal crown passable where otherwise it would not. FYI details about all-ceramic dental crowns. B All-porcelain ceramic dental crowns. All-ceramic crowns are just that. Restorations that have a construction where their entire thickness is made up of dental ceramic a white glass-like material that resembles the look of tooth enamel. Originally the ceramic used was porcelain. And for this reason, they often make an excellent choice for restoring front teeth. Not all all-ceramics can make this claim. This is due to both the type of ceramic and fabrication method used in their construction. Characterization slight variances in appearance is what makes a crown look natural. At one end of the spectrum lies those crowns whose full thickness has been crafted by hand by combining multiple layers of porcelain. Since each one can be different in terms of shade or level of translucency, the restoration can be given a very life-like appearance example B in our graphic. Unfortunately, due to both the technique involved and the materials used, these types of crowns are comparatively brittle. At the other end of the range lies those crowns milled from a single homogeneous cube of ceramic this is referred to as monolithic construction. In this case, the result is one where the restoration just has one uniform color. See our page 1-hour, single-appointment crowns for more details. The front surface of the restoration is then crafted by hand, by adding on individual layers of porcelain. Doing things this way provides a way where the crown can be given great characterization, and also better mechanical properties such as greater strength. You absolutely have to ask. Concerns about strength and longevity. Generally speaking, porcelain-fused-to-metal and especially

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all-metal crowns can be considered to be stronger types of restorations. That means in the back of the mouth where substantial chewing forces are routinely generated, placing an all-ceramic might not make the best choice. In the front of the mouth, crown strength is less of an issue and easily out weighed by the superior aesthetics that an all-ceramic restoration can typically provide. In response to durability issues, synthetic or "engineered" porcelains having enhanced strength characteristics have been developed. The leading compounds in this field are lithium disilicate IPS e. The strongest, most durable construction type for crowns made out of these materials is the "full" or "monolithic" form, meaning the entire thickness of the restoration is made out of a solid, uniform piece of the ceramic as opposed to a construction where individual layers are fused together. As evidence, a study by Dhima evaluated all-ceramic crowns on average 6 years after placement. The most common type of failure was fracture to the core of layered non-monolithic crowns this means the full thickness of the crown had cracked. Based on this finding, the paper advised the use of monolithic crowns on back teeth. As a comparison of the two compounds above, in its monolithic form lithium disilicate has a rating of to MPa a measure of how much stress the material can withstand without breaking. Solid full zirconia has a strength rating in the neighborhood of MPa, making it the stronger of the two. However, survival-rate studies suggest that possibly the e. Max product still makes the better choice. For front teeth, appearance is of course of utmost importance. And between the two dominant materials in this field, lithium disilicate is generally considered to have better aesthetic characteristics than zirconia. And for that reason, if a high-strength ceramic crown is needed for an anterior tooth, that is the type typically placed. The editorial we cited above Christiansen provided information about ceramic crowns too. As we mentioned above, this lab involved is a national leader in promoting and fabricating this type of crown, so their numbers are likely skewed toward them. The greatest amount of production growth involved the manufacture of high-strength all-ceramic crowns. The type considered most appropriate for placement on back teeth. C Porcelain-fused-to-metal dental crowns. And over the decades that followed, they became the "gold standard" for restoring front teeth, and back ones where a tooth-colored restoration was required. But unlike these newer methodologies, the classic porcelain-metal crown PFM can boast a long, well-established track record of providing predictable, lasting service. FYI details about porcelain-fused-to-metal dental crowns. Porcelain-fused-to-metal restorations are somewhat of a hybrid between all-metal and all-ceramic crowns. The dental technician first makes a thin thimble of metal that fits over the tooth. The types of dental alloys precious, semiprecious, nonprecious used to make PFM crowns. Due to their great strength, PFM dental crowns can make a good choice for either front or back teeth. As a class, this type of crown would only place second to all-metal ones in terms of strength and durability. Note the hint of the metal edge of this PFM crown. There are some disadvantages associated with porcelain-fused-to-metal crowns. The "dark line" phenomenon. Achieving superior aesthetics can be a challenge. It would generally be expected that a PFM would pose less risk of catastrophically cracking or breaking than most types of all-ceramics. Of course, all-metal crowns avoid this complication all together. The most predictable solution typically involves making a new crown. As a compromise, some minor chipping may just be smoothed over or polished. PFM crowns may wear opposing teeth. The porcelain surface of a porcelain-fused-to-metal crown can create possibly significant wear on those teeth that it bites on or rubs against. Many types of all-metal or all-ceramic crowns are more bio-compatible in this regard. This issue might be especially important for people who brux clench and grind their teeth. Newly developed fabrication methods along with the use of modern high-strength ceramics has resulted in the development of a new type of porcelain-metal crown. This type of restoration is referred to as the pressed-to-metal PTM , pressed-on-metal or pressed-over-metal POM crown. Similarities to traditional porcelain-fused-to-metal restorations. But instead of traditional porcelain, an engineered synthetic high-strength dental ceramic is used instead lithium disilicate is common. Advantages of pressed-to-metal crowns. Some feel the optical properties of the ceramic used gives a superior esthetic result as compared to traditional porcelain.

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Chapter 5 : 3 Ways to Make Cold Porcelain - wikiHow

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Stylistic and historical development The formative period to c. The dating for prehistoric culture in China is still very uncertain, but this material is probably at least 7, or 8, years old. The art of the Neolithic Period represents a considerable advance. The Yangshao Painted Pottery culture, named after the first Neolithic site discovered in , had its centre around the eastern bend of the Huang He Yellow River , and it is now known to have extended across northern China and up into Gansu province. Yangshao pottery consists chiefly of full-bodied funerary storage jars made by the coiling, or ring , method. They are decorated, generally on the upper half only, with a rich variety of geometric designs, whorls, volutes, and sawtooth patterns executed in black and red pigment with sweeping, rhythmic brushwork that foreshadows the free brush painting of historical periods. Some of the pottery from the village site of Banpo c. Dating for the dominant phase of the Yangshao culture may be put roughly between and bce. Over this span of two millennia the Yangshao culture progressed generally westward along the Huang He and Wei River valleys from sites in central China, such as Banpo, to sites farther west, such as Miaodigou, Majiayao, Banshan, and Machang. The art produced at these villages exhibits a clear and logical stylistic evolution, leading from representational designs to linear abstraction the latter with occasional symbolic references. The last major phase of the Neolithic Period is represented by the Longshan culture , distinguished particularly by the black pottery of its later stages c. Longshan is named after the site of its discovery in , in Shandong province, although evidence increasingly suggests origins to the south along the China coast, in Jiangsu province. Its remains are widely distributed, in some sites lying directly over a Painted Pottery stratum, indicating that the Longshan culture replaced the Yangshao. In other areas there is evidence of a mixed culture, including elements of both Yangshao and Longshan, that occurred between these stages. By contrast with the Yangshao, the fully developed Longshan pottery is wheel-made and especially thinly potted. The finest specimens have a dark gray or black body burnished to a hard, smooth surface that is occasionally incised but never painted, giving it a metallic appearance. The occasional use of open-worked design and the simulation of lugs and folded plating all suggest the highly skilled imitation of contemporary valuable copper wares no longer extant ; the existence of such copper wares heralded the transition from a lithic to a metallic culture. At this point, the superior calibre of Chinese ceramics was first attained. Black pottery stem cup, Neolithic Longshan culture, c. The delicate potting of the Longshan ware and the prevalence of offering stands and goblets suggest that these vessels were made not for burial but for sacrificial rites connected with the worship of ancestral spirits. Ritual vessels, oracle bones used by shamans in divination , ceremonial jade objects and ornaments, and architecture pounded-earth foundations, protective city walls, rectilinear organization reflect an advanced material culture on the threshold of the Bronze Age. This culture continued in outlying areas long after the coming of bronze technology to the central Henanâ€™’Shaanxiâ€™’southern Shanxi region. The Shang dynasty c. A small quantity of stoneware is covered with a thin, hard, yellowish green glaze applied in liquid form to the vessel. Shang potters also developed a fine soft-bodied white ware, employing kaolin later used in porcelain ; this ware was probably for ceremonial use and was decorated with motifs similar to those on the ritual bronzes. The only known complete specimen of a fine white stoneware dating from about bce is decorated with chevrons linked V-shapes and a key-fret pattern, the shoulder motifs being reminiscent of those seen on contemporary bronze vessels. Much cruder imitations of bronze vessels also occur in the ubiquitous gray pottery of the Shang dynasty. Page 1 of 5.

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Chapter 6 : Vintage Miniature Porcelain Gingerbread Man Tea Set - 12 Pieces - MADE IN CHINA | eBay

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Porcelain Background The term porcelain refers to a wide range of ceramic products that have been baked at high temperatures to achieve vitreous, or glassy, qualities such as translucence and low porosity. Among the most familiar porcelain goods are table and decorative china, chemical ware, dental crowns, and electrical insulators. Usually white or off-white, porcelain comes in both glazed and unglazed varieties, with bisque, fired at a high temperature, representing the most popular unglazed variety. Although porcelain is frequently used as a synonym for china, the two are not identical. They resemble one another in that both are vitreous wares of extremely low porosity, and both can be glazed or unglazed. However, china, also known as soft-paste or tender porcelain, is softer: This difference is due to the higher temperatures at which true porcelain is fired, 2, degrees Fahrenheit 1, degrees Celsius compared to 2, degrees Fahrenheit 1, degrees Celsius for china. Due to its greater hardness, porcelain has some medical and industrial applications which china, limited to domestic and artistic use, does not. Moreover, whereas porcelain is always translucent, china is opaque. Early Chinese porcelain consisted of kaolin china clay and pegmatite, a coarse type of granite. Porcelain was unknown to European potters prior to the importation of Chinese wares during the Middle Ages. Europeans tried to duplicate Chinese porcelain, but, unable to analyze its chemical composition, they could imitate only its appearance. After mixing glass with tin oxide to render it opaque, European craftspeople tried combining clay and ground glass. These alternatives became known as soft-paste, glassy, or artificial porcelains. However, because they were softer than genuine porcelain, as well as expensive to produce, efforts to develop true porcelain continued. In two Germans named Ehrenfried Walter von Tschirnhaus and Johann Friedrich Böttger succeeded by combining clay with ground feldspar instead of the ground glass previously used. Later in the eighteenth century the English further improved upon the recipe for porcelain when they invented bone china by adding ash from cattle bones to clay, feldspar, and quartz. Although bone china is fired at lower temperatures than true porcelain, the bone ash enables it to become translucent nonetheless. Because it is also easier to make, harder to chip, and stronger than hard porcelain, bone china has become the most popular type of porcelain in the United States and Britain European consumers continue to favor hard porcelain.

Raw Materials The primary components of porcelain are clays, feldspar or flint, and silica, all characterized by small particle size. To create different types of porcelain, craftspeople combine these raw materials in varying proportions until they obtain the desired green unfired and fired properties. Although the composition of clay varies depending upon where it is extracted and how it To make porcelain, the raw materials—such as clay, felspar, and silica—are first crushed using jaw crushers, hammer mills, and ball mills. After cleaning to remove improperly sized materials, the mixture is subjected to one of four forming processes—soft plastic forming, stiff plastic forming, pressing, or casting—depending on the type of ware being produced. The ware then undergoes a preliminary firing step, bisque-firing. Unlike glass, however, clay is refractory, meaning that it holds its shape when it is heated. The principal clays used to make porcelain are china clay and ball clay, which consist mostly of kaolinite, a hydrous aluminum silicate. Feldspar, a mineral comprising mostly aluminum silicate, and flint, a type of hard quartz, function as fluxes in the porcelain body or mixture. Fluxes reduce the temperature at which liquid glass forms during firing to between 1, and 2, degrees Fahrenheit 1, and 1, degrees Celsius. This liquid phase binds the grains of the body together. Its resemblance to glass is visible in quartz its crystalline form, opal its amorphous form, and sand its impure form. Silica is the most common filler used to facilitate forming and firing of the body, as well as to improve the properties of the finished product. Porcelain may also contain alumina, a compound of aluminum and oxygen, or low-alkali containing bodies, such as steatite, better known as soapstone.

The Manufacturing Process After the raw materials are selected and the desired amounts weighed, they go through a series of

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preparation steps. First, they are crushed and purified. Next, they are mixed together before being subjected to one of four forming processes—soft plastic forming, stiff plastic forming, pressing, or casting; the choice depends upon the type of ware being produced. After the porcelain has been formed, it is subjected to a final purification process, bisque-firing, before being glazed. Glaze is a layer of decorative glass applied to and fired onto a ceramic body. The final manufacturing phase is firing, a heating step that takes place in a type of oven called a kiln.

Crushing the raw materials 1 First, the raw material particles are reduced to the desired size, which involves using a variety of equipment during several crushing and grinding steps. Primary crushing is done in jaw crushers which use swinging metal jaws. Secondary crushing reduces particles to 0. For fine grinding, craftspeople use ball mills that consist of large rotating cylinders partially filled with steel or ceramic grinding media of spherical shape.

Cleaning and mixing 2 The ingredients are passed through a series of screens to remove any under- or over-sized materials. Screens, usually operated in a sloped position, are vibrated mechanically or electromechanically to improve flow. If the body is to be formed wet, the ingredients are then combined with water to produce the desired consistency. Magnetic filtration is then used to remove iron from the slurries, as these watery mixtures of insoluble material are called. Because iron occurs so pervasively in most clays and will impart After bisque firing, the porcelain wares are put through a glazing operation, which applies the proper coating. The glaze can be applied by painting, dipping, pouring, or spraying. Finally, the ware undergoes a firing step in an oven or kiln. After cooling, the porcelain ware is complete. If the body is to be formed dry, shell mixers, ribbon mixers, or intensive mixers are typically used.

Forming the body 3 Next, the body of the porcelain is formed. This can be done using one of four methods, depending on the type of ware being produced: In wheel throwing, a potter places the desired amount of body on a wheel and shapes it while the wheel turns. In jiggering, the clay is put on a horizontal plaster mold of the desired shape; that mold shapes one side of the clay, while a heated die is brought down from above to shape the other side. In ram pressing, the clay is put between two plaster molds, which shape it while forcing the water out. The mold is then separated by applying vacuum to the upper half of the mold and pressure to the lower half of the mold. Pressure is then applied to the upper half to free the formed body. The body is forced through a steel die to produce a column of uniform girth. This is either cut into the desired length or used as a blank for other forming operations. There are several types of pressing, based on the direction of pressure. Uniaxial pressing describes the process of applying pressure from only one direction, whereas isostatic pressing entails applying pressure equally from all sides. The liquid is filtered out through the mold, leaving a layer of solid porcelain body. Water continues to drain out of the cast layer, until the layer becomes rigid and can be removed from the mold. If the excess fluid is not drained from the mold and the entire material is allowed to solidify, the process is known as solid casting.

Bisque-firing 4 After being formed, the porcelain parts are generally bisque-fired, which entails heating them at a relatively low temperature to vaporize volatile contaminants and minimize shrinkage during firing.

Glazing 5 After the raw materials for the glaze have been ground they are mixed with water. Like the body slurry, the glaze slurry is screened and passed through magnetic filters to remove contaminants. It is then applied to the ware by means of painting, pouring, dipping, or spraying. Different types of glazes can be produced by varying the proportions of the constituent ingredients, such as alumina, silica, and calcia. For example, increasing the alumina and decreasing the silica produces a matte glaze.

Firing 6 Firing is a further heating step that can be done in one of two types of oven, or kiln. A periodic kiln consists of a single, refractory-lined, sealed chamber with burner ports and flues or electric heating elements. It can fire only one batch of ware at a time, but it is more flexible since the firing cycle can be adjusted for each product. A tunnel kiln is a refractory chamber several hundred feet or more in length. It maintains certain temperature zones continuously, with the ware being pushed from one zone to another. Typically, the ware will enter a preheating zone and move through a central firing zone before leaving the kiln via a cooling zone. This type of kiln is usually more economical and energy efficient than a periodic kiln. First, carbon-based impurities burn out, chemical water evolves at to degrees Fahrenheit or to degrees Celsius, and carbonates and sulfates begin to decompose at to 1, degrees Fahrenheit or to degrees Celsius.

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Gases are produced that must escape from the ware. On further heating, some of the minerals break down into other phases, and the fluxes present feldspar and flint react with the decomposing minerals to form liquid glasses at 1, to 2, degrees Fahrenheit or to 1, degrees Celsius. These glass phases are necessary for shrinking and bonding the grains. After the desired density is achieved greater than 2, degrees Fahrenheit or 1, degrees Celsius, the ware is cooled, which causes the liquid glass to solidify, thereby forming a strong bond between the remaining crystalline grains. After cooling, the porcelain is complete. Quality Control The character of the raw materials is important in maintaining quality during the manufacturing process. The chemical composition, mineral phase, particle size distribution, and colloidal surface area affect the fired and unfired properties of the porcelain. With unfired body, the properties evaluated include viscosity, plasticity, shrinkage, and strength. With fired porcelain, strength, porosity, color, and thermal expansion are measured. Many of these properties are monitored and controlled during manufacturing using statistical methods. Both the raw materials and the process parameters milling time and forming pressure, for example can be adjusted to achieve desired quality. The Future High-quality porcelain art and dinnerware will continue to enhance the culture. Improvements in manufacturing will continue to increase both productivity and energy efficiency. For instance, a German kiln manufacturer has developed a prefabricated tunnel kiln for fast firing high-quality porcelain in less than 5 hours. Firing is achieved by partly reducing atmosphere at a maximum firing temperature of 2, degrees Fahrenheit 1, degrees Celsius. The kiln uses high-velocity burners and an automatic control system, producing 23, pounds 11, kilograms of porcelain in 24 hours. Manufacturers of porcelain products may also have to increase their recycling efforts, due to the increase in environmental regulations. Though unfired scrap is easily recycled, fired scrap poses a problem: However, preliminary research has shown that fired scrap can be reused after thermal quenching where the scrap is reheated and then quickly cooled, which makes it weaker and easier to break down. The scrap can then be used as a raw material.

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*A person made of porcelain and other stories: 3. A person made of porcelain and other stories. by Heimito von Doderer
Print book: English. Riverside, Calif.*

Chapter 8 : Porcelain - Wikipedia

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