



## Jun Porcelain

### 钧瓷

During the reign of Emperor Huizong in the Song dynasty, an imperial kiln, called the "jun kiln," was built near Juntai of Yuzhou, which had been the location of the Xia dynasty capital established by King Qi. The kiln transformation that takes place with Jun ware is quite an astounding natural phenomenon. The glaze, patterns, and images on all other types of ceramics are determined by the human element before firing, while the glaze and look of finished Jun ware, on the other hand, is at the mercy of nature.

The colors are indeed brilliant, unusual, rich, and diversified, and they can resemble jungles, fields, the blue sky, and jade. Another saying goes, "The red is precious, the purple is the finest, and even beautiful verdant green is no match for the azure and pale blue of Jun ware." Considering that each person gains different insight and inspiration due to the subjectivity of individual visual perception, Jun ware is full of intrigue when looked at from different angles by different people.

Jun porcelain possesses a singular folk art style and unique artistic features. Its physical shape is dignified and elegant, the clay is solid and strong even before being fired, the craftsmanship is stringently precise, and its outline is lively. Each piece has gone through an ordered process of over 70 steps, and with the uncontrollable effects of kiln transformation, Jun porcelain certainly deserves to be called a gift of the heavens. Through the geographical indication products protection, the national standards for Jun porcelain as a geographical indication product are the first of the kind in China. With their publication, the production and inspection process is now comprehensively standardized, strongly pushing the fast, healthy development of the industry. In this way, set standards and legalization allow for the proper management and protection of Jun porcelain.

(Courtesy of the IP Protection Department of CNIPA)

宋徽宗时期，在禹州夏启建都的古钧台附近设置官窑，名曰“钧窑”。钧瓷的窑变是上天赋予的神奇之法。其他瓷器上的釉色及花纹、图案全部仰仗人工前期着墨描绘，而钧瓷釉色则靠自然窑变而来。

钧瓷的色彩艳丽异常，丰富多变，有丛林、有田园、有天青也有翡翠之色，素有“红为贵，紫为最，天青月白胜翡翠”的说法。钧瓷从不同的角度观赏，并因人的视觉感受而有不同的领悟和意向，妙趣横生，趣味无穷。

钧瓷具有独特的民族风格和独树一帜的艺术特征，器型端庄典雅，胎骨坚实，雕工严谨，线条明快，经七十多道工序的洗礼，配之无法控制的窑变色泽，堪为天赋神器。通过实施地理标志产品保护，发布实施钧瓷地理标志保护国家标准，填补了国内空白，全面规范了钧瓷的生产与检验，极大地推动了钧瓷产业健康快速发展，使钧瓷的管理和保护走上规范化的轨道。

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