

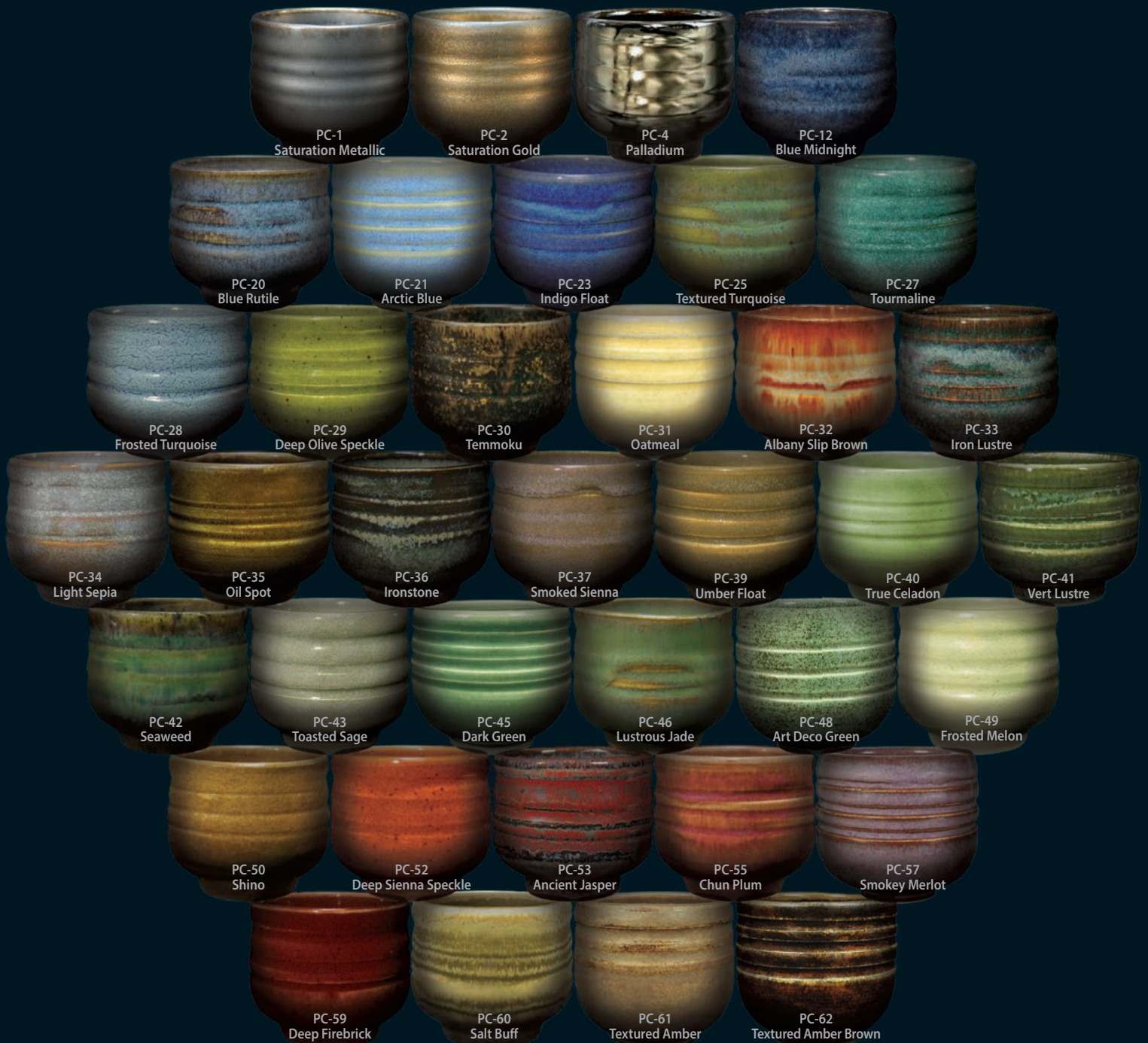


America's Most Trusted Glazes™

# Potter's Choice

Cone 5-6

## Reduction Looks for Electric Kilns



# Glaze Application Notes

The following technical information pertains to the brushing formulations of the Potter's Choice glazes available in pints and gallons.

Potter's Choice glazes need to be applied at a certain thickness to bring out their true beauty. Although simple in concept, applying the correct glaze thickness is difficult to convey. AMACO tells users to apply 3 coats (unless noted on the label) of glaze to ware. Unfortunately, everyone naturally applies different thicknesses in a coating with very different results.

The following tiles should allow users to see if they have applied the glaze

too thick or too thin. (As a general rule we find that most people that are having issues seem to be applying glaze on the light side.)





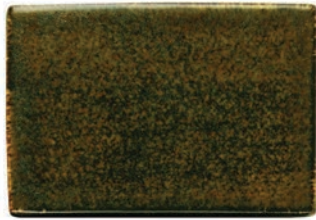




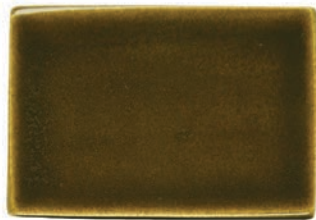







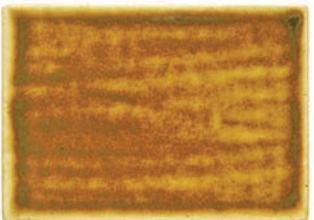
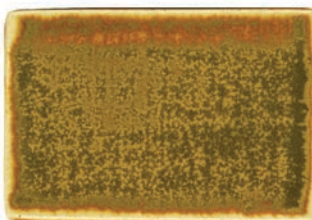

The first tile in the set is a thin application. The second tile is slightly on the thin side and the third is slightly on the heavy side. A good application (as intended) would be between tiles 2 and 3. (Obviously the final look to be achieved is up to the end user.)

We'll break the Potter' Choice glazes down into several groups which tend to react the same way.

## Odds and Ends
















These glazes don't really fit into any category. The Temmoku and Oil Spot don't require any special care. They simply get darker with more thickness. Shino requires a much thinner application as is stated on the bottle. It will in fact get a very rough boiling surface if applied too heavy. The Salt Buff likes to be put on irregularly with between 2 and 3 coats.

This property gives it a beautiful look around texture as the pooling of the glaze essentially creates it own irregular coverage.

		Light Coat of Glaze	Slightly Light Coat of Glaze	Slightly Heavy Coat of Glaze
<p>PC-30</p>  <p>Temmoku</p> 				
<p>PC-35</p>  <p>Oil Spot</p> 				
<p>PC-50</p>  <p>Shino</p> 				
<p>PC-60</p>  <p>Salt Buff</p> 				




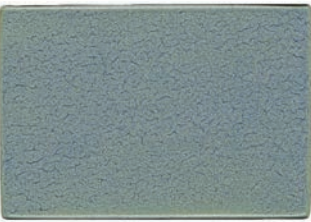
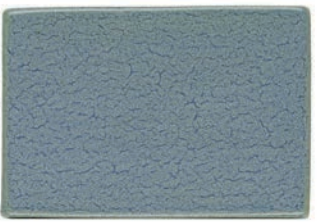





## Metallic Float Glazes

As with all float glazes it is important to achieve a good thickness. The float in these glazes consists of metallic materials that give a reflective metal look. If the glaze application is thin, the surface will look splotchy and the metal film will look incomplete. (Note: \*Palladium tends to be fluid so feathering the glaze near the bottom of a piece is advised or leaving extra room for the glaze to flow. \*\*Saturation Gold is a very touchy glaze that will take some trial to master; but can yield awesome results.)

	Light Coat of Glaze	Slightly Light Coat of Glaze	Slightly Heavy Coat of Glaze
<b>PC-1 Saturation Metallic</b>  			
<b>PC-2 Saturation Gold**</b>  			
<b>PC-4 Palladium*</b>  			



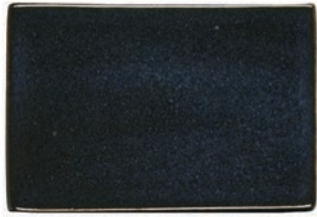






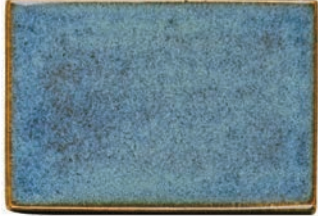













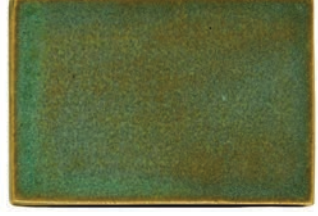






## Artistic Heavy Float Glazes








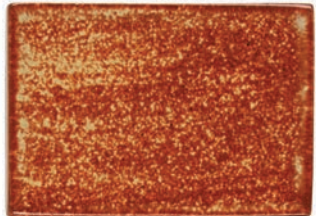
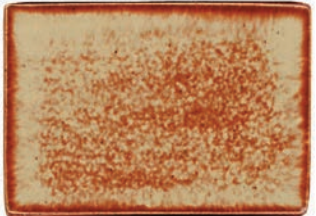





















Heavy float glazes float a full coverage of excess material which will actually crack on the surface float (and then heal over) showing contrast between the lighter floated material and the darker base color. If the glaze is not applied heavy enough, the float will not be thick enough to crack and show the contrast. The cracking float surface also makes these ideal for layering on top of other glazes. (A note of caution with these glazes; they are easily fumed by nearby pots that contain iron compounds or other volatiles. This can also create a beautiful look if desired but keep this in mind.)

	Light Coat of Glaze	Slightly Light Coat of Glaze	Slightly Heavy Coat of Glaze
<b>PC-28 Frosted Turquoise</b>  			
<b>PC-49 Frosted Melon</b>  			

# Artistic Float Glazes































These glazes need a certain thickness to float materials to the top surface of the glaze. This creates interest where the glaze pools in texture or drips. (If the glaze is applied too thinly, the glaze will not be able to float. The end result will be flat and probably an incorrect color.) The tiles show the float developing as the glaze is applied more heavily. Float makes these glazes perfect for layering. (\*Blue Rutile and Albany Slip Brown can be very fluid if applied too heavily.)



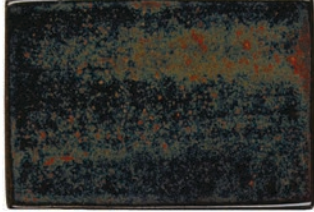

















		Light Coat of Glaze	Slightly Light Coat of Glaze	Slightly Heavy Coat of Glaze
PC-12	<b>Blue Midnight</b>  			
PC-20	<b>Blue Rutile*</b>  			
PC-21	<b>Arctic Blue</b>  			
PC-23	<b>Indigo Float</b>  			
PC-25	<b>Textured Turquoise</b>  			
PC-27	<b>Tourmaline</b>  			

		Light Coat of Glaze	Slightly Light Coat of Glaze	Slightly Heavy Coat of Glaze
PC-31	Oatmeal  			
PC-32	Albany Slip Brown*  			
PC-33	Iron Lustre  			
PC-34	Light Sepia  			
PC-36	Ironstone  			
PC-37	Smoked Sienna  			

# Artistic Float Glazes (cont.)

These glazes need a certain thickness to float materials to the top surface of the glaze. This creates interest where the glaze pools in texture or drips. (If the glaze is applied too thinly, the glaze will not be able to float. The end result will be flat and probably an incorrect color.) The tiles show the float developing as the glaze is applied more heavily. Float makes these glazes perfect for layering. (\*Vert Lustre, Seaweed and Chun Plum can be very fluid if applied too heavily.)

	Light Coat of Glaze	Slightly Light Coat of Glaze	Slightly Heavy Coat of Glaze
<b>PC-39</b> <b>Umber Float</b>  			
<b>PC-41</b> <b>Vert Lustre*</b>  			
<b>PC-42</b> <b>Seaweed*</b>  			
<b>PC-43</b> <b>Toasted Sage</b>  			
<b>PC-46</b> <b>Lustrous Jade</b>  			
<b>PC-48</b> <b>Art Deco Green</b>  			

	Light Coat of Glaze	Slightly Light Coat of Glaze	Slightly Heavy Coat of Glaze
<b>PC-53</b> <b>Ancient Jasper</b>  			
<b>PC-55</b> <b>Chun Plum*</b>  			
<b>PC-57</b> <b>Smokey Merlot</b>  			
<b>PC-61</b> <b>Textured Amber</b>  			

Layer Potter's Choice glazes for dramatic results.

For more examples visit [LayeringPCs.info](http://LayeringPCs.info).

Layering cups by Josh Heim with AMACO® 46-M Buff Stoneware Clay.



PC-20 Blue Rutile over PC-36 Ironstone



PC-4 Palladium over PC-29 Deep Olive Speckle



PC-28 Frosted Turquoise over PC-59 Deep Firebrick




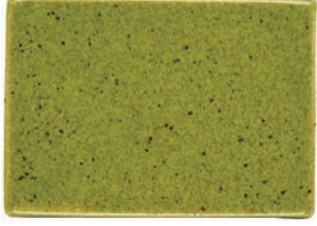























PC-23 Indigo Float over PC-12 Blue Midnight

# Typical Transparent or Opaque Glazes

These glazes are lighter in color and more translucent if applied too thin.

(Although they may develop some pitting if applied too heavily, they will still look essentially as they were designed.)

	Light Coat of Glaze	Slightly Light Coat of Glaze	Slightly Heavy Coat of Glaze
<b>PC-29 Deep Olive Speckle</b>  			
<b>PC-40 True Celadon</b>  			
<b>PC-45 Dark Green</b>  			
<b>PC-52 Deep Sienna Speckle</b>  			
<b>PC-59 Deep Firebrick</b>  			
<b>PC-62 Textured Amber Brown</b> 