

Glazuren- Emaux

1190°C - 1240°C (Cone 5-6)



POTTER'S
choice
for a reduction look



Shines 埴
for a mottled, sophisticated look



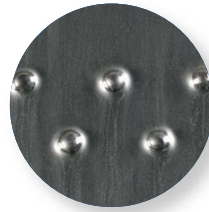
Celadon
for a mixable transparent color

POTTER'S

choice

Tiles are AMACO 46-M Buff Stoneware Clay.
Fired to Cone 5.

for a reduction look



PC-1
Saturation Metallic



PC-2
Saturation Gold



PC-19
Satin Oribe



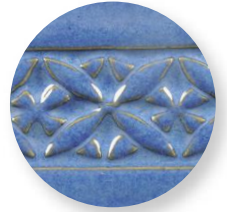
PC-20
Blue Rutile



PC-21
Arctic Blue



PC-22
Blue Stone



PC-23
Indigo Float



PC-29
Deep Olive Speckle



PC-30
Temmoku



PC-31
Oatmeal



PC-32
Albany Slip Brown



PC-33
Iron Lustre



PC-39
Umber Float



PC-40
True Celadon



PC-41
Vert Lustre



PC-42
Seaweed



PC-43
Toasted Sage



PC-49
Frosted Melon



PC-50
Shino



PC-52
Deep Sienna Speckle



PC-53
Ancient Jasper



PC-55
Chun Plum



PC-62
Textured Amber Brown



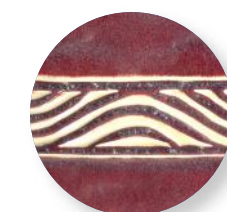
PC-63
Cosmic Tea Dust



PC-64
Aventurine




PC-67
River Rock



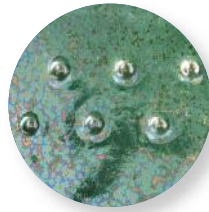
PC-70
Copper Red



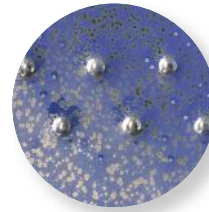
PC-4 
Palladium



PC-9
Vintage Gold



PC-10
June Bug



PC-11
Blue Spark



PC-12
Blue Midnight



PC-24
Sapphire Float



PC-25
Textured Turquoise



PC-26
Blue Lagoon



PC-27
Tourmaline



PC-28
Frosted Turquoise



PC-34
Light Sepia



PC-35
Oil Spot



PC-36
Ironstone



PC-37
Smoked Sienna



PC-38
Iron Yellow



PC-44
Sage



PC-45
Dark Green



PC-46
Lustrous Jade



PC-47
Emerald Falls



PC-48
Art Deco Green



PC-56
Ancient Copper



PC-57
Smokey Merlot



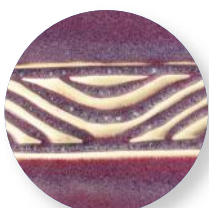
PC-59
Deep Firebrick



PC-60
Salt Buff



PC-61
Textured Amber



PC-71
Flambé



Niet geschikt voor serviesgoed.

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



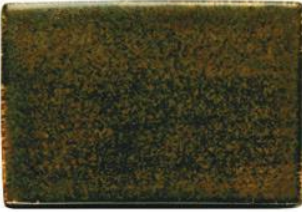







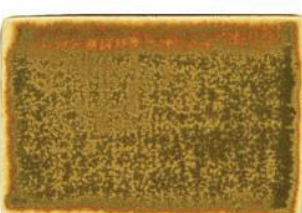
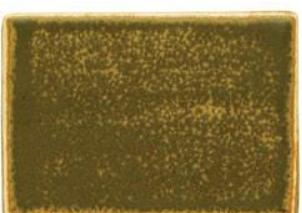
too thick or too thin. (As a general rule we find that most people that are having issues seem to be applying glaze on the light side.)

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's 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 its own irregular coverage.

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
















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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. It also looks best on a tight porcelain body. ****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
PC-1 Saturation Metallic  			
PC-2 Saturation Gold**  			
PC-4 Palladium*  			

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
PC-28 Frosted Turquoise  			
PC-49 Frosted Melon  			

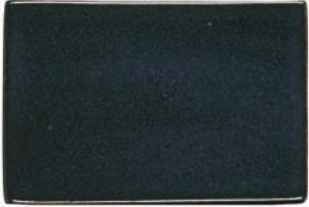

















Artistic Float Glazes

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.




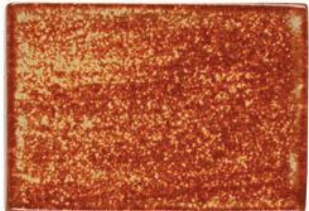
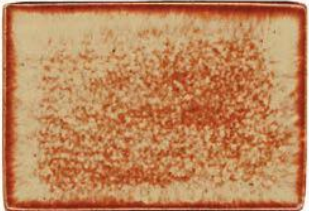
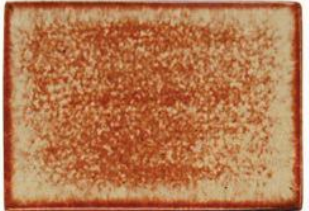












Float makes these glazes perfect for layering. (*Blue Rutile and Albany Slip Brown can be very fluid if applied too heavily.)

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

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for a reduction look

		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.)



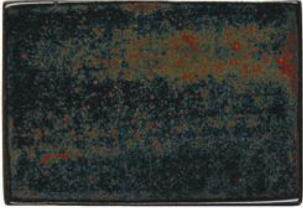

















These glazes need a certain thickness to float materials to the top surface of the glaze. This creates interest where the glaze pools in texture or drips. (If the glaze is applied too thinly, the glaze will not be able to float. The end result will be flat and probably an incorrect color.) The tiles 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
PC-39	Umber Float			
PC-41	Vert Lustre*			
PC-42	Seaweed*			
PC-43	Toasted Sage			
PC-46	Lustrous Jade			
PC-48	Art Deco Green			

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

Layer Potter's Choice glazes
for dramatic results.

For more examples visit
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












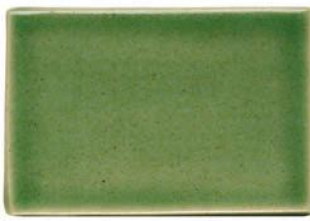




















PC-28 Frosted Turquoise over
PC-59 Deep Firebrick



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
<div>PC-29</div> <div>Deep Olive Speckle</div> <div></div> <div></div>			
<div>PC-40</div> <div>True Celadon</div> <div></div> <div></div>			
<div>PC-45</div> <div>Dark Green</div> <div></div> <div></div>			
<div>PC-52</div> <div>Deep Sienna Speckle</div> <div></div> <div></div>			
<div>PC-59</div> <div>Deep Firebrick</div> <div></div> <div></div>			
<div>PC-62</div> <div>Textured Amber Brown</div> <div></div> <div></div>			

Shines

for a mottled, sophisticated look

Gloss



SH-11
Chai Gloss



SH-21
Acai Gloss



SH-31
Cacao Gloss



SH-41
Oolong Gloss



SH-45
Matcha Gloss



SH-51
Hibiscus Gloss

Matte



SH-12
Chai Matte



SH-22
Acai Matte



SH-32
Cacao Matte



SH-42
Oolong Matte



SH-46
Matcha Matte



SH-52
Hibiscus Matte



Conforms to
ASTM D-4236



Dinnerware
Safe



Mixable



Safe for Spray
Application

Layering... onbeperkte mogelijkheden

Shino



PC - 25 Textured Turquoise over
SH - 22 Acai Matte



PC - 27 Tourmaline over
SH - 32 Cacao Matte



PC - 12 Blue Midnight over
SH - 45 Matcha Gloss

Leg 1 dikke basislaag (Shino) en 3 toplagen. Laat steeds drogen tussen elke laag.

PC-12



PC - 4 Palladium over
PC - 12 Blue Midnight



PC - 20 Blue Rutile over
PC - 12 Blue Midnight



PC - 25 Textured Turquoise over
PC - 12 Blue Midnight



PC - 27 Tourmaline over
PC - 12 Blue Midnight



PC - 46 Lustrous Jade over
PC - 12 Blue Midnight



PC - 53 Ancient Jasper over
PC - 12 Blue Midnight

Leg 1 dikke basislaag (PC-12) en 3 toplagen. Laat steeds drogen tussen elke laag.

PC-20



PC - 4 Palladium over
PC - 20 Blue Rutile



PC - 12 Blue Midnight over
PC - 20 Blue Rutile



PC - 23 Indigo Float over
PC - 20 Blue Rutile



PC - 41 Vert Lustre over
PC - 20 Blue Rutile



PC - 43 Toasted Sage over
PC - 20 Blue Rutile



PC - 55 Chun Plum over
PC - 20 Blue Rutile

Leg 2 basislagen (PC-20) en 2 toplagen. Laat steeds drogen tussen elke laag.

PC-21



PC - 33 Iron Lustre over
PC - 21 Arctic Blue



PC - 35 Oil Spot over
PC - 21 Arctic Blue



PC - 53 Ancient Jasper over
PC - 21 Arctic Blue

Leg 2 basislagen (PC-21) en 1 toplaag. Laat steeds drogen tussen elke laag.



PC - 2 Saturation Gold over
PC - 25 Textured Turquoise



PC - 12 Blue Midnight over
PC - 25 Textured Turquoise



PC - 20 Blue Rutile over
PC - 25 Textured Turquoise



PC - 33 Iron Lustre over
PC - 25 Textured Turquoise



PC - 36 Ironstone over
PC - 25 Textured Turquoise



PC - 53 Ancient Jasper over
PC - 25 Textured Turquoise

Leg 2 basislagen (PC-25) en 2 toplagen. Laat steeds drogen tussen elke laag.

PC-25



PC - 23 Indigo Float over
PC - 29 Deep Olive Speckle



PC - 34 Light Sepia over
PC - 29 Deep Olive Speckle



PC - 46 Lustrous Jade over
PC - 29 Deep Olive Speckle

Leg 2 basislagen (PC-29) en 2 toplagen. Laat steeds drogen tussen elke laag.

PC-29



PC - 4 Palladium over
PC - 31 Oatmeal



PC - 23 Indigo Float over
PC - 31 Oatmeal



PC - 42 Seaweed over
PC - 31 Oatmeal

Leg 2 basislagen (PC-31) en 2 toplagen. Laat steeds drogen tussen elke laag.

PC-31



PC - 25 Textured Turquoise over
PC - 34 Light Sepia



PC - 36 Ironstone over
PC - 34 Light Sepia



PC - 62 Textured Amber Brown over
PC - 34 Light Sepia

Leg 2 basislagen (PC-34) en 2 toplagen. Laat steeds drogen tussen elke laag.

PC-34



PC - 4 Palladium over
PC - 62 Textured Amber Brown



PC - 21 Arctic Blue over
PC - 62 Textured Amber Brown



PC - 53 Ancient Jasper over
PC - 62 Textured Amber Brown

Leg 2 basislagen (PC-62) en 1 toplaag. Laat steeds drogen tussen elke laag.

PC-62



Yarn bowl: C-60 Marigold on AMACO®
11-M A-Mix White Stoneware Clay

Celadon

for a mixable transparent color



C-11
Mixing Clear
🍷 🍷



C-41
Pear
🍷 🍷



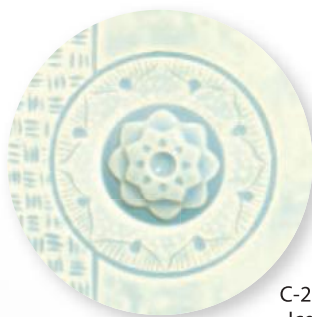
C-43
Wasabi
🍷 🍷



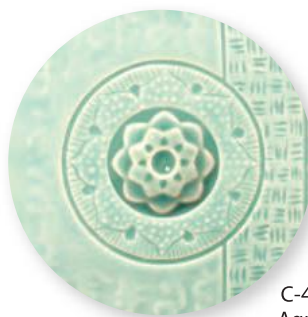
C-47
Jade
🍷



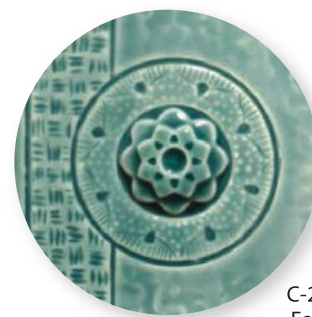
C-10
Snow
🍷 🍷



C-23
Ice
🍷 🍷



C-40
Aqua
🍷 🍷



C-22
Fog
🍷 🍷

Transparante glanzende glazuren die 100% mengbaar zijn.
Creëer uw eigen 'Celadon'. (Gebruik Mixing Clear om de
kleurtonen te verzachten).



C-50
Cherry Blossom







C-60
Marigold





C-53
Weeping Plum





C-56
Lavender





C-21
Sky





C-20
Cobalt





C-49
Rainforest




C-27
Storm




C-36
Iron





C-1
Obsidian





* AP glazes
safe for Spray
Application

Mix to Soften

C-27 Storm + C-11 Mixing Clear



100% C-27 Storm



75% C-27 Storm
+ 25% C-11 Mixing Clear



50% C-27 Storm
+ 50% C-11 Mixing Clear



25% C-27 Storm
+ 75% C-11 Mixing Clear



10% C-27 Storm
+ 90% C-11 Mixing Clear

Mix to Personalize

C-53 Weeping Plum + C-60 Marigold



100% C-53 Weeping Plum



75% C-53 Weeping Plum
+ 25% C-60 Marigold



50% C-53 Weeping Plum
+ 50% C-60 Marigold



25% C-53 Weeping Plum
+ 75% C-60 Marigold



100% C-60 Marigold

Mix to Create

C-21 Sky + C-43 Wasabi



100% C-21 Sky



75% C-21 Sky
+ 25% C-43 Wasabi



50% C-21 Sky
+ 50% C-43 Wasabi



25% C-21 Sky
+ 75% C-43 Wasabi



100% C-43 Wasabi