



America's Most Trusted Glazes™

# Potter's Choice Cone 5/6

Ancient Jasper PC-53 over Deep Firebrick PC-59



Tracy Gamble  
Plainfield, IN

Learn more at [LayeringAmacoGlazes.com](http://LayeringAmacoGlazes.com)

By Tracy Gamble (Faceted Tea Bowls pictured on front cover.)

I glazed these faceted tea bowls with two Potter's Choice glazes (PC-59 Deep Firebrick and PC-53 Ancient Jasper). Both glazes were brushed onto AMACO® No. 38 White Stoneware clay bisque fired to Cone 04. I brushed on two coats of PC-59 Deep Firebrick in a pattern using a fan brush. The patterns vary, but for the look on these tea bowls, I used a tall oval shape in three places on the outside and repeated the pattern on the inside. I recommend always letting the glaze dry between coats.

Once the second coat of the PC-59 Deep Firebrick was dry I brushed PC-53 Ancient Jasper onto the entire inside and outside surface of the tea bowl leaving the bottom 3/8" of the foot clear of glaze. I brushed three coats of Ancient Jasper directly over the Deep Firebrick. For good coverage and no brush marks I painted the Ancient Jasper glaze on with each coat brushed on in an opposite direction. The first coat brushed on going around the outside and then around on the inside. The second coat brushed on up and down the sides and the inside of the pot, and the third coat going around again, and so on.

Different ways to apply: Experiment with combinations of glazes, different numbers of coats of each glaze, (up to a total of three to four coats) and ways to layer the glazes on your clay pieces. There are many Potter's Choice glaze colors providing a huge number of possible glaze layering combinations. I suggest experimenting with many different Potter's Choice glazes, numbers of coats of glazes, and many different ways and tools to get glaze on your pots. Each different application can give you a different look. Use brushes, sponges, splatter and spatter techniques, to name just a few. I use a fan brush for full coverage and certain designs. I also use many other kinds of brushes, too. I like to use sponges to apply one of the glazes layered in combination and then brush coats of the second glaze on top using a fan brush. Try different kinds of sponges, too. Cut them in shapes, put into glaze, and press that shape or dab for a loose design. I also use one of the Potter's Choice glazes as a base coat (brushed on) and then apply a second glaze using a sponge or splatter method on top. Experiment with the order of layering the different glazes. AMACO has a Spatter Brush that works like a rotating tooth brush—it is excellent for another way to get glaze onto a pot for a different texture. Keep track of how many coats you are applying. The total recommended number of coats is on the label of each of the Potter's Choice glazes, usually three to four coats. Experiment and test because different glazes react differently to design and layering combinations. Take notes so you can recreate favorite glaze combinations and application techniques.

I have found when I'm combining breaking or moving glazes the first layer of design may move and the overall glaze may move down the pot, too. Potter's Choice glazes are designed to break and move—that means pull apart a bit to show variation in color over texture or along rims. Some of the Potter's Choice glazes move more than others and sometimes the glaze moves according to how thick the coats are applied. Also, different combinations of glazes and coats will move differently, too.

Always be aware of the combinations you are making and match the temperature of clay to the temperature of glaze. For example, the clay I used for the faceted tea bowls was AMACO's 38M and is a Cone 5 – Cone 6 temperature, white stoneware clay body. The Potter's Choice glazes, PC-59, Deep Firebrick and PC-53, Ancient Jasper, are for use at Cone 5 – Cone 6 temperature. The clay body and the glaze firing temperatures match.

Experiment and test and you will be delighted at the multitude of possibilities there are in application techniques and combining/layering different glazes.



PC-1 Saturation Metallic over PC-59 Deep Firebrick =



PC-20 Blue Rutile over PC-59 Deep Firebrick =



PC-12 Blue Midnight over PC-59 Deep Firebrick =



PC-4 Palladium over PC-59 Deep Firebrick =

# Potter's Choice Combinations



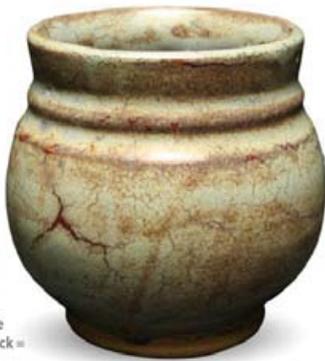
PC-23 Indigo Float  
over PC-59 Deep Firebrick =



PC-25 Textured Turquoise  
over PC-59 Deep Firebrick =



PC-27 Tourmaline  
over PC-59 Deep Firebrick =



PC-28 Frosted Turquoise  
over PC-59 Deep Firebrick =



PC-29 Deep Olive Speckle  
over PC-59 Deep Firebrick =



PC-30 Temmoku  
over PC-59 Deep Firebrick =



PC-32 Albany Slip Brown  
over PC-59 Deep Firebrick =



PC-33 Iron Lustre  
over PC-59 Deep Firebrick =



PC-34 Light Sepia  
over PC-59 Deep Firebrick =



PC-35 Oil Spot  
over PC-59 Deep Firebrick =



PC-37 Smoked Sienna  
over PC-59 Deep Firebrick =



PC-39 Umber Float  
over PC-59 Deep Firebrick =

Learn more at [LayeringAmacoGlazes.com](http://LayeringAmacoGlazes.com)

# Potter's Choice Combinations



PC-40 True Celadon  
over PC-59 Deep Firebrick =



PC-41 Vert Lustre  
over PC-59 Deep Firebrick =



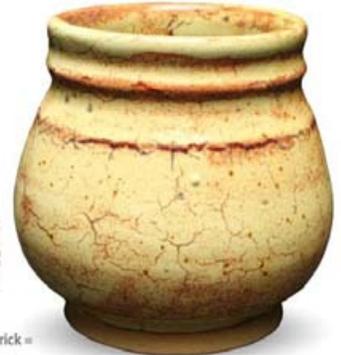
PC-42 Seaweed  
over PC-59 Deep Firebrick =



PC-43 Toasted Sage  
over PC-59 Deep Firebrick =



PC-46 Lustrous Jade  
over PC-59 Deep Firebrick =



PC-49 Frosted Melon  
over PC-59 Deep Firebrick =



PC-50 Shino  
over PC-59 Deep Firebrick =



PC-53 Ancient Jasper  
over PC-59 Deep Firebrick =



PC-60 Salt Buff  
over PC-59 Deep Firebrick =

## Josh Heim created the Potter's Choice Combination Cups

My clay experience started in a hand building class where they demonstrated throwing on the wheel. Shortly following that experience, I was able to watch and be a part of a wood firing. I went to school at Bethel University in St. Paul MN where I studied ceramics. Afterwards I moved back to my hometown, Lancaster, PA and worked at Kevin Lehman's Pottery, which hosts the Strictly Functional Pottery National Show, and continued to hone my skills. I am currently employed at AMACO® where I teach classes and enjoy experimenting with our clay and glazes.

My glazing and firing techniques still center around cone 10 reduction in either a gas or wood kiln, but the Potter's Choice glazes have peaked my interest. I look for glazes that gives me a raw, earthy, or natural feel to them; yet leave a little curiosity in my mind once I set them in the kiln. I placed the PC combinations on these specific cups because like the glazes, the cups have their own personalities and uniqueness that comes forth when I make each one. I used AMACO® 46-M, a Cone 5/6 buff stoneware clay body to create these cups. Some of the glazes greatly exceeded my expectations! In particular, I love the combinations using PC-32, and PC-60. And I call the PC-28 and PC-49 combos, the "Michelangelo" glazes for their old world renaissance quality. It's not every day you can challenge a high firing potter to use the electric kiln, but I thoroughly enjoyed it.