

Dry Glazes

Cone 10, Lead-Free, High Fire Glazes



Brilliant Black
SG-82 (O)

This very black glaze is somewhat liquid and fires at Cone 9 or 10. The surface is smooth and very glossy. Not recommended for reduction.



Chun Base
V-3 (O)

Excellent over all Cone 10 bodies, but best over porcelain. Smooth, fluid surface can be nicely altered with the use of oxides including copper, cobalt and rutile/iron.



#1 White
V-18 (O)

A semi-gloss white when thick and a gray/white when thin. Best on stoneware with medium reduction.



White Gloss
SG-91 (O)

This smooth, sanitary white glaze is compatible at Cone 9 or 10 firing temperatures. Well suited for oxide or stain decoration or additions. Not recommended for reduction.



G-Matte Base
V-5 (O)

Smooth, light tan base that can be altered with the use of oxides. Accepts most brush decorations with a variety of oxides. Looks best in medium to heavy reduction.



Barnard Green
V-20 (T)

Smooth surface glaze that is transparent green on porcelain and brown/green translucent on dark clays. Works well with some oxides and fires best with medium reduction.



Clear
SG-93

This transparent glaze is excellent for color development at Cone 9 or 10. A good base glaze for dark vivid colors, or add opacifier with stains for wonderful pastels. Not recommended for reduction.



HT51
V-6 (T)

A base glaze with a light gray/green tint. Accepts most oxides as brush decoration or as additives. Looks best in medium to heavy reduction.



Flambe Blue
V-21 (SO)

Smooth translucent glaze that is a strong blue when oxidized and a deep blue/maroon when heavily reduced.



Clear
SG-262

A high gloss transparent glaze with high silica for craze resistance. A good base for color.



Cee Clear
V-12 (T)

This smooth glaze tints green on porcelain and gray on stoneware. Oxide colorants may be added to the glaze or applied with brush decoration. Best when reduced heavy to medium.



Sun Valley
V-30 (T)

A rich rutile blue with caramel highlights. Likes to be fired hot in reduction, but turns to a translucent khaki when fired in oxidation.



Alfred Celadon
V-1 (T)

This contemporary variation of an ancient glaze comes from one of America's leading ceramic universities. Beautiful green to gray picks up clay color through transparency. Compatible with most brushed oxides in a reduction.



Laguna Clear
V-15 (SO)

Semi-opaque glaze with strong hints of blue and white. Accepts most oxides as colorants and as brush decoration.



Purple Surprise
V-36 (O)

A deep cobalt blue with floating pink blooms. Similar effect whether fired in oxidation or reduction.



Black/Brown
V-2 (O)

The smooth surface reveals a broken brown/black pattern. Black if double-dipped or when thick. Reacts well with light colored glazes, splashed or poured on top. Fluid.



KCNST
V-17 (O)

This plum glaze reacts well under an application of dipped or poured lighter color glazes. Consistent, semi-fluid, and accepts a strong reduction.



*Bottle by Rick Christie.
WC-379 B-Mix Cone 10,
WC-554 Turquoise Matte and V-30 Sun Valley,
reduction-fired in Cone 10. 5" x 6".*

Dry Glazes *continued*

Cone 10, Lead-Free, High Fire Glazes



Copper Red
V-37 (SO)

You'll love the wonderful copper red look of this glaze. Start reducing at Cone 06. Over reduction can lessen or even eliminate the desired results, so experiment first!



MG-2 White Matte
WC-522 (MO)

A semi-matte, opaque white glaze. Works best in medium reduction in which it acquires a slight bluish tint. Reacts well with oxides.



Tan Matte
WC-524 (MO)

This semi-matte glaze fires off-white or beige depending on the clay body and amount of reduction. Reacts well with iron as a colorant. A thin to medium application is recommended.



Tenmoku No. 1
WC-525 (O)

Known traditionally in the Orient as the "hare's fur" glaze because of the way the brown and black break together on heavy applications. Not suited for use with oxide decoration.



Tenmoku No. 2
WC-526 (O)

Has characteristics much like Tenmoku No. 1, but tends to show more plum-red in conjunction with the black. Not suited for use with oxide decoration.



Chun
WC-527 (O)

A semi-opaque glaze which is transparent when applied thin. Reacts well with iron, copper and cobalt. Traditionally used for glazing porcelain and works well in light to medium reduction firing.



This mural was installed at the home of Ted and Lida Urban. Created by John Toki using Laguna raw materials for coloring.



White Waxie
WC-531 (O)

Semi-matte glaze with a waxy finish. Works very well with brushed oxide decoration to produce soft color variations. Reacts well with oxides, and works best under medium reduction firing.



Eggshell
WC-532 (O)

A white glaze with an eggshell texture. It reacts well with oxides, and produces best results in light to medium reduction firing.



Celadon
WC-550 (T)

Celadon was highly prized in ancient Asian civilizations and is still popular today. Most typically used with porcelain, and reacts beautifully with most oxides in reduction firing.



K-9
WC-553 (SO)

Semi-opaque glaze allowing the clay texture to show through. Tends to contain deep gray-blue with some mottling. Reacts well with oxides such as iron and rutile. Works best in medium reduction.



Turquoise Matte
WC-554 (MO)

A blue-green glaze with some mottling in larger areas. Does not react well with oxides and should not be fired in heavy reduction.



Stony Matte
WC-555 (MO)

An off-white glaze with a semi-matte finish. Works nicely with oxide decoration. Best results are obtained with a medium application and light to medium reduction firing.



Iron Red
WC-556 (O)

A member of the Tenmoku and Kaki families. Rich red, semi-gloss, some mottling. Brightest over porcelain or white stoneware fired in oxidation. Dark clay bodies or reduction firing tend to make this glaze red-black.



Blue Brown
WC-557 (O)

Rich blue in areas where the glaze is thicker, and brown where it breaks and becomes thinner. Should be fired in medium reduction for best results. Becomes milky yellow in oxidation.



Artificial Salt
WC-559 (O)

Create a beautiful salt glaze appearance without the salt and accompanying harsh fumes.



Birch White
WC-511 (O)

A smooth, soft-matte opaque white glaze. Reacts nicely with oxides, which vary in color and texture depending on kiln atmosphere. Medium application works best.

Symbol Key: (M) Matte (T) Transparent (O) Opaque (SO) Semi-Opaque
Test fire all glazes in your kiln and firing environment before using in production. Photographic reproductions differ from actual colors.
Laguna glazes are available in liquid (pints/gallons in stock) and dry.

Dry Glazes *continued*

Cone 5-10, Lead-Free, Mid/High Fire Glazes



Moroccan Sand Combos: Dutch Blue MS-80, Fern Mist MS-38, and Robin's Egg MS-18, on RSMC-429 Red Cone 5 clay body.



#16 Transparent
WC-520

A good, all-purpose clear gloss glaze which fires from Cone 5-10. Works well with oxide colorants, and a light to medium application is recommended.



Clear Gloss
SG-113

A smooth surface that is best achieved by applying with medium thickness. Contains zinc. Best fired in oxidation.



Jon's Clear
WC-558

An alternate to #16 Transparent. Excellent on porcelain and smooth stoneware. Apply thinly for best results. Fires Cone 5-10.



Barium Matte
SG-122 (MO)

Medium application is best for this clear semi-matte, non-fluid glaze. Excellent in color development. Best in oxidation.



Lido Satin
WC-501 (O)

Semi-gloss glaze in a light oatmeal color with some mottling. Best results are produced with medium application and light to medium reduction.



Light Blue
SG-98 (O)

Blue, mottled glaze that is best dipped once to medium thickness. Very smooth surface. Fires best in oxidation.



Satin White
SG-130 (O)

A smooth, satiny white glaze that is best when applied to medium thickness. Oxidation only.



Italian Straw
WC-504 (O)

Mottled golden beige glaze reacts nicely with various colorants to produce softer textures and colors.



Brown
SG-99 (O)

A warm, smooth brown with shades of gold. Best in oxidation.



White
SG-138 (O)

It is an excellent glaze for brush work. Good base for stain additions to produce pastel colors. Best in oxidation or light reduction. Contains no zinc.



Semi-Clear Matte
WC-508 (MO)

Recommended for use over engobe and oxide decoration. Reacts well with various oxide colorants. Light to medium reduction firing recommended.



Crystal Palace #10*
WC-561

Produces spectacular crystalline effects that are inconsistent, erratic, but exciting. Fire Cone 5-10, using simple crystal firing instructions available at www.laguna.com. Add 1-3% rutile, titanium dioxide and cobalt plus zinc for enhanced variations.



Klaus Hard White Satin
SG-151 (O)

A satin white glaze ideal for surfaces that need special hardness. Contains alumina and is ideal for floor tile.



Horizon
WC-509 (O)

Contains tin for a bright clean white color. Medium application is recommended. Does not take heavy reduction firing well.



White
SG-103 (O)

This smooth glaze is very stable and the white is consistent when applied in a thick manner. Best in oxidation. Contains zinc.



Clear
SG-157

Smooth surfaced glaze best under medium application. Contains no zinc and a good base for deep colors with dark stain additions. Can be used for chrome/tin stain brushwork. Best in oxidation.



China White
WC-510 (O)

Nice Chun-type glaze is semi-opaque white with medium application and transparent when applied thin. Works well with oxide colorants. Heavy reduction firing should be avoided.