

## SOME OF MY FAVORITE COLOR COMBOS AND WORKING TIPS BY PIPYR



**BLUE CARAMEL & STORMY WEATHER**

**Northstar's Blue Caramel** teams up beautifully with **Momka's Stormy Weather**. As a side note, **Momka's Purple Thunder** can yield a very similar effect.

Start by fully coating a rod with Blue Caramel. Melt in, and then add 4 stripes of Stormy Weather. As you melt the stripes in, allow one hand to lag behind the other as you rotate. I use a hot, neutral to oxidizing flame for these colors. The tighter the twist, the more metallics I get out of this combo. Play around with it!



**BLUE FLAMBE'**

Ah, **Momka's Blue Flambé!!** It is such a bright and lively blue and plays so beautifully as a surface color in sculpture!! Work in a neutral flame... not too oxidizing for this one. Part of the beauty is in the haze that develops, yielding sky blues and purples and bright, royal blues. Mmmmm. You can add some haze at the end with a reducing flame if you don't have enough, but I find that this color generally develops beautifully just as it is worked.



### CLOUD

This fabulous new color from Momka yields a beautiful translucent pale green. In the left beast, the color coating is thicker, and you can see that the color on the finished piece is more dense and creamy. In the second beast, the color is more ethereal and swirly. This is achieved by leaving a tiny bit of clear in between the color stripes and then twisting the cane up tightly as you melt it in by dragging one hand while you rotate (be sure the color of any given section is melted smooth before twisting so you don't trap air bubbles!).

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### GREEN FLAMBÉ

I work this color just like **Blue Flambé**. If you find that this color (or any of the flambés) develops too much haze, you can hit it with a sharp, oxidizing pinpoint flame until the haze burns away. You can see this effect in the beast directly above, on his back where it is bright blue.

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### LEMON YELLOW & FRIENDS

Oh, **Lemon Yellow**... how I love thee!! Seriously... if you hate working with crayon colors as much as I do, this is the yellow for you! I couldn't believe how well this yellow resisted boiling. I still work it a bit further out in the flame than most colors, but it is brilliantly easy to work. It also have a beautiful slight translucency to it. If

it does boil on you a bit, just let that area cool and then dip in and out of the flame a few times. I have found that the little bubbles will often sink in so the surface does not appear marred. My favorite thing to do with this color is to use it as a base to lay stripes over!! Here I have shown stripes of **Momka's Blue Treasure** (top left), **Momka's Stormy Weather** (top right), and **Momka's Yellow Pearl** (bottom 2). You will notice that there are black lines on the edges of the stripes. That is a reaction that I find particularly delicious, and is also why I don't like to encase the Lemon Yellow.



**SILVER FLAMBÉ**



**SILVER TEARS**

Yep, the third of the 3 Flambés. I work this just the same as the other two... neutral flame... let the colors develop as you go !

**Momka's Silver Tears** is such a unique color in the world of boro. Its beauty lies in the subtle tones and metallic shimmers. I work this color with an oxidizing flame and hit it with reduction at the end as needed (and often I don't need to). This one is loaded with metal, so be careful not to overdo it!



**SILVER TEARS & YELLOW PEARL**



**STORMY WEATHER & SILVER FLAMBÉ**

**Silver Tears** with 4 thick bands of **Momka's Yellow Pearl** over it. I worked this piece in a neutral to slightly oxidizing flame. With the addition of the

**Momka's Stormy Weather** striped over a base of **Silver Flambé**. I worked this in an oxidizing flame and otherwise did nothing worth noting. I just thought

stormy weather pod and sphere, I really felt that this piece had an "old world" appeal to it.

the color combo turned out pretty stellar and wanted to share.



### STORMY WEATHER & TAN STRINGER

You can't go wrong with this combo. Start with a base of **Momka's Stormy Weather**, melt smooth. Add 2-4 fairly thick stringers of whatever tan you have laying around. **Northstar's Caramel** and **Glass Alchemy's Silver Strike 5** are always good, but it has been my experience that any tan will give good results !



### VIOLET MEDLEY

Ah, **Momka's Blue Flambé**!! It is such a bright and lively blue and plays so beautifully as a surface color in sculpture!! Work in a neutral flame... not too oxidizing for this one. Part of the beauty is in the haze that develops, yielding sky blues and purples and bright, royal blues. Mmmmm. You can add some haze at the end with a reducing flame if you don't have enough, but I find that this color generally develops beautifully just as it is worked.

**Momka's Yellow Pearl**!!!!!! Hooray! This color is magical. You have to see it in person to fully appreciate it. I say it looks like moonstone. It can be a dense, creamy color with a hint of yellow or it can be made to look like moonstone... swirly and wispy and opalescent. For the dense, creamy effect, just be sure to use a thick enough coat. I try for this effect when I am striping the yellow pearl over another color. For the opalescent effect, I like to coat a 15mm rod with a fairly thin layer. Twist the cane as you melt in (by letting one hand lag behind the other). Work in a *hot* neutral flame. Too much oxygen will chase away that pretty blue haze. Too much propane will cloud it too much. I especially love to use **Northstar's Blue Caramel** stringer on a piece made with yellow pearl. For some reason, the colors just work so well together. Yellow pearl is a soft, buttery color to work, and I find it to be fantastic to sculpt with!!



### YELLOW PEARL



**WINTER SKY**

**Momka's Winter Sky...** a WYSIWYG (what-you-see-is-what-you-get). I rarely use colors without silver, but I just love this one! Beautiful translucent blue with tiny bubbles... like seeded glass. Just work in a neutral flame and be sure to go directly into the kiln with it. This one is a no-brainer!



**WINTER SKY AS AN OVERCOAT**

Up top we have Winter Sky over brown glitter. Directly above is Winter Sky over Trautman Art Glass Experimental Slyme. As you can see, the Winter Sky makes a beautiful translucent overcoat. Just start with whatever base color you want, and melt it down smooth. Then cover completely with Winter Sky. Keep it as thin as you can, because if it is too thick, it doesn't show the undercoat. Again, be sure to get your piece right into the kiln... these colors tend to shock more easily.