

Moretti 219 - Copper Green



COE 104



Moretti Copper Green is a wonderfully reactive color. If you put it on dark ivory, it gets a dark outline. If you make a twistie with other colors such as Moretti's purple #254 (often called EDP, or Evil Devitrifying Purple) or opal yellow #266, when you put the twistie onto a bead, the copper green will spread out beyond the edges of the twistie and give a wonderful feathered effect. This color can be finicky. You want to work it very cool in as neutral a flame as you can manage. A reducing flame will cause the metal oxides to rise to the surface of the bead which can cause either a gunmetal sheen or can actually bring out some red colors.

On a Hot Head: Light your torch, then turn the flame down until it gets quieter and seems like it is close to going out. This flame will not be as hot, so your glass will melt slower, but it will also be a much cleaner flame, so you will get less boiling or discoloration of the more temperamental colors. Work a little further out in the flame, as well.

The example beads: Top set made on a Hot Head, bottom set on a Carlisle MiniCC.

Beads 1-3 were made with a copper green/purple 254 twistie on white, ivory, and opal yellow respectively, #4 was made with a copper green/gold ruby 456/purple 254 twistie on white. When copper green is used as one of the colors in a twistie with purple, gold ruby, or opal yellow, the edges of the green spread out onto the base bead, a very nice effect (left picture, above). #5 was copper green dots on dark ivory, which caused the copper green to outline with a dark line. #6 was a dark turquoise base, with copper green dots melted flat and purple dots overlapped between each copper green dot (on one of them, I then placed tiny opal yellow dots, too). #6 was a combination of copper green and gold ruby. The gold ruby 'pushed' the copper green color toward the center of the dots/lines, making the green color much denser in the center and less saturated at the edges (right picture, above). This 'push' also happens with purple and opal yellow. When working with gold ruby on a hot head, you need to work it VERY COOL and very far out in the flame, or you will get brownish mud rather than bright fuchsia.

