

Tips and guidelines for getting the most out of our products.

Newsletters that are referred to are available on our website www.northstarglass.com

CAT#	COLOR	INSTRUCTIONS
NS-01	Cobalt Blue	NS-01 Of the four shades of cobalt blue Northstar produces, this ranks as the second lightest. NS-01 is well suited for small blown work, as well as sculpture when a medium transparent blue is desired. NS-01 Cobalt Blue can take a lot of heat and can be worked in a wide range of flame settings. Though the color is extremely intense, be sure to stay out of reducing flames to prevent any dulling or graying. For additional information about working NS-01 Cobalt Blue or other cobalt blues refer to Northstar Newsletter issue 16.
NS-03	Multi	NS-03 As suggested by this color's name, there are numerous exciting effects that can be yielded from NS-03 Multi. If you are new to the world of striking colors, Multi is a great forgiving start. When worked in an oxidizing flame this color produces smoky blues and sea greens. When reduced, NS-03 Multi yields earthy reds and gold tones. This color works well in moderately thin blown work and sculpture. To yield other interesting effects, try encasing NS-03 Multi with clear, or with a transparent color such as NS-42 Cinnamon or NS-25 Peach. To intensify NS-03 Multi's appearance, try backing it with an opaque color such as NS-54 Star White. For additional interesting color tips, refer to Northstar Newsletter issue 15 under the heading NS-58 Mint.
NS-04	Dark Multi	NS-04 Dark Multi is the more intense version of NS-03 Multi and will yield similar effects, but much more pronounced. When worked in an oxidizing flame Dark Multi produces metallic blues and sea greens. When reduced, NS-03 Multi yields earthy reds and browns. Because it is more saturated it will react much more quickly to the particular chemistry of the flame. Due to the fact that it reacts more readily, do not over reduce. To yield other interesting effects, try encasing NS-03 Multi with clear or backing it with an opaque color. This color can be stretched thin, so it is well suited for delicate blown work, stringer application, or cane work.
NS-05	Orange	NS-05 Orange is a bright transparent striking orange that is well suited for sculpture, bead work and moderately thin blown work. The striking process is temperature related but in order to prevent any muddying, work in a neutral to slightly oxidizing flame. It is recommended to kiln strike NS-05 Orange. NS-05 Orange looks great over NS-54 Star White, and be sure to try layering NS-13 Amber/Purple over it (as seen in Northstar Newsletter issue 2.) For more information about striking NS-05 Orange refer to Northstar Newsletter issue 8.
NS-06	Dark Orange	NS-06 Dark Orange is a more saturated version of NS-05 Orange. It is well suited for thin blown work, cane work, or when a deep semi-opaque orange is desired. Because it is more saturated, be sure to work in an oxidizing flame to prevent muddying. Due to the fact that it strikes more quickly than NS-06-Orange, NS-06 Dark Orange can be flame struck. For more information about NS-06 Orange refer to Northstar Newsletter issue 8.
NS-07L	Light Ruby	NS-07L Light Ruby is a vibrant transparent striking ruby. Of the three shades of ruby, NS-07L is the least saturated and is meant to be kiln struck. Though it cannot be stretched as far as NS-08 Dark Ruby, the advantage it offers is the ability to be worked long without muddying. It is well suited for sculpture and assembled blown work. NS-07L is not overly sensitive to flame chemistry, but to ensure it strikes to a clean ruby red work in a neutral to slightly oxidizing flame. For an interesting effect try layering NS-07L over NS-27 Green Exotic (for a pictorial reference refer to Northstar Newsletter issue 1) For additional information about NS-07L Light Ruby refer to Northstar Newsletter issue 8.
NS-07	Ruby	NS-07 Ruby is a medium intensity striking ruby. It is good for most blown work and can be worked relatively thin without washing out. Because it is more saturated, NS-07 Ruby must be worked in a moderately oxidizing flame to prevent muddying or liveriness. To strike NS-07 Ruby, a kiln is recommended. For a great color combination, try layering NS-09 Yellow over NS-07 Ruby. For extra brilliance, back the ruby with an opaque such as NS-44 Caramel or NS-62 Bubblegum. For more information about working NS-07 Ruby refer to Northstar Newsletter issue 8.

NS-08	Dark Ruby	NS-08 Dark Ruby is the most saturated of the transparent striking rubies Northstar produces. It must be worked in a hot oxidizing flame to prevent liveriness. Because it is so intense it can be easily flame struck. It is most useful for small sculptural accents, cane work, and stringers. When fully struck, it can yield a rich opaque Chinese red. For additional information about NS-08 Dark Ruby refer to Northstar Newsletter issue 8.
NS-09	Yellow	NS-09 Yellow is an eye catching striking transparent yellow. It can be struck in a kiln or in the flame. This is another good forgiving striking color for those starting out. If it is worked in an oxidizing environment, NS-09 Yellow will yield a transparent golden yellow. If worked in a neutral to slightly reducing flame NS-09 Yellow will start to darken and turn a semi opaque amber color. Because the strike can be easily controlled, NS-09 Yellow can be used for sculpture, beads, and blown work without washing out or overpowering the work. Try layering NS-09 Yellow over NS-07 Ruby for a vibrant fuchsia color (as demonstrated in Northstar Newsletter issue 8), and be sure to try it over NS-28 Blue Exotic.
NS-11	Jade	NS-11 Jade is a saturated fully opaque plant green. It can be stretched out for stringer applications or thin blown work. With the reformulations that have been made it can be worked in a much hotter flame, but be careful not to overheat. Stay in a neutral to slightly oxidizing environment. As with the workability improvements, NS-11 Jade's C.O.E. is far improved. It can be encased and used for inside-out applications. Be sure to run a thorough annealing schedule with encased NS-11 Jade. For a neat color effect, try layering a transparent striking color such as NS-03 Multi over NS-11 Jade.
NS-13	Amber/Purple	NS-13 Amber/Purple: Of the striking colors in the borosilicate palette the Amber/purples are some of the most exciting. NS-13 is the first in a series of five Amber/Purple colors. It is well suited for sculpture and moderately thin blown work. The color can produce pale yellows to ambers to a deep purple. To yield the most vibrant purples, work in a hot neutral to slightly oxidizing flame. Reduction will affect the strike. Try encasing your favorite Amber/Purple with NS-32 Violet, or NS-31 Lavender. To enhance NS-13 Amber/Purple try backing it with NS-54 Star White. For a complete guide to working NS-13 Amber/Purple refer to the Northstar bead brochure and Northstar Newsletter issue 2.
NS-14	Irrid	NS-14 Irrid is the least saturated of the transparent striking colors. When oxidized it produces a silvery transparent metallic blue. When reduced, NS-14 Irrid turns a light sea green color. Irrid can be worked hot and is another forgiving striking color. Try layering it over an opaque to yield new effects. For additional information refer to Northstar Newsletter issue 4.
NS-15	Turquesa	NS-15 Turquesa is a more saturated version of NS-14 Irrid and produces similar effects. When worked in an oxidizing flame Turquesa yields more pronounced metallic blues. When reduced, deep sea greens result. Because it is more saturated than Irrid, Turquesa can be used for thinner blown work without thinning out. Try layering it over an opaque to yield new effects. Also try reducing Turquesa, then encasing with clear. For additional information refer to Northstar Newsletter issue 4.
NS-19	Light Cobalt Blue	NS-19 Light Cobalt is the least saturated of the four shades of cobalt blue Northstar produces. Because it is the least intense it can be worked in any flame without altering the color. It is not for thin blown work, but it is the ideal overlay color. By encasing opaque colors or saturated striking colors with NS-19 Light Cobalt Blue numerous new effects can be created. Refer to Northstar Newsletter issue 16 for additional information about working cobalt blues.
NS-20	Dark Cobalt	NS-20 Dark Cobalt is the second most saturated of the four shades of cobalt blue Northstar produces. Dark Cobalt is well suited for thin blown work and cane work. Because of its intensity it must be worked in an oxidizing flame to prevent graying. Refer to Northstar Newsletter issue 16 for additional information about working cobalt blues.
NS-23	Pink	NS-23 Pink is a light transparent bright pink. It is atmospherically stable meaning it can be

		worked in any flame without the color being changed. It is also resistant to excessive heat, and can take a lot of abuse. Because NS-23 Pink washes out when thinned, most regard this color as one for solely sculpture. Surprisingly another great role for NS-23 Pink and other transparent colors is use as overlay colors. NS-23 Pink looks great over NS-26 Double Amber/Purple, NS-45 Blue Moon, and many others. By using even a thin coating of Pink, a striking color can be transformed into an entirely new shade. Refer to Northstar Newsletter issue 5 for additional inspiration.
NS-24	Transparent Green	NS-24 Transparent Green is a transparent emerald green. It is intense enough for blown work and looks great in sculpture. NS-24 is sensitive to atmosphere and in order to maintain its original color, work in an oxidizing flame. If worked in a reducing flame, NS-24 will develop brick red streaks. Try layering Transparent Green over NS-53 Forest Green or NS-27 Green Exotic for exciting effects. Refer to Northstar Newsletter issue 6 under the heading 'The Importance of Oxidation' for additional information.
NS-25	Peach	NS-25 Peach is a bright transparent golden color that is another member of the transparent family. As seen in Northstar Newsletter issue 21, Peach is an excellent color for sculpture. It is easy to work, and is atmospherically stable (meaning it can be worked in any flame without the color changing.) Another great use for NS-25 Peach is use as an overlay color, as with any other transparent color. NS-25 Peach looks great over NS-26 Double Amber/Purple, as well as NS-44 Caramel. For additional information about NS-25 Peach as well as other transparent color refer to Northstar Newsletter issue 5.
NS-26	Double Amber/Purple	NS-26 Double Amber/Purple is the more intense version of NS-13 Amber/Purple. It produces the most exciting metallic purples and vermilions. It behaves similarly in the flame as regular Amber/Purple but because of its greater intensity more care has to be taken to prevent reduction. Double Amber/Purple can be stretched further and can be blown relatively thin without losing the vibrant purple strike. Be sure to try layering Double Amber/Purple over NS-81 Blue Caramel. For a complete guide to working NS-26 Double Amber/Purple refer to the Northstar bead brochure and Northstar Newsletter issue 3 for more tips.
NS-27	Green Exotic	NS-27 Green Exotic: The Exotic family contains the most saturated striking colors in the Northstar family. NS-27 Green Exotic can yield a mirror like green metallic finish and if over-reduced a very organic earthy tone as well. To keep the Exotics most vibrant, work them in a super oxidizing environment until you are finished with the piece. Then, turn the flame down and bathe the piece in a super reducing flame for several second to produce the mirror like sheen. Another great effect that is possible with the Exotics is encasement with clear. This group of colors can be stretched out and is great for blown work. If heavily encased, be sure to anneal thoroughly. Exotics are also enhanced by a backing with NS-54 Star White. Be sure to try layering NS-07L over NS-27 Green Exotic. For additional information about working Exotics refer hstar Newsletter issue 1.
NS-28	Blue Exotic	NS-28 Blue Exotic: The Exotic family contains the most saturated striking colors in the Northstar family. NS-28 Blue Exotic can yield a mirror like blue metallic finish and if over-reduced an organic earthy tone as well. To keep the Exotics most vibrant, work them in a super oxidizing environment until you are finished with the piece. Then, turn the flame down and bathe the piece in a super reducing flame for several second to produce the mirror like sheen. Another great effect that is possible with the Exotics is encasement with clear. This group of colors can be stretched out and is great for blown work. If heavily encased, be sure to anneal thoroughly. Exotics are also enhanced by a backing with NS-54 Star White. Try layering NS-09 Yellow over NS-28 Blue Exotic. For additional information about working Exotics refer to Northstar Newsletter issue 1.
NS-29	Red Exotic	NS-29 Red Exotic: The Exotic family contains the most saturated striking colors in the Northstar family. NS-29 Red Exotic produces a deep metallic burgundy. As with the other exotics work them in a super oxidizing environment until you are finished with the piece. Then, turn the flame down and bathe the piece in a super reducing flame for several second to produce the mirror like sheen. Another great effect that is possible with the Exotics is encasement with clear. This group of colors can be stretched out and is great for blown work. If heavily encased, be sure to anneal thoroughly. Exotics are also enhanced by a backing with NS-54 Star White. NS-29 Red Exotic differs from the rest in that kiln striking will amplify the red qualities. Try layering NS-23 Pink over Red Exotic! For additional information about working Exotics refer to Northstar Newsletter issue 1.
NS-31	Lavender	NS-31 Lavender is a transparent light bluish purple. It is atmospherically stable meaning it

		can be worked in any flame without the color being changed. It is also resistant to excessive heat, and can take a lot of abuse. Because Lavender washes out when thinned most think of it as a color used for sculpture only. However, like the other transparent colors, Lavender is well suited as an overlay color. Try layering it over your favorite exotic or Amber/Purple. For additional information refer to Northstar Newsletter issue 5.
NS-32	Violet	NS-32 Violet is a light transparent redish purple. It is atmospherically stable meaning it can be worked in any flame without the color being changed. It is also resistant to excessive heat, and can take a lot of abuse. Because NS-32 Violet washes out when thinned most regard it as a color for sculpture only. However, like the other transparent colors, Violet is well suited as an overlay color. It looks great over NS-13 Amber/Purple. For additional information refer to Northstar Newsletter issue 5.
NS-33	Turbo Cobalt	NS-33 Turbo Cobalt is the most intense cobalt blue in the Northstar palette. It is great for stringer application, and stretching out thin. If kept moderately thick, Turbo Cobalt is an excellent faux black. Because of its intensity, NS-33 Turbo Cobalt must be worked in a highly oxidizing flame to prevent graying. If however you are looking for a battleship gray, it can be achieved by working Turbo Cobalt in a heavily reducing flame. For a nice color combination try layering NS-26 Double Amber/Purple over NS-33 Turbo Cobalt. For additional information about NS-33 Turbo Cobalt and the other cobalt blues refer to Northstar Newsletter issue 16.
NS-34	Extra Light Yellow	NS-34 Extra Light Yellow is a diluted version of NS-09 Yellow. It can be worked in virtually any flame without the color being affected. It is great for sculpture and as an overlay. By adding Extra Light Yellow over opaque colors a bluish hazy glow is added to the piece. Try it over NS-33 Turbo Cobalt! For additional information about transparent striking colors refer to Northstar Newsletter issue 4.
NS-37	Rootbeer	NS-37 Rootbeer is a striking red that can yield numerous effects ranging from rich blues and purples to reds and earthy browns. Rootbeer is well suited for sculpture and blown work of all thickness. It can be kiln or flame struck. It strikes more quickly than any other striking reds, so plan carefully. Work in a neutral to oxidizing flame to keep it from developing any liveriness. Try it with a backing of NS-65 Cherry. It also looks great with cased with NS-13 Amber/Purple. Refer to Northstar Newsletter issue 21 for additional information.
NS-38	Blue-Green	NS-38 Intense Blue Green is the more saturated version of NS-15 Turquesa. It is a vibrant striking semi opaque blue. When oxidized, Intense Blue Green yields a rich smoky blue strike. When worked in a neutral environment NS-38 produces bright metallic greens. When reduced, this color produces hazy gray tones. It looks great when cased with clear, and try layering NS-05 over the surface. To make the strike even more vibrant, back NS-38 with NS-54 Star White. For additional information about Intense Blue Green Refer to Northstar Newsletter issue 4.
NS-41	Butterscotch	NS-41 Butterscotch is a semi opaque buttery tan color. It can yield rich purplish blue tones and silver hues. When kept in a more oxidizing environment more of the blues and purples will appear. If reduced, a silvery haze will appear on the surface. Butterscotch is easy to work and can take a lot of heat making it a forgiving striking color. It can be stretched out and is good for blown work and sculpture. If you are looking for something even more intense, try NS-44 Caramel.
NS-43	Rust	NS-43 Rust is a fully opaque striking ruby. It can yield a bright porcelain red, and rich earthy browns. Work Rust in a hot neutral to slightly oxidizing flame. It can be flame struck or kiln struck. It is well suited for sculpture as well as blown work. It is also useful as a backing for transparent striking colors.
NS-44	Caramel	NS-44 Caramel is a more intense version of NS-41 Butterscotch. It is a rich silvery tan color that can be stretched out thin. It is great for stringer application and blown work. Work in a hot neutral to oxidizing flame for bright tan colors. To bring out the silvery mirror like sheen bathe the piece in a reducing flame. Be sure to try NS-07 Ruby or NS-13 Amber/Purple over NS-44 Caramel.
NS-45	Blue Moon	NS-45 Blue Moon is a favorite striking colors in the Northstar palette. When worked in an oxidizing flame Blue Moon yields bright metallic blues. When worked in a neutral flame it

		yields bright hazy greens. When worked in a heavily reducing flame Blue Moon produces a nice ash gray. It is well suited for stringer application, blown work, and sculpture. Be sure to try encasing NS-45 Blue Moon with clear or NS-09 Yellow for great effects.
NS-47	Aurora	NS-47 Aurora is the most unique member of the exotic family. It is the most versatile of the group and produces a wide array of colors from deep magentas and fuchsias to greens and fiery browns. When worked in a highly oxidizing flame Aurora produces deep purples and blues. When worked in a neutral flame Aurora yields bright greens and ambers. When heavily reduced the reds and browns appear. It is well suited for stringer applications and blown work. It looks great cased with clear. Also be sure to try encasing Aurora with NS-13 Amber/Purple (as seen in Northstar Newsletter issue.) For additional information about working NS-47 Aurora refer to issue 1.
NS-48	Light Blue Amber/Purple	NS-48 Light Blue Amber/Purple is the least saturated of the five Amber/Purple colors Northstar produces. It yields a light purplish blue strike. Work in a hot neutral to slightly oxidizing flame. Reduction will affect the strike. Light Blue Amber Purple is not well suited for thin blown work but best suited for sculptural applications. NS-48 Light blue Amber/Purple looks great over NS-54 Star White and NS-81 Blue Caramel. For a complete guide to working NS-48 Light Blue Amber/Purple refer to the Northstar bead brochure and Northstar Newsletter issue 3 for more tips.
NS-49	Dark Blue Amber/Purple	NS-49 Dark Blue Amber/Purple is the more intense version of Light/Blue Amber Purple. It yields a more intense semi opaque strike and has more of a blue tint. Due to its intensity it is useful for thin blown work and cane applications. Work Dark Blue Amber/Purple in a hot neutral to slightly oxidizing flame. Reduction will affect the strike. Dark Blue Amber/Purple's strike is amplified by a backing of NS-54 Star White. For a complete guide to working NS-49 Dark Blue Amber/Purple refer to the Northstar bead brochure and Northstar Newsletter issue 3 for more tips.
NS-52	Teal	NS-52 Teal is an intense fully opaque bright seafoam green. It is great for stringer applications and thin blown work. With the recent reformulations the C.O.E. is far improved and is perfectly safe to use in encased work. Be sure to run a thorough annealing cycle when Teal is heavily encased. NS-52 Teal is not sensitive to atmosphere but it is recommended to work in a neutral flame. It has no heat issues and can be worked hot and long. Try encasing Teal with NS-48 Light Blue Amber/Purple for a nice effect.
NS-53	Forest Green	NS-53 Forest Green is a very saturated, fully opaque green that just might be the most versatile green in the market today. It can be worked in any flame without fear of discoloration. It is recommended to stay in a neutral flame. It works well for encased applications. It is great for stringer applications and thin blown work. For a neat effect, try layering NS-03 Multi over NS-53 Forest Green. For additional information about working NS-53 Forest Green, refer to Northstar Newsletter Issue 17.
NS-54	Star White	NS-54 Star White is a creamy fully opaque white. It is an indispensable color in the palette for all applications. It is great for sculpture, stringers, blown work, and backings for all transparent colors. With several reformulations Star White has been turned into an easy color to work. It is atmospherically stable meaning it can be worked in any flame without the color being affected. To prevent any boiling issues, heat NS-54 Star White slowly and gently. Once the color is glowing it can take a lot of heat. The trick is patience with a soft flame! For additional information about NS-54 Star White refer to Northstar Newsletter issue 15.
NS-55	Periwinkle	NS-55 Periwinkle is a fully opaque baby blue that is great for blown work, and stringer application. To prevent any boiling issues, heat NS-55 Periwinkle slowly and gently. Once the color is glowing it can take a lot of heat. The trick is patience with a soft flame! Periwinkle is sensitive to atmosphere, and must be worked in a soft neutral to oxidizing flame. Try layering NS-19 Light Cobalt over NS-55 Periwinkle for bright neon blue. Also be sure to try layering NS-14 Irrid over NS-55 Periwinkle. For additional information about NS-55 Periwinkle refer to Northstar Newsletter issue 15.

NS-57	Midnight	NS-57 Midnight is a deep fully opaque blue. It is great for stringers and thin cane work and can be stretched out far! It is heat and flame sensitive. It must be warmed up slowly and once glowing heat gently. Because the color is so intense it must be worked in an oxidizing flame. If the flame is not oxidizing enough, the color will develop grayish brown streaks. For additional tips refer to Northstar Newsletter issue 15.
NS-58	Mint	NS-58 Mint is a semi opaque bright green that is great as a background color. It is easy to work and atmospherically stable, meaning it can be worked in any flame without the color being affected. If stretched too thin it will lose intensity so it is not recommended for stringer applications. Mint looks great with a thin coating of NS-03 Multi or NS-24 Transparent Green. For additional information about working NS-58 Mint refer to Northstar Newsletter issue 15.
NS-62	Bubblegum	NS-62 Bubblegum is a fully opaque flamingo pink. It is atmospherically stable so it can be worked in any flame without the color being affected. It is flame sensitive so heat it gently in a soft flame. Once it is heated Bubblegum will take a lot of heat without any boiling issues. Bubblegum is a great backing color and well suited for sculpture. Try it as a backing for NS-13 Amber/Purple, or NS-26 Double Amber/Purple. It is also a great backing for gold fume. For additional information about NS-62 Bubblegum refer to Northstar Newsletter issue 15.
NS-63	Canary	NS-63 Canary is a bright intense opaque lemon yellow. It is eye catching and is well suited for stringer application, and blown work. It is not terribly sensitive to flame chemistry but stay out of overly reducing flames. Canary however is heat sensitive so it must be worked carefully to prevent boiling. Encasing with clear is another method to shielding the color, but not necessary. Canary can be easily worked on the surface and will not boil or scar if worked carefully in a soft flame. For a nice color effect layer NS-09 Yellow over NS-63 Canary. For additional information about the intense opaque colors refer to Northstar Newsletter issue 14.
NS-64	Lava	NS-64 Lava is a bright intense opaque orange. It is very bright and well suited for stringer application and blown work. It is not terribly sensitive to flame chemistry but stay out of overly reducing flames. Lava however is heat sensitive so it must be worked carefully to prevent boiling. Encasing with clear is another method to shielding the color, but not necessary. Lava can be easily worked on the surface and will not boil or scar if worked carefully in a soft flame. A nice color effect to try is a layer of NS-07 Ruby over NS-64 Lava. For additional information about the intense opaque colors refer to Northstar Newsletter issue 14.
NS-65	Cherry	NS-65 Cherry is the most eye-catching member of the intense opaque family. It is a bright candy apple red that is well suited for stringer application and blown work. Cherry is slightly sensitive to reduction, so work in a soft neutral flame. . Cherry is however heat sensitive so it must be worked carefully to prevent boiling. Encasing with clear is another method to shielding the color, but not necessary. Cherry can be easily worked on the surface and will not boil or scar if worked carefully in a soft flame. A nice color effect to try is a layer of NS-37 Rootbeer over NS-65 Cherry. For additional information about the intense opaque colors refer to Northstar Newsletter issue 14.
NS-66	Sublime	NS-66 Sublime is a transparent iridescent signal light green. It is the most eye catching borosilicate transparent color in the palette. Sublime is atmospherically stable meaning it can be worked in any flame without the color being affected. It is a member of the transparent family but it is saturated enough for thin blown work. Its most exciting application is as an overlay color. It looks amazing over NS-81 Blue Caramel (as seen in Northstar Blue Caramel promotional flyer.) For additional tips try layering it over NS-54 Star White and refer to Northstar Newsletter issue 9.
NS-69	Green Amber Purple	NS-69 Green Amber/Purple is the most intense and exciting of the Northstar Amber/Purple family. It reacts quickly and produces the lushest purplish blue strike. It can range in color from a pale silvery blue to an opaque to a sea green all the way to cloudy gray. It is well suited for flame striking and produces wonderful results. Because it is so intense be sure to keep a hot oxidizing flame set. Reduction will affect the strike. Try it over NS-54 Star White. Another excellent combination is NS-05 Orange hobnails over the surface of NS-69 Green Amber/Purple. There is a lot you can do with this color have fun

		exploring. For a complete guide to working NS-69 Green Amber/Purple refer to the Northstar bead brochure and Northstar Newsletter issue 3 for more tips.
NS-70	Ice Blue	NS-70 Ice Blue is a lush copper blue that has an unrivaled eye catching appeal. It is a light transparent color but it adds great optical depth even in thin layers. It is not suitable for stringers or cane work, but it is great for sculpture and blown work. Its effect as an overlay color is impressive. When added over NS-45 Blue Moon, it produces a very appealing blue! To keep Ice Blue from dulling or discoloring, work in an oxidizing flame. If worked in a neutral to reducing flame the color will darken and develop reddish brown striations in the body of the glass. For additional information about NS-70 Ice Blue refer to Northstar Newsletter issue 10.
NS-72	Glacier Blue	NS-72 Glacier Blue is a darker version of NS-70 Ice Blue. It has a green tint to the color and like NS-70 Ice Blue; Glacier adds great optical depth even in thin layers. It is not suitable for stringers or cane work, but it is great for sculpture and blown work. Its effect as an overlay color is impressive. Try this color over NS-55 Periwinkle or NS-83 Skyline for great color effects. As like NS-70 Ice Blue, Glacier is also sensitive to a reductive flame. Because it is more saturated, extra care has to be taken to prevent reduction from developing. By using a strong oxidizing flame no reddish brown streaks will develop. For additional information about NS-72 Glacier Blue refer to Northstar Newsletter issue 10.
NS-73	Millennium Moss	NS-73 Millennium Moss is a bright semi opaque aventurine color. It is suitable for blown work and some stringer applications. Even when thinned, it will remain sparkly and bright. To keep Millennium Moss pure green, work in a neutral to slightly oxidizing flame. If worked in a reducing flame the color will develop reddish streaks. Be sure to anneal thoroughly when heavily cased. Try Millennium Moss over NS-54 Star White for a vibrant effect. Also, try layering NS-03 Multi over NS-73 Millennium Moss. For additional information about utilizing NS-73 Millennium Moss refer to Northstar Newsletter issue 11.
NS-75	Indigo Aventurine	NS-75 Indigo Aventurine is a fully opaque deep night blue aventurine color. It is well suited for stringer application and blown work. It is easily worked and can take a lot of heat. To keep the color most vibrant, work in a neutral to slightly oxidizing flame. It looks great over NS-54 Star White and be sure to try encasing it with NS-70 Ice Blue! For additional information and inspirational tips be sure to refer to Northstar Newsletter issue 12.
NS-76	Onyx	NS-76 Onyx is the smoothest most saturated black in the Northstar palette. It is well suited for stringer applications and blown work. It is a green based black and in certain lights it has a slight green tint. Onyx can be worked hot and long without boiling issues and it is not sensitive to reduction. For best results keep it in a neutral flame. It looks great as a backing for NS-13 Amber/Purple and by itself. It is great for backing dichroic, gold, and silver fume. For additional information about NS-76 Onyx refer to Northstar Newsletter issue 13.
NS-77	Deep Sea Blue	NS-77 Deep Sea Blue is a fully opaque saturated blue. It is well suited for stringer application and blown work. For those of you searching for a substitute for NS-22 Polaris, this is the closest color to it. It is not susceptible to reduction and is not flame sensitive. For best results keep it in a neutral flame. It is a great backing for such colors as NS-14 Irid and NS-15 Turquesa, and goes well with NS-63 Canary. For additional information about NS-77 Deep Sea Blue refer to Northstar Newsletter issue 13.
NS-78	Mystery Aventurine	NS-78 Mystery Aventurine is a brilliant aventurine color that strikes to deep purples and reds. When thinned it turns a pale yellowish amber. Mystery Aventurine is well suited for blown work and stringer application. It is not overly sensitive to reduction and is best worked in a hot neutral flame. For the best strike, kiln striking is the way to go. When using this color heavily encased keep work time to a minimum and kiln anneal thoroughly. Mystery Aventurine looks great over NS-76 Onyx and NS-54 Star White. For additional information refer to the Northstar promotional flyer.
NS-79	Blue Spruce	NS-79 Blue Spruce: Just as trees have growth rings; Blue Spruce will develop regular steely blue striations on the surface of the glass. Reduction develops these striations or rings. If kept oxidized, Blue Spruce will remain pure and offers a fully saturated blue-green opaque for stringers and blown work. Try reducing, then casing with clear glass for a neat effect! Amber/Purples look great with NS-79 Blue Spruce as well. This color is a must have in any palette.

NS-80	Hyacinth	NS-80 Hyacinth is a lush fully opaque faux purple. It is great for blown work and thin stringer application. It is heat and flame sensitive so it must be heated up slowly to prevent boiling. Once it glows red, Hyacinth will take heat well. Because of its intensity it is sensitive to reduction. If the flame is not oxidizing enough gray and brown streaks will develop on the surface of the glass. Try it with a layer of NS-32 Violet for a deep purple effect!
NS-81	Blue Caramel	NS-81 Blue Caramel is a lush high intensity silvery striking color. If worked in a super oxidizing flame it will yield smoky blues and greens. If reduced it provides the user with an extremely silvery tan color. If encased, the color turns to be a brilliant metallic green. It is easy to work and is well suited for stringer applications and blown work. Try layering NS-66 Sublime over the surface for a wonderful green effect!
NS-82	Ruby K	NS-82 Ruby K has been developed to mitigate the difficulties of striking rubies and allow maximum work time without liveriness. It is much easier to un-strike back to the clear state. This allows the color to be used for lip wraps, and sculptural applications without fear of over-striking. As far as intensity, Ruby K can range in color from as light as NS-07L to as dark as NS-08 Dark Ruby. Work in a hot neutral to slightly oxidizing flame. For best results, kiln strike. The piece must be as clear as possible to utilize the striking properties of this color. Above all, the most significant attribute of NS-82 Ruby K is its optical purity. It is more refined, allowing the artist to create thin work without fear of the color washing out or a rough bubbly surface.
NS-83	Skyline	NS-83 Skyline is a fully opaque bright baby blue. It is well suited for stringer applications and blown work. It is not sensitive to reduction but must be heated up slowly to prevent boiling. Once the color is glowing it will take a lot of heat. Skyline is also a great background color for many transparent colors. Refer to Northstar Newsletter issue 22 for more tips and information.
NS-84	Goldenrod	NS-84 Goldenrod is a bright, saturated intense opaque dark yellow. It is well suited for stringer application and thin blown work. It is not terribly sensitive to flame chemistry but stay out of overly reducing flames. Goldenrod however is heat sensitive so it must be worked carefully to prevent boiling. Encasing with clear is another method to shielding the color, but not necessary. Canary can be easily worked on the surface and will not boil or scar if worked carefully in a soft flame. For a nice color effect layer NS-13 Amber/Purple over NS-84 Goldenrod. For additional information about the intense opaque colors refer to Northstar Newsletter issue 14 and issue 26.
NS-85	Poppy	NS-85 Poppy is the most eye catching, saturated, and easy working member of the intense opaque family. It is a deep Halloween orange great for stringer applications and thin blown work. It is hardly sensitive to flame chemistry, but it must be worked carefully to prevent boiling. Encasing with clear is another method to shielding the color, but not necessary. Poppy can be easily worked on the surface and will not boil or scar if worked carefully in a soft flame. For a nice color effect layer your favorite light Ruby over the surface of NS-85 Poppy. For additional information refer to Newsletter issues 14 and 26.
NS-86	Garnet	NS-86 Garnet is a member the self striking ruby family. Garnet is the medium intensity shade of the three shades of self striking rubies Northstar currently offers. It is best suited for medium thickness blown work and highlights. The self striking rubies are the next generation of colors offering the user cleaner purer colors with less air and difficulty in working. When using NS-86 Garnet, do so in a neutral to oxidizing flame. Once hot Garnet will turn transparent just as the standard Northstar rubies, but as it cools it turns a uniform ruby red. The strike is easily repeatable and the final color is not affected by kilning. Even after numerous reheats no liviering will occur. Note the final shade of red is slightly darker than the initial color of the rod. Once heated and allowed to strike, the final color can be viewed. After prolonged use in sculptural and inside out applications NS-86 Garnet can develop a deep brown hue. This can usually be reversed by heating the color until molten. For a great color effect try layering NS-86 Garnet over NS-85 Poppy. For additional information about NS-86 Garnet refer to Newsletter issue 26.

NS-87	Garnet Dark	NS-87 Garnet Dark is the most saturated self striking Ruby Northstar currently offers. It is best suited for thin stringer, thin blown work, and lip wraps. The self striking rubies are the next generation of colors offering the user cleaner purer colors with less air and difficulty in working. When working NS-87 Garnet Dark use a hot oxidizing flame. Once hot NS-87 Garnet Dark will turn transparent just as the standard Northstar rubies, but as it cools it turns a uniform ruby red. The strike is easily repeatable and the final color is not affected by kilning. Even after numerous reheats no liviering will occur. Note the final shade of red is slightly darker than the initial color of the rod. Once heated and allowed to strike, the final color can be viewed. After prolonged use in sculptural and inside out applications NS-87 Garnet Dark can develop a deep brown hue. This can usually be reversed by heating the color until molten. For additional information about self striking rubies refer to Newsletter issue 26.
NS-88	Pomegranate	NS-88 Pomegranate is the lightest shade of the self striking ruby family Northstar currently offers. It is designed specifically for sculptural work and thick blown work, allowing for a clear unlivered ruby to be achieved. The self striking rubies are the next generation of colors offering the user cleaner purer colors with less air and difficulty in working. When working NS-88 Pomegranate use a neutral to slightly oxidizing flame. Once hot NS-88 Pomegranate will turn transparent just as the standard Northstar rubies, but as it cools (depending on the thickness will strike back to red.) Because this color is so unsaturated, the final strike must take place to in a kiln. The strike is easily repeatable and the final color is not affected by soaking in the kiln for long periods of time. Even after numerous reheats no liviering will occur. In addition, NS-88 Pomegranate will not develop any brown hues as with the case of the other two members of the self striking ruby family. Note the final shade of red is slightly darker than the initial color of the rod. Once heated and allowed to strike, the final color can be viewed. For additional information about self striking rubies refer to Newsletter issue 26.
NS-89	Nile	NS-89 Nile is a unique organic version of our NS-13 Amber/Purple. It yields rich earthy tones and burnt amber hues. It is well suited for blown and sculptural applications, but it is not saturated enough for thin stringer applications. It is also useful as an overlay color. When working NS-89 Nile use a hot oxidizing flame. It can be flame or kiln struck to yield a rich "glazed pottery-like" finish. It is also interesting to note that when this color is coiled, the coil lines are virtually unnoticeable and it yields a truly uniform surface. Be sure to try it over you favorite opaque. For additional information refer to Newsletter issue 26.
NS-91	Ninja	NS-91 Ninja is a smooth moderately dense blue based black. It is well suited for sculptural applications and blown work. It is creamy and works easily, making it a welcomed addition to the palette of blacks from which to choose. When working NS-91 Ninja, do so in an oxidizing flame. In a reductive environment it will develop gray streaks on the surface and result in a dull matte finish. When applying the color, do so gently. After it is melted in it can take a lot of heat. NS-91 Ninja is great in combination with many colors and serves as a background for striking colors. Be sure to try layering your favorite Amber/Purple over the surface.
NS-93	Plum Crazy	NS-93 Plum Crazy is a dark transparent faux purple that strikes to a rich smoky blue. Work in a cool oxidizing flame to prevent overheating and striking the color. When ready to strike, either kiln at 1050F or bathe the glass in a gentle bushy neutral flame to bring out the soft blue strike. This color is best suited for moderately thick coil-potted blown work and sculptural applications. When encased in clear this color produces a vibrant violet with wisps of metallic blue. Be sure to try it over NS-54 Star White or NS-81 Blue Caramel. Prolonged reduction leads to a grayish blue opaque surface.
NS-94	Egyptian White Sand	NS-94 Egyptian White Sand is a rich opaque color reminiscent of elephant ivory or the bleached carved hieroglyphic tablets excavated from ancient Egypt. It is not sensitive to flame chemistry but must be worked in a soft gentle heat to prevent surface scarring and boiling. Once worked, the color can be heated more rapidly and take a larger volume of heat. The key is working the color slowly until it is melted in smooth. It is a formulation based on our NS-54 Star White but one that offers even greater opacity and intensity. NS-94 Egyptian White Sand's antiqued color and grainy texture is ideal for shading in sculptural applications such as murrini cane, while its intensity allows for its application in extremely thin blown work. It is also an ideal background color.
NS-95	Oregon Gray	NS-95 Oregon Gray fills a void in the borosilicate palette. It is an atmospherically stable opal. Work slowly in a soft, unfocused flame to prevent surface scarring. Once melted in smooth, heat can be soaked in more rapidly.

NS-96	Light Oregon Gray	NS-96 Light Oregon Gray further compliments Oregon Gray to fill a void in the borosilicate palette. It is an atmospherically stable opal. Work slowly in a soft, unfocused flame to prevent surface scarring. Once melted in smooth, heat can be soaked in more rapidly.
NS-97	Evergreen	NS-97 Evergreen is more dark than its NS-53 Forest Green counterpart, Evergreen is smooth and creamy. A neutral flame is the best when working this color but can be worked in practically any flame without fear of discoloration. It works well for encased applications. It is great for stringer applications and thin blown work. Try using it next to NS-53 Forest Green and NS-11 Jade for a beautiful green fade.
NS-98	Loch Ness	NS-098 Loch Ness is a dark opaque, sparkly dark green that can be used in virtually any application. Best if worked in a neutral to oxidizing flame to achieve optimum results. Extended annealing tends to bring out a golden hue in this color.
NS-100	Black Lightning	NS-100 Black Lightning is a very dense black with silver. NS-100 Black Lightning can yield a mirror like blue metallic finish or if over-reduced an organic earthy tone. To keep NS-100 Black Lightning most vibrant, work in a super oxidizing environment until you are finished with the piece. Then, turn the flame down and bathe the piece in a super reducing flame for several seconds to produce the mirror like sheen. For another great effect, encase NS-100 Black Lightning with clear. This color can be stretched out and is great for blown work. If heavily encased, be sure to anneal thoroughly. This is the bigger brother of NS-111 Alaskan Thunder.
NS-101	Purple Urple	NS-101 Purple Urple is a dark purple that looks like NS-80 Hyacinth but works differently in the flame. This opaque purple uses chrome based technology but does not have cracking problems. It is great for blown work and thin stringer application. It is heat and flame sensitive so it must be heated up slowly to prevent boiling. Once it glows red, NS-101 Purple Urple will take heat well. Because of its intensity it is sensitive to reduction. If the flame is not oxidizing enough, gray and brown streaks will develop on the surface of the glass. Try it with a layer of NS-32 Violet for a deep purple effect.
NS-102	Silver Bullet	NS-102 Silver Bullet is a look alike of NS-44 Caramel. It is a rich silvery tan color that can be stretched out thin. It is great for stringer application and blown work. Work in a hot neutral to oxidizing flame for bright tan colors. To bring out the silvery mirror like sheen, bathe the piece in a reducing flame. Try NS-07 Ruby or NS-13 Amber Purple over NS-102 Silver Bullet.
NS-103	Berry Gumbolt	NS-103 Berry Gumbolt is a fully opaque saturated dark blue. It is well suited for stringer application and blown work. It is not susceptible to reduction and is not flame sensitive. For best results keep it in a neutral flame. It is a great backing for such colors as NS-14 Irrid and NS-15 Turquesa, and goes well with NS-63 Canary.
NS-104	Unobtainium	NS-104 Unobtainium is a very dense gun metal blue with lots of sparkle. It is well suited for stringer application and blown work. It is easily worked and can take a lot of heat. To keep the color most vibrant, work in a neutral to slightly oxidizing flame. Try to avoid deep encasement, it may cause cracking. Please use NS-104 Unobtainium with care and test your application before making expensive pieces. Outside work seems to work just great with no problems. Try coating NS-104 Unobtainium with NS-86 Garnet or NS-88 Pomegranate to achieve a brilliant ruby sparkle. Any transparent color coated over NS-104 Unobtainium looks great.
NS-105	Silver Creek	NS-105 Silver Creek is a silver based color which produces the most exciting metallic purples and vermilions as well as silvery greens and blues. It is a very stable color. It behaves similarly in the flame as NS-13 Amber Purple and NS-26 Double Amber Purple, but because of its greater core range, more care has to be taken to prevent reduction and boiling. NS-105 Silver Creek can be stretched and can be blown relatively thin without losing the vibrant colors. Try using with other colors to achieve multi layered color combinations.
NS-106	Dark Amethyst	NS-106 Dark Amethyst is a light transparent violet color. This is a “what you see is what you get” color. Use in a slightly neutral to oxidizing flame for best results. NS-106 Dark Amethyst works like butter so do not hesitate to spread it over other colors. The color looks best in solid color blowouts and sculpture work. Stringers tend to lose color and may appear as a clear Violet.

NS-109	Plum Kush	NS-109 Plum Kush is a black sparkle. It is well suited for sculptural applications and blown work. It is creamy and works easily. When working NS-109 Plum Kush, do so in an oxidizing flame. A reductive environment will cause gray streaks to develop on the surface and will result in a dull matte finish. When applying the color, do so gently. After it is melted in, it can take a lot of heat. This is the first black sparkle introduced to the colored borosilicate palette and is a welcome addition to the palette of blacks from which to choose.
NS-111	Alaskan Thunder	NS-111 Alaskan Thunder is a black blue silver color. When worked in an oxidizing flame, NS-111 Alaskan Thunder yields bright metallic blues, greens, and purples. When worked in a neutral flame it yields bright hazy green, white, and cream colors. When worked in a heavily reducing flame NS-111 Alaskan Thunder produces a nice ash gray. It is well suited for stringer application, blown work, and sculpture. Try encasing NS-111 Alaskan Thunder with clear or NS-09 Yellow for great effects.
NS-113	Turbo Amethyst	NS-113 Turbo Amethyst is a smooth dark violet. This color is an intensified version of NS-106 Dark Amethyst. This is a “what you see is what you get” color that works like butter. Use in a slightly neutral to oxidizing flame for best results. NS-113 is the violet version of NS-33 Turbo Cobalt.
NS-114	Tan Silver Creek	NS-114 Tan Silver Creek is a yellowish cream color. It can yield rich purplish blue and creamy tan tones. When kept in a more oxidizing environment, you will get more of the blues and purples. If reduced, a silvery haze will appear on the surface. NS-114 Tan Silver Creek is easy to work and can take a lot of heat which makes it a forgiving striking color. It can be stretched out and is good for blown work and sculpture. If you are looking for something even more intense, try NS-44 Caramel or NS-102 Silver Bullet.
NS-115	Silver Sea Weed	NS-115 Silver Sea Weed is a funky green color. It is a wild silver striker that can take a lot of heat and be used in many different applications. Working in an oxidizing flame will yield intense purple hues that are like northern lights. If reduced this color will inherit wispy cream colors with a tint of green.
NS-116	Silver Pearl	NS-116 Silver Pearl is a green color with a splash of mossy sheen on the surface. This is just like NS-115 Silver Sea Weed, but with a mossy sheen. Use in a hot oxidizing flame. NS-116 Silver Pearl is great for color coils and sculpture work. When pulled down into stringers the color fades easily. This is a chrome based color so please use little caution. In an oxidizing atmosphere this color will turn purple, green, blue, and even jadish green. If reduced you will get green cream colors and also purple.
NS-118	Obtainium	NS-118 Obtainium is a blackish to grayish sparkle color. Use a neutral to oxidizing flame for best results. This is a “what you see is what you get” color. To avoid fading, try to avoid overheating. NS-118 Obtainium is a chrome based color so please use caution. You will be amazed at this color. It is one of our favorites.
NS-119	Super Unobtainium	NS-119 Super Unobtainium is a dark blue sparkle. This color has lots of large crystals of metal on the surface. It is well suited for stringer application and blown work. It is easily worked and can take a lot of heat. To keep the color most vibrant, work in a neutral to slightly oxidizing flame. Try to avoid deep encasement as it may cause cracking. Please use NS-119 Super Unobtainium with care and test before you make any thing that is expensive. Outside work seems to work just great with no problems. Try coating NS-119 Super Unobtainium with NS-86 Garnet or NS-88 Pomegranate to achieve a brilliant ruby sparkle. Any transparent color coated over NS-119 Super Unobtainium looks great. NS-119 Super Unobtainium has lots more sparkle but does not have the Gun Metal surface of NS-104 Unobtainium.
NS-120	Silver Unobtainium	NS-120 Silver Unobtainium is also a dark blue sparkle that has silver in it. It is well suited for stringer application and blown work. It is easily worked and can take a lot of heat. To keep the color most vibrant, work in a neutral to slightly oxidizing flame. Try to avoid deep encasement that may cause cracking. When worked in an oxidizing flame NS-120 Silver Unobtainium stays a dark blue color with wispy hues of silver over it. If reduced the color does not show much sparkle but still has many vivid colors.
NS-122	Blue Thunder	NS-122 Blue Thunder is a dark cobalt blue color with silver. When worked in an oxidizing flame NS-122 Blue Thunder yields bright metallic blues. When worked in a neutral flame it

		yields bright hazy greens. When worked in a heavily reducing flame NS-122 Blue Thunder produces a nice ash gray. It is well suited for stringer application, blown work, and sculpture. NS-122 Blue Thunder is a lighter version of NS-45 Blue Moon with the same working values.
NS-123	Crystal Bliss	NS-123 Crystal Bliss is a light cobalt blue with lots of sparkle. The color is not heat sensitive and works great. NS-123 Crystal Bliss is very light in color and when pulled thin, the color will fade to clear. We created NS-123 Crystal Bliss the artists that like to coat their colors with sparkle. Use an oxidizing flame to cut down on red lines of copper.
NS-124	Silver Amethyst	NS-124 Silver Amethyst is a dark violet color with silver. Work in a cool oxidizing flame to prevent overheating and striking the color. When ready to strike, either kiln strike at 1050F or bathe the glass in a gentle bushy neutral flame to bring out the soft blue strike. NS-124 Silver Amethyst is best suited for moderately thick coil-potted blown work and sculptural applications. When encased in clear this color produces a vibrant violet with wisps of metallic blue. Prolonged reduction leads to a grayish blue opaque surface. Have fun with this color!
NS-125	Jet Black	NS-125 Jet Black is a very dense black. It is well suited for sculptural applications and blown work. It is creamy and works easily, making it a welcome addition to the palette of blacks from which to choose. When working NS-125 Jet Black, do so in an oxidizing flame. If worked in a reductive environment it will develop gray streaks on the surface and result in a dull matte finish. When applying the color, do so gently. After it is melted in it can take a lot of heat. NS-125 Jet Black is great in combination with many colors and serves as a background for striking colors.
NS-126	Opaque Aqua	NS-126 Opaque Aqua is a very nice opal blue green color. It is well suited for stringer application and blown work. NS-126 Opaque Aqua will enhance your art because it has a really nice appearance and color. It is not susceptible to reduction and is not flame sensitive. For best results keep it in a neutral flame.
NS-129	Steel Wool	NS-129 Steel Wool is a unique addition to the borosilicate color palette. It is a funky, bumpy color rod that turns smooth when melted. It has tons of sparkle and can be mixed with any color to add a sparkly shimmer to any piece. NS-129 Steel Wool can be used in all applications with no cracking issues but use caution in deep encasement. We recommend using a neutral/oxidizing flame for NS-129 Steel Wool. Use in the back of the flame and try a reducing flame to cut down on boiling. Try mixing NS-20 Dark Cobalt with NS-129 Steel Wool to get a very nice blue sparkle. A little hand mixing of NS-129 Steel Wool will give you the color you desire.
NS-131	English Ivy	NS-131 English Ivy is a light transparent aquamarine color, that when used in the flame, can yield many color hues. This color is in the same family as NS-13 Amber Purple and NS-03 Multi so the color possibilities are endless. NS-131 English Ivy produces metallic blues and sea greens. When reduced, this color can yield earthy reds and browns. We recommend using an oxidizing flame to achieve the most vivid color. Because it is more saturated than NS-13 Amber Purple and NS-03 Multi it will react much more quickly to the particular chemistry of the flame so be careful not to over reduce. To yield other interesting effects, try encasing NS-131 English Ivy with clear or backing it with an opaque color like NS-54 Star White. This color can be stretched thin, so it is well suited for delicate blown work, stringer application, and cane work.
NS-132	Lokis Lipstick	NS-132 Lokis Lipstick is a silver striking color. It is a close companion to NS-13 Amber Purple but with a little more control of the color strike. Work NS-132 Lokis Lipstick in an oxidizing flame to achieve the most vivid color range. It can be struck in the torch or in the kiln. You can achieve colors that look like gold and silver fume as well as deep purples. If reduced enough, it will yield creamy yellows and whites. NS-132 Lokis Lipstick works well in all applications. It is quickly becoming a must in the artist's palette.
NS-133	Silver Aqua	NS-133 Silver Aqua has been formulated at the request of many artists who love the consistency of NS-126 Opaque Aqua and wanted a silver version to enhance the color spectrum of the piece they are making. To achieve the most vivid color, work NS-133 Silver Aqua in a neutral flame. The hues that can be achieved from NS-133 Silver Aqua range from a deep navy blue and nice blue purples to a whitish yellow hue.