



Boro News Newsletter

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Questions?

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NEWS FROM NORTHSTAR

JUST THE FACTS

Always in search of the perfect shade of black, Northstar offers three different takes on this color. To help you choose the glass with the properties that are right for your project, here are the facts:

NS-16 Black: This blue based black requires an extremely oxidizing atmosphere to retain its true black color. The more reducing the flame, the more gray the resultant color. While it works well both inside and out, this color is considered boily by many. To minimize the boiliness, work it in a "soft" oxidizing flame. This setting depends on the torch itself, but it is generally located in the outer reaches of the flame or is a flame that utilizes lowered fuel pressures (this flame will be much cooler than you are used to).

One of the best uses for this color is for colored tubing. Since the color is strong, a little bit will go a long way. Try using the soft oxidizing flame to thickly encase some clear tubing and marver the black as smooth as possible.

Further Exploration

NS-47 Aurora

Within the existing palette of Northstar colors there are many exhilarating discoveries to be made. With a bit of creativity and sense for adventure, one can unearth surprising effects by simply combining various foundation colors. One color that is particularly fascinating with respect to its diverse appearance is NS-47 Aurora. With a slight flame change, NS-47 Aurora can range from deep earthy brown tones to metallic blues, greens, and purple hues. The versatility of NS-47 Aurora can be further amplified by complimenting it with any number of the older colors in the palette. With such additions, new color variations can be created, adding to the uniqueness of the artwork. In this newsletter we will explore several possibilities for such uniqueness by combining several standard colors with NS-47 Aurora and discuss the many uncharted possibilities of Northstar colors.

With a simple layer of clear, NS-47 Aurora can be transformed into a wide, beautiful spectrum of colors. Because this color is so vibrant and exciting by itself, it is infrequently utilized as a backing for other striking colors. Yet with the vast spectrum of colors and textures that NS-47 Aurora can produce, it is a prime candidate to serve as a backdrop for other striking colors.

One such striking color that creates a unique effect when backed by NS-47 Aurora is NS-13 Amber Purple (see vessel at right). By layering a coat of NS-13 Amber Purple over NS-47 Aurora, the purple strike is magnified as is the brilliance. A trick for maximizing the brilliance of the overall effect is to strike the NS-47 Aurora to a metallic finish before layering the outer coat of color. By doing so, a layer of metal oxide will be trapped between the two colors and act as a mirror, intensifying the exterior color's strike. Another color that is successful in yielding a unique effect when layered over NS-47 Aurora is NS-03 Multi. This effect is exhibited by **Vessel 2** which was created by layering NS-03 Multi over NS-47 Aurora and trailing on thin stringers of NS-74 Transparent Millennium Moss.

With NS-47 Aurora there are numerous combinations that create stimulating effects. Be sure to use it with an overlay of NS-05 Orange or NS-37 Rootbeer. When selecting an overlay color it is difficult to find one that would yield an unpleasing effect. Just select one that is transparent or translucent, not one that is too saturated or too dark.



ABOVE: Vessel 2



RIGHT: Close up



Again, coat with clear rod or encase with tubing. Once the black has a coating of clear over it, work it with a hot reducing flame. Stretch your coated tubing back down to the thickness you would like and keep it for future use.

Also, try using NS-16 Black as an overlay color. It adds a navy blue hue over the core color when pulled into stringers and used inside out. Though this color is a little difficult to work with, it can produce some excellent results.

NS-35 Black Hole: This is also a blue based black that requires the same atmosphere as the NS-16 Black to retain its color. When pulled thin, NS-35 Black Hole holds its opaqueness better than NS-16 Black, appearing more dark-gray than blue. Unfortunately, it also boils more easily than the NS-16 Black so extra care must be used when heating the color. Every color has its advantages, so try using this color when you need a true black in small amounts. Although it is the most difficult of the blacks to use, it holds its "blackness" best of all. Try using it during applications when it is to be pulled or stretched thin, like ultra fine latticino cane or inside out stringers.

NS-76 Onyx: Northstar's most recent black, this is a green based black that is very soft, creamy, and easy to use. Without boiling issues and minimal reduction issues, this is quickly becoming the favorite black among flameworkers. The only drawback to this color is that the color appears greenish when pulled thin or viewed under certain lighting (such as Halogen), so use this color for thicker applications. Unlike most blacks, NS-76 Onyx is very soft and is actually difficult to reduce. This makes it the perfect choice for high heat situations such as unencased solid color sculpture and coil potted sections. Work the color in any type of flame (except extremely reducing) and keep it hot.

Another method to alter the color is to apply a color overlay to the NS-47 Aurora and rake with a tungsten pick. By doing so, metallic striations will appear, modeling the pattern of combing (see **Close Up** on front page). One such method of combing NS-47 Aurora is demonstrated in Suellen Fowler's video *Flamework and Intimate Art*. Remixing NS-47 Aurora can also lead to various textures and color differences that accentuate certain features of the overlay color.

We hope you enjoyed the newsletter and hope that it may inspire new artwork and exciting new possibilities. Here at Northstar we continue to work on the development of new colors and products to inspire the flameworker. We are happy to provide technical assistance and make an effort to educate the art community.

Jesse



Wearable Glass Art

By Deveron Musgrave

Innovative, unique designs in lampworked borosilicate

Deveron is a dedicated flameworker who specializes in wearable objects. She has been lampworking for several years and is a part of the Living Glass works team, headed by Marcel Braun. "One aspect of our mission statement here (at Living Glass Works) is the expansion of technique and promotion of 33 COE glass. The unique properties of borosilicate make it ideal for jewelry," states Deveron. "The recent expansion of the boro color palette is incredibly exciting to me."

After living for nearly twenty years in the Puget Sound area, Deveron recently moved to western Oregon. Her educational background includes an AAS and a degree in electrical science. Her work is available in several west coast galleries and is featured on the cover of the current Glasscraft catalogue. She and her family currently reside outside a small village in coastal Oregon.

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