



BORO NEWS NEWSLETTER

April 2003 / ISSUE 19

Written and arranged by Barbara Fullaway

Questions?

Call Toll Free

1-866-684-6986

or visit us on the web at

www.northstarglass.com

TAKE THE NORTHSTAR CHALLENGE

You tried that color once, didn't you? The one you could never quite get to work the way you truly wanted it to. Perhaps you were having a bad day or you had an extra airy piece of glass or it was a full moon. Whatever the reason, the negative response to the color has simply never gone away.

Your less than satisfactory results have led to a number of inquiries here at Northstar. Over the course of the last couple of months, we have responded to the inquiries by working to reformulate our color. So now we challenge you to put your frustrations and reservations behind you and try again. Colors that we have reformulated include:

- NS-01 Cobalt
- NS-43 Rust
- NS-53 Forest Green
- NS-54 Star White
- NS-57 Midnight
- NS-58 Mint
- NS-61 Blackberry
- NS-65 Cherry

Go back and try other colors again as well. Check out our newsletters online at www.northstarglass.com for tips on how to use each color. Remember, if at first you don't succeed, try, try again!

Not the Same Old Northstar

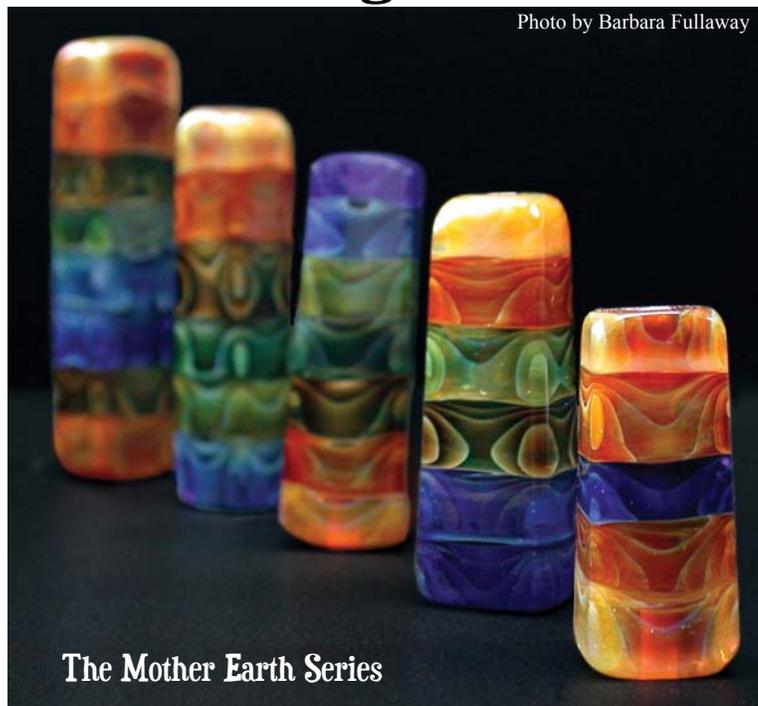
We originally started the Boro News Newsletter in response to artists who had contacted us with questions about how to use Borocolour® glass. Over the last year, the brief informative newsletter has turned into a monthly venture to help the artist discover the full potential of the different colors of glass.

With the newsletter came increased feedback from the recipients about what they wanted to know, how they wanted the glass to work, and general questions/comments/complaints about colors. We used our newsletter to respond to inquiries, introduce new colors, or explain working properties of old ones. We also started working on reformulating colors to solve issues that had come up again and again. The response to this effort has been overwhelming. Everyone has been extremely appreciative of the information that has been made available as well as the changes we have made in the working properties of our reformulated colors.

Northstar has been listening to everyone, both supporter and critic alike. We have handed out glass at shows, promoted through distributors, and have worked hard to get the color information out to everyone. Imagine our surprise when people who had turned away from Northstar glass were compelled to call to tell us the reformulated colors were fantastic. These are the kinds of responses that add that extra bit of validation to the end of the day because when you get down to it, we are here for you, the artist, and it is with your feedback we can grow and improve.

For this newsletter we are taking a break from giving you information on the colors and showcasing a number of artists' use of the colors. Inventive pieces, interesting choices in color, love of reformulated and new colors; these all are displayed here. All pieces have a breakdown of the utilized colors, an artist statement or quick comment on the piece, and contact information.

Jared DeLong



The Mother Earth Series

All beads were created utilizing a combination of the following colors:

- NS-13 Amber Purple
- NS-14 Irrid
- NS-15 Turquesa
- NS-26 Double Amber Purple
- NS-48 Light Blue Amber Purple
- NS-49 Dark Blue Amber Purple
- NS-69 Green Amber Purple

Each bead was then meticulously cold worked to reveal the amazing fire and patterns within. Each bead is treated as an individual work of art.



The Mother Earth Series



From the artist:

A unique collection of fine glass beads by art-glass designer Jared DeLong. The series is inspired by the fundamental relationship of glass to the intricate process of creation. Balance of artist, craftsmanship, and process combine to produce exquisite works of art. The Mother Earth Series reflects the elemental relationship present in terran systems. Layering of color and hue invokes the passage of time, antiquities of the past, and adornment of cultures throughout history. The artist's magical interpretation of mineral relationships infuses the works with a combination of historical influence and modern design aesthetic.



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Eric Goldschmidt

From the Artist: My work is heavily influenced by the many brilliant pieces of the Venetian Renaissance. I really enjoy the technical challenges of the delicate forms and the complexity of the details. However, these

works don't have such a lively energy. With this piece I made some touches that give a more active feel to a design that can often seem very static.

I find that the deep purple tones from NS-13 Amber Purple match very nicely with highlights of NS-72 Glacier Blue. Both colors require highly oxidizing flames when you apply them. Be certain to burn the haze off of the NS-13 Amber Purple and you can get it to strike quite vibrantly in the annealer at about 1075°F.

The technique for the flowers is called "rib cane". Start by building a cylinder of white that is about 2 inches long and 1 inch in diameter. Marver several 1/4 inch grooves lengthwise into the cylinder. Fill the grooves with a dense transparent color. Heat everything in smooth and mash the cylinder into a pancake. Attach a pontil opposite your initial pontil. Heat the pancake and pull it into a long flat cane. From this cane you will be able to pull off a whole bunch of flower petals. The petals can then be matched up for size and assembled into many different types of flowers.

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www.blowawayglass.com



Springtime
in
Venice



Eastern
Venetian

Working as a candle maker for a few years, Eric's interest in molten media was born in 1993. After three years of working with wax, flameworking found him. In 1996, Eric's new roommate set up a torch in their garage and Eric became captivated by the processes and results of flameworking.

Throughout the past seven years he has devoted his efforts to practicing and developing the techniques of several of the world's most prolific flameworkers. Mr. Goldschmidt has studied and assisted with many of the best flameworkers in the world. These experiences have given him a vast array of techniques from which to draw. He combines this wealth of knowledge with his own interests in holistic living, nature, form, and color to create original new works.

The techniques of flameworking are often used on smaller pieces to create a very fine level of detail. Eric enjoys pushing the boundaries of scale by combining finely detailed components, larger vessel forms, and sculptural constructions.

As Resident Flameworker and instructor at The Studio of The Corning Museum of Glass in Corning, New York, Eric shares his knowledge and expertise with all of his students and many other museum visitors.



Dellene Peralta

Artist Statement "By appreciating and sharing our talents, I believe we can preserve our memories and encourage people of all ages to explore and express their passions."

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The fairy vase brilliantly shows how Northstar Borocolour® glass can combine with other brands of glass to create a vibrant, attention grabbing piece. In combination with Dichroic Alchemy dichroic glass, Dellene utilized the following Northstar Borocolours®:

- NS-71 Avocado
- NS-73 Millennium Moss
- NS-76 Onyx

Dellene began creating her skillful and artistic flameworked art in 1996 while living in Oregon. Originally from New Mexico, Dellene spent three years teaching flameworking in California while continuing her own growth and development of style as an artist. Returning to New Mexico, Dellene won first place at the 2002 Flame Off.

Working extensively and innovatively with the applications of 33 COE dichroic, she is currently featured in *Dichroic Alchemy's Liberating Creativity in Glass* video. Her glass sculptures, vases, perfume bottles, jewelry and marbles can be found around the world.

Dellene resides in Creswell, Oregon with her boyfriend Phoenix Closson and three and a half year old son Zion.



Intense Opaque Family Revisited

When first introduced to the borosilicate color palette the intense opaque family quickly earned itself the reputation of being the most cumbersome to work. Because these colors have a tendency to dull in a reducing flame and boil when exposed to even small volumes of heat, applications were limited to encased work. This reputation however was changed when the team at Northstar started to revise the formulas. The results were wonderful! Not only are these colors more saturated, but the workability has been brought to an unprecedented standard. These developments allow you, the artist, to work these colors in a more time efficient manner and open up new creative gateways for you to explore. In this issue we will review the procedure for working with this family and offer some exciting color tips as inspiration.

Workability

Originally people reserved the intense opaques for use as stringers and heavily encased work. With the redesigning of these colors virtually all applications are possible as the colors stand up to more heat as well as a variety of flame settings. The NS-65 Cherry especially is far smoother and can be stretched much further without loss of intensity. With such improvements, the necessity to pre-encase these colors before application has been eradicated. They can be worked comfortably un-encased and easily pulled into stringers without fear of boiling. With minimal patience, these colors can even be worked on the surface without being re-mixed.

Though this family's workability has greatly improved, the chemical properties of the coloring agents used in this group dictate the overall workability. As each coloring agent has unique properties, certain color groups work more easily than others. To work the intense opaque family with the greatest ease one should still be careful in their heating and working method. Slowly and evenly heating the color with a gentle neutral flame is the safe way to go.

Application

An example of the improved workability is exhibited in Figure 1. The vessel pictured is a solid coil of NS-65 Cherry over a 19mm heavy wall tube. Single bands of NS-26 Double Amber Purple, NS-79 Blue Spruce, and NS-69 Green Amber Purple were drawn over the surface and combed (or raked) with NS-65 Cherry. The vessel is completely un-encased. The NS-65 Cherry was applied in rod form, not as a re-mixed or re-drawn cane, indicating its excellent workability.



Figure 2 demonstrates the intensity of these revised colors. The piece was made by striping a coil layer of NS-44 Caramel with NS-64 Lava and NS-65 Cherry. The stripes were fused in and a layer of NS-07 Ruby was layered over the surface. Over the NS-07 Ruby a layer of NS-09 Yellow was added. The piece was selectively flame struck so the ruby and yellow would only partially strike. The intense opaque stripes help create the rich glow that the piece generates. Even when thinned and covered by two generous layers of partially struck colors the NS-64 Lava and NS-65 Cherry did not wash out or dull!

Closing

With these two examples it can clearly be seen that with these improvements there are many new avenues to explore. Be sure to try this family with your favorite amber purple, ruby, and additional striking colors. Not only are these colors fabulous by themselves, but as backings for transparent and striking colors. If further help is needed, please refer to our past Intense Opaque Family Newsletter (Issue 14) for more information on how to work this family. Visit our website www.northstarglass.com for our online newsletter archive.

We hope that our work benefits you the artist and hope that our advice inspires you!

Enjoy,

Jesse



FUTURE NEWSLETTER

Do you use powder? We are planning a newsletter on powders and we want to know how you use them in your artwork. Give us a call at 1-866-684-6986, ask for Barbara and tell me all about how you use the powder. If you have pictures of your pieces that you can send us, that would be fantastic. A number of entries will be picked to be included in the newsletter. The goal is to feature the pieces in the May newsletter, so call or e-mail (barbaraf@northstarglass.com) today.

Attention! We Have a New Color

NS-80 Hyacinth, the newest member of the Northstar color family, is a smooth rich bluish purple that bridges the gap between NS-55 Periwinkle and NS-57 Midnight. With its stability, ease of workability, and heavy saturation, NS-80 Hyacinth can be utilized in all applications without fear of C.O.E. problems or loss of intensity. It can be worked hot without fear of boiling and is relatively difficult to reduce. If worked in a heavily reducing flame, NS-80 Hyacinth will develop gray streaks on the surface. It is well suited for stringers and is a wonderful background color! Along with its versatile applications NS-80 Hyacinth offers a new part of the spectrum to explore. It is the truest opaque faux purple in the borosilicate color palette and opens many new horizons. To amplify this faux purple effect try layering NS-32 Violet over NS-80 Hyacinth as well as a coat of NS-13 Amber/Purple (see below). Let your imagination run wild! On behalf of the color creators and folks at Northstar we hope you enjoy this new color and explore its great potential.

Jesse

