

# BORO NEWS NEWSLETTER

June/July 2003 – Issue 21

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Questions?

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[www.northstarglass.com](http://www.northstarglass.com)

## FEATURED ARTIST HERB CARSON

**Notes from Herb:** I had often wondered how glass artists created their work. When I met Tom, he introduced me to the hands on concept of working borosilicate glass. He opened the door to the trade of generations, secrets, and techniques of glass, and I felt that I had been shown something very special and almost personal.

For the last two years I have been working with borosilicate glass. I wake up every day excited to examine what I have done the day before, learn from it, and then prepare for the next project. There is one obsession about flameworking that drives me; I realize the more I work, the more I improve, which opens up endless possibilities in working with borosilicate.

In this project Tom suggested that it would look great if the mermaid was holding one of his dichro marbles. One of the advantages of working with a group of artists is the ability to share, learn, and collaborate with each other. I was all for the idea so I constructed a mermaid with NS-62 Bubblegum and NS-76 Onyx for her tail, NS-62 Bubblegum for her body, and NS-76 Onyx for her hair. In her hands is a Rasta Gold marble and she is swimming on a tungsten raked paperweight (both constructed by Tom Covelle).

Photos are on the back page!

## NS-37 Rootbeer and NS-42 Cinnamon

Welcome to the Boro News Newsletter. These newsletters are put together to provide insight into the possibilities available to you with Northstar Borocolour®. In this edition we will be rediscovering two colors that, while primarily sold to overseas customers, have been forgotten or neglected here in the U.S. We will delve into NS-37 Rootbeer and NS-42 Cinnamon, covering basic working properties, striking characteristics, and effects that can be achieved in the careful manipulation of the colors. These rich brown/red colors will enhance your work and provide new avenues of exploration.

### NS-37 ROOTBEER

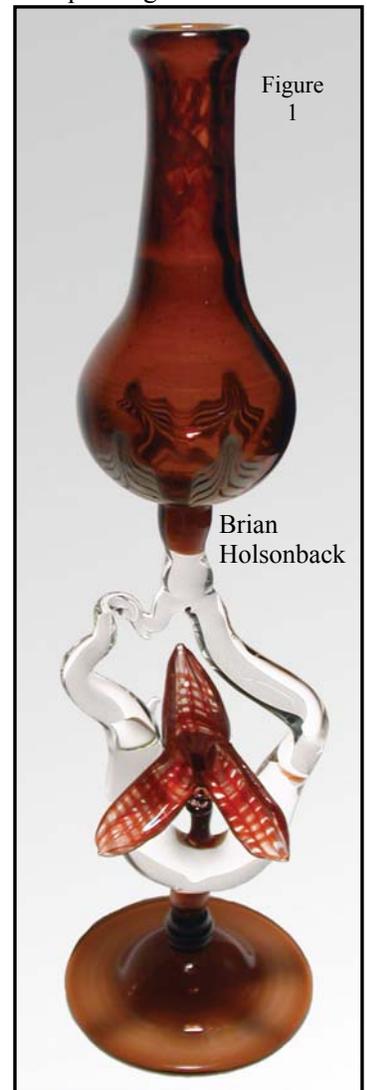
NS-37 Rootbeer is one of the trickier colors in the Northstar palette. It produces a broad range of colors from red/purples to deep brown/reds to salmon pink, all depending on flame use and striking time. Like members of the Ruby family, NS-37 Rootbeer is pre-struck to the deep brown/red translucent color you see in the rod you buy. It strikes in the flame with ease, but unlike the Ruby family, once this particular color is over struck, over heated, and/or heated too quickly, it turns a salmon pink color, and is virtually impossible to strike back to clear.

The secret to using this color is patience. To obtain the darker red shades use a neutral to oxidizing flame, heating the color slowly in the outer part of the flame to avoid boiling issues. Utilization of a reducing flame will bring out tones of greens and blues. Don't overwork or let it strike for too long as it will develop a cloudy appearance over the color (for more of the science behind this effect, revisit Issue 8 on The Ruby Family, found on our website [www.northstarglass.com](http://www.northstarglass.com)), producing salmon pink. For the best results, kiln strike your piece, checking periodically to ensure that your final piece has the proper color.

NS-37 Rootbeer is very versatile in that it can be used in inside-out applications, for stringers on sculptural work, and for solid sculptural work. Careful use of the color can yield rich red/purple hues as seen in Figure 4. The tendency of the color to develop the whitish look can also be used to your advantage as it is in Figure 1 and 2 where the pattern on the neck of the bottle stands out on the background of NS-42 Cinnamon.

### NS-42 CINNAMON

NS-42 Cinnamon is a reddish brown transparent that is easy to work. Work in a neutral atmosphere and heat it in the outer flame, moving in as the color heats to avoid boiling issues. It is atmospherically stable, making it an ideal color for coil potting (see left). The denser your application of this particular color, the richer and darker the final appearance. NS-42 Cinnamon is not recommended for stringer or wrap applications as it loses its intensity and can fade to almost clear if it becomes too thin. On the other hand, its translucent property makes it excellent for use as a tint, adding a warm, earthy brown glow to anything it encases.



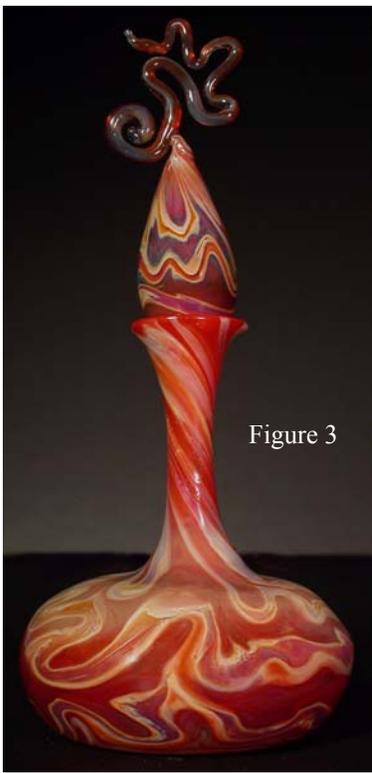
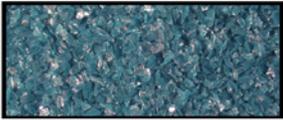


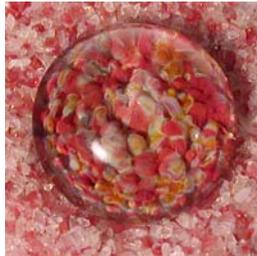
Figure 3

The bottle on the left by Jesse Kohl is made up of NS-65 Cherry covered in NS-37 Rootbeer marbled with NS-26 Double Amber purple. The top of the stopper is all NS-37 Rootbeer.

NS-77 Deep Sea Blue



NS-MXB Blue Mixed

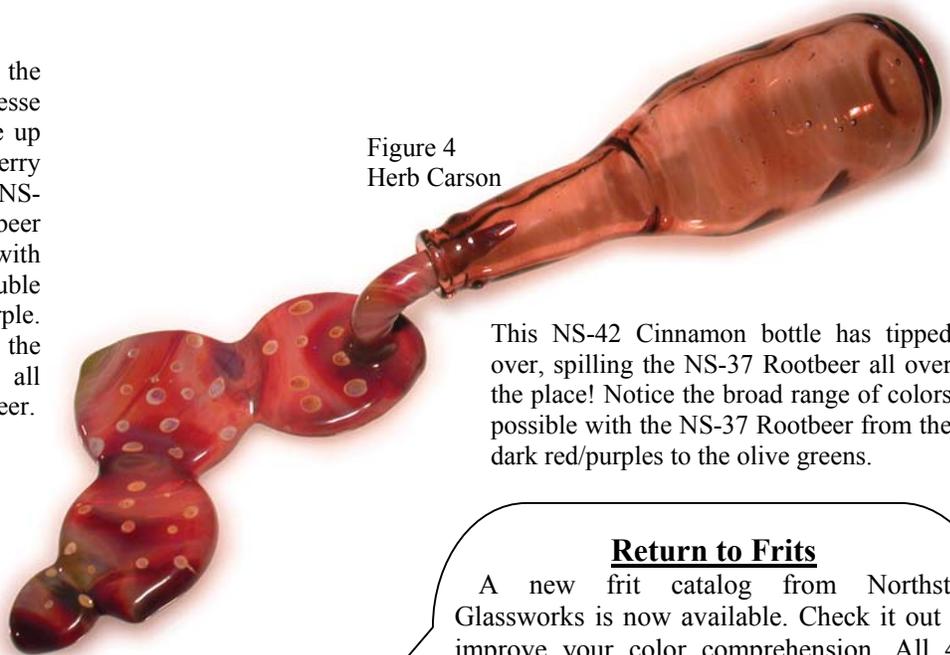


NS-MXR Red Mixed



NS-MXG Green Mixed

Figure 4  
Herb Carson



This NS-42 Cinnamon bottle has tipped over, spilling the NS-37 Rootbeer all over the place! Notice the broad range of colors possible with the NS-37 Rootbeer from the dark red/purples to the olive greens.

### Return to Frits

A new frit catalog from Northstar Glassworks is now available. Check it out to improve your color comprehension. All 42 frits are pictured as raw frit and in small medallions, including our new frit NS-77 Deep Sea Blue. For hints and tips on working with frit, check out Milon Townsend's *Advanced Flameworking Volume One* or his new video *Using Frit and Powder* from the Focus on Flameworking series.

Online, the catalog can be found in the newsletter section as Issue #98. For a hard copy, check with your local distributor or call us at 866-684-6986 to request one.

Don't forget, Northstar now has mixed frit in red, green, and blue color schemes with each scheme made up of a group of complimentary colors. These handy, pre-mixed frits are available in both large and small sizes so order yours today!

## Elements of Design

by Milon Townsend

Line is that overall shape within which the object is defined. Line often runs through the center or different parts of a piece and can define the perimeter or shape of the object. Glass is well-known for its inherent clean, smooth, flowing lines that naturally occur, due to the fact that glass flows like the liquid that it is. Artists working in glass often choose to take advantage of the nature of these smoothly flowing lines.

The eye of the viewer travels around a work of art by following the lines or contours of the form. One of the challenges of a clean smooth line is that departures from it, or breaks in the pattern of the flow, are readily apparent to the viewer. The artist who chooses to use line in this manner is making his or her artwork transparent, accessible, and vulnerable to the viewer. Clean, strong line or simple forms can be the most powerful way of addressing an image or idea, but must be correct, accurate, or true. It is much easier to impress with complexity. This type of impressiveness is usually shallow, creating an impact like a slap – it stings immediately, but is over in a moment. To create an object which is as powerful, with clean simple forms, requires much more understanding and a deeper foundation on the part of the artist. The impression that this type of work makes is less obvious in the moment, but grows more powerful over time. This force is less like a slap and more like the quiet, insistent, inexorable force of a blade of grass growing through concrete. It is hardly noticeable at first but finds its way through the most impenetrable obstacles.

One of the most common mistakes is to ignore the power of simple lines or to ignore line completely. One needs to ask oneself, 'Where are these lines leading my eye? What is the overall flow of line through this piece? What kind of rhythm do I want to set up through the use of the lines in this piece?'

Generally speaking, simple lines will allow for effective use of complex color or surface treatments. Complex lines are generally most effective when displayed or exhibited through strong, powerful, simple color or surface patterns. You need to allow the viewer to digest what you are offering. Too many different elements thrown together do not generally lead to effective sculpture. Lines serve to lead the eye of the viewer from one point to another, to make conceptual connections, and to aid in the mental travel from one part of the piece to another.

I do most of this analysis after the fact, after the artwork has been created. After years of making, visualizing, and executing pieces, the process becomes largely unconscious. At the beginning, however, it can be a useful exercise to consciously ask yourself where you're going with the piece, where you want the viewer's eye to travel, and what is the rhythm, the flow, and the harmony that you're setting up with the forms that you're working with.

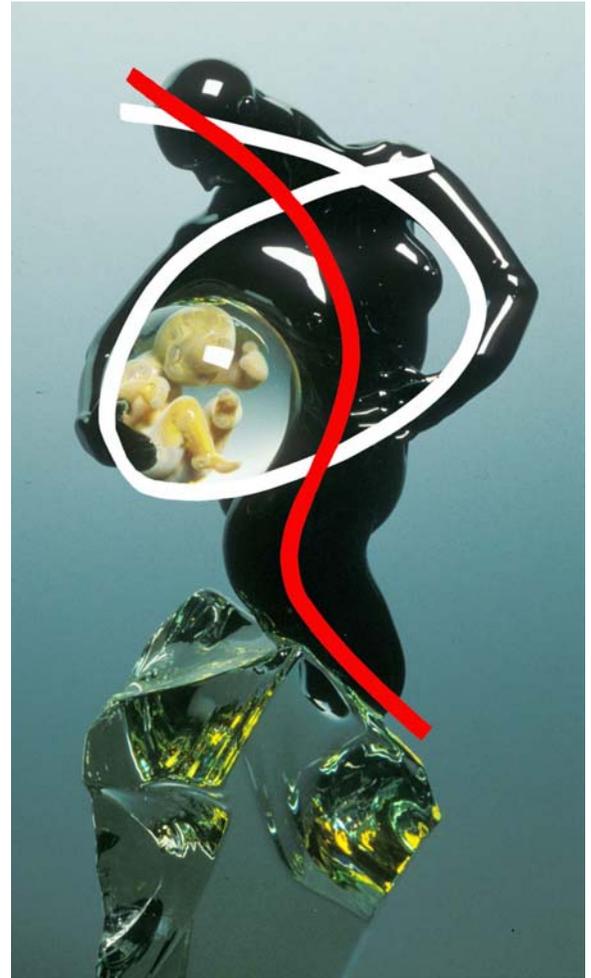
**Below: 'Wait'** See the way that the bent head takes our eyes inward toward the center of the figure. The shoulders lead to the arms, and hands, which are on top of each other, forming a tight, confined shape. This figure, not co-incidentally, is sitting on a bench in a cell with a barred window. The lines subconsciously support and reinforce this idea.



**Right: 'Midnight Mother'**

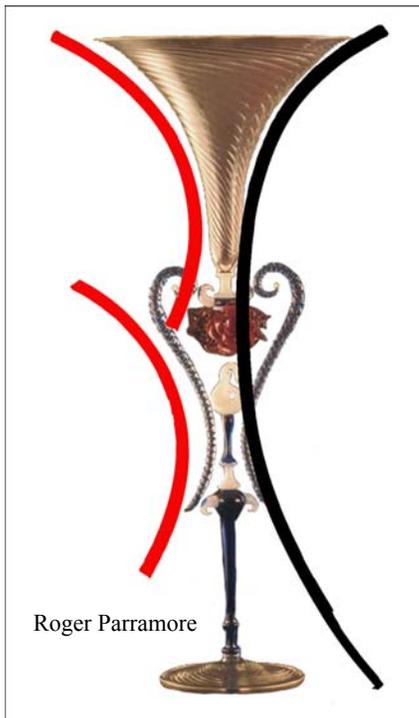
Note the way that the more vertical red line starts at about the same point in the head as the white line. The red line moves down through the neck, sweeps through the chest, and curves back through the hips, leading the eye into the thighs, paralleling the line of the top of the element to which the figure is attached. If you wanted, you could see how that line continues around the element and down, carrying the back and forth rhythm on toward the bottom of the piece.

The white line starts at the same point as the red line, but moves through the top of the neck, through the curved arm that effectively points, reaching, toward the child in the sphere. That element is protectively encircled by the other arm which continues the line up and back to meet itself, forming the shape of an egg. This shape protects the form of the child and echoes the idea of the child in the sphere, or womb, protected by the mother.

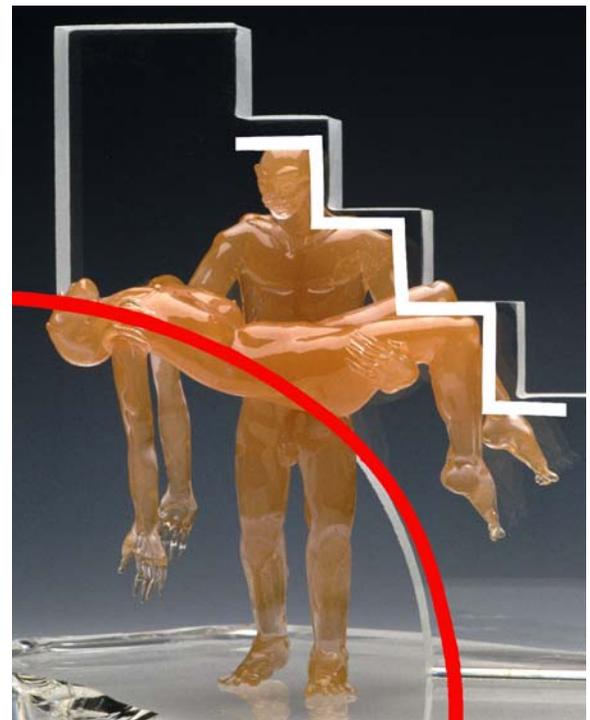


**Left: 'Venetian Swan Goblet'** The curving black line carries all the way through from the lip at the top of the goblet to the curved elements along the sides that support the cup of the goblet. The red lines show how the curve of the cup and the elements on the stem echo and repeat each other, a powerful way to reinforce the harmony, symmetry, and rhythm contained within the piece. Note the way that the curved lines of the two supporting elements in the center echo the shape of a swan's neck and head, reinforcing the image and content of the piece.

**Right: 'Serve'** Here, the red line follows the curve in the element of the piece through the head and neck of the supine female figure. Her face is turned upwards, looking along the vertical line of the element. Look at how the jagged line formed by the male figure's head, shoulder, and elbow to the female's knees echoes or runs parallel to the jagged lines of the fragment of the stairway in the back of the piece.



Roger Parramore





Herb and Tom can both be reached at  
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 (503) 771-0799

**More Powder Pictures**

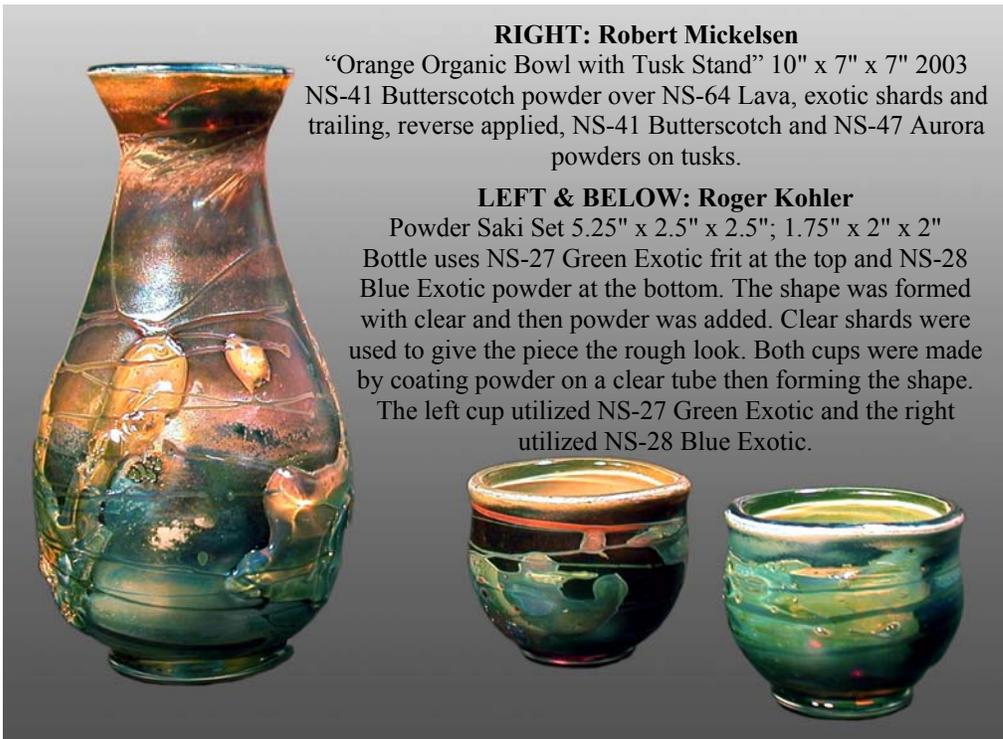
Last month's powder issue had so many pictures we just couldn't get them all to fit. Yet the amazing range of work possible with this versatile form of glass bears another look. Enjoy!

**RIGHT: Robert Mickelsen**

"Orange Organic Bowl with Tusk Stand" 10" x 7" x 7" 2003  
 NS-41 Butterscotch powder over NS-64 Lava, exotic shards and trailing, reverse applied, NS-41 Butterscotch and NS-47 Aurora powders on tusks.

**LEFT & BELOW: Roger Kohler**

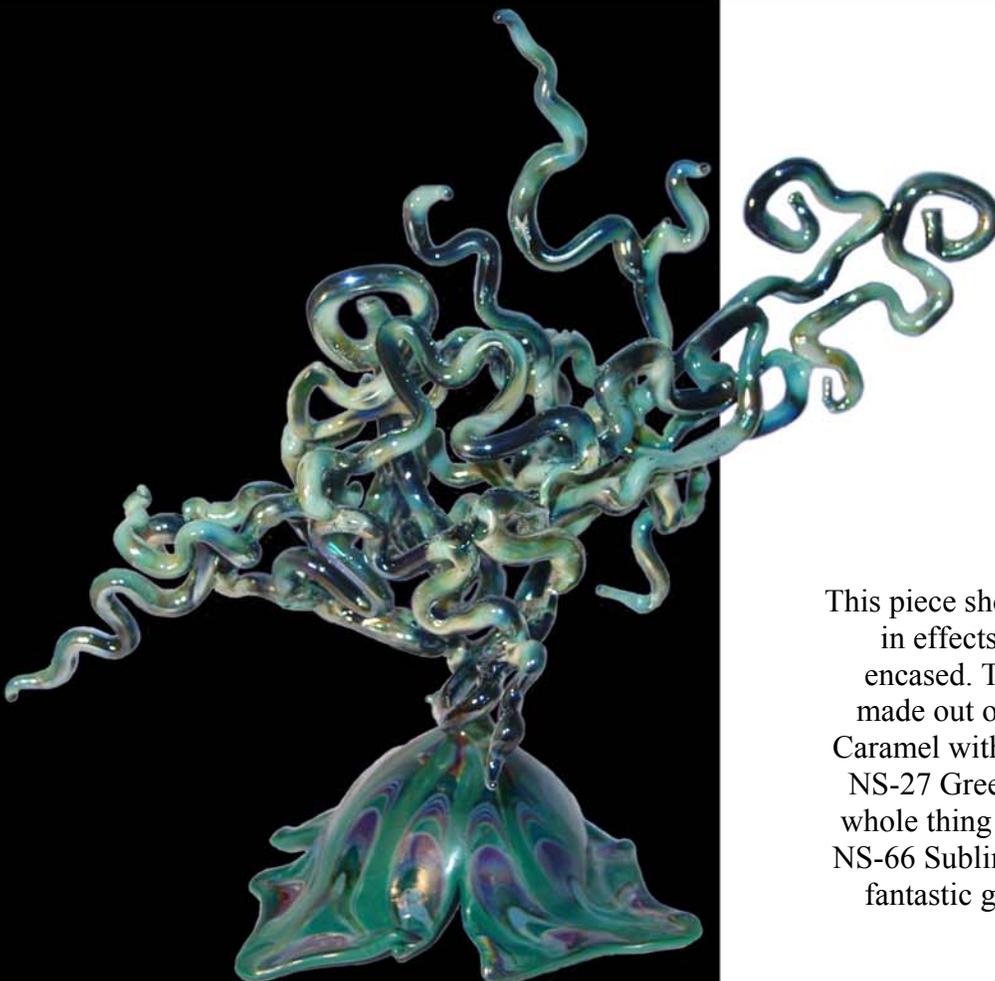
Powder Saki Set 5.25" x 2.5" x 2.5"; 1.75" x 2" x 2"  
 Bottle uses NS-27 Green Exotic frit at the top and NS-28 Blue Exotic powder at the bottom. The shape was formed with clear and then powder was added. Clear shards were used to give the piece the rough look. Both cups were made by coating powder on a clear tube then forming the shape. The left cup utilized NS-27 Green Exotic and the right utilized NS-28 Blue Exotic.



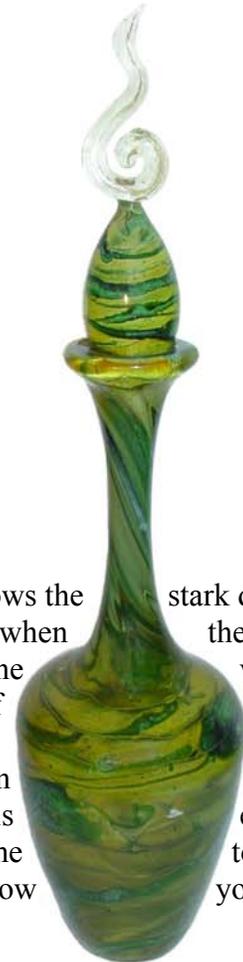


## Introducing NS-81 Blue Caramel

NS-81 Blue Caramel is a diverse color from which you can get blues, greens, creams, yellows, whites, and even metallic shades. This smooth and creamy color is easy to use and can be worked without fear of C.O.E. problems. The multitude of colors evident in the final piece will depend on use. Reducing the rod then encasing it will produce golds and yellows, while oxidizing and encasing produces more of the blue and green tones. Longer duration of use of the color and coil potting will produce more of the cream color in the rod. Metallic tones become evident in both reducing and oxidizing environments, diminishing and burning out if heavily reduced. This is a great versatile color that offers the user a variety of options with a single rod of glass.



This piece shows the stark difference in effects when the color is encased. The vessel is made out of NS-81 Blue Caramel with trailings of NS-27 Green Exotic. The whole thing is encased in NS-66 Sublime to give it that fantastic glow



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## Christian Luginger

In 1999, Christian Luginger moved from Amarillo, Texas to Boulder, Colorado in order to study offhand and lampworked glass. While apprenticing in studios and taking classes he developed a deep interest and respect for European, Venetian, Japanese, and other historical vessels and art glass. After two years in Boulder, Christian moved back to Texas. He is currently and successfully operating his own art studio and is sharing the arts. With many goals for the future, his current main focus is on borosilicate glass. He enjoys learning and practicing traditional Italian techniques, using an oxygen/propane-mix torch and colored and clear glass rod and tubing to bring life into solid and hollowed sculptured vessels and jewelry. While incorporating Encalmo seals, filigrana, and dichroic with the glass itself, Christian is now studying ways to share old and new world glass. He wants to utilize today's technology and advancements to bring glasswork to life so that the art and the practice may be experienced and continue to be remembered by all. During the last three years, Christian has been very fortunate to have learned first hand from Robert Mickelsen, Roger Parramore, Don Niblack, Milon Townsend, Doug Remschnider, Emilio Santini, and Caesare Toffolo. He has attended the Pittsburgh Glass School, Glasscraft, and the Eugene Glass School and was invited in April 2002 to teach at Coastal Bend College. He is involved with the National Liberty Museum in Philadelphia and participated in the 8th Annual Dallas Goblet Show. Christian is actively involved in giving back to the community through donations to events through showings in galleries. He is looking forward to growing as an artist and enjoying life: growing spiritually, studying Aikido, spending time with family, and being outdoors.

Pictured left is a piece entitled "Levels In Time" which stands 16" tall and 7" in diameter. The three level candy dish was created with NS-41 Butterscotch powder, NS-33 Turbo Cobalt, NS-48 Light Blue Amber Purple, NS-55 Periwinkle, NS-63 Canary, and NS-81 Blue Caramel.

Christian can be reached at Flame One Productions, 6515 Storage Dr., Amarillo, TX 79110 (806) 679-1264 or e-mail him at [flameoneproductions@yahoo.com](mailto:flameoneproductions@yahoo.com)

### GAS CONFERENCE 2003

The 2003 Glass Art Society Conference kicked off in Seattle this year. Many of our hard working employees attended either in an official capacity or as part of the public who went to see what was happening in the world of glass art. Here are some of the impressions that our employees passed on:

"It was really great meeting people and putting faces to names. I enjoyed seeing all the glass whether it was soft glass or borosilicate." – Zara Capps

"I enjoyed talking about the technical aspect of glass with the people at GAS." – Sanjaya Silga

"The Corning mobile hot shop was incredible. The opening reception at the Tacoma Glass Museum was fantastic including the hot shop. The GAS facilities provided for the conference were excellent. It did not feel crowded in spite of the large number of attendees. I was amazed at the large number of blowers and the overall growing presence of lampworkers. As always, it is great to meet people in person and place a face with a name. Overall, it was a great time." – Tom Wilson

### BEYOND GAS

"The activities at Glass Works Park were incredible. The demos on Sunday were great to watch. A big thank you to the folks at Glass Works Park for letting the Northstar gang hangout there on Saturday afternoon." – Tom Wilson

The Seattle glass world took advantage of the influx of glass lovers by staging their own Open Houses. A number of Northstar employees took time out to visit the folks at Glass Works Park. Everyone came back raving about the amazing work the folks were doing. The open house collaboration brought together a number of up and coming artists who all share the same passion for glass. Check out their website [www.glassworkspark.com](http://www.glassworkspark.com).

# Green Amber Purple

The fifth in the Amber Purple series, NS-69 Green Amber Purple produces the range of effects and colors that characterize the Amber Purple family. Brilliant greens, amber yellows, light blues, dark blues, and even deep purples.

When encased, NS-69 Green Amber Purple develops an iridescent metallic sheen.

Call your local distributor to order and rediscover this amazing versatile color today!

