



BORO NEWS NEWSLETTER

January/February 2004
ISSUE 24

Written by Jesse Kohl
Editing and Layout by Jessie Butler

Questions?

Call Toll Free
1-866-684-6986
or visit us on the web at
www.northstarglass.com

Welcome Back to the Boro News Newsletter. We hope that this year we can provide an even more productive forum about the use of colored borosilicate glass. In this issue we have two featured artists and will cover some of the remaining colors that have not been discussed in previous issues. Our featured artists are: Suellen Fowler and Brian Newman.

The colors that we will be taking a closer look at are some of our favorites and are a foundation in many artists' palettes: NS-41 Butterscotch, NS-44 Caramel, NS-45 Blue Moon, and NS-81 Blue Caramel. They are easy to work and produce a wide array of effects. In this issue we will discuss how to work them in the flame and some interesting color combinations. We hope you enjoy!

Jesse



figure 1
4" height, 2 1/2" width

Suellen Fowler

Suellen is renowned for her color work and development. As demonstrated by her art, she has the utmost control of the glass and generates some of the most unique and brilliant color effects. In her work, Suellen predominantly uses her own hand-mixed colors but integrates commercial color into her work as well. Her use of commercial color is equally unique and offers a fresh perspective of what you can do with the commercial palette. The piece pictured in figures one and two features NS-78 Mystery Aventurine. Notice the perfectly uniform color transition from the top of the stopper to the base of the piece. This clearly demonstrates the versatility of the color and what tones it can produce.



figure 2

As seen, NS-78 Mystery Aventurine can range from rich purples and pinks, all the way to a pale moss green. Unlike many of Suellen's color effects, which are produced by selective flame striking, this was not. This color transition was created by kiln striking in an oven where the elements were located on the top of the kiln. Because of the location of the elements, the kiln was not evenly heated and a temperature gradient resulted. This heat gradient caused the color to strike more fully the closer it was to the elements, resulting in the stopper of the piece being fully struck. Note how un-struck the base of the piece is (see figure 2.) This has proven to be an effective method for creating very natural transitions. Though it is dependant upon what type of kiln you own, one can position the work in many different types of kilns so that a transition can occur.

Brian Newman

One of the most exciting facets about the lampworking community is the diversity that exists. Because many people are self taught and the solitary nature of working this medium everyone imparts their own touches to the way they handle glass. This diversity of style translates into the wide array of objects produced. One such example of this uniqueness is this chain necklace by Brian Newman of Ontario Canada. The technique of making glass chain has been made since Venetian times. Creating a functional piece of work with even the clasp made of glass is quite impressive. One more unique facet about the clasp is how it locks in place. The ring on which the hook slips over has a thin section to allow the hook to pass over. Once the hook has slipped over the thin section it is locked in place, making it impossible for the necklace to inadvertently slip off!



figure 3



figure 4



Tip: In order to make the chain links as uniform as possible, measure the length of each piece of cane!

figure 5
20 1/2" length

The Colors

As discussed in the opening paragraph this group of colors provides a great foundation for lampworkers in all fields. They are easy to work and can be stretched out, this makes them an ideal candidate for stringer applications and blown work. They are also well suited for sculpture and bead work because they provide brilliance and high contrast.



figure 6
By Jesse Kohl
5" height, 2 1/2" width

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 Caramel.

NS-44 Caramel

NS-44 Caramel is a rich silvery tan color that can be stretched out thin. It is great for blown work as well as stringer application. 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 one of the favorite striking colors in the Northstar palette. When worked in an oxidizing flame Blue Moon yields bright metallic blues. A great example is the cordial glass by Lather Sonnenberg (fig 7.) Note the mirror like sheen Blue Moon produces!

When worked in a neutral flame it yields bright hazy greens (also demonstrated by the cordial glass' stem.) 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 you favorite transparent color. It can produce wonderful effects. One such example is pictured in figure 6. It is a NS-45 Blue Moon base with NS-32 Violet over the surface.



figure 7
By Lather Sonnenberg
6 1/4" height, 1 5/8" width

Blue Caramel Vessel



figure 8
By Jesse Kohl
11 1/2" height, 2 3/4" width

NS-81 Blue Caramel

NS-81 Blue Caramel is a lush high intensity silvery striking color. It is the most intense of the silver based striking colors. 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 a brilliant metallic green. It is easy to work and is well suited for stringer applications and blown work. The longer the work time, the more metallic the color becomes. This is demonstrated in fig 8. Notice the brilliant mirror like silver on the base and the shoulder of the piece. This piece also showcases the improvements made to the intense opaque colors. Note how the NS-64 Lava and the NS-65 Cherry used in the piece appear bright and smooth. They were not encased and were stretched thin. They are much easier to use.

Another color pattern to be sure to try is trailing NS-27 Green Exotic over a layer of NS-81 Blue Caramel then encasing with NS-66 Sublime. The bead pictured in figure 9 is an example of that color pattern. As seen, this color pattern yields one of the most eye catching, bright green, that can be made with borosilicate.



Sublime Bead

figure 9
By Jesse Kohl
1 1/2" height, 1/2" diameter