



BORO NEWS NEWSLETTER

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ISSUE 25

Layout by:
Jessie Butler

Questions?

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

Announcements:

Second Annual Northstar Social

June 18th, 5pm-8pm.
There will be a glass sale,
demos, and a barbeque.



By Brian McCauley

Corrections:

The January-February 04, Issue 24 Newsletter

The cordial glass on page 3,
figure 7 of the Jan-Feb issue
was by Lather Sonnenberg,
not Jesse Kohl as stated in
the caption.



Wig Wag Marble 1

Blue Spruce, Turbo, Hyacinth, Star
White for the wigwag. Star White, Dark
Cobalt, Onyx, Dark Blue Amber Purple,
and Indigo Aventurine for
the backside.



Fire t bolt (wigwag)

Jade, Blue Spruce, Turbo, Hyacinth,
Cherry, Lava, Canary for the wigwag.
Onyx, Amber Purple, and Indigo
Aveturine for the backside.



Rainbow Reticello

Cherry, Lava, Canary, Jade,
Blue Spruce, Hyacinth, Star White
for the reticello. Onyx, Amber
Purple, and Indigo Aveturine
for the backside.



Reticello Implosion

Blue Moon for the reticello.
Onyx, Dark Blue Amber Purple,
and Ruby for the backside.

Josh Sable

Josh Sable has been working
with glass since 1998. Starting
with offhand glass blowing at
California State University Chico,
then moving to San Diego, CA to
begin a lampworking apprenticeship
with Kaj Beck in 1999. In the summer
of 2000, Josh returned to the Chico
area where he pursued a career as
a glass artist. Josh studied marble
making with Jack Hanshaw, and
over the last three years has
focused primarily on marbles
and hollow forms. Josh is
currently working glass
in San Diego, CA.

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NS-47 Aurora

There are many colors in the Northstar palette that can be affected by flame settings. The one's that yield the most desirable effects are the heavily saturated colors. NS-47 Aurora is one of our personal favorite colors to play with. 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 intense browns.

When Aurora is worked in a highly oxidizing flame it yields deep purples and blues. An oxidizing flame setting is a setting in which there is excess oxygen after combustion. An oxidizing flame is usually gentler on colors due to there being less propane in the flame to interact with the chemical make up of the colors.

When worked in a neutral flame Aurora yields bright greens and ambers. A neutral flame setting is the optimum balance between the propane and oxygen resulting in the hottest flame possible.

Heavily reducing Aurora will produce the reds and browns. A reducing flame is a setting in which the gas is not fully combusted. The flame being oxygen deficient causes this.

The vessel pictured in Fig. 1 is simply a solid layer of NS-47 Aurora with a bit of clear and NS-13 Amber/Purple over the surface. Varying the degree of reduction produced this wide array of colors. The base (Fig. 2), which shows the most metallic reds and hazy blues, was reduced most, in contrast to the center of the piece (Fig. 3), which was more oxidized. Often, NS-47 Aurora is viewed as an unpredictable color, but we have found that if you work with it and be vigilant with the flame settings you use, you can get very consistent results. Aurora in frit or powder form is much easier to reduce. This is due to the fine particle size they come in. Because of this increased surface area they react more quickly with the flame. Aurora looks great when encased with clear, and works well for stringer applications.

We hope that this offers another, different outlook on what can be achieved with the many colors of the borosilicate palette. The results of working with and playing with colors of borosilicate glass will yield some surprising results, as demonstrated with Aurora. It is amazing what can be created with even some of the old favorites in the palette.



figure 2
Close-up of base



figure 3
Close-up of the center



figure 1
By Jesse Kohl
11" height, 2" width

Jared Betty

I have been working with glass for the past six and a half years. It is a challenging form of art to learn and master. I have taken no formal classes for glassblowing, yet there are many artists from whom I would like to study. Glass art is the most interesting and amazing form of art; no other form of art can make so many functional and decorative objects.

I was very honored to do this project and I like how it turned out. The colors used were NS-33 Turbo Cobalt, NS-69 Green Amber Purple, NS-45 Blue Moon, NS-44 Caramel. I really like how the Caramel contrasts with the Turbo. To make this vase, I first made a solid clear marble. Then, I applied the color to the surface of the marble. Lastly, I blew out the solid marble to make the hollow form that became the vase. It took about 20 hours in total to make.

I just got my website going last year. Most of the art on the site was made last summer.

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figure 1
By Jared Betty
15 1/2" height, 4 1/4" width



figure 2
View from the top
4 1/4" diameter



figure 1
By Tim Carruthers
9" height, 4³/₄" width

Tim Carruthers

I have had very few applications for Ruby in the past, because most of the techniques that I use do not allow me to put a finished piece in the annealer unstruck. As a result, I have had problems with the livery color in most of my Ruby applications. So to test the NS-82 Ruby K, I put it through a blowout process, which gives the glass ample time to cool in some areas and stay hot in others. I chose to do this to see how it looked even after what might be an improper use for the color Ruby. The finished product yielded patches of a desired Ruby color, as well as the not so desired livery color. However, the thing I noticed that made me very much like the effect was, when you hold the vases in front of a light (ie.window, or just unnatural black lighting) the areas that are Ruby transmit a beautiful red color, while the livery parts transmit a vivid blue color (Fig.2). As you can imagine this leads to many different shades between the two colors, like purple, maroon, etc...

Like I said, the technique I used might not have been the best to show off the Ruby color, but it has inspired me to use this color for pieces meant to transmit more light then reflect.

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figure 2
1" and 1¹/₈" diameter





NS-82 RUBY K

Exhibited in figure 1 is a prime example of the optical purity of NS-82 Ruby K. This kiln struck vessel was not encased, nor is it excessively thick. The surface of the piece is smooth and the color is uniform. Notice that there is no strike band around the neck that often occurs when using the traditional rubies. Because of this rubies ability to be worked long without over-striking, livering can be avoided. When the piece was put in the kiln it was perfectly clear.

The skull beads were made on a mandrel out of the new NS-82 Ruby K. First, I wound up some glass making a round bead. Then, I sculpted the features on using a stringer, a graphite paddle, and a tungsten pick. Each one took me about 15 minutes to make, with most of that time spent building up the features, layering on with the stringer and fully melting it in. I used the pick to make the nose holes and keep the eye sockets round as I built up the edges.

As I worked on the face, the back and inside of the beads began to strike from prolonged heat. When I finished sculpting I quickly heated the entire bead for several seconds, melting the bead mostly clear for an even kiln strike. Because of the smaller details that I did not want to distort, I was unable to heat the bead entirely clear. A small core around the mandrel retained some color. After annealing this colored core was a bit livery, but the rest of the bead was a nice consistent ruby red.

There is more information about our new Ruby K on the backside of this page.

Jesse Kohl

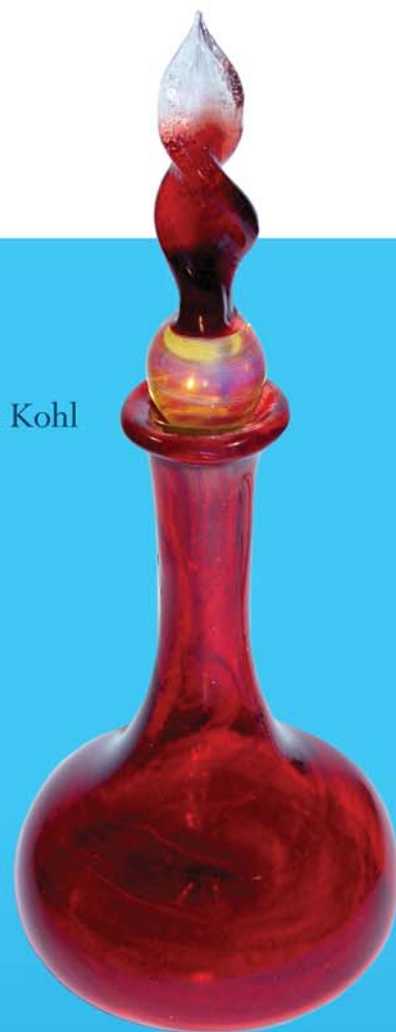


FIGURE 1

Sanjaya Silga

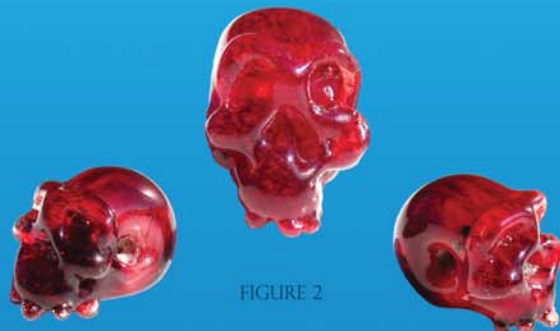


FIGURE 2

NS-82 Ruby K is Northstar's newest addition to the palette of ruby reds. Each one of our striking reds is designed for a specific application and work time. Ruby K has been developed to mitigate the difficulties of striking copper rubies and allow maximum work time without livering. It is much easier to un-strike back to the clear state, and offers a much more uniform strike than the other rubies in the palette. This allows the color to be used for lip wraps, and sculptural applications with less chance of over-striking. As far as intensity, Ruby K can range in color from NS-07L Light Ruby to NS-08 Dark Ruby depending upon strike time. It is saturated enough to partially strike in the flame, but for best results, kiln strike. Work in a hot neutral to slightly oxidizing flame. Above all, the most significant attribute of NS-82 Ruby K is its optical purity. With the refinements, the surface is less rough and bubbly. The color also holds its intensity much better, allowing the artist to create thin work without fear of the color washing out.