



BORO NEWS NEWSLETTER

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Jeff Buchs, and Jake Vincent.

Questions?

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1-866-684-6986

or visit us on the web at

www.northstarglass.com

Announcements

Don't forget to stop by our booth and visit with Jesse Kohl at the ISGB Gathering July 28th-31st. For class info, visit there website, www.isgb.org

Check out Eugene Glass Schools website for information on their up coming classes, www.eugeneglassschool.org

Starting July 1st, take a class with Emilio Santini, Sally Prasch class starting July 14th all at Salem Community College. www.salemcc.edu

Artwork by:
Brian McCauley

Blue Amber Purple

People often ask me "How did you get your amber purples to turn out like that?" The secret is: Blue Amber Purple. Both Light Blue Amber Purple [NS-48] and Dark Blue Amber Purple [NS-49] offer a wide variety of aesthetic possibilities and are an invaluable addition to my palette. I probably use Light Blue Amber Purple more than any other color because of its rich, vibrant color and ease of use.

The blue amber purples are best worked with an oxidizing flame to keep them from striking until the desired time. Then when the piece is finished a soft, warm, more reducing flame can be used to bring out the nice deep purple. I often coil blue amber purple and in this application it's easy to control the effects. For example, a small flame can be used to manipulate how the color strikes (fig. 1). As with the other amber purples you can use clear glass, or transparent colors, to cover some parts and affect the striking pattern. (fig. 2a, b and c)

Blue amber purples possess a wide range of color possibilities. Completely encasing it can achieve interesting effects. This example of a hollow vessel made from completely encasing a 1" rod of Light Blue Amber Purple shows the range of earthy brown to vibrant blue (fig. 3). Experimenting with different amounts of color and clear- as well as patterning- will achieve various effects.

There is so much potential in the blue amber purples. As with other striking colors it just takes some experimentation and patience to realize your vision.

-Brian McCauley

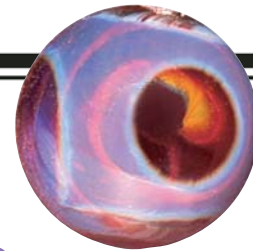


Figure 1:
Coiled NS-48 Light Blue Amber Purple with rings from small flame

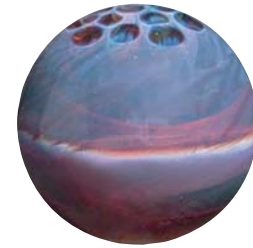


Figure 2a:
Coiled Light Blue Amber Purple with dots



Figure 2b:
Coiled Light Blue Amber Purple with lines

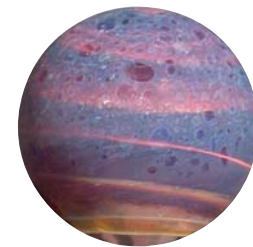


Figure 2c:
Coiled Light Blue Amber Purple with clear frit



Figure 3:
Light Blue Amber Purple vessel



NS-48



NS-49

As many of you probably already know, there are a number of characteristics that set borosilicate glass working apart from its close relative, the art of working soft glass. We at Northstar are certainly aware of the distinct potential and uniqueness found in borosilicate glass and we are eager to share some of our thoughts with our readers. Let's investigate some of boro's unique properties...

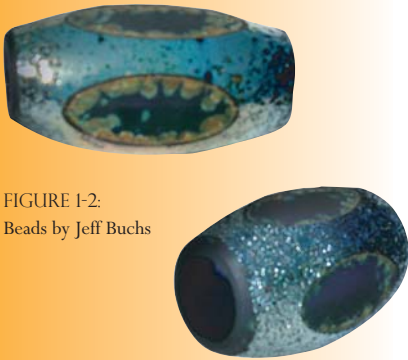
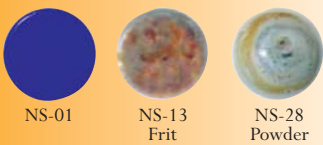


FIGURE 1-2:
Beads by Jeff Buchs

Jeff Buchs

One benefit of borosilicate glass is the wide range of striking metal-based colors. These unique beads by Jeff Buchs were made with NS-01 Cobalt Blue rod then a layer of NS-13 Amber Purple frit was added. The beads were then coated with a layer of NS-28 Blue Exotic powder, worked to show a beautiful metallic sheen (one of the Exotic colors' most recognizable traits.) They were then cold worked to show the great detail under the Blue Exotic powder. The metallic, textured effect found in these beads is nearly unattainable in soft glass.



NS-01

NS-13
Frit

NS-28
Powder



FIGURE 3:
Goblet by
Jake Vincent

Jake Vincent

This goblet by Jake Vincent exemplifies the many color possibilities that can be found in a single borosilicate striking color. This piece was made solely from NS-41 Butterscotch. Butterscotch produces many different hues and colors when worked in different atmospheres- just look at the difference in color between the medallion and the finished piece!



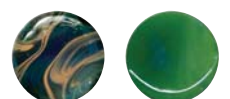
NS-41



FIGURE 4:
Vessel by Brian McCauley.
Photographed on a
black background.

Brian McCauley

Another example of a versatile striking color would be Northstar's NS-04 Dark Multi. Brian McCauley's vessel is a wonderful display of the potential of this color. The vessel was made with Dark Multi, except for the mid bowtie section which was made using NS-11 Jade, NS-53 Forest Green, NS-79 Blue Spruce and the discontinued NS-71 Avocado. When considering Dark Multi one thing that may come to mind is the red streaking that can occur when the color is reduced (as shown in the medallion.)



NS-04

NS-11



FIGURE 5:
Same vessel as in figure 4.
Photographed on a
white background.

Brian McCauley cont...

To achieve the desired effect for this particular piece it had to be worked in a highly oxidized flame to give it a nice translucent look without causing any of the metals to come to the surface and cause red streaking. Colors like Dark Multi remind us that one color can produce myriad effects and hues. It just takes a little patience and a lot of practice.

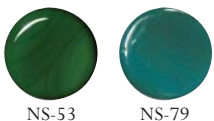


FIGURE 6:
Goblet by Jason Howard

Jason Howard

In the world of colored borosilicate glass the artist has many options from which to choose in order to enhance his or her piece. One such option- the depositing of metal (gold or silver) fumes on to the glass- is referred to as fuming. This technique (which is used primarily in borosilicate glass) was one of the first methods used to add color to boro glass. In this goblet made by R. Jason Howard, the center figure was made by fuming silver over NS-01 Cobalt Blue. (The appearance of the color in this piece is very similar to that of the NS-28 Blue Exotic. For bigger pieces it may be easier to get the desired effect by fuming, rather than by using one of the Exotics.) However, it is possible that a piece that has been fumed will come into contact with too many outside variables (such as hands, bench-tops, etc.) and in turn some of the fuming could "rub off" or disappear. This would not occur with the exotic colors. (The foot and cup on this piece were made using NS-52 Teal, NS-55 Periwinkle, NS-57 Midnight, NS-79 Blue Spruce, and an off-color called Green Spruce.)



Since we are fortunate enough to be surrounded by this amazing glass day in and day out we sometimes forget to take time to appreciate its versatility, potential and beauty. This has been a great opportunity for us to share ideas and techniques which we believe set the borosilicate glass world apart from all other artistic forms. And whichever method you use, we hope you remember to have fun exploring this colorful world!

NS-79 Blue Spruce

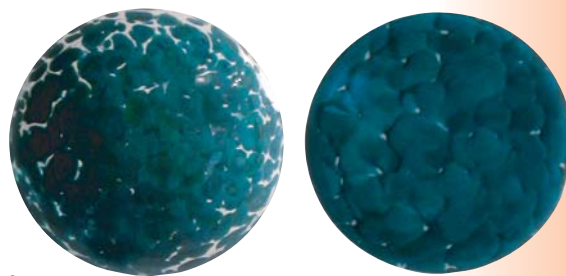


FIGURE 1-2:
Frit medallions by
Zara Capps

We at Northstar are very excited to announce a new addition to our frit and powder line. After many requests NS-79 Blue Spruce is now available in large frit, small frit, and powder form. (Fine frit will be coming soon.)

The aquatic scene piece made by Scott Rosinski shows what great potential Blue Spruce has to enhance any artwork. Shown in figure 1 (close up), Blue Spruce frit works well on outside applications, holding its color very well with no boiling or reducing at all. It should be worked in a neutral to oxidizing flame for best results. Blue Spruce is a very saturated color so it works well in fine frit and powder form. The dense color renders it a valuable asset, especially when worked on large areas.

In the short time this color has been available we have received so many compliments regarding its working properties. We hope Blue Spruce frit and powder will become as valuable to your work as the rod form has for so many people.

Scott Rosinski

Scott's piece: Tentacles made by rolling NS-26 Double Amber Purple rod in NS-52 Teal Fine frit. Rocks with coral---Rocks made with silver fume, experimental NS-91 Ninja frit, and top layer of NS-79 Blue Spruce frit
Coral-cane made of NS-54 Star White, NS-09 Yellow and silver fuming
Starfish made with limitedly produced Egyptian White Sand
Focal piece made with NS-13 Amber Purple powder, NS-79 Blue Spruce frit overlay, and clear marble with opal



NS-26



NS-54



NS-09



NS-13
Powder



FIGURE 3:
Artwork by
Scott Rosinski