



# Northstar Glassworks, Inc.

## BoroNews Newsletter

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## Sublime and Parrot Green

### Introduction

Greetings from the BoroNews Newsletter! We are excited to introduce two brand new colors: NS-66 Sublime and NS-68 Parrot Green. They will increase the versatility of your palette and hopefully spark some new project ideas! In this issue we will explore the many uses for these new colors and give tips for working them.

### Working Properties

NS-66 Sublime is an atmospherically stable color with no boiling issues. It is very easy to use, almost as easy as clear, making it a versatile color. NS-68 Parrot Green is an intense opaque with no C.O.E. issues. It is atmospherically stable and will not dull or gray. It has been formulated to minimize boiling but must be worked with care. Use a cool flame (reducing or highly oxidizing) to minimize boiling. Encasement is recommended if it is to be used in a larger piece of work where it will be exposed to greater variances of temperatures and diverse flame settings. It can be worked on the surface if done carefully.

### Application

NS-66 Sublime is an ideal color for use in marbles, lenses, and encasing. Its fluorescent appearance adds a bright green glow to any surface. Sublime is not for stringers; but it is a must have, when it comes to sculptural work! The thicker it's layered on, the more vibrant it becomes. NS-68 Parrot Green is great for inside out, stringers, and blowing thin. It is intense and can be used in a wide array of applications without fear of cracking problems.

### Color Tips

With NS-66 Sublime and NS-68 Parrot Green there are many visually stimulating color combinations that can be created. NS-66 Sublime

looks great when layered over an opaque backing especially NS-54 Star White. It also yields an interesting effect when layered over NS-03 Multi. For a brilliant sparkly green, mix NS-66 Sublime with a bit of NS-21 Moss and/or NS-52 Sparkly Teal. With blown vessels, NS-66 Sublime can be used in a similar method to NS-34 Extra Light Yellow, that is, as a filter. Even when thinned, the effect the NS-66 Sublime produces adds a glow to the piece.

NS-68 Parrot Green is great in any situation, inside out, or used as a backing for transparent colors. It looks great with NS-45 Blue Moon and NS-44 Caramel. NS-68 Parrot Green is manageable enough for surface applications and looks great when trailed over NS-54 Star White

### Photos

The pieces in Figures 1 and 2 (next page) are great examples of color use and demonstrate the vibrant glow of NS-66 Sublime. The vessel in Figure 1 illustrates the effect yielded when NS-66 Sublime is used as a filter. The piece was created by layering NS-66 Sublime over NS-54 Star White. The piece was striped with NS-21 Moss, NS-52 Teal and NS-22 Polaris. NS-69 Green Amber/Purple was used for the dots on the neck.

Figure 3 features NS-68 Parrot Green. The piece was created by layering NS-03 Multi over NS-68 Parrot Green. The vessel was striped with NS-68 Parrot Green and was dotted with NS-52 Teal. The stripes, the foot, and the sculpture on the stopper were not encased and the NS-68 Parrot Green remained smooth.

### Closing

Here at Northstar we are committed to providing high quality consistent color. We hope these colors add to your palette, and look forward to seeing how they are utilized! Go experiment and have fun!



Figure 1



Figures 1 and 3 by Jesse Kohl  
Figure 2 by 'Piper' Dan Benway



Figure 2



*NS-66 Sublime*



*NS-68 Parrot Green*

**Notes from Northstar**

Glass Alchemy, Ltd. and Northstar Glassworks, Inc. have settled their lawsuit. Both organizations are committed to limiting the discussion of this litigation to this statement, and are moving forward, focusing on marketing colored borosilicate glass.

Tom Covelle, Ron Parvin, and Michael and Sheila Ernst participated in the Oregon Glass Guild's May 3-5<sup>th</sup> show at the Oregon Convention center. All three gave away Northstar favorite sample packs and information. So keep your eyes peeled for Jesse Kohl at the G.A.S conference in Amsterdam at the end of May, and our representatives at the Embellishment in Portland in July, and the Gathering in Alexandria in August.

Go online at [www.northstarglass.com](http://www.northstarglass.com) to view our previous newsletters, product information, and specials. The photos in the newsletters look amazing online! Save time and order right from our site and don't forget to include ALL your information so we can ship the glass to you! There are also links to artists' web sites, so take a peek.

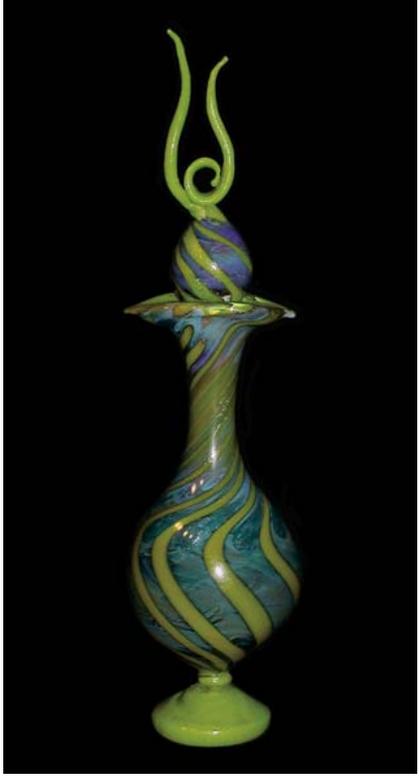


Figure 3



# Tricks and Tips from Northstar Glassworks

Written by Jesse Kohl Layout by Barbara Fullaway

Here at Northstar we are committed to providing quality consistent borosilicate color to the lampworking world. We continually strive to make improvements to our color palette and are committed to education. As part of our educational literature we would like to introduce a new 'how to' series on color application techniques. To start this series off we would like to demonstrate one of the many methods of applying frit.

A great way to utilize frit is to apply it to the inside of a tube. With this method an even coat of color can be applied and a wide array of colors can be achieved with great ease. This process of coloring is advantageous for many reasons. This is a quick method for applying color to large surface area with no need for frit pickup trays and minimizes color waste. This application technique is also a way to avoid overheating boily colors and prevents the reduction of flame sensitive colors. When applying frit in this manner there is no need to encase the colors in clear to bring out the range of effects because of the clear tube.

**DIRECTIONS:** Start out by sealing one end of a tube. Pour some small frit (fill the tube up with one to one and a half inches of frit to create a three to four inch vessel) down the end of the tube using a funnel (Fig 1). Make sure to do this in a well-ventilated area while wearing a respirator. Remember, the larger the vessel, the more frit required. Before working, clean off the end of the tube to prevent coming in contact with glass dust (Fig 2). Heat the tip of the tube, and as the frit adheres to the wall, start to heat a larger section of the tube so that the frit coats a two-inch section of tubing. When melting the frit in it is important to get a good even coating. Even rotation and heating (Fig 3) of the tube is important to maintain a uniform wall thickness (Fig 4). The angle the tube is held at is also important. When starting out, hold the tube slightly downward and as more of the tube is heated, hold the tube slightly upward up so the unmelted frit slides back to the uncoated section of the tube. This prevents the bottom from becoming too thickly coated with frit. To prevent the tube from collapsing it may be necessary to blow into the tube (Fig 5-6). If you are not using a blow tube be careful when blowing to prevent any pieces of frit that have not adhered to the tube from sliding into your mouth. By holding the tube horizontally no frit can slide back.

Once there is no longer any loose frit in the tube it is necessary to get the bubble extremely hot to melt the frit smoothly. By heating, blowing out, and collapsing several times, the frit will melt in evenly. If the frit is not melted in well and the inside of the bubble is bumpy, the bubble can blow out unevenly and cause cracking problems.

After the frit is melted in thoroughly there are many techniques to yield different color textures. For example, try puntying up the bubble and twisting it as if you were making a swirl. Encasing frit in a tube is also a way to make multi colored canes. Instead of blowing a bubble, allow the tube to collapse and case the frit. Varying pulling speed or twisting when drawing the cane from the tube can create different patterns.

To make a simple perfume bottle punti the bubble and let it set up (Fig 7). To make the neck of the vessel heat the top third of the bubble, and draw it out to form the neck (Fig 8). After the neck cools, fire cut the vessel from the tube (Fig 10). To finish the lip shear away the remains of the clear tube (Fig 11), use a graphite reamer to flare the lip (Fig 12), and flatten it with a graphite paddle (Fig 13). This is just one technique to make perfume vessels.





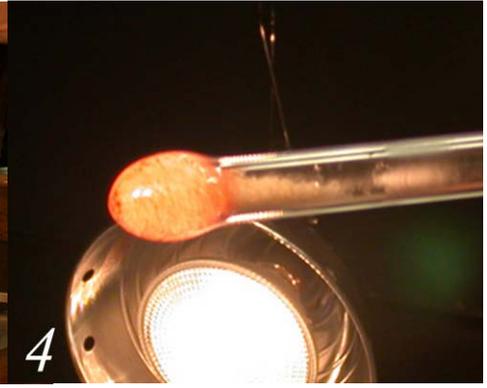
Pour frit into tube



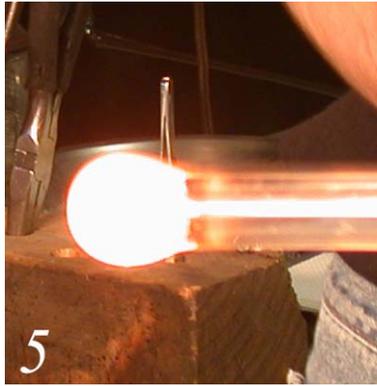
Clean tube before working



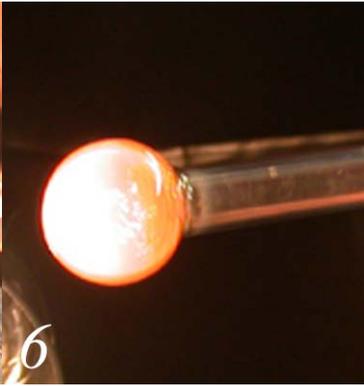
Heat frit in



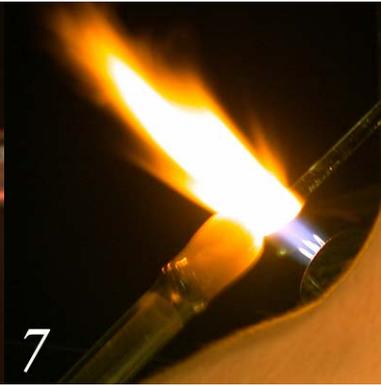
Let frit slide into the bubble



Reheat and blow out



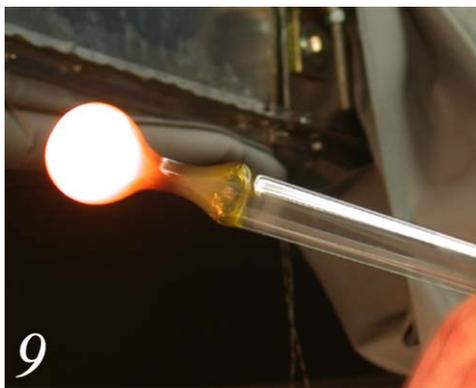
Collapse bubble



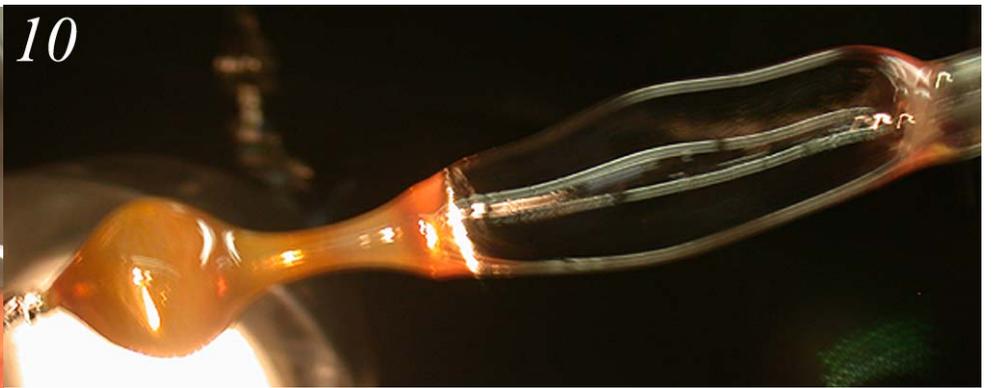
Attach pontil



Pull the neck



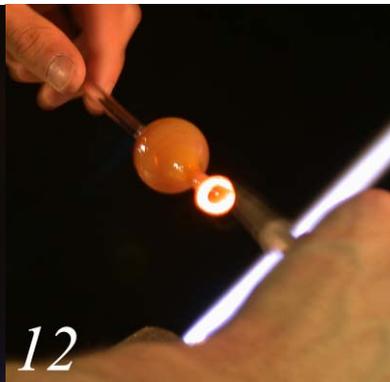
Blow out the bottom



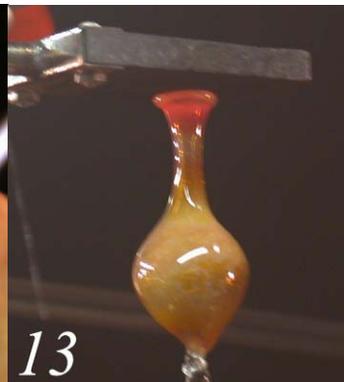
Remove vessel from blow tube



Shear off excess glass



Flare the lip



Flatten the lip



Finished vessel



## Tricks and Tips from Northstar Glassworks



The frit in the tube technique allows for easy use of all atmosphere sensitive colors and has many benefits when working boily colors. One group in particular that benefits when used in this application is the intense opaque colors (NS-63 Canary, NS-64 Lava, and NS-65 Cherry). This technique allows for these colors to be heated much more rapidly and easily without fear of boiling. This is a great time saving technique because the color is insulated from the flame by the tube, which allows rapid heating with any type of flame. With this method an even coat of color can be applied in a third of the time without fear of affecting the color. Not only is this method faster and easier than working with un-encased rod, it also minimizes the amount of color used. In the photos above there is an assortment of small vessels made with the frit in the tube technique. Starting from the left the colors used are as followed: NS-45 Blue Moon, NS-47 Aurora, NS-63 Canary, NS-64 Lava, and NS-65 Cherry.

Stay tuned for more color application tips and unique way to utilize color. There are many techniques and methods for applying color, and achieving unique patterns. There is no wrong way to do it, so have fun and try something new! We hope that these tips inspire the broadening of horizons and add to your art!

Heads up for more exciting colors to add to your palette. We have three brand new colors scheduled for release in June. Of course, we will have many more to come, so keep in touch!