



BORO NEWS NEWSLETTER

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Fullaway

Questions?

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COLOR UPDATE

When Northstar released NS-73 Millennium Moss and NS-74 Transparent Millennium Moss a number of phone calls and e-mails were received regarding various issues with the colors, namely, the tendency to crack under normal working conditions. Northstar's employees have gone back to the drawing board a number of times to solve the inherent flaws of this color.

The successful reformulation has improved the workability of both colors, but has had the side effect of changing the overall transparency. There is no longer a difference in opacity between NS-73 Millennium Moss and NS-74 Transparent Millennium Moss. For this reason we have dropped NS-74 Transparent Millennium Moss and refer to it all as NS-73 Millennium Moss (see below).

Improved working properties in a single, slightly less opaque color



NS-83 Skyline

Welcome to the Boro News Newsletter. We hope that this summer has been both beautiful and busy for everyone. Here at Northstar we have been hard at work creating a new Northstar Borocolour® to add to our ever expanding palette. Building on the success of the NS-55 Periwinkle and NS-80 Hyacinth, we have expanded the blue/purple spectrum with the addition of NS-83 Skyline, the lightest shade in the color series. Read on for the breakdown from Jesse Kohl and enjoy!

NS-83 Skyline

By Jesse Kohl

One can yield a palette of unique shades to work with by combining existing colors and diluting others with clear. The downside of this process is the higher material cost and the formidable amount of time required. Yet as interest in colored borosilicate continues to grow Northstar is able to broaden the palette with unique shades of colors that were once only achievable through re-mixing.

One group of colors that play an integral role in the borosilicate color palette is the opaque colors. The opaque colors are not only useful as contrasting colors but are indispensable as backings for transparent colors. NS-83 Skyline, the newest member of the opaque family, fits right in. As demonstrated with the vessels by Suellen Fowler and me the NS-83 Skyline looks great by itself and as a background color. Suellen created her vessel by combing through bands of NS-78 Mystery Aventurine, NS-76 Onyx, and her intense silver geranium over an un-encased layer of NS-83 Skyline (fig. 1). The piece I created was done by layering NS-83 Skyline over NS-44 Caramel and fully encasing the NS-83 Skyline with NS-32 Violet. The surface work was done with NS-69 Green Amber Purple and clear (fig. 2).

In the vessels the NS-83 out or cause any boiling issues. and was uniform in color! Be the color at the start (heat flame), but once it is worked take additional heat. The affected by reduction but to slightly oxidizing flame graying. NS-83 Skyline is many applications and has Due to the fact that it is a super thin stringer color may lose some of its

We hope you enjoy the nice addition to the palette. work hard in providing colored glass and exciting to play with!

Until the next explore!

Jesse

Skyline did not thin It was easy to work sure not to overheat further out in in smoothly it can color is hardly work in a neutral to avoid any well suited in no C.O.E. issues. lighter opaque, in application the intensity.

new color! It is a We will continue to high quality borosilicate new colors

color, go

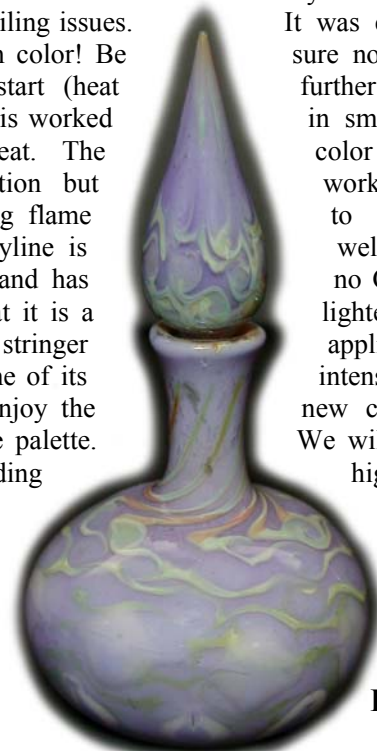
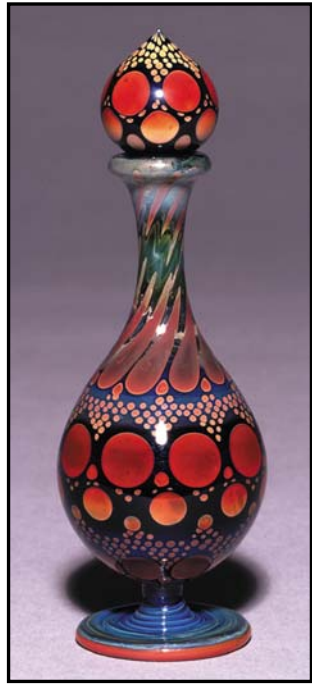


Fig. 2

Suellen Fowler: ‘Hobnailed Scent Bottle’ – note the simplicity and purity of the form, allowing her the space to work her magic in intricate, specific color patterns on the surface of the piece. Suellen considers herself a ‘colorist’, and her complex arrangements are what the piece is ‘about’.



The Relationship of Color and Form

by Milton Townsend

I would like to make one brief point and illustrate it with images from several artists. Generally speaking, a complex form will work best with a fairly simple color pattern, and a simple form will serve well to carry a complex color pattern.

We must not do something simply *because we can*. Choices are made, colors, patterns, and forms are selected by our mind – either consciously or subconsciously – as we choose all aspects of the object that we are creating to be an art object.

Art is the means of communication and some artists use a highly esoteric series of symbols to articulate their ideas. The artist, understanding that his or her audience will be looking for deeper meanings and symbolic content, must feel a responsibility to create intentionally, respecting the effort that the viewer will put into trying to grasp the significance of the piece.

An artist who does not do so reminds me of myself when I was one of the publishers of an underground newspaper in high school. I designed a crossword puzzle, taking great pains to make creative clues, but the puzzle had no solution. I thought it a great laugh, until a reader’s fist made contact with my solar plexus, in expression of the response he’d had to my literary effort.

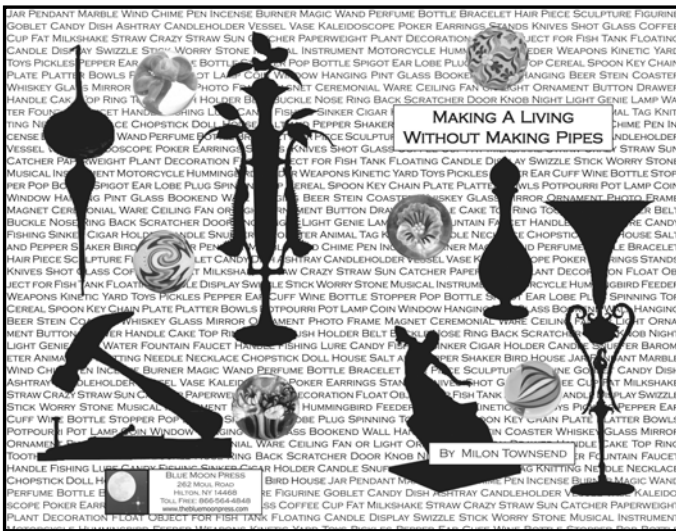
As artists we bear a certain responsibility. Our audience trusts that we have something to say and will be looking for what that is. We need to know what the piece is about. What are we trying to say? What ideas are we exploring? What relationships or questions are being illustrated in our artwork?

Being a maker of decorative art frees us from some of this but we must be able to honestly admit to ourselves, as well as to our colleagues, that we are making decorative objects. To say that ‘I am making Art’ is something that might better be said by another than by us. In Art, content plays as important a role as form and we need to know what we are doing in this regard. This is one of the key defining

aspects that will separate ‘the men from the boys’, the actual from the wishful artists.

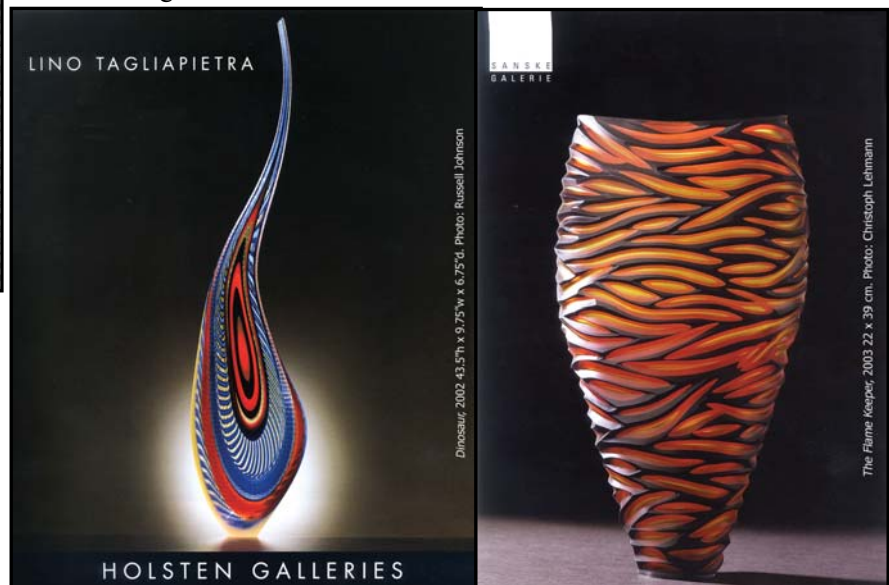
Obviously, as always there will be exceptions to every general rule, but it helps to be aware of the principle before one breaks it to achieve some specific artistic goal. *Do whatever you do deliberately*, not because you hadn’t thought about it.

Robert Mickelsen: ‘Iguana Tree Hires’ – note that on the central part of the vessel, the part with the simplest form, he has etched his complex leafy patterning. On the complex forms of the iguanas, he has used simple silver fuming for coloring. Note that the leafy images on the center of the piece bring to mind the environment in which the iguanas live, pulling together the form and the content of the piece.



ABOVE: Milton Townsend: Cover of ‘Making a Living Without Making Pipes’ – note that the complex forms of the sculptures are all in a solid black, highlighting their forms against the complex pattern of type. The marbles are illustrated with their colors and patterning intact, since they all have the same simple spherical outline. This was a conscious decision, not arrived at by intuition, but purposefully.

RIGHT: Lino Tagliapietra: ‘Dinosaur’ – see the way that the graceful, simple form has provided him with a canvas on which he can create multi-layered complex colored patterns.



ABOVE RIGHT: Monica Guggisberg & Philip Baldwin: ‘The Flame Keeper’ – see the way that the clean lines of the form allow your eye to move over the complex cut patterning in the piece.

Jay Bridgland



My passion for creating art met my passion for glass in 1993. It was in a studio in Oakland, California where I first started flame working borosilicate glass with a team of young aspiring glass artists. Their enthusiasm, interest, and drive inspired me to push myself to build both a strong technical and artistic foundation. Taking my love of color off of the canvas and fusing it with my need to create form I have spent the last ten years pushing the limits beyond what is considered 'normal' lampworking. This ability to be an explorer has kept my work fluid and in constant evolution. From the simplest marbles to complicated sculptural creations, the process has led to many wanted and unwanted mistakes, resulting in some of my best pieces of work.

Traveling throughout the country I have had the opportunity to work in many studios with a wide variety of artists whose styles, techniques, and ideas have influenced my teaching ability and expanded my skills as a glass artist. Today I reside in the San Francisco Bay Area with my family. While still following my artistic path of glass sculptural work, presently I am focusing on teaching educational classes and workshops at The Crucible Department of the Fire Arts. My goal at The Crucible is to create a direct link of knowledge, information, technology, and support for my students with access to the world's most prestigious and prominent industrial art glass companies, organizations, and artists.

The Crucible is a nonprofit arts education organization that fosters collaboration of the arts, industry, and community (much of our equipment, tools, and materials are donated).

Through hands on training in the fine and industrial arts The Crucible promotes creative expression, reuse of materials, and innovative design while serving as an accessible arts venue for the general community. Our goal is to become one of the premier art centers in the country - where art thrives, is accessible, and inspires everyone in their every day lives. Our new facility in west Oakland, California encompasses 47,000 sq ft and offers unique opportunities to serve our community through expansion of our fine and industrial arts education programs.

Jay can be reached at The Crucible, 1260 7th Street, Oakland, CA 94607 (510) 444-0919 or visit www.thecrucible.org for complete information.

Out and About with Northstar

Art in the Pearl, the annual Labor Day weekend arts festival held at the Northwest Portland block parks, has once again come and gone. With over a hundred artists displaying their work for sale, live music, dancing, and of course food, Northstar Glassworks is proud to have sponsored a demonstration booth which featured in-town artists as well as members of the Northstar team. Last year's success (you could hardly see the tent as it was always surrounded by a crowd) was only improved upon with the inclusion of a number of Northstar employees who demonstrated their lampworking prowess for the ever present crowd. James Knox (production), Sanjaya Silga, (production), and Zara Capps (customer service) all volunteered their services for the day, demonstrating the versatility of Northstar Borocolour[®] and the Northstar employees.

The chance to connect with the uninitiated from small children to senior citizens was quite a blast for our team. The ability to not only demonstrate the use of the glass, but talk about creating and testing the glass was a great way to connect with the people of Portland and get them excited about using glass. With any luck, we inspired a new group of people to learn all about the exciting world of colored borosilicate glass. Special thanks to Tom Covelle, Herb Carson, and Josh Dunlap and his guest for volunteering their time to demonstrate for this fabulous festival.



RIGHT: Hard at work, Sanjaya balanced the art of simultaneously creating pieces and informing the public about what we do here at Northstar



ABOVE AND RIGHT: A collaboration piece for display at Art in the Pearl didn't survive its first incarnation (above), but was adapted to utilize the same elements in a new format (right).



LEFT: James begins yet another piece as interested bystanders start asking Sanjaya (back) about what James is making.

RIGHT: Sanjaya takes a break as James and Zara continue to demonstrate the wonders of lampworking.



Northstar demonstrated at the booth for seven hours offering insight into the wonders of borosilicate glass. The ever present crowd asked questions of our in-house team about everything from the kind of glass, how they learned to use it, and even where they could take classes!
BELOW: Zara and James hard at work (close up on right side).



Contest Winner

For anyone who attended the Northstar Social in June there was a contest to make a piece using a dichroic Northstar logo. Our winner was Keith Maxwell who wins 2 pounds of first quality glass. Congratulations to all participants!



Pieces by (left to right): Tobin Turner and crew, Joshua Bonazza of Juba Glass, and Jared Berry of Jared Betty Studios.

Vase by
Brian
McCauley
featuring
NS-73
Millennium
Moss,
NS-75
Indigo
Aventurine,
and
NS-52 Teal
2.5"W x 8"H

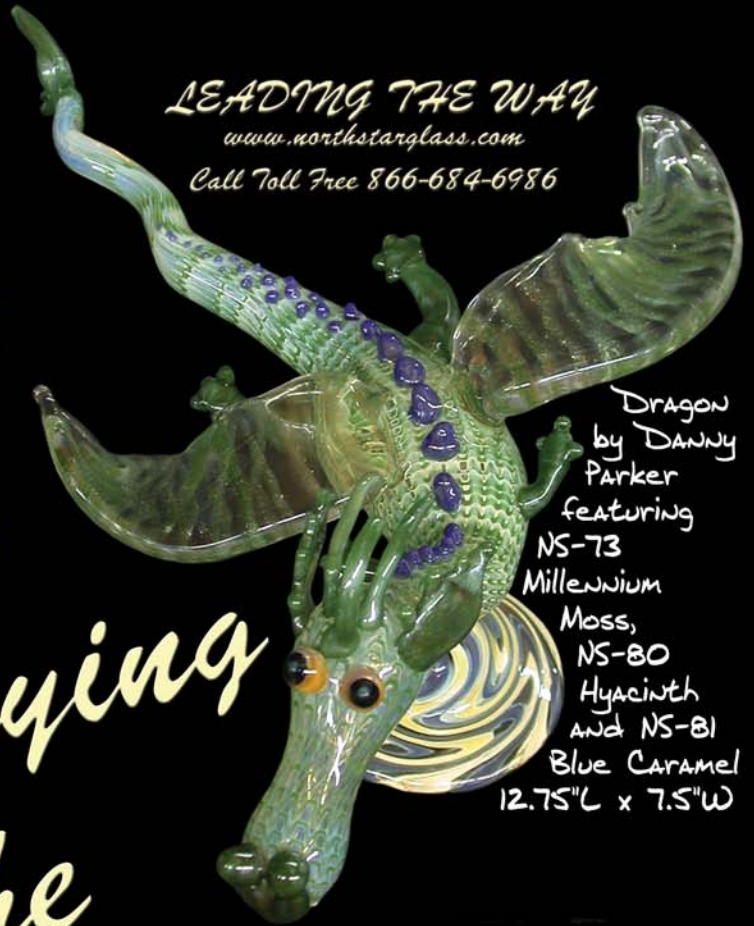


Artists are so
thrilled about the
new colors and
improvements
they just couldn't
wait to share the
results and neither
could we!

LEADING THE WAY

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Dragon
by Danny
Parker
featuring
NS-73
Millennium
Moss,
NS-80
Hyacinth
and NS-81
Blue Caramel
12.75"L x 7.5"W

Satisfying the Demand



Sculpture by
Dellene
Peralta
featuring
fairies
in NS-80
Hyacinth
and
experimental
Lilac and
Skyline
4"W x 8.75"H

Northstar Borocolor®
Quality 33 COE Borosilicate Glass
rod, frit, and powder



Vase by Brian
Holsonback
featuring
NS-80 Hyacinth
4"W x 8.25"H

Brian served as
the teacher's
assistant for
Robert
Mickelsen's
class held
at Chemeketa
Community College
in June 2003.

This piece was created during that
class highlighting techniques utilized
within the class.

