





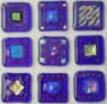

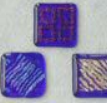









# Silicon Folly Square Exchange 2003





Photo	No.	Name		
	1	Kim V	Desc.:	First Flakes (dichroic snowflakes on blue transparent)
			Glass:	COE 90 (3mm Bullseye Deep Royal Blue #1114 and 1.5mm Bullseye clear #1101), CBS dichroic (Red/Silver Blue on clear thin), snowflake paper stickers (Mrs. Grossman's brand, bought at AC Moore), Armour Etch
			Method:	<p>My favorite season is winter with its snow (as long as I don't have to drive in it). I love to watch those first flakes falling, especially at night. When they start to fall I love to put on the deck lights and watch, they're so big and sparkly. It is so beautiful! I tried to capture some of this to share with you. Just like snowflakes, no two squares are exactly alike, but when they are put together they form a snowy sky.</p> <p>The blue was chosen to represent the night sky. It was cut to size and laid out as one big square. Next, the dichroic glass was cut and laid out on top of the blue squares with the dichroic up. The snowflake stickers were then placed onto the dichroic. Each square has at least one complete snowflake and several partial. Using an Xacto knife, the squares were cut apart. Armour Etch was used to remove the exposed dichroic covering. Thin clear glass was cut for the cap. Each square was assembled on the kiln shelf and fired using a basic full fuse schedule. If necessary, the edges were ground and fire polished.</p> <p>I think using the two layers with clear glass over the darker blue gives the pieces some depth. Any those little air bubbles remind me of snowflakes in the background.</p>
	2	Brent	Desc.:	Outer Space
			Glass:	COE 96
			Method:	2" wide strips of blue opal were capped with clear and decorated with multi-colored noodles, stringer, and several sizes of frit. After the strips were fired to a full fuse, they were scored and snapped into 2" squares. They were then fire-polished. During the fire-polish firing, red prefired circles were added.



	3	Tony	Desc.:	Tree Against a Mica Moon (airbrushed mica, sandblasting)
			Glass:	COE 96
			Method:	<p>The blank is fused to 1450 for 20 minutes then it is sandblasted because the surface of System 96 black glass sometimes is contaminated from the machine rollers and the micas won't stick to the contamination</p> <p>Blue mica is airbrushed onto the glass and fired to 1430 for 10 minutes. A plotter-cut stencil is applied and the circle for the moon is blasted. The glass is washed with the stencil in place (to remove the sandblasting residue) and then the gold mica is airbrushed on (about 10 coats). After the mica is dry, the stencil is carefully removed and the piece is fired to 1430 for 10 minutes again. To mix the micas, I put a teaspoon of mica powder in the airbrush jar, add Klyr-Fire until it covers the powder, then add a little isopropyl alcohol. Replace the cap and shake vigorously for a minute or so. I use an Aztec airbrush, but have also used a Badger with this mixing method, turquoise nozzle at 50 psi.</p> <p>A photoresist stencil of the tree is applied to the tile and the edges are masked with masking tape. The tree is then sandblasted through the micas into the base glass. I use photoresist for the tree because of the detail. The tiles are then firepolished at 1450 for 10 minutes.</p> <p>Both the plotter-cut stencil and the photoresist are computer-generated stencils. The graphics are done in Adobe Illustrator and the stencils are cut using a sign-graphics interface software. The photoresist is a photographic process. Start with a laser-printed graphic on vellum, then expose the photoresist material to UV light through the vellum. The photoresist material is washed under high pressure and dried. What is left is a polymer that is somewhat resistant to the sandblasting process. The material is glued to the glass prior to sandblasting.</p>
	4	Tea	Desc.:	Baroque Pinstripes
			Glass:	Blue and Clear Baroque
			Method:	Cut 2" x 2" openings in Ceramaguard, fired Ceramaguard blanks. Cut strips of glass, arranged on edge in Ceramaguard openings, painted on a bit of Superspray, and fired.
	5	Terry	Desc.:	Red, Yellow, and White Triangle Quilt Block
			Glass:	COE 96
			Method:	Red, yellow, and white triangles were decorated with frit and stringers and capped with clear, then full-fused.

	6	Stephie	Desc.:	Amish Shadows
			Glass:	COE 96
			Method:	Black and rainbow cathedrals were fused to a clear base.
	7	Cynthia	Desc.:	Cynthia's Whimsies
			Glass:	COE 90
			Method:	<p>Mosaics are fired with the little tiles adhered to the base glass with hairspray, then white glass powder was grouted into the spaces. They were fired to full fuse, then flipped and fired to full fuse again so that the glass was capped under a clear sheet. The backs were painted with Pebeo iridescent paint and cured in an oven. The kiln would work for this too.</p> <p>Irids on the cobalt tiles were capped with clear. Hammered copper wire was sandwiched in some, others had stringer designs on the surface that were bent in a candle flame.</p> <p>Most tiles that contain an irid or dichroic coated glass were either capped with clear, or were fired with the coatings downside to the shelf to give them more visual depth and texture.</p> <p>Many of these pieces were painted on the back with Pebeo irid paints. NOTE: the irid paint <b>will not survive firing.</b></p>
	8	Bobbie	Desc.:	Geishas
			Glass:	COE 96
			Method:	Copper mesh wire was fused between clear and radium. The geisha was painted with Ferro Sunshine then fired. Some tiles required multiple firings to get a solid white face. For the final firing, dichro, stringers, etc. were added for hair accents and contour fired.

	10	Grekel	Desc.:	Pattern Bars
			Glass:	COE 90
			Method:	Scrap glass placed into 12 x 21" dam made from 1" strips of 1/8" fiber paper supported on outside by cut strips of kiln shelf. Fired AFAP to 1525 and held for 1 hour. When cooled, cold worked with angle grinder using 100/200/400 grit discs. After cold working, 2" squares were cut on tile saw and edges worked on Diamond Max disc grinder. Tung oil was applied and immediately wiped off for finish. This is more of a "feel me" square, literally.
	11	Cathey	Desc.:	Playful
			Glass:	COE 96
			Method:	Cathedral background with other glass and frit, various designs but most are fun creatures.
	12	Jenny	Desc.:	Autumn Leaves
			Glass:	COE 90 Bullseye turquoise blue 1116-30 and clear with white wispies 2130-00F frit: red, orange, canary yellow and jade green opal powders other: fiber paper, Ferro gold paint pen, and GlasTac
			Method:	A leaf-shaped craft punch from Michael's was used to punch leaves from thin fiber paper, which did not provide adequate depth. Another piece of fiber paper was too thick, so for every leaf on these squares, two leaves from the original fiber paper were glued together.  Each fiber paper leaf was slathered with glue and sprinkled with powder frit. The frit side was glued to the clear and white wispy glass square. The fiber paper side was placed on the kiln shelf topped with turquoise blue, then fired to full fuse. To get the leaves on top, the squares were cleaned then signed with gold pen, all the while keeping the fiber paper leaves in place. The squares were fired a second time with the fiber paper up to fire polish them.

	13	Dish	Desc.:	Mosaic of Rectangles
			Glass:	Spectrum (mostly fusible, but not all)
			Method:	A zillion .2" x .9" rectangles were cut from various shades of blue cathedral, as well as seafoam green, red, and pale purple. Ten rectangles were glued to a 2" square of Spectrum 200S with dabs of Elmer's blue gel glue, then the squares were tack-fused. White powder frit was brushed into the cracks between mosaic pieces and the squares were fired a second time to 1350. The design was inspired by a mosaic wall in the background of an ad for a local department store. Couldn't care less about the woman's suit for sale in the ad, but the wall caught my eye. The wall is mostly shades of blue with occasional accents of turquoise, seafoam green, pink, and red.
	13B	Dish	Desc.:	Various Quilt Blocks
			Glass:	Spectrum
			Method:	I liked the colors in my test mosaic pieces but hadn't gotten the spacing right (too much between rows, not enough between rectangles) so I decided to do simpler quilt designs using some of the same colors. I cut squares from each color in the design, then lopped the square into the various pieces, then mixed and match pieces to get squares with each color. Didn't like them as well as the original design, so I reworked the original design and started from scratch.
	14	The Hobbyist	Desc.:	Squares and Diamonds
			Glass:	COE 90
			Method:	2" square of blue. Four 1/2" squares of turquoise thin with french vanilla stringers. The assembly was held in place with Elmers. (Note the reaction of the vanilla with the turquoise.) Twenty-five of these were assembled (5x5) on the shelf with 1/16" fiber paper between them and dams around the perimeter. Each square was then covered with a thin layer of clear medium frit. They were fired to full fuse but not flat to retain the bumpy surface. There was very little needling so I gave each a quick brush with the grinder.

	14A	The Hobbyist	Desc.:	Mosaic
			Glass:	COE 90
			Method:	These began as a 10" x 10" sheet. A bottom layer of black then nine 1/2" squares of blue (a couple have an orange square or two) separated by 1/2" strips of ivory. Then black powder was brushed into the cracks. I tried to fit the ivory very tight so there would be no black at the seams but it was fruitless because the black from the bottom seeped up. After firing to full flat fuse the sheet was cut into 2" x 2" squares, down the center of the ivory strips. The resulting 2" x 2" squares were refired to round the edges.
	16	Bec	Desc.:	powder wafer autumn trees
			Glass:	COE 90, blue topped with clear, powder frits
			Method:	Powder wafer sandwiched between glass layers. Had much bubble trouble at first, small air pockets getting trapped between layers. Finally did a bubble squeeze 50 DPH from 1150-1250. Worked pretty good. Wafers were frit powders sifted through a template of a bare tree directly on a kiln washed shelf. Leaves and grass added freehand. Fired to about 1200.
	17	Rox	Desc.:	Foil Square
			Glass:	COE 90
			Method:	Variegated red foil squares were sandwiched between layers of clear glass.
	18	Patty	Desc.:	Little Cathedral Windows
			Glass:	COE 96
			Method:	I started with clear irid (irid down against kiln washed shelf). Then I placed rectangles and squares of different colors of glass (mostly opal glass). I brushed powder into the crevices, then I placed more rectangles and squares of different colors of glass overlapping some (cathedral glass). I dammed the piece, took to full fuse and after it cooled I cut it with my tile saw. I sanded and rounded off the edges with my lapwheel then firepolished the edges and signed each piece.

	19	Melodie	Desc.:	Friendship Rose
			Glass:	Base: BE White BE Lt. Aqua Tint  Lampwork: BE Red BE Black powder BE Vanilla BE Lt. Aventurine
			Method:	Full fused a blank of white and blue together. Airbrushed on Ferro Black enamel, fused to cure enamel. Masked and blasted oval section into dome shape. Fire polished base. Made resist and blasted wording. Filled wording with Ferro black. Fused to cure enamel. Lampworked flower parts and then assembled on a hot plate using a micro torch. Tack fused flower onto base.
	20	Phyllis	Desc.:	Stringer Fun
			Glass:	COE 90
			Method:	Stringers were sandwiched between two layers of clear for most. A few are Spectrum clear and blue and clear Baroque.