



More Examples of the use of **Glow Dust** in the work of various artists are available to view at [www.glowglass.com](http://www.glowglass.com) ; [www.glowglass.org](http://www.glowglass.org)

**Tips, Tricks & Instructions for use:**

**33 COE Lampworking: STOP!**

**Important:** Never throw Glow dust down tubing, collapse the tubing and pull a stringer or sculpt a piece this way. Uneven distribution of materials will cause air bubble, thus cracking.

- 1- Use a little amount if using the pick-up method. Either have a very little Glow Dust ready mixed with other frits, powders or dichroic scrap and pick all up together.
- 2- Another method is to mix glow dust into a gather well, for 40-45 seconds, pull a cane and use like any other color cane. You may wish to use Glow Dust without any other color powders or frits. In this case, pick up once, without pressing down and tap off all excess before returning to the flame.

If the method of "trapping" materials between glass, encased on both sides, is used, the piece will likely fail/ crack. This is because picking up uneven amounts of Glow dust will cause many tiny air bubbles and crack your piece. Powder blowing off of your piece means you did not tap off all excess after picking up and before returning to flame. This is an unnecessary waste, so always remember to use very little and tap excess off. To make a section glow, it is most important to remember that glow dust will move well with borosilicate glass, only when mixed well into glass, Heat until molten, then sprinkle dust onto piece or roll piece in dust. Gently tap or shake off excess before returning to the flame. Reheat and mix dust into piece. Decorate inside, outside or both, with or without dichroic.

**Other COE Lampworking: 88, 90, 96, 104, 114, 120**

- 1- Once you are satisfied with a core shape, roll molten piece in dust and tap off excess. Return to flame. Encase with any clear or light transparent.
- 2- **Pull a cane in preparation:**\* Dip the molten ends of two clear or light transparent rods in glow dust. Tap excess Glow Dust off by lightly tapping the two rods together. Return to the flame, place ends together and work into a gather. Mix the gather to a creamy consistency before pulling into a cane; this will affect how evenly dispersed the glow dust is throughout the glass, giving desired opacity to the final effect. This prep work helps by a) Allows you to either draw an intricate design on the surface of a piece or laying the cane in as the core of a bead. It gives the freedom to use many glow colors, separated from one another, in one piece. This the same with all glass working techniques

**Fusing:** 1- Back a Cabochon by pressing the back into powder while molten. Encase with clear or transparent sheet over design.  
 2- Experiment with encasing a pre-arranged design in Glow Dust, with multi-colored frits/ powders, to vary appearance. Mix with glass powder and/or enameling powders, to achieve more detail or intricacy in design. Even leave some Glow Frit, not quite fused down completely, for interesting surface textures.

3-Always remember to use thin layers. If the desired effect is a flat bottom sheet glowing , simply sift Glow Dust onto a Fusing fixative

Elmer's School Glue , Pate de Verre Glue; a good one is Donna's Brew from Arrow Springs  
**Fusing With Glow Glass Frit** is the same as using any frit. Glow Dust is conveniently pre-encased, so re-encasing is optional, but not necessary. Frit, as mentioned before is great for interesting surface textures, by not completely fusing flat.

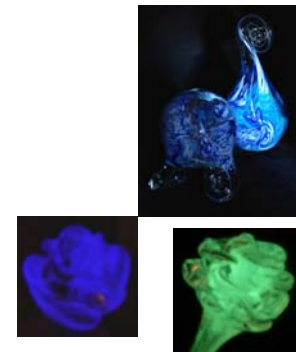
**Fine Detail Glass Painting and Fusing with glow Dust:** Imagine a screen print, but with Glass. You have eight sheets of Glass and seven colors of Glow Dust. Mix Glow Dust with Elmer's school glue. Experiment with ratio between 1:10-1:20; your personal prefs.

Bring the seven colors together into one picture by a) Painting one color of Glow dust on your base layer of any color. Lay your next clear sheet over and paint the second dimension of your picture in another of the 7 glow colors and so on, until you have a seven dimension, 7-glow-color glass painting  
 C) Fuse as normal; the layers will merge...

**Offhand/ Furnace:** Remove a gather from the furnace and either roll into Glow Dust or sprinkle on with a sieve tool. Tap off excess glow dust and marver into piece, kneading, as you would with colored frit. Return to furnace and repeat as many steps as desired, encasing as you go, in clear or light transparent. Manipulate your design before, during or after encasing, depending on the finished effect you desire. The ratio of Glow powder needed, when properly dispersed throughout piece, is 1:30 (If you are making a batch of 30lbs, you will only need 1lb Glow Dust to make the entire amount glow.

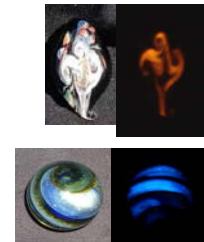
**Using Glow Glass Frit in Offhand:** Just the same as you would use any glass frit. Glow crystals are conveniently pre-encased, so re-encasing is optional, but not necessary.

**Offhand/ 90-96 COE:**



*Above: Offhand work, using Aqua, Green and Purple Glow Dust. Pitcher made in April, 2004, by Trev Stinnet, Moraine and Joe Imler. Roses by Scott Dyer,*

**Borosilicate/ Pyrex/ 33 COE:**

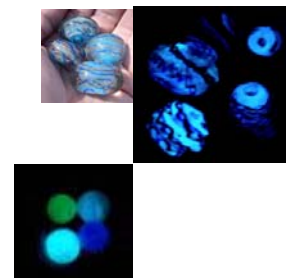


*Borosilicate marble with Dark Blue Glow Dust, made in 2005 by Josh Mazet of Mazet Studios, Eugene, Oregon.*

*Borosilicate pendant with Aqua Glow Dust, made in 2004 by Andy Ray of Galactic Glass, Tucson, Arizona.*



**Soft Glass/ 104 COE:**



*Various beads and marbles in soft glass, or 104 COE Using Aqua, Light Blue, Violet and Yellow/Green Glow Dust. Made in 2004 and 2006, by Joseph Imler of Glow Glass LLC, Arizona.*

Glow Times	
Aqua	8-15 Hrs
Y/Green	8-15 Hrs
Orange*	3-6 Hrs
L. Blue	4-6 Hrs
Violet	4-6 Hrs
D. Blue	8-15 Hrs
White*	3-5 Hrs

\* White and Orange are sold for soft glass only. It has been proved that they can be worked into Borosilicate and Pyrex, but it takes more time and skill than most need exercise.