THE EVOLUTION OF PIGMENTS

THROUGH THE AGES

FIRST PIGMENTS

The first pigments were earth tones that early humans could easily make. They used these pigments to paint on the walls of caves; you can see some of the most well-preserved and famous cave paintings in the Lascaux caves near Montignac, France.

EARLY PIGMENTS

Ancient Egyptians created what we now call Egyptian blue with a combination of ground sand and copper. Some people consider the ground sand closer to glass since glass is just melted-down sand. Regardless, the combination of sand/glass and copper creates a brilliant shade of blue that the ancient Egyptians used in various art forms, from pottery to wall hangings.

ARTISTIC PIGMENTS

Italian artists learned that roasting earth pigments like sienna could create deeper, more vibrant shades that looked wonderful in paintings. Other artists expanded from burning earth pigments to grinding precious stones to make rich colors, such as using lapis lazuli to create ultramarine. Assistants mixed these pigments with various solvents, most commonly linseed oil, to create oil paints that stuck well to canvases.

PIGMENTS TODAY

We have discovered most natural and synthetic pigments. However, artists and scientists are continuing to work together to create new artistic possibilities. For example, chemists at Oregon State University accidentally created a new, vibrant shade of blue in 2009 while experimenting with yttrium, indium, and manganese. And when there are no new colors to be found, people continue to give pigments exciting new properties, such as the ability to glow in the dark or color shift under different lights. Artistic evolution never stops.

EYECANDYPIGMENTS.COM

Eye Candy Mica Powders have multiple applications & we will give you some ideas and information here as well as tell you where to find more.

This is an example of information found at eyecandypigments.com under the purple pigment “Suiren Violet”

Description

Introducing our Suiren Violet, a captivating cobalt violet pigment that exudes sophistication and charm. This unique shade ensures your creations have that extra touch of elegance.

From artistic ventures to crafty projects, Suiren Violet promises unparalleled vibrancy. Perfect for those looking to make a statement. Suitable for epoxy resin, melt & pour, plastics, acrylic painting, slime, bath bombs, jewellery, and candle making.

Ingredients and Particle Size

Particle size: 10-60 µm
Ingredients: Mica, Titanium Dioxide, Tin Dioxide, Manganese Violet
Heat Threshold: 392 °F - 572 °F

Additional Data

Product Type: Mica
Vegan: Yes
Soaps: Yes
Epoxy Resin: Yes
Acrylic: Yes
FDA-Permitted for External Use: Yes
FDA-Permitted for Eye Area Use: Yes
FDA-Permitted for General (Including Lips) Use: Yes
FDA-Permitted for Bath Bombs Use: Yes

Some ideas on how to use Eye Candy Pigments in Woodwork

Eye Candy suspended in Epoxy Resin

Resin is an open medium that allows all kinds of artists to make anything they can imagine. While this freedom is great for those with creative minds, it also means they have lots of decisions to make, including what colours they want to use in their projects.

The most common question that we receive is “How much pigment per gallon of epoxy?” This is a very valid question and unfortunately there is no set answer due to the numerous types of applications and variations. This is why we recommend 2 grams per 8 oz and add as desired.

For example: Are you looking for an opaque or transparent look? Lighter colours may take more pigment to achieve the colour.

PLEASE be aware of the micron sizes of the pigment. The larger the micron, the larger the particle. Typical pigments average 10-60um.

Larger micron sized pigments will most likely have a heavier density which will cause the pigment to sink faster in fresh epoxy such as deep pours. For example, our Icicle or 14k Nugget Gold is 200-700um and will most likely sink in fresh epoxy faster. To alleviate sinking either let the epoxy settle up a little bit. Or, come back through your project to “stir” it a little more.

Pigments for Woodworking

Using pigmented resin in your woodworking project allows you to create something colourful and unique but choosing which pigment to use can be difficult.

The biggest influence on your pigment colour choice is the shade of wood you’re working with. You want the resin to stand apart from the wood, as that’s why you’re using it and not just carving the wood by itself, so you need to choose a bright, contrasting colour.

If the wood you’re using is dark, consider bright colours like red, gold, white, and light blue. If the wood you’re using is light, consider more dramatic colours like black, forest green, purple, and dark blue. Medium-

toned wood works well with a variety of colours, so you can consider choosing the brighter or the more dramatic shades that we listed.

Keep reading for Colour Theory information later in this blog.

Eye Candy dissolved in Lacquer Thinner for use as a wood dye

Materials Needed:
Mica Pigments: Choose the colours you want to use.
Lacquer Thinner: A solvent that helps to dissolve the pigments and facilitate the dyeing process.
Mixing Container: Use a glass or metal container that is resistant to solvents.
Stirring Stick: A metal or plastic stick to mix the pigments with the lacquer thinner.
Protective Gear: Gloves, goggles, and a mask to protect yourself from fumes and spills.
Brush or Cloth: For applying the mixture to the wood.
Sealer: To protect the dyed wood once it's dry.

Preparation:
Ensure you are working in a well-ventilated area or outdoors.
Wear protective gear to avoid inhaling fumes or contact with skin.

Mixing:
Pour a small amount of lacquer thinner into your mixing container.
Gradually add mica pigments to the lacquer thinner. Start with a small amount and add more as needed to achieve the desired colour intensity.
Stir the mixture thoroughly until the pigments are fully dissolved and evenly dispersed. This may take a few minutes to ensure there are no clumps.

Testing:
Before applying to your final piece, test the mixture on a scrap piece of wood. This allows you to see the colour and make any necessary adjustments.
If the colour is too light, add more pigment. If it's too dark, dilute with additional lacquer thinner.

Application:
Apply the mixture to the wood using a brush or cloth. Work in long, even strokes to ensure consistent coverage.
Allow the first coat to dry completely before applying additional coats if needed. This usually takes about 15-30 minutes but check the product instructions for specific drying times.

Finishing:
Once the desired colour is achieved and the wood is fully dry, apply a sealer to protect the finish. This can be a clear lacquer, polyurethane, or another wood sealer compatible with your project.

Ventilation:
Always work in a well-ventilated area to avoid inhaling fumes.

Small Batches:
Mix pigments in small batches to avoid waste and ensure freshness.

Consistent Mixing:
Keep the mixture well-stirred during application to maintain consistent colour.

Safety:
Follow all safety instructions for handling lacquer thinner and pigments. Dispose of any rags or brushes used safely, as they can be flammable.

Eye Candy for Acrylic Pouring (over wood or tiles)

Courtesy of Justin Salley.

For more tutorials you can visit www.youtube.com/@justinsalleyart.

STEP #1 - MIX YOUR POURING MEDIUM
3 parts Deep Base Interior/Exterior Hi-Gloss Enamel (eg in NZ Dulux Professional Enamel Interior/Exterior High Gloss- Deep Base). 1-part JOSONJA Polyurethane Water Based Gloss Varnish. Mix gently folding paint and varnish together until they are completely mixed, Go Slow to reduce mixing bubbles.

STEP #2 - DISPERSING PIGMENTS INTO YOUR MEDIUM

Pour 1/2 to 1 teaspoon of JOSONJA Gloss Varnish into mixing container. Add around a teaspoon of Pigment (I generally add a little more) into your container with the JOSONJA. Mix until all Pigments have dissolved into a liquid making sure to stir any clumps out at this time.

STEP #3 - COMBINING YOUR POURING MEDIUM & DISPERSED PIGMENTS
Add around 3 Tablespoons of Pouring medium into your Dispersed Pigments. Mix thoroughly, being slow and folding rather than whipping, this will minimize the air bubbles.

STEP #4 - WHAT IF?
◦ If your new mixed colour seems too thick - Add a small amount of JOSONJA and stir until you reach the desired consistency.
◦ If your new mixed colour seems to thin - Add a small amount of Hi-Gloss enamel (ONLY) and stir until you reach the desired consistency.

Useful Information for mixing Eye Candy Pigments:

Basic Colour Theory

Basic colour theory teaches us that there are three primary colours: red, yellow, and blue. Mixing these colours together creates secondary colours. Red and yellow make orange, red and blue make purple, and yellow and blue make green. When you mix a primary colour with a secondary colour, you create tertiary colours. While some art supply companies call these tertiary colours fancy names, their formal names are simply their hyphenated combination. For example, mixing blue and purple together makes blue-purple, and mixing red and orange together creates red-orange.

The colour wheel is vertically split in half to create warm and cool colours. Warm colours are reds, yellows, and oranges, while cool colours are blues, greens, and purples. Psychologically, we often think of warm colours as energetic and passionate and cool colours as calm and peaceful.

All the colours we listed above are known as pure hues. They are the colours we see when we see certain light wavelengths without changes to shade, tint, or tone. To successfully mix these colours to create a larger colour wheel, though, we must change shade, tint, and tone.

Shade

Changing the shade of a colour requires us to mix any primary, secondary, or tertiary colours with black. Adding black creates a darker version of the colour which we refer to as shade. Think of how adding shades, or sunglasses, over your eyes makes colours appear darker. You're viewing the colour hues through a black filter, so they appear a shade darker.

We can do the same when we mix colours. Pick out any colour, such as blue, and then mix in black. It's still blue but a shade darker, and we often assign specific colour names to these shade changes, such as navy.

Tint

When we want to change the tint of a colour, we add white, making the original colour lighter. We often think of tinted colours as pastels since they're lighter versions of the other colours we know. However, there's not always a direct correlation between tints and pastels. You can add white to red and make pink. Pink is a tinted version of red.

However, pink on its own isn't pale enough to qualify as a pastel. Pastels are described as pale and delicate, with high value and low saturation. You can create a pastel from any tint once you add more white so it's even paler.

Tone

Changing the tone of a colour combines the effects of shade and tint. You add the colour grey, which is a combination of black and white, to one of the colours from the colour wheel to change the tone of a colour. Since grey is more subtle than both white and black on their own, this dulls the colour you mix in. The colour itself doesn't change much, and we often don't assign new colour names to changes in tone as we do with shade and tint. However, that change is still obvious to the naked eye and is important to keep in mind when you're mixing colours. If you like a colour but want it to look less intense without making it darker or lighter, add grey and change the tone.

Colour Scheme Options

Now that we understand basic colour theory and how to mix colours into different shades, tints, and tones, we can examine colour scheme options. Colour schemes refer to colour groupings we choose off the colour wheel.

While you can choose any group of colours you want for your art, different groupings will create different visual effects. You can choose between complementary, analogous, and triadic groupings.

Complementary

Complementary colour schemes use two colours from opposite sides of the colour wheel. The colour wheel is composed of all primary, secondary, and tertiary colours, so you have lots of opposing options to choose from. They create a sharp contrast with each other since one is often a warm colour while the other is a cool colour. If you want to create contrast in your art, use these colours together.

Analogous

An analogous colour scheme is almost the exact opposite of a complementary one. Analogous uses at least two colours that are side by side on the colour wheel. Each is still its own colour, such as blue and purple, but they are far more similar than the opposing colours we mentioned above. Many people enjoy these colour similarities in their art, especially since placing them side by side can create a gradient effect. If you want a visually gentle but still powerful colour combination, you should use these colours together.

Triadic

A triadic colour scheme is like a complementary colour scheme. Draw a traditional triangle in the colour wheel and then use the colours from each point. The wide spread of these colours often creates a bright, dynamic combination that many people enjoy. They contrast enough to pop, but with the addition of a third colour, there's more visual harmony, such as what we see in an analogous colour scheme.

Mixing Colours

Understanding how to mix colours is easy once you understand basic colour theory and colour schemes. You can mix colours together to create secondary and tertiary colours, as well as change the shade, tint, and tone of one colour. You can mix colours when you create art, placing certain colour schemes together to create your desired visual effect. Whatever combination you use, you can create something incredible with whatever colours you have available.

Color Theory

Understanding How To Mix Colors

EyeCandyPigments.com

Basic Color Theory

- Shade
- Tint
- Tone

Color Scheme Options

- Complementary
- Analogous
- Triadic

Mixing Colors

Understanding how to mix colors is easy once you understand basic color theory and color schemes. You can mix colors together to create secondary and tertiary colors, as well as change the shade, tint, and tone of one particular color. You can mix colors when you create art, placing certain color schemes together to create your desired visual effect. Whatever combination you use, you can create something incredible with whatever colors you have available.

Other applications of Eye Candy

Making Soap

Ratios

Cold process - 2 tsp per lb of oils
Hot process - ½ tsp lb of MP base

Using in Automotive Paint

Ratios

Standard Automotive Clears - 25 Grams Per Gallon
Appliance Paint And Coatings - 25 Grams Per Gallon
Architectural Coatings (Interior And Exterior) - 10-20% By Weight
Wall Paper And Other Architectural Paper Coatings - 1-5% By Weight

Automotive Paint:
◦ The majority of our pigments can and have been used for automotive.
◦ The majority of our pigments can be sprayed through a 1.2 tip
◦ Three ways to use our pigments for spraying:
◦ Mix directly into the base colour to create a unique blend
◦ Mix and spray with your mid clear over the base colour
◦ Mix and spray with your top coat. Typically, we do not recommend this due to the possibilities of striping. Also, we use the topcoat as a UV protector or possible sanding of the topcoat, etc.

Industrial, Plastics, & Glass Coatings

Ratios

Vinyl Wrap and Plastic Films - 5-10% By Weight
Plastic Bottles - 1-2% By Weight
Masterbatch - 10-30% By Weight
Plastic Resins - 0.2-0.5% By Weight
Rubber Polymers and Latex - 5-15% By Weight
Glass - 1-10% By Weight
Candles - 5-10% By Weight
Graphic Inks & Screen-Printing Ratios
Flexographic Inks (Packing Materials) - 15-25% By Weight
Offset Printing Ink - 5-10% By Weight
Screen Printing and Screen Inks - 10-30% By Weight
Textile Printing and Textile Inks and Pastes - 5-10% By Weight
Gravure Inks - 5-15% By Weight

Cosmetics

Ratios

Lotions - 1-5% By Weight
Lipstick and Pigmented Lipgloss - 5-10% By Weight
Eyeshadow - 15-80% By Weight
Nail Polish - 5-25% By Weight
Shampoo - 0.1-2% By Weight

Eye Candy used in Kintsugi

Many of us think that once something breaks, it will never be as good as before. A damaged book can be re-bound, but it won't feel the same as it once did; a broken shoe heel can be re-soled, but you must break it in again, and so on. Kintsugi, the Japanese art of repairing broken pottery with gold, reminds us that sometimes we can make broken things even more beautiful. If you want to participate in this beautiful, almost therapeutic art form, we can help you keep started. Keep reading to learn about the best materials for starting out in kintsugi.

Materials List

To start making your own kintsugi, you need the following:

- Broken piece of pottery
- Breathing mask
- Plastic gloves
- Plastic cup
- Paper or cloth for work surface
- Clear epoxy resin
- Gold mica powder
- Paintbrush
- Popsicle sticks
- Something to mix paint in, like cardboard or a shallow dish

If you don't have a broken piece of pottery, you can break something for the purpose of kintsugi. Use a hammer to crack a small section, as you don't want to shatter what you have. Always use a piece of pottery you don't use for eating or drinking since epoxy resin is toxic if ingested.

Prepare Your Work Area

Choose a flat work surface in a well-ventilated area to do your kintsugi. Lay paper or an old cloth over the surface, completely covering where you plan to work. Put your pottery down on your work surface and put a breathing mask over your nose and mouth before you open the epoxy. Epoxy resin has strong fumes that can give you a headache even in a well-ventilated area, but the mask should help you breathe easier. Put on plastic gloves to protect your hands before opening the epoxy.

Get Started

Follow the directions on your bottle of epoxy resin and mix accordingly in a plastic cup with popsicle sticks or a similar device. Once the epoxy is ready, pour in an appropriate amount of gold mica powder. If you're repairing a big crack, you'll need more epoxy and mica powder, but small cracks require less.

When the epoxy is the colour you want, pour some onto a piece of cardboard. This makes it easier to wet your paintbrush and paint the cracks of the broken pottery. Once there's a generous amount of adhesive on the broken piece, push it into its old spot. You may need to tape it so it can dry this way. Sprinkle more gold mica powder over the epoxy resin as it dries for a brighter gold effect. Brush any excess mica powder off your pottery and allow it to finish drying.

The best materials for starting out in kintsugi are the same as many other epoxy resin projects, although the results are quite different since you're working with pottery.

Eye Candy Pigments for making Jewellery

Using resin to make your own jewellery is a great way to create affordable custom pieces. All you need is a pendant mould, and you can make earrings, necklaces, bracelets, and more. Choosing the colour of that pendant can be difficult, but you can narrow down your options by considering how you'll wear the pendant.

For example, if you're making two matching pendants into earrings that will be held in silver clasps, then you'll want to choose a pigment colour that complements the silver. Pastels and jewel tones look great with silver, so you can choose almost any medium to light shade of pink, purple,

green, and blue. Since yellow may look like gold, especially when mixed with resin, you'll want to stay away from yellow if you plan to use silver in the jewellery.

If you're planning to use gold in the jewellery, such as a gold chain for the necklace your resin pendant will hang from, you can use almost any colour you want. Neutral colours like black and white look great with gold, as well as natural colours like blue and green. Purples, pinks, and reds also look beautiful with gold. The only colour you'll want to avoid when pairing a resin pendant with gold is grey, for the same reason you want to avoid pairing yellow with silver. Gray pigment powder can often look silver once mixed in with resin, and these two metals are seldom paired together since they distract from each other. Avoid grey but embrace other colour options.

Pigments for Decorative Items – resin art

If you don't want to pair your resin art with another medium like wood or jewellery, you can make decorative items with resin alone. These decorative items can be small, like coasters, or large, like breakfast trays. Provided you have the right mould and the right amount of resin, you can make almost anything you want.

Since you're not combining this resin with another medium, you also have more freedom in colour selection. You can choose any colour you want for your resin item. If this gives you too much freedom, then consider the setting where you'll use the decorative item the most and how you want it to look within that setting.

For example, if you are making coasters consider where they will be. Are they going to sit on a dark table, do you want them to blend into the table or stand out? Choose your colours accordingly. The same rule applies to a light surface. You can mix custom pigments together if you're trying to match the surface exactly or you can choose something that will pop. If you're not sure whether you want the coasters to blend or stand out, consider complementary colours in similar shades. For example, if you're placing your coasters on a black table, consider making your coasters dark purple, blue, or green. The colour will stand out against the black table, but not glaringly so. Neutral colours like greys and coppers can blend into almost any.

Pigments for Wall Art

Since resin starts as a liquid, you can use it to create wall art almost in the same way you could paint a canvas. All you have to do is mix the resin, choose your colours, and pour it on top of a canvas or into a mould that you eventually hang on a wall. Choosing your colours for this wall art is important, since many people want wall art to hang in their homes for a long time.

To choose the right colour, you need to follow the same rule we've mentioned above. What is the setting of the art, and how do you want it to interact with your setting? If you want your art to stand out from its surroundings, you need to pick colours that complement each other from the opposite side of the colour wheel. If you want something that uses the colours from the surrounding in a unique way, you need to pick analogous colours from the colour wheel. For example, if the wall your art will hang on is blue and you want it to stand out, use orange in your art. If you want people to notice the art, but you don't want it to stand out too much, use purple or green.

The best pigment options for different resin projects depend on what aesthetic you're hoping to create within your project. Choosing between complementary and analogous colours based on how you want the finished resin project to look and interact with its surrounding is necessary.

The Best Pigment Options for Different Resin Projects

Resin is an open medium that allows all kinds of artists to make anything they can imagine. While this freedom is great for those with creative minds, it also means they have lots of decisions to make, including what colors they want to use in their projects. If you're one of those creative minds trying to decide which color is best for your next project, we can help. Keep reading to learn about the best pigment options for different resin projects.

Pigments for Woodworking

You want the resin to stand apart from the wood, as that's why you're using it and not just carving the wood by itself, so you need to choose a bright, contrasting color. If the wood you're using is dark, consider bright colors like red, gold, white, and light blue. If the wood you're using is light, consider more dramatic colors like black, forest green, purple, and dark blue.

Pigments for Jewelry

Using resin to make your own jewelry is a great way to create affordable custom pieces. All you need is a pendant mold, and you can make earrings, necklaces, bracelets, and more.

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Tips for Colouring Epoxy Resin With Mica Powder

Mica powder is a versatile craft supply, and one of the crafting materials you can combine it with to achieve colourful results is epoxy resin. However, a project involving both supplies may feel overwhelming for those who've never worked with either mica powder or epoxy resin.

Put Safety First

Epoxy resin is a popular craft supply, but those familiar and unfamiliar with it should take safety precautions when using it. Start by choosing a safe work environment, ideally somewhere well-ventilated. If you can't work in a well-ventilated environment, you'll need to wear a respirator. Depending on the manufacturer, some epoxy resins are hazardous, so you must protect your airways while you craft with the material. You'll also need to protect your hands. Wear gloves when working with resin and keep them on until you pour the resin into the mould and it starts to set.

Another safety precaution you need to take for yourself and to obtain good results in your project is knowing what's safe to mix with resin. Some craft supplies and colourants contain acetone, alcohol, or vinegar, which can break down the resin and prevent it from hardening. Those ingredients can also break down certain types of rubber gloves, so avoid any products with those ingredients.

Know Your Measurements

You can wing it with some creative projects and use as much of whatever you want to create a finished product. However, you won't have that same freedom with epoxy resin. Too much colourant can weaken epoxy resin, preventing it from properly hardening, which can ruin the result. Using exact measurements can help you avoid this problem.

Start by measuring your epoxy resin. Depending on the size of the project you're doing, you may use a little or a lot of epoxy resin. For resin beginners, we suggest starting small with a project like making coasters or jewellery. Once you know how much resin you're using, such as eight ounces, you can measure your mica powder. Whatever colourant you use should make up about five percent of the resin, so if you use eight ounces of resin, you'll add in 0.4 ounces of mica powder. This will be enough powder to saturate your resin and provide colour without weakening it.

Choose the Right Finish

At the end of your epoxy resin and mica powder project, you'll have to decide how to finish it. This will partially depend on whether you included the resin-mica mixture in a woodworking project or if you left the resin by itself.

For woodworking projects, you'll need to sand down and polish the entire product, including resin-filled areas. Use a clear polish to allow the mica powder to shine through the resin. For resin products that you made with a mould, you shouldn't need to sand them down, but you can polish them as desired. Again, a clear polish is best.

To colour epoxy resin with mica powder, you must put safety first, know your measurements, and choose the right finish. Once you follow those tips and specific project instructions, you can create anything you want with colourful resin.

How To Use Colour-Shifting Pigment Powder in Resin

When doing a creative project, you want it to stand out. Using colour-shifting pigment powder in your creative project is one way to make it do just that. Our colour-shifting pigment powder is safe and non-toxic. So you can use it in any creative medium, including resin. Keep reading to learn how to use colour-shifting pigment powder in resin.

What Is Colour-Shifting Pigment Powder?

Colour-shifting pigment powders are colourful mica powders that contain several colours. These different colours appear to the eye when you look at them at different angles or change the angle of the light. That means something covered in colour-shifting pigment powder can look blue when admired from one angle and green from another. This creates a visually dynamic effect in your creative project.

How Can You Use Colour-Shifting Pigments in Resin?

If your creative project uses a resin as a base, then adding colour-shifting pigment powders can take it to the next level. There are two ways you can uses these powders with resin. You can dust the mould with the pigments before pouring your resin into the mould, or you can mix the powder into the resin before pouring it into the mould. You could use the pigment

powder both ways or use two kinds of colour-shifting pigment powder. But doing so could obscure some of the colours.

Dusting Tutorial

If you decide that you want the colour-shifting powder to appear on the outside of your resin, then you can dust it onto your silicone mould. You'll need several supplies before you can start this. These include:

- Protective cloth or paper
- Rubbing alcohol
- Cotton swabs
- Silicone mould(s)
- Brush appropriately sized for the mould
- Colour-shifting pigment powder of choice

Start by covering your working area with a protective cloth or paper. This protects your work surface from any spilled powder and subsequent stains. Then, clean your silicone mould and place it flat on the surface. Open the bag of powder and dip your brush inside. Make sure to use a brush that can get into the crevices of your mould, if there are any. You can apply as much or as little powder as you want in any area of the mould that you want. If the powder gets in an area of the mould where you don't want it to be, dip a cotton swab in rubbing alcohol and rub the area until all the powder is gone. Dry the area before continuing.

When using colour-shifting pigment powder as a dusting, you don't have to limit yourself to one powder. You can add different ones to different sections of the mould and blend them together when they meet using a clean brush. You can also leave the various powders in their own areas. While mixing multiple powders in resin could obscure some colours, dusting on top allows each powder to stand on its own, overlapping only if you make it do so.

Once you've added all the powder you want, you can then pour the resin into your silicone mould on top of the powder. Let it dry for the recommended time that the resin instructions give. This is probably between 24 to 48 hours. After this period, you can remove it from the mould.

Mixing Tutorial

If you'd rather mix your colour-shifting powder into your resin so that it can change colour no matter what side is up, then you'll need some of the same supplies as the dusting tutorial and some extra. Here's what you'll need:

- Protective paper or cloth
- Silicone mould(s)
- Both resin parts
- Measuring cups
- Stirrer (we recommend using a popsicle stick)
- Small scoop or spoon
- Respirator mask
- Gloves
- Colour-shifting pigment powder

Lay down the protective paper or cloth to cover your work surface. Clean your silicone mould and place it flat on the surface. Put on your gloves and respirator mask and pour the first part of your resin into your measuring cup. Use the recommended amount for the size of your mould. Measure the second part of your resin and pour it on top of the first. Mix from the bottom up with the stirrer for about two minutes, until both parts have combined thoroughly. Then, scoop your desired amount of powder out of the bag and pour it into the resin mixture. Use the stirrer to mix the powder in, going from the bottom up and scrapping the sides so that it thoroughly blends. Pour the resin into the silicone mould and leave it to set for 24 to 48 hours.

If you want to add inclusions to the top of your mould, you can do so before leaving the resin to dry. While the colour-shifting pigment will add visual dynamics, some people also like to add glitter, foil, and other elements to their piece's bottom. These will appear at the top of the mould after you've poured the resin in. If you've used clear resin with light-coloured powder, you should still be able to see the inclusions. But if you add colour to the resin with the colour-shifting powder, then it may obscure any inclusions you place on the bottom.

What Type of Resin Projects Can You Make With This Powder?

In both tutorials, we describe adding colour-shifting pigment powder to a silicone mould before pouring resin in or in the resin itself. There are many silicone moulds on the market that can allow you to do various projects,

from coasters to faux gemstones. However, there are other kinds of resin projects you can make with colour-shifting pigment powder that don't require a mould.

If you want to make resin jewellery, you can buy jewellery bezels or jewellery blanks. These are metal frames you can fill with resin to make any jewellery design you want, from earrings to necklaces to bracelets. Some frames have closed backs, and some are open. Closed-back blanks function the same as silicone moulds. To use an open back blank, you must place the frames on the sticky back of the tape to create a faux back for the frame until the resin dries. Since these are only frames, you won't be able to dust them with powder. You can only use the colour-shifting pigment powder by adding it to the resin, as in the mixing tutorial.

You can also add colour-shifting pigment powder to resin before using it in woodworking projects, following the same instructions from the mixing tutorial. Depending on the type of woodworking project and where the resin is going, you may or may not need to use a mould. The resin could be inside the piece of wood, or you could construct a mould around the woodworking project to hold the resin.

Now you know how to use colour-shifting pigment powder in resin. You can add this powder to any project that uses resin, from coasters to jewellery to woodworking.

How To Use

COLOR-SHIFTING PIGMENT POWDER

in Resin

WHAT IS COLOR-SHIFTING PIGMENT POWDER?

Color-shifting pigment powders are colorful mica powders that contain several colors. These different colors appear to the eye when you look at them at different angles or change the angle of the light. That means something covered in color-shifting pigment powder can look blue when admired from one angle and green from another. This creates a visually dynamic effect in your creative project.

HOW CAN YOU USE COLOR-SHIFTING PIGMENTS IN RESIN?

If your creative project uses a resin as a base, then adding color-shifting pigment powders can take it to the next level. There are two ways you can uses these powders with resin. You can dust the mold with the pigments before pouring your resin into the mold, or you can mix the powder into the resin before pouring it into the mold. You could use the pigment powder both ways or use two kinds of color-shifting pigment powder. But doing so could obscure some of the colors.

Dusting Tutorial

If you decide that you want the color-shifting powder to appear on the outside of your resin, then you can dust it onto your silicone mold. You'll need several supplies before you can start this. These include:

- Protective cloth or paper
- Rubbing alcohol
- Cotton swabs
- Silicone mold(s)
- Brush appropriately sized for the mold
- Color-shifting pigment powder of choice

Mixing Tutorial

If you'd rather mix your color-shifting powder into your resin so that it can change color no matter what side is up, then you'll need some of the same supplies as the dusting tutorial and some extra. Here's what you'll need:

- Protective paper or cloth
- Silicone mold(s)
- Both resin parts
- Measuring cups
- Stirrer (we recommend using a popsicle stick)
- Small scoop or spoon
- Respirator mask
- Gloves
- Color-shifting pigment powder

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The Benefits of Glow-in-the-Dark Pigments

Artistic and creative projects require various supplies and ingredients to have the desired effect when finished. If you're looking for a special ingredient to make your project more dynamic and visually interesting, consider adding glow-in-the-dark pigments to your shopping list. These pigments are versatile, provide dynamic colour, and are safe for almost any kind of project. Learn more about the benefits of glow-in-the-dark pigments now.

Great Versatility

Since pigments are one of the main ingredients in paint, you may think that you can only use glow-in-the-dark pigment powders in projects that require paint. However, you can use all pigment powders, including glow-in-the-dark ones, in various mediums, not just paint projects. You can add these powders to paint to make it glow in the dark, or you can add them to another medium like resin, cosmetics, slime, and more. Glow-in-the-dark pigments will add colour to any of these mediums under normal light and will add a colourful glow when the lights are off, making your creative project look amazing.

Dynamic Colour

Most of our glow-in-the-dark pigments are made with coloured mica powder, so they'll add colour to your creative project under normal light before making your project glow when the lights are out. Some of our pigment powders even change colours from light to dark, so you can make your project have a unique visual effect with different colours at different times. Some of our pigment powders have a white base when the lights are on, though, so they won't provide much colour until the lights go out. When it's dark, they glow various shades of blue and green depending on which pigment powder you choose. That means that if you want your project to glow but don't want to overwhelm it with colour during the day, you can still use glow-in-the-dark pigments.

Safe To Use

All Eye Candy pigment powders, including the glow-in-the-dark ones, are nontoxic, safe for skin, and cruelty-free. That means you can use them in body care items and cosmetics without worrying about staining or damaging your skin while still getting colour and an incredible glow-in-the-dark effect. To get that glowing effect, you'll just have to leave the powder or the project that contains the powder in direct light for several minutes,

which charges it. After a few minutes, the powder or the project containing the powder will glow for up to 10 hours.

Versatility, dynamic colour, and skin safety are some of the biggest benefits of glow-in-the-dark pigments. Using these pigments will make any creative project dazzling and unforgettable.

Tips for Easily Cleaning Up Pigment Powder

Spills and messes are inevitable in life, especially with powdered products. All it takes is one mistake and you've got powder everywhere—your skin, your clothes, the table, the carpet. Pigment powder is one of the worst powders to spill since it's so colourful, but don't worry, you'll still be able to get the area clean. Keep reading to learn some tips for easily cleaning up pigment powder.

Cleaning Skin

Pigment powder is easy to clean off skin if you do so before it begins to stain. You can use a cleaning wipe or warm water and soap to clean the powder off your skin. Just make sure you don't wipe the powder off your skin and spill it more or stain your sink. To avoid these problems, use the wipe over a trash can, or when washing your hands, keep the water running. If you notice the powder staining part of your sink, wipe it down while it's still wet.

Washing Clothes

Pigment powder should come out of clothes if you take the right steps for washing them. First, shake or vacuum off extra powder, and then rinse the item in cool water. Immediately after rinsing, place the clothing into a washing machine. Set the washer to hot water and add detergent, allowing the washer to run for 10-15 minutes. Check to see if all the pigment is out before drying. If the pigment remains, use a clothing stain remover like what you would use to remove paint.

Wiping Tables

You should cover your table or work surface with a cloth you don't mind getting stained or with disposable protection such as newsprint before using pigment powder. However, if the powder still manages to get on your table or a similar surface, you should be able to wipe it up with a cleaning wipe. You can also use soap and warm water and remove the

powder without it leaving a stain. If a stain persists, use dish soap and warm water to scrub the area more thoroughly.

Scrubbing Carpet

Before using pigment powder, you should cover your work surface and floor space, such as carpet, with protective cloth or paper, since carpet is one of the hardest surfaces to remove pigment powder from. But if a spill happens, you should still be able to remove the powder from your carpet. First, vacuum up as much loose powder as you can. If you do so immediately, you may be able to remove it all before a significant stain forms. Regardless of the size or severity of the stain left behind, mix up a cleaning paste with baking powder and water and apply it to the stain. Vacuum this paste off once it has dried and blot any remaining stain with an alcohol-dipped sponge. Rinse the area with cool water and allow it to air dry. Clean any persistent stains with ammonia or a bleach-water mixture, rinsing the area with warm water afterward and drying with paper towels.