



# Jacquard Lumiere Palette Demystified



This dazzling assortment of metallic and pearlescent paints brush on like butter and are designed not to spread. Lumiere allows for smooth application on soft or flexible surfaces like fabric, or uneven textures like Styrofoam. Lumiere is also beautiful on paper, wood, canvas, leather, polymer clay or almost any other porous or semi-porous surface. It is an archival water-based paint that is washfast and drycleanable on fabric after heat setting. For best results, heat setting should be done with a dry iron on the highest temperature setting appropriate for the fabric you are working on. The colors can be bright or subtle, even on dark backgrounds. Their high pigmentation provides excellent coverage.

There are five different categories of colors within the Lumiere line. While all the colors are metallic pearlescents containing mica pigments, there are several different formulas within the line. Knowing the characteristics of each will help you get the very most out of your paint. In the image to the left, we've brushed each color across a striped canvas in order to show the effect on three different grounds: raw canvas, gessoed canvas and black canvas.

All the colors in the Lumiere line are made with coated mica pigments. The different colors and effects within the line are achieved by modifying the depth of the coating, the particle size of the pigment and, in some cases, by pairing pigments.

There are 32 colors in the Lumiere palette, fourteen of which constitute **The PURE METALLICS COLORS**. Brass (553) is the brightest and most reflective in this series, as it is formulated with a larger mica particle than any other color. Old Brass (548), on the other hand, is both smaller in particle size and darker in color, yielding a much more subdued and antique brass. Jacquard offers four golds in the Lumiere line, two of which differ only in particle size of the mica pigment: Bright Gold (552) is just a bigger and brighter Metallic Gold (561). The same is true of the two whites: Super Sparkle (567) is just a bigger, brighter, and thus more sparkly Pearlescent White (568). Jacquard also offers Metallic Russet (566), Pewter (551), Metallic Silver (563), Metallic Copper (564), Metallic Rust (549) and Metallic Bronze (565) in the Lumiere line.

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The HALO COLORS are formulated with both metallic mica pigments and traditional pigments. This produces two-toned, iridescent effects. These colors are especially dimensional on dark grounds or if they are applied lightly with a sponge, brush or stamp. Three of the four halo colors are formulated with traditional pigments paired with gold mica. Gold has a yellowish color, so Halo Blue Gold (556) tends to appear more green than blue, while Halo Pink Gold (555) tends to look almost orange. When you look closely, you can see the two distinct colors unblended by your eyes.

The PEARLESCENT COLORS are formulated with white mica pigments paired with traditional pigments. These colors are vibrant and show up especially well on dark grounds. Pearlescent Magenta (573) and Pearlescent Turquoise (571) can almost be thought of as pastel metallics. Pearlescent Blue (570), Pearlescent Violet (569), and Pearlescent Emerald (572) are deep, reflective colors that maintain the rich pearlescence for which the Lumiere line is famous.

The WINE COUNTRY COLORS are the newest addition to the Lumiere line. These colors were chosen to reflect the palette of the landscape in which Lumiere is manufactured—beautiful Healdsburg, California. The Wine Country Colors are made with very fine-ground mica pigments, and are more subdued than the other Lumiere colors. These colors do maintain the rich reflective quality of mica, however, and are excellent choices whenever you need a paint to pop just a touch more than a traditional pigment system will. The intensity of these colors coupled with the richness native to mica yields especially deep and vibrant colors. You can almost taste Grape (546), for instance, and Burgundy (545) glistens like wine.

The HI-LITE COLORS are formulated with interference mica pigments. Interference pigments have a thin coating and are translucent; they therefore look different depending on the surface on which they are applied. On a white background, light shines through the pigment, reflects off the white ground, and shines back out, passing again through the pigment particles. The overwhelming majority of the reflected light is white light, so you see the paint as being only barely tinted—a high-lighting effect. Painted on black, on the other hand, the effect is quite different. Black absorbs light; so the only light that makes it back to your eye is the light that reflects off of the mica surface. Painted on black, the Hi-Lite Colors read well and vividly. To get a sense of this, paint a Hi-Lite Color on a black and white ground such as a photocopy. All the white areas will become tinted and shiny while the black will become Blue (576), Red (574) or Violet (575), depending on the Hi-Lite Color you use. You can also vary the thickness of application for different effects.

Lumiere is permanent on most porous or semi-porous surfaces. It can be thinned with water for a more transparent color or, to maintain the viscosity of the paint and achieve transparent effects, mix Lumiere with the Neopaque Extender. All Jacquard colors are intermixable and can be applied however you choose: with a brush, stamp, block print, sponge, applicator, etc.

If you enjoy Lumiere, don't forget to check out Lumiere 3D. Lumiere 3D is a dimensional metallic paint that doubles as a powerful adhesive. It is permanent on almost any surface!

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