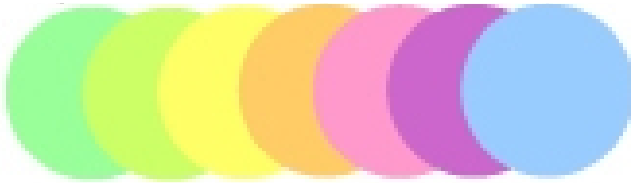
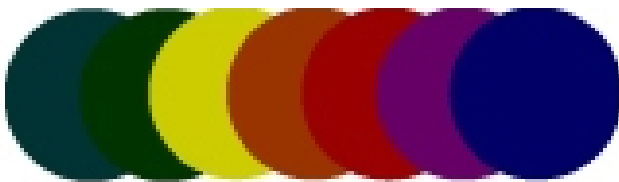




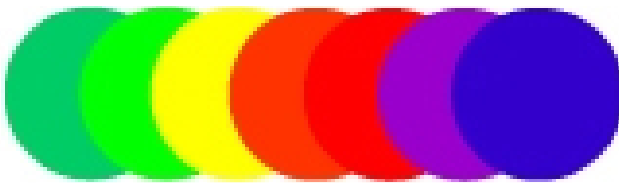
Tints:
(pure color with addition of white)



Shades:
(pure color with addition of black)



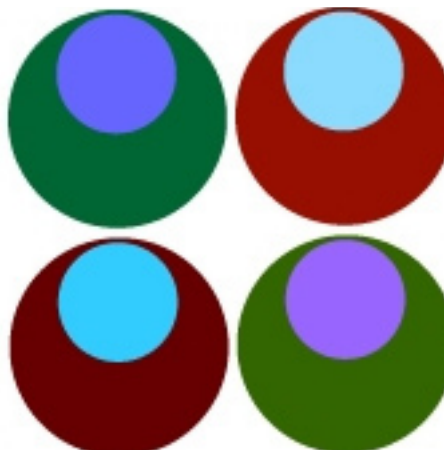
lighter value Pure Colors: darker value



Tints of high value colors with shades of low value colors:



Tints of low value colors with shades of high value colors:



Creating Exceptions: Tints and Shades

by Margie Deeb

May 2005

I like exceptions to the rules. Things that stand out because of the uniqueness of their beauty, vitality, or panache.

I came across one of many “natural orders for color harmony” in *Creative Color* by Faber Birren. He wrote of I. H. Godlove’s principle that tints of pure colors which are normally light in value (orange, yellow-orange, yellow, yellow-green) look best with shades of pure colors which are normally dark in value (purple, violet, blue).

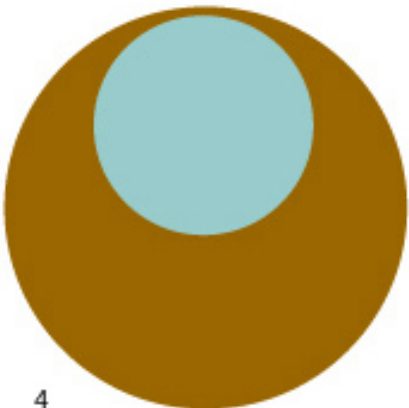
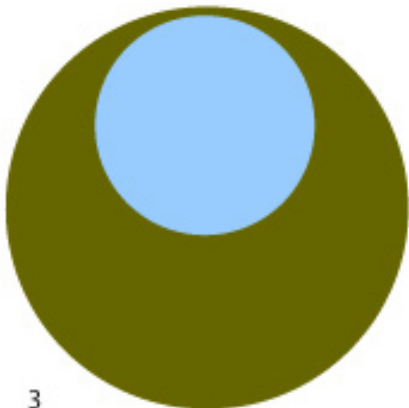
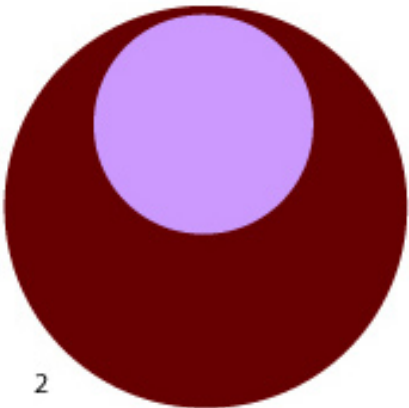
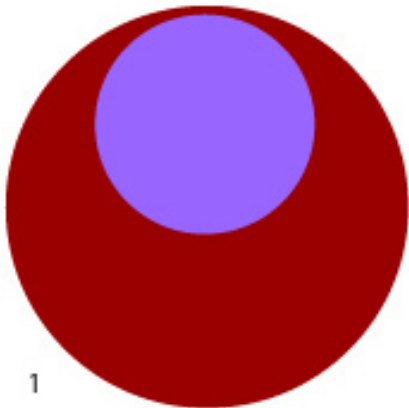
To refresh your memory: tints are pure colors with white added to them; shades are pure colors with black added to them; value refers to a color’s lightness or darkness. (See the image on the left.)

When I read principles like this I am compelled to test them, with a desire to find the exceptions, or, hopefully, many exceptions!

Surprisingly, I found this principle to be very true. (See the bottom images on the right.)

Maybe I shouldn’t have been surprised because nature follows this principle closely, especially in her flowers. And the principle speaks to a natural progression: lighter lights harmonize with darker darks. Seems obvious.

Tints of low value colors (blue, purple) on shades of high value colors (red, yellow-green, and orange)



I scoured photos of flowers, bird, tropical fish. Yep - they followed suit.

I still wasn't satisfied. How can I push this, I wondered, and where are the exceptions?

I know there's a point somewhere between natural order and tension that is ripe with possibilities. Somewhere between the convergence of "aha!" and "yuck!". There, in that paper-thin slice of between, I sought to find or create exceptions to the natural ordering of tints and shades.

For the background shade of high-value color I began with a color of medium value: red. I figured red would give me the most possibilities for creating a harmony contrary to Godlove's (and nature's) principle. I also tried shades of yellow-green and orange, which are more in keeping with the rules of the principle we are discussing here. On these backgrounds I placed tints of blue and purple.

Because color is subjective and so very personal, there's no definitive way to declare whether I was successful or not. I know what works for me.

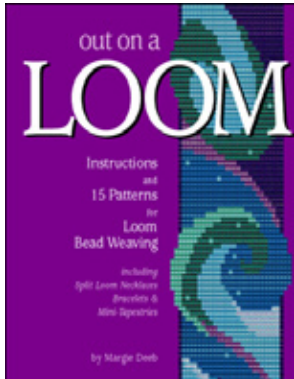
For me, all of four of the harmonies above are workable. Do any of them stand out because of the uniqueness of their beauty, vitality, or panache? Email me and let me know what you think.

#1 and #2 are the most pleasing because the two hues share a similarity: in their pure state they are almost analogous.

For more issues of Margie's Muse, visit MargieDeeb.com/muse

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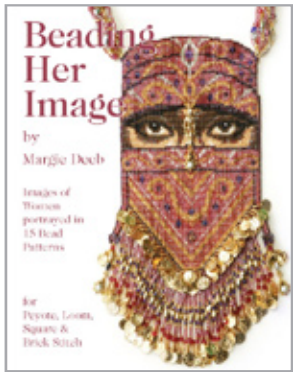
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Out On A Loom is a creative journey through color, design, and form for the beginning to intermediate level seed bead artist.

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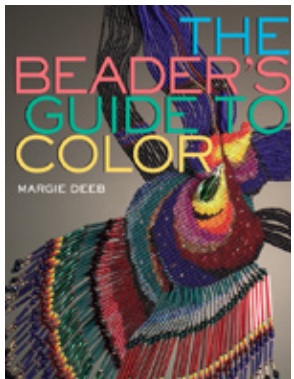
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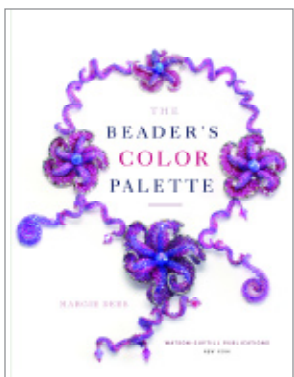
Includes loom building instructions, finishing split loom necklace instructions, and peyote, brick, and looming instructions. (Paperback, 44 pages)

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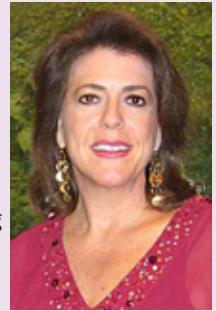


The Beader's Color Palette: 20 Creative Projects and 220 Inspired Combinations for Beaded and Gemstone Jewelry opens the door to worlds of color inspiration. Gather colors from around the planet to create stunning color schemes for beaded creations. Gorgeous beaded jewelry illustrating 220 specific palettes for glass and gemstone beads make *The Beader's Color Palette* a coffee table book of inspiration for color lovers working in every medium. Includes detailed instructions for stringing, finishing, looming, and off-loom stitches. (Paperback, 192 pages)

\$24.95 US Dollars

Artist, designer, musician, and color expert

Margie Deeb is the author of several beading books, including the popular *The Beader's Guide to Color* and *The Beader's Color Palette* (Watson-Guptill, 2008).



She teaches color courses for artists, interior designers, and bead artists and her free monthly color column, "Margie's Muse," is available on her website. She produces a free graphically enhanced podcast, "Margie Deeb's Color Celebration," available on iTunes.

Her articles have appeared in *Bead & Button* and *Beadwork* magazines, and she writes a regular color column in *Step-by-Step Beads*. Visit Margie's website for her books, patterns, jewelry, inspiration, and more:

www.MargieDeeb.com

Also available at MargieDeeb.com:

- Exquisite **seed bead patterns** in peyote, brick, square stitch, and loom available as downloadable PDFs or hardcopies
- **CMY Color Wheels** (the ones that Margie uses for herself and in her classes)
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