



Autumn's Forgotten Palette Member

by Margie Deeb
October 2009

Its time to pull out the gorgeous, rich, autumn colored in gemstones and glass beads. Shades of honey and amber, russet and pumpkin, wine and maroon, hunter and forest green. And every shade of brown imaginable, from chocolate to black coffee. In gemstones, make sure you include jaspers & agates, citrine, carnelian, African brown rhyolite, hematite, obsidian, aventurine, malachite, olivine, tourmaline, serpentine, jasper, unakite.

And of course, the must-have metals of the season: copper, bronze, silver, gold. Metals are essential to this earth-based season. Autumn-inspired beadwork should give off a burnished glow, so weave radiant gold and/or warm bronze into every palette. The sheen of copper beautifully augments autumnal greens and blues.

But wait... there's an important color missing. A color everyone overlooks in this season that can make any autumn palette absolutely divine... turquoise!

Yes, turquoise, that hue somewhere between blue

and green, and slightly darkened (especially the color of the stone itself, with its charcoal grey matrix).

Yes, turquoise, that sublime hue that looks good on every skin tone. (Skin with yellow-based undertones works better with bluer turquoise with less green in its composition.)

Yes, turquoise, that delightful hue that finds its way into every seasonal palette with only slight shifts. (In seasonal color analysis one's subjective colors correspond to the colors of nature's seasons: I explain this in detail in [The Beader's Guide to Color](#).) Those with winter leanings (lovers of high contrast and saturation such as myself) love a pure turquoise. Those of the spring season love it pure and bright. Those of summer like turquoise gently tinted. And those of the autumn season love it in any variation.

So don't forget the turquoise - the stone or the color - in your autumn creations. It will heighten the drama, the contrast, and the beauty of your beadwork.



Autumn palettes are gorgeous...



... the addition of turquoise makes them divine!



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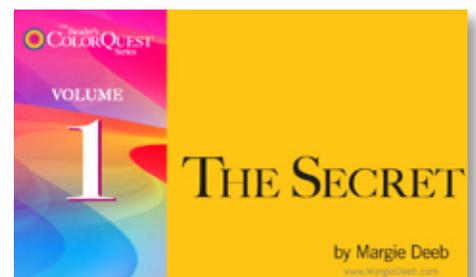
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Margie's Classes

Margie's passion for learning and teaching is what makes students take her [classes](#) over and over again. She combines her thorough academic knowledge of color with intuitive knowing and respect for colors' energetic life force, and a profound sense of playfulness. Bead artist Sara-Beth Cullinan writes "Margie is a powerful inspiration both as a teacher, and a person."

Margie teaches color and design for graphics, fashion, and interior design students at a college level.

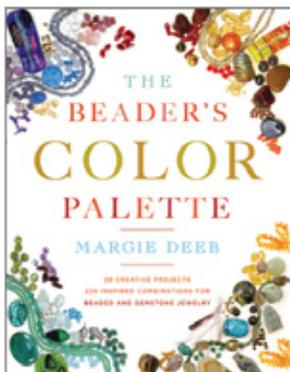
As a bead artist, Margie was a guest instructor at the 2005 Sonoma Beadwork Retreat, will be teaching at two 2009 Bead-Fests, Bead Cruise 2010, and has taught at the Bead Museum in Arizona, and bead stores and societies across the country.

In addition to her books, she writes regularly for Step-by-Step Beads, Bead and Button, and Beadwork magazine, and her work has appeared in numerous books, magazines, and calendars. She publishes a monthly color column, [Margie's Muse](#), and color podcast on her website. She was a guest editor for the January 2006 special color edition of Bead & Button Magazine. Read her Beadwork Master Class article in the April/May 2007 issue titled "Toning Your Color Voice."

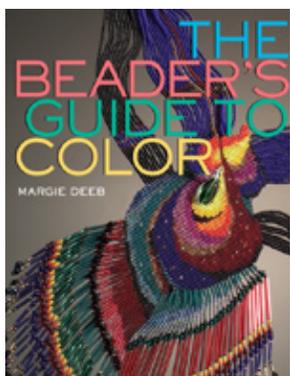
[Click to learn where you can register](#) for Margie's project or color classes near you.

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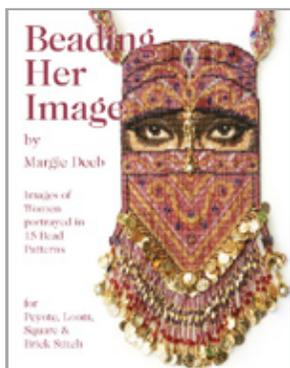
The Art of Color for Bead Artists



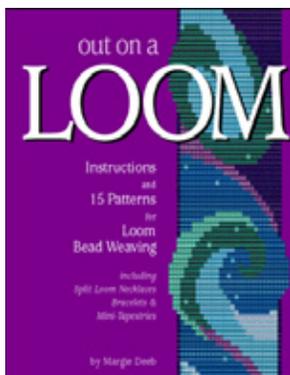
The Beader's Color Palette: 20 Creative Projects and 220 Inspired Combinations for Beaded and Gemstone Jewelry opens the door to worlds of color inspiration. Gather from history, culture, and our planet to create stunning color schemes for beaded creations. Gorgeous beaded jewelry illustrating 220 specific 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



The only book of its kind written specifically for bead artists, *The Beader's Guide to Color* teaches bead artists of all levels everything they need to know about color to create unique and vibrant beadwork designs. Margie discusses psychological and symbolic color associations, and ways in which color can be used to create and accentuate pattern, rhythm, and movement. 21 color schemes are described and illustrated in detail with accompanying projects for all skill levels. (Paperback, 144 pages)
\$21.95 US Dollars



Beading Her Image illustrates the power and beauty of the feminine in 15 seed bead patterns for **peyote, brick, square stitch, and loomwork**. Women from a wide range of times and cultures are woven into tapestries, necklaces, and bracelets. The stunning and gorgeous color palettes that artist Margie Deeb is known for adorn each piece.
Includes loom building instructions, finishing split loom necklace instructions, and peyote, brick, and looming instructions. (Paperback, 44 pages)
\$19.95 US Dollars



Out On A Loom is a creative journey through color, design, and form for the beginning to intermediate level seed bead artist.
The soft cover book features 32 full-color pages of detailed instructions, patterns, illustrations, and diagrams for creating loom woven bracelets, mini-tapestries and split loom necklaces. Professional and creative finishing techniques are provided so each finished project can be a work of art. (Paperback, 36 pages)
\$19.95 US Dollars

Artist, designer, musician, and color expert

Margie Deeb is the author of several books, including the popular *The Beader's Guide to Color* and *The Beader's Color Palette*.



She teaches color courses for artists, interior designers, and bead artists. 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*. She has appeared on the PBS show "Beads, Baubles, and Jewels" speaking about color. Visit Margie's website for her books, patterns, jewelry, inspiration, and more:
www.MargieDeeb.com

Margie's Blog:
colorforbeadartists.com

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WHY C-M-Y?
By Margie Deeb

Read the complete article

I encourage artists to learn and use the C-M-Y wheel, in which each color is for what we see, always known to the primary blue, and magenta like in for red.

Yellow, red and blue have long been considered primaries because they are pure; they have no other colors in them, and in theory, all other colors can be created by mixing combinations of yellow, red and blue. However, color and light are not pure. The mixing of these primaries creates a broader and more extensive range of colors than the traditional yellow-red-blue primaries of the artist's wheel. It is difficult, if not impossible, to mix vibrant purples and reds using a true blue and red pigment. Because magenta is not a color, but rather the result of mixing a primary color with red, using it as a primary color does not greatly expand the red color range.

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