



## Bead Finishes & Texture for Holiday Glamour

by Margie Deeb  
December 2009

As we steer our way toward the holidays, sparkling lights and flickering candle flames beckon. When attending holiday celebrations, we want to dazzle at least as much as the room decor (hopefully more!) so let's delve into surface finishes best suited to the glamour, glitz, and glitter of the holiday season.

True metallic finishes like hematite, copper, and bronze add richness and depth. Muted in color, their non-distracting reflectivity lends an air of traditional elegance.

I have a stash of 24kt gold-plated glass seed beads to last a lifetime. They are among the most gorgeous of all beads, and the gold plating doesn't tarnish or rub off. Expensive and worth it, these beads make stunning accents. Or, when used exclusively in weaving, they achieve a look of intricate, gold filigree. (I use these gold beads as the foundation for the [Collar of Glass & Light](#).)

Silver-lined beads are highly reflective flashes of light and color that make scintillating accents. They demand the viewer's attention, so use accordingly. Think of them as *light* first, and then color. Because the silver lining eventually wears away, they are not recommended for jewelry that touches skin.



Velvet fabric is a holiday favorite, and because its color is as flat as you get - reflects back almost no light - it's the perfect background on which metallics shine. Achieve the look of velvet by using matte beads, which also reflect back little light. Matte beads cause your metallic and silver-lined beads to dazzle all the more.

### Elegant Holiday Texture

Holiday jewelry calls for two kinds of texture that, when combined, create sumptuous elegance.

**Facets.** Faceted beads corruscate, tossing flashes of light all around. Faceted beads have a visual crispness full of edges, points, and lines of light.

**Pearls.** Smooth, and silky, pearls seem to glow softly from within. Theirs is a quiet radiance.

When juxtaposed against the linear sharpness of facets, pearls create a textural contrast. Contrast is always a point of interest. Combine these two opposing textures for luxurious elegance that is beguiling.

As for color, here's a holiday palette limited in hue and rich in texture (see photo). Gold, white, and red is a 3-member classic. Its the textures that make this simple palette gorgeous. Notice how your eye delights in the intrigue created by the various surfaces as they play against each other. For more textural interest, how about some gold chain?

Lavish your holiday jewelry with contrasting texture and metallic opulence. Focus on your surface finishes, and you'll create extraordinary dazzle.

## How Have You Lived without the Color Report for Bead & Jewelry Designers?



[Download the Fall/Winter 2009 PDF now](#)

Each season the *Color Report for Bead & Jewelry Designers* will expand what you can create in any medium - by introducing you to color combinations you've never used or even seen before. These seasonal PDFs contain over 40 palettes, descriptions, photos, gemstone and Delica bead suggestions, and ideas based on Pantone's fashion color report.

One of the most fun aspects of creativity is color: using new colors and harmonies. If you're like me, your beadwork soars when you're challenged and inspired. And it becomes exponentially more fun.

It thrills me to work with colors I've never seen or tried. Watching how the hues interact with each other and how I interact with them gives me such joy. And I want to learn more, go further, reach higher and create more.

Join me in exploring the exciting new colors of each season.



[Download the Spring/Summer 2009 PDF now](#)

### Responses to Margie's *Color Report for Bead & Jewelry Designers*:

*"I really like the color report - particularly because there are colors that I probably would not have considered or noticed and this gives new directions to travel. I also REALLY appreciated the listing of the gemstones."*  
- Kathy L.

*"Very helpful. I tend to work in certain palettes over and over again, but seeing a different palette helps me move out of my comfort zone."*  
- Susan K.

*"I appreciated the fact that you mentioned your initial reaction to some of the Pantone colors for this season and yet after exploring them, your reaction to them changed. It reminds me to be open to colors I might not usually consider for jewelry (or wearing)."*  
- Rosalynn B.

*"I know I will not care for every season's colors but *The Color Report for Bead Artists* still gives me an idea of what to look for when designing for the next season. It is very helpful knowing that what I make will work with what is in the stores for those months."*  
- Betty



## Master Color One-on-One with Margie

Take your artistry to a higher level. Spend 3 months learning from the master of color one-on-one. Examine your strengths and weaknesses, and get on the path to discovering your true color voice.

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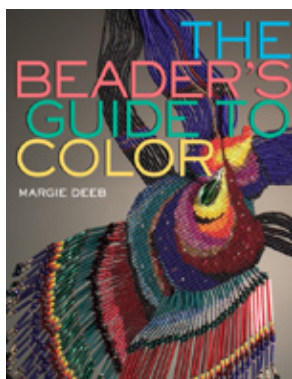
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The Art of Color for Bead Artists

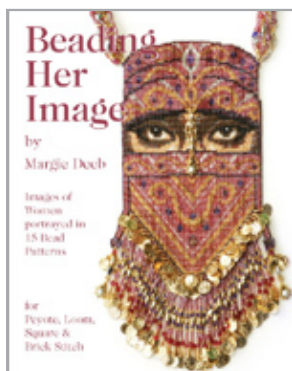


[The Beader's Color Palette: 20 Creative Projects and 220 Inspired Combinations for Beaded and Gemstone Jewelry](#) Gather from history, culture, and our planet to create stunning color schemes for beaded creations. (Paperback, 192 pages) \$24.95 US Dollars



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)

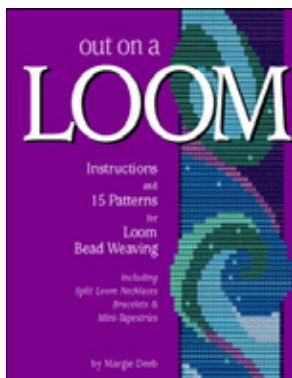
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[Beading Her Image](#) illustrates the power and beauty of the feminine in 15 seed bead patterns for **peyote, brick, square stitch, and loomwork**. Women from a wide range of times and cultures are woven into tapestries, necklaces, and bracelets. 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](http://www.MargieDeeb.com)

Margie's Blog:

[colorforbeadartists.com](http://colorforbeadartists.com)

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Book + Kit = FREE Color Wheel

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**WHY C-M-Y?**

Read the complete article

I encourage artists to learn and use the C-M-Y wheel, in which each primary is for what we see, always known to the primary, blue, and magenta file in for me!

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 does not happen in pieces of red and red, and 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. Beadwork requires a true purple than red, using a true primary color than red greatly expands the red color palette.

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