



The Process of Color Forecasting

by Margie Deeb

March 2011

Twice a year I create the [Color Report for Bead & Jewelry Designers](#). Within it's digital pages, by way of instructions, examples, proportion-specific palettes, and beadwork, I demonstrate how to work with the 10 specific colors that Pantone has forecasted for the current season.

How do the color forecasters at Pantone choose the seasonal colors? There's a lot more to it than you might think.

One of my readers in Canada directed me to "Q," a national arts and culture interview program on CBC Radio in Canada. I listened to a fascinating interview with color forecaster Keith Recker, who forecasts for Pantone and WGSN (an online trend forecasting firm).

Recker says "In forecasting we try to sniff out what people are thinking about, what they will be needing, what they are lacking in terms of psychology, spirituality, sociology, their economy, then we start to find our way into color."

"One of the factors that came into play when forecasting this time around is the U.S. presidential election cycle. Events from the last days (he refers to the shooting in Tucson in January 2011) tell us it is going to be high-volume, high-conflict. A lot of people will be either embracing that conflict and wearing colors of protest: patterns

that are graffiti-like and maybe a bit angry and maybe a bit lost, suspecting that our institutions might not be representing us appropriately. And other people will be having the opposite reaction: to find the most peaceful, least conflicting, most nourishing position away from all the conflict. Both of these narratives will have pretty specific color values associated with them."

In her book *Color: Messages and Meanings*, Leatrice Eiseman, executive director of the Pantone Color Institute® writes "Don't make the assumption that all the new color trends come from fashion." writes. She describes the influence the Apple iPod commercials had on color (remember the dancing silhouettes on brightly colored backgrounds). This is an example of color influence coming from the graphic design field. All the greens being used in the past decade have come from the emergence of environmentalism in the 90s.

As to the application of the forecasted colors and how to work with them, I've always encouraged my readers to use them as a starting point. You need not use the exact colors presented. Let those colors



inspire you. Recker says "Use the forecasts as the beginning of the creative conversation. We put together these narratives and do our best to describe why the color palettes are relevant and perhaps how to use and combine them. Professionals take the forecasts and use them as the beginning of a process of tailoring the information in a way that's right for their product and their customer base. A fashion designer with a presence in a cutting-edge market will use the forecast in a very different way than a fashion house selling in the mass market, and the same thing [applies] in the home furnishing industry."

Margie's [2011 Spring/Summer Color Report for Bead & Jewelry Designers](#) (PDF) is available for download for \$9.95.



About Margie



Artist, designer, author, musician, and color expert Margie Deeb is the first to publish color information specifically addressing the challenges presented by glass beads. Her books include the popular [*The Beader's Guide to Color*](#) and [*The Beader's Color Palette*](#), which the **Library Journal** voted the **Best Craft How-To book of 2009**. Margie discussed her approach to color on a 2008 episode of the PBS TV show "Beads, Baubles and Jewels."

Margie conducts [color courses](#) for artists, interior designers, and beadworkers throughout the US. She teaches online classes in at [CraftEdu](#). Her art is featured in galleries across the country and in many books.

Twice a year she publishes the invaluable [Color Report for Bead & Jewelry Designers](#), in conjunction with Pantone® the world's global color authority.

Her articles have appeared in *Bead & Button* and *Beadwork* magazines, and she writes a regular color column in *Step-by-Step Beads* and Softflex website.

Become a fan on Facebook, or visit Margie's website for her online classes, books, kits, jewelry, inspiration, and more:

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Margie's New Instant Learning Guides



[Download the Instant Color Wheel Guide PDF now](#)

Do you know how to use that gorgeous color wheel you own?

Because most of us don't have the time to do all the things we love, I designed this INSTANT GUIDE to get you up and running in 10 minutes. It's easy to understand, and full of examples.

You will:

- learn how to read any color wheel
- learn to combine colors
- learn to map 7 powerful color schemes, leading to infinite workable variations
- understand the importance of combining pure hues, tints, and shades
- become more confident with color

Because the color wheel is applicable to any medium that uses color, I've included photography, beadwork, paintings, and photography to illustrate color schemes and examples. You'll fall in love with color all over again. (\$3.95 digital download).



[Download 7 Strategies for Extracting Palettes PDF now](#)

Rachel D. wrote to me asking:

"I have a question about working with beads that are multi-colored. I have purchased lampwork glass beads that are made up of at least 3 colors. I would like to know if I should choose 1 color out of the multi-color bead and use as an accent bead or just use plain clear glass beads as accents? I hear different opinions."

I created *7 Strategies for Extracting Palettes* to address this critical issue for bead artists. It provides 7 color and design approaches to making jewelry and beads for existing beads and palettes. From one-color cabbed stones, to multi-colored fabric or focal beads, there's a strategy listed to guide you to great jewelry making.

Fire up your creativity and boost your confidence in choosing and applying the perfect colors. (\$3.95 digital download).



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.

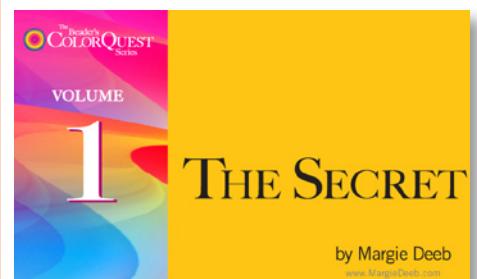
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A Good Color Report Never Goes Out Of Style

The seasonal *Color Report for Bead & Jewelry Designers* is full of...

- Ideas
- Inspiration from today's leading bead artists
- Delica, Swarovski, and Gemstone References
- Color palettes
- Color harmony tips

In the suggested palettes section of each page, I reference Pantone colors from previous Color Reports (and give the specific issue). You can find the corresponding Swarovski and Delica numbers in the previous issues, along with suggested gemstones that represent each color. These issues will always be available online so that you'll have the resources you need to continue creating great color schemes.

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.



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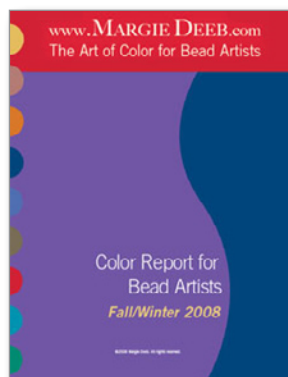
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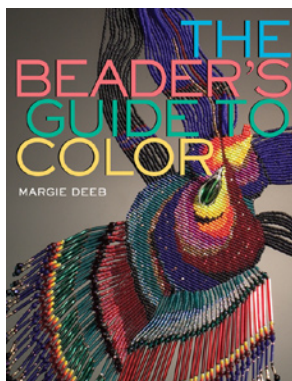
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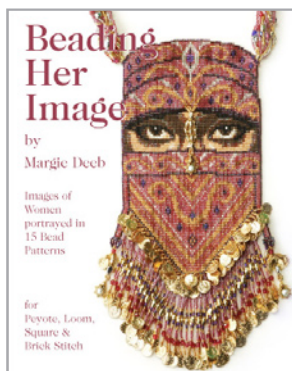


The Beader's Color Palette: 20 Creative Projects and 220 Inspired Combinations for Beaded and Gemstone Jewelry Gather from history, culture, and our planet to create stunning color schemes for beaded creations. (Paperback, 192 pages) \$24.95 US Dollars



The only book of its kind written specifically for bead artists, ***The Beader's Guide to Color*** teaches bead-ers of all levels everything they need to know about color to create unique and vibrant bead-work 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)

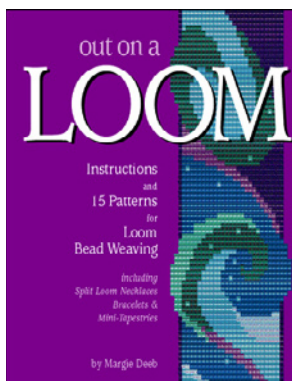
\$21.95 US Dollars



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 beading books, including the popular ***The Beader's Guide to Color*** and ***The Beader's Color Palette***. Her color palette book was named the **Best Craft How-To Book of 2009** by the prestigious Library Journal.

She teaches color courses for artists, interior designers, and bead-ers. 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.

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, which often stands in for what we've always known to be primary blue, and magenta fills in for red.

Yellow, red and blue have long been considered primaries because they are pure; there have no other colors in them, and in theory, all other colors can be created by mixing combinations of yellow, red and blue. However, one pure and magenta in place of blue and red, and the mixing of these primaries creates a broader and more numerous range of colors than the traditional yellow-red-blue primaries of the artist's wheel. It is difficult, if not impossible, to mix vibrant yellows and reds using a true blue and red pigment. Because magenta is more numerous than red, using it as a primary rather than red greatly expands the red-cyan-purple range.

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The Bead Artists' First, Only, and Complete Source for Color Mastery

"But Margie," you say, "we're not mixing colors! We're using beads, a pre-mixed 'magenta'! I took the words right out of your mouth, didn't I?"

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