

MARGIEDEEB.COM

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



[The Beader's Color Palette](#)

Join Margie's Color Coterie:
margiedeeb.com/newsletter

Margie's Blog:
colorforbeadartists.com

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 SaraBeth 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.

Margie was a guest instructor at the 2005 Sonoma Beadwork Retreat, Philadelphia 2009 BeadFest, 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. *The Beader's Color Palette* has been named the **Best Craft How-To Book of 2009** by the prestigious Library Journal. 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."



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PROJECT CLASSES

Collar of Glass & Light

Discover the poetry of analogous color combinations while creating the “Collar of Glass & Light” necklace from Margie’s book, *The Beader’s Color Palette*.

Kits available.

10am - 4pm (1 hour lunch)



Rainforest Cascade Necklace

Discover the magic of complementary color combinations while creating the “Rainforest Cascade Necklace” from Margie’s book, *The Beader’s Color Palette*. This stunning neckpiece is also featured in the June/July ‘08 issue of *Beadwork Magazine*.

Kits available.

10am - 4pm (1 hour lunch)

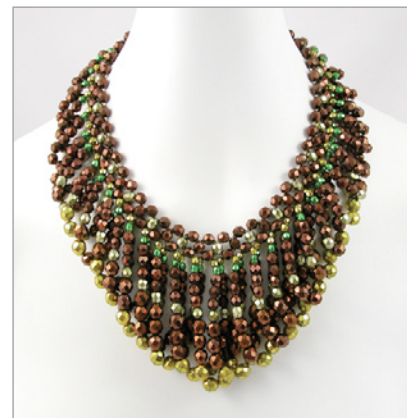


Draped Loop Collar

Learn about color properties and how to successfully combine various bead surface finishes while creating the “Draped Loop Collar” from Margie’s book, *The Beader’s Color Palette*.

Kits available.

10am - 4pm (1 hour lunch)



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PROJECT CLASSES

Festival of Fringe

Learn about color properties and making harmonious combinations while creating the “Festival of Fringe” from Margie’s book, *The Beader’s Color Palette*.

10am - 4pm (1 hour lunch)



Troy Necklace

Create the stunning and elegant “Troy Necklace” from Margie’s book, *The Beader’s Color Palette*. The inspiration—a 4,300 year old necklace unearthed in the archeological digs of Troy—derives its sumptuous elegance from many textures wrought in gold plated silver. Margie’s updated version uses iridescent topaz-colored glass and vermeil.

10am - 4pm (1 hour lunch)



Disc Delight Bracelets

Join Margie in a playful journey of color, light, and discs. Create any of 6 bracelets, all easy, fun, and fast, while learning color secrets, tips, and mysteries from the expert.

Kits available

10am - 4pm (1 hour lunch)



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A Passion for COLOR

Creative Color Use for Bead Artists (2-day Intensive Seminar)

Get out of the rut of using the same colors and gain new confidence in creating powerful, effective color combinations with all the hues, tints and shades available to the bead artist. Through a workbook of guided exercises, demonstrations, games, samples, and examples you will understand more about the academic and the psychology of color, and how to create a mood, communicate an idea, or elicit a reaction with your beadwork.

Around the WHEEL in 5 hours

One-day Workshop

If you love color, but the color wheel has always intimidated you; or if you want to know more about how to work with color, but the word "theory" overwhelms you, this is the workshop for you.
10am - 4pm (1 hour lunch)

Toning Your COLOR Voice

One-day Workshop

Based on Margie's Masterclass article (April 2007 issue *Beadwork Magazine*) this workshop explores your personal relationship with color. You'll examine families of color and combinations that resonate with you. You will learn to understand others in new ways so that when you create for someone else, your work will be in tune with them. We end the class with an in-depth evaluation of you: your color, design, and style.
10am - 4pm (1 hour lunch)

Courting Complements

One-day Class

A Beading Exploration of the Dynamism of Complementary Colors

Through images, color swatches, and beaded examples we'll explore the unique attributes of complementary pairs, and experience the dynamic dance each pair does in action.
10am - 4pm (1 hour lunch)

Understanding Bead Finishes & Textures

One-day Class

Explore the myriad finishes available to us as bead artists: how they interact with light, and how they interact with each other. We'll start devising a sampler system for you to continue creating at home, so what you learn will be easily accessible once the class is over.
10am - 4pm (1 hour lunch)

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LECTURE / DISCUSSIONS



The Magic of Color

45 to 90 minute Participatory Discussion geared for Bead Artists

Whatever your current relationship with color is, it will expand. You'll begin to understand how color is far more than a visual phenomenon. Your awareness of its impact and power will increase. Your creativity will be stimulated. Discussion with projected images of color examples in all media including beadwork.



Courting Complements

45 to 90 minute Exploration of the Dynamism of Complementary Colors

Through images, color swatches, and beaded examples we'll explore the unique attributes of complementary pairs, and experience the dynamic dance each pair does in action. You'll leave with an understanding of how and why complementary harmonies are the most powerful combinations in your palette. Handouts provided.



Finding Inspiration Anywhere

1 to 1 1/2 hour Participatory Discussion geared for Bead Artists

Extraordinary Palettes from Existing Sources

Based on her latest book, *The Beader's Color Palette*, Margie Deeb, will show you how to navigate around the color wheel, and through color properties and proportions so you'll feel more confident combining colors. Examples, photos, and finished jewelry will be used to illustrate concepts and to inspire.



The Language of Color

A 45 to 55 minute Lunch & Learn Session geared for Advertising and Marketing Professionals

Color is a language used to communicate in bold and subtle ways. Color's subliminal power sways thinking, changes actions, and causes reactions. Affecting us on the emotional, mental, and physical levels, color heavily influences where and how we spend our money. Through demonstrations and examples you'll understand more about the emotional and physical impact of color, and its symbolism in Western culture. And you'll learn how to apply it in business and marketing.

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DETAILS

Travel:

I require round-trip travel expenses reimbursed in advance, including \$10.00 per day airport parking. I prefer to make my own flight reservations. I require transportation to and from the lodging and teaching facility.

Shipping:

I require reimbursement for shipping & insurance of workshop materials to and from my studio and the sponsor's designated address. In most cases, shipping can be UPS ground.

Lodging & Meals:

I require non-smoking accommodations in a hotel or motel for one at a location convenient to the classroom beginning one night prior to the class and lasting the duration of the workshops, including any days in between workshops that I am not teaching. I require a \$35.00 per diem meal allowance during my stay, including days I am not teaching, unless we agree otherwise. If breakfast is provided by the hotel, the per diem allowance will be \$25.00.

Contract:

I have a standard contract. I am open to the sponsor's standard contract.

Materials Fees:

I prefer that the sponsoring organization collect the materials fees and pay them to me in the same check as the teaching fee.

Payment:

All fees and reimbursements must be paid at (or before) the conclusion of the workshop(s).

Room Requirements:

- Students must have sufficient working space and excellent lighting: windows and fluorescents work well.
- Tables need to be arranged in a "U" shape. Participants (and me!) must have comfortable chairs.
- Large white board, eraser, and a large free-standing newsprint flip chart, or a chalk board.
- Two large tables for teaching supplies and display of samples.

Selling books, kits, beads, and patterns:

Most sponsors appreciate that I am willing to bring (or send in advance) copies of my books, kits, beads, and patterns to sell. I sell these during breaks so that it doesn't take class time. I greatly appreciate being provided with a helper in the classroom who takes care of any sales and stays there during lunch.

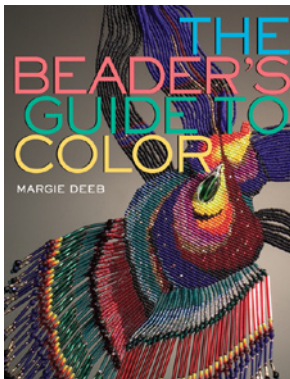
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“Best How-To
Craft Book of
2009”
-Library Journal

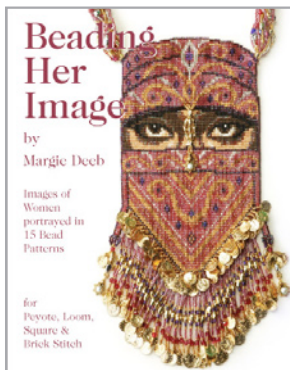


The Beader's Color Palette: 20 Creative Projects and 220 Inspired Combinations for Beaded and Gemstone Jewelry Gather from history, culture, and our planet to create stunning color schemes for beaded creations. (Paperback, 192 pages) \$24.95 US Dollars



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)

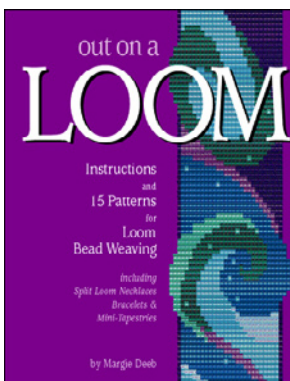
\$21.95 US Dollars



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 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.

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Book + Kit = Color Wheel

Get the Latest Kits in the Hottest Color Palettes

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 cyan 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; 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, use cyan and magenta in place of blue 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: what's so difficult, if not impossible, to mix vibrant purples and red-violets using a true blue and red pigment. Because magenta is more luminous than red, using it as a primary rather than red greatly expands the red-purple range.

Visit my Blog:
www.ColorForBeadArtists.com

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