

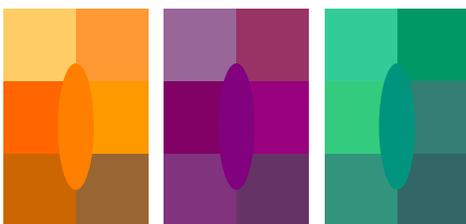
3 members of one of the available tertiary triads of the C-M-Y color wheel

Palette:



Extending the Triad:

Lights and darks, and muted and saturated versions of each member of our triad



Triadic and True

by Margie Deeb

July 2006

Triadic combinations exhibit bold, energetic, and striking contrasts because the members of the triadic tribe are neither analogous nor complementary. They come from all over the wheel. Such diversity provides wide latitude for aesthetic and emotional effects.

Basic triads contrast strongly in both temperature (warm and cool colors) and value (light and dark colors). They are composed of three colors equidistant from each other on the color wheel, and can be primary, secondary, or tertiary colors, as long as they form an equilateral triangle. To construct a triad, choose every fourth color on the wheel.

We're going to play with a tertiary triad. That is one made up of three tertiary colors. Tertiary triads can look contemporary and stylish, especially in the red-violet/blue-green/yellow-orange group.

Right under the color wheel on the left hand diagram is the triadic palette in its straight, fully saturated version. I thought it would be fun to show you one of my approaches to experimenting with palettes.

On the bottom of the left-hand diagram I've extended the fully saturated palette by laying out several versions, some lighter and darker, and several more muted tones of each of the 3 tertiary colors that make up the triad.

In the center illustration I've placed all 21 colors from which to choose

my final palette. The easiest way to sort from all these choices is to start with a dominant color (which you can change anytime you want). I've chosen the blue-green simply because that reflects my mood at the moment. If I were to do this tomorrow, I'd choose a different color. I want the darker, more muted blue-greens to provide the dominant force in the palette, so I've picked 2 of them for this triadic scheme.

Yellow-orange is a strong color because of its brightness, and I don't want to overwhelm the blue-green. So I'll use it with a light touch, perhaps even mute it down a bit. Yellow-orange will be my accent color.

That leaves red-violet playing the supporting role here. And there are several to choose from. You'll see the strip of blue-green over which I've placed 6 shades of red-violet. While watching the audition I'm looking to see how they work with the chosen blue-greens: their contrast, weight, movement, whether they shy away or hold their own. See for yourself. It's a strong color and every version works well with the dominant color. They each impart a different feel, but they all hold their integrity and combine beautifully.

It's going to be a tough choice - one I will make based completely on personal preference.

I choose the shade slightly darker than the fully saturated version. (Its darkness indicates that it's slightly more muted as well.) I like the rich,

Wow...that's a lotta colors!
Where do we go with this?



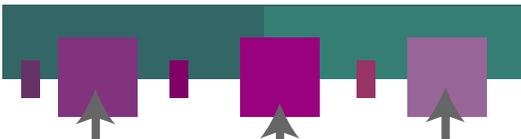
Choose a dominant.
How about the blue-green...



but rather than the fully saturated version,
I prefer 2 of the darker, muted blue-greens...
they exude elegance:



Because the yellow-orange is such a contrast
to our dominant, I prefer it to play the
accent role. That leaves the red-violet
playing the ever-important secondary role.
Let's audition some of the participants:



very similar in
luminance, would
work for an even-
tempered palette,
depending on how
I use my yellow
accent

much brighter
and more playful
than the dominant
a sparkling and
startling secondary
choice

lighter, more muted
than the dominant,
more contrast, yet
very gentle

I'll go with the muted, darkened red-violet and see what
happens with yellow-orange.
I may change my mind after I audition the yellows-oranges.



very rich

fun,
vibrant

lots of
contrast!

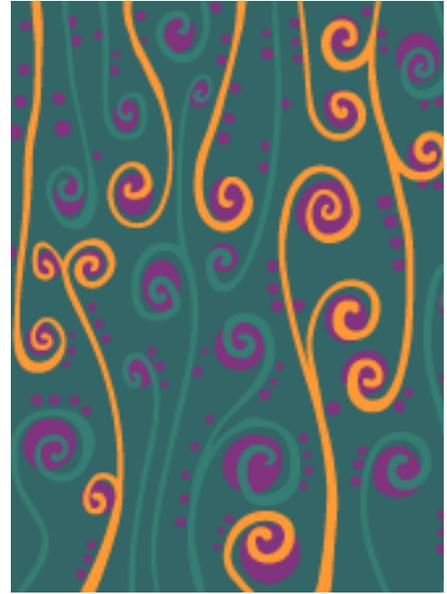
too dull
muddy...
weighs the
palette down

elegant, and unusual har-
mony this red-violet makes
with the blue-green.

Now I lay my yellow-oranges
out so they touch both the
secondary and dominant
colors and watch what they
do to the mix. Its like pour-
ing a vial of one chemical
into another and waiting for
the reaction.

I prefer the yellow-orange
second from the left that is
one shade darker and more
muted than the original
yellow-orange. A vibrant and
lively, not quite screaming
yellow-orange sets the whole
palette a shakin'.

4 color triad with 2 blue-greens
for the dominant:

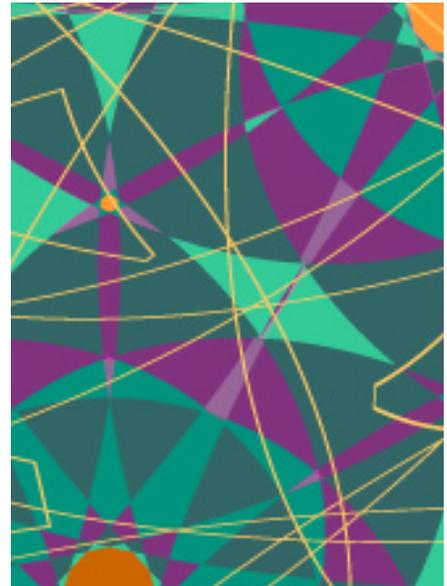


The right-hand illustrations
are two abstract designs
created by Dale Taylor. To
show how colors interact, I
stay away from realistic de-
signs with representational
content, because I want to
isolate the colors as much
as possible.

In the top illustration I've
put the chosen tertiary
colors to work. See how
strong the yellow-orange is?
Even though its the small-
est amount of any of the
colors, it overpowers that
secondary color. But that's
ok - the palette is a strong
and desirable one - a force
to be reckoned with.

On the lower illustration I've
gone back to the array of
21 colors and used quite a
few of them, being mindful
of keeping the proportions
such that the blue-green is
dominant, and the others
stay in their assigned roles.
All of these work beautifully
together, too, creating a deli-
cious triadic combination.

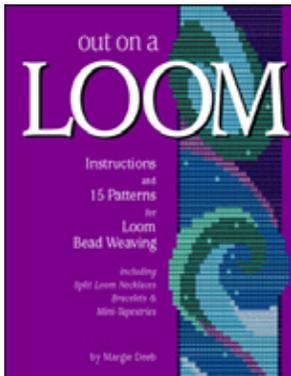
Same triadic scheme using two to three
versions of each member of the triad:



designs by Dale Taylor

Had I the time and space, I would con-
tinue to work with this palette in many
versions using the same Dale Taylor
designs to see what other secrets this
triadic scheme has up its sleeves. I
invite you to give it a try and email me
your results!

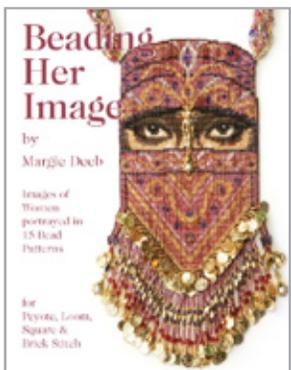
MARGIEDEEB.COM



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

The softcover 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.

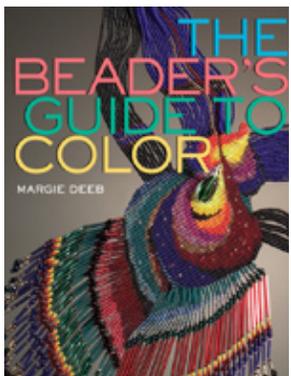
\$19.95 US Dollars



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.

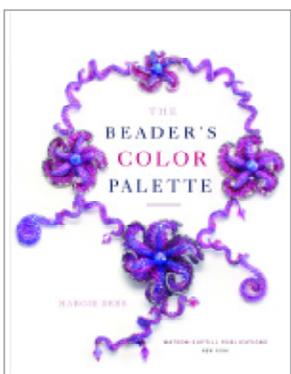
Includes loom building instructions, finishing split loom necklace instructions, and peyote, brick, and looming instructions. (Paperback, 44 pages)

\$19.95 US Dollars



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



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)
- **Accessories** for beading, such as tapestry rods, and unusual findings
- **Gallery of extraordinary bead art**
- Information about **classes/events**
- **Gallery of Your Work**
- Graphically enhanced **podcasts**

Join Margie's beading and color coterie. Sign up at: margiedeeb.com/newsletter