



Loom woven medallion of "Swirl"  
by Margie Deeb. Pattern available  
in [The Beader's Guide to Color](#)



©Stockphoto/Amanda Rohde

High-key portrait photography

## The High-Key Palette

by Margie Deeb

March 2007

A "high-key" color scheme refers to a palette of colors whose value (lightness) is middle to high. They can include bright colors if those colors are not dark, like violets and deep blues. The high-key palette does not have much contrast. Pure colors mixed with white, called "tints," are high-key, and these make up much of the high-key palette.

In photography, the word key is used to describe the overall tonal range in which the photograph is created-including the background, subject, props, and clothing. If the tones are very light, the image is called "high key."

In TV, high-key lighting is used to create an upbeat mood. You've seen it employed in sitcoms and comedies in which everything is uniformly well lit and free from dark shadows.

Because of the amount of light they exhibit, compositions in high-key palettes convey cheerful moods, or speak to the ethereal and the divine.

High key is often used to portray a delicate or feminine feel. In movies, dreams are sometimes portrayed in high key, slightly out-of-focus and hazy. Most high key pictures contain small areas of dark tones - for example in the iris of the eyes in a portrait; without a small dark or black area high key effects can appear too washed out.

Portraits of women and children that need to look innocent and clean are shot in high-key lighting, and the images are sometimes softened.

"Swirl" and "Blooming Vines" are examples of high-key patterns available in the "Patterns" section of the MargieDeeb.com website. They are both feminine and upbeat.

High-key palettes are those of early spring, with a fresh wetness to them, like new blossoms in the morning dew. Keep the palette clean by avoiding muted or grayed down shades.

Glass beads skitter light in all directions, and are a perfect medium for extraordinary high-key palettes. Different surface finishes create varying degrees of transparency, refraction and reflection. Select light colors with the following finishes: semi-matte, frosted, color-lined, luster, transparent, and transparent luster finishes. The shimmery, shifting colors of AB finishes and dichroic on clear base glass embody the jubilation of a high-key palette.

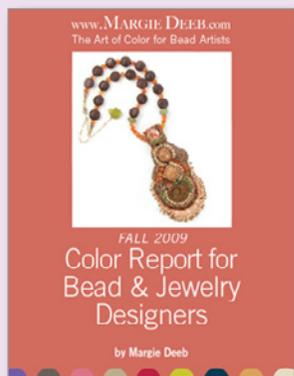


High-key concoctions of  
glass and gemstones

For more issues of Margie's Muse,  
visit [MargieDeeb.com/muse](http://MargieDeeb.com/muse)

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



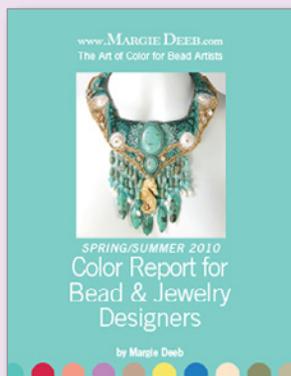
[Download the Fall/Winter 2009 PDF now](#)

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 2010 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



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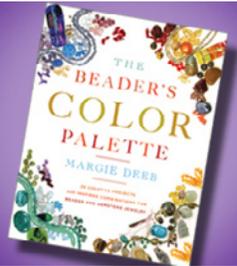
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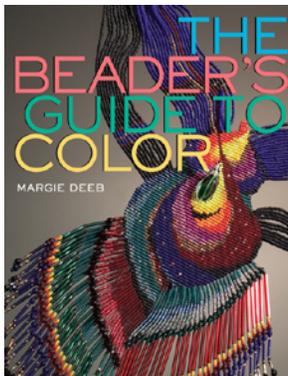
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“Best How-To  
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2009”  
-Library Journal

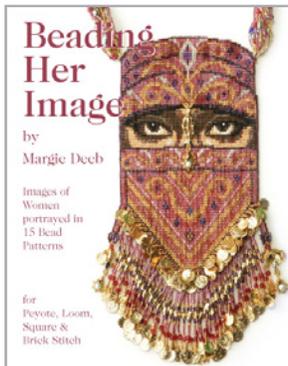


[The Beader's Color Palette: 20 Creative Projects and 220 Inspired Combinations for Beaded and Gemstone Jewelry](#) Gather from history, culture, and our planet to create stunning color schemes for beaded creations. (Paperback, 192 pages) \$24.95 US Dollars



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)

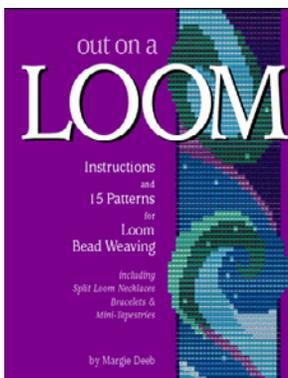
\$21.95 US Dollars



[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.

Margie's Blog:

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

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Get the Latest Kits in the Hottest Color Palettes by Margie Deeb

**WHY C-M-Y?**  
I encourage artists to learn and use the C-M-Y wheel, which organizes in for what we've always known to be primary blue, and magenta like in for red.

Yellow, red and blue have long been considered primary 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, one pure and magenta is made of blue and red, and the mixing of these primaries creates a broader and more luminous range of colors than the traditional yellow-red-blue primaries of the artist's wheel. It is difficult, if not impossible, to mix vibrant purple and magenta 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-magenta-purple range.

"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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