



Tints, Tones, and the Denver Broncos

by Margie Deeb
November 2009

I've just returned from teaching, coloring, and getting to know some of the wonderful artists of the [Rocky Mountain Bead Society](#). During my class, "[Courting Complements](#)," many a groan was emitted when we began exploring the unique characteristics of blue and orange. Turns out that pure blue and orange are everywhere the media is in Colorado, because they are the Denver Broncos football team colors. The RMBS artists are, understandably, tired of seeing it.

"OK," I said, "Then here's your challenge: design a blue-orange color scheme that could not possibly evoke mental images of the Denver Broncos in any form or fashion."

This lit a fire under everyone and they excitedly rose to the challenge.

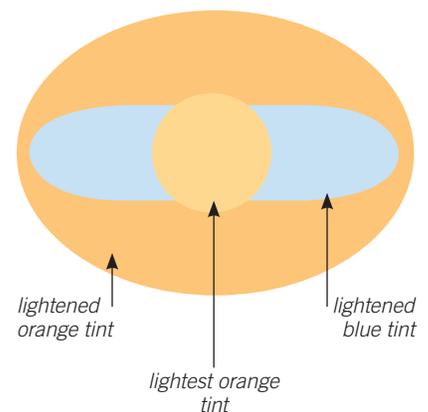
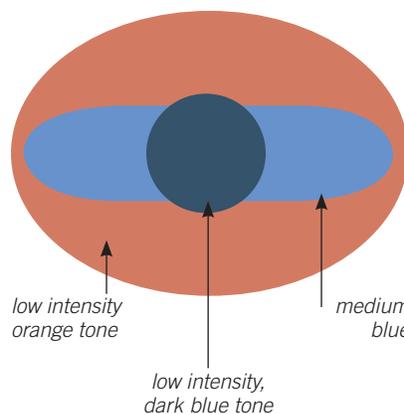
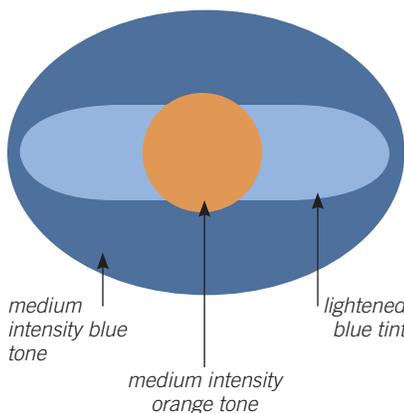
Because everyone keeps the color creations they make in my classes, I don't have the exact swatches to show you. But they concocted some of the most gorgeous blue-orange palettes that I've ever seen. And not *once* did the football team come to mind.

The RMBS bead artists accomplished this by using **tints** and **tones**: they altered the value and intensity of blue and orange as

much as possible to distance the combo from the fully-saturated one of the Broncos.

Remember, **tints** are colors lightened with white. **Tones** are colors to which a complement has been added. Tones are lower in intensity than the pure color. They also altered the **value** (value refers to a color's lightness or darkness).

Here are replicas of some of the combinations they created.





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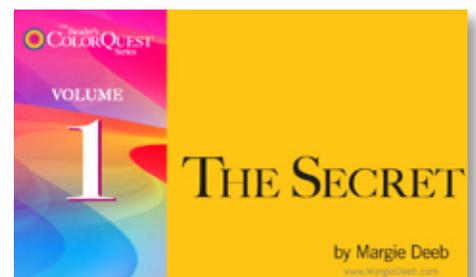
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Margie's Classes

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 Sara-Beth 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.

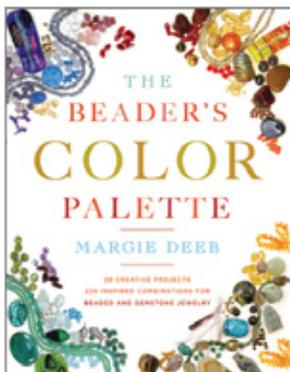
As a bead artist, Margie was a guest instructor at the 2005 Sonoma Beadwork Retreat, will be teaching at two 2009 Bead-Fests, Bead Cruise 2010, and has taught at the Bead Museum in Arizona, and bead stores and societies across the country.

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. 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."

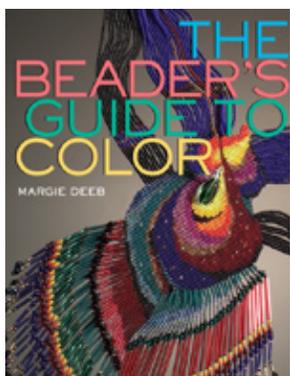
[Click to learn where you can register](#) for Margie's project or color classes near you.

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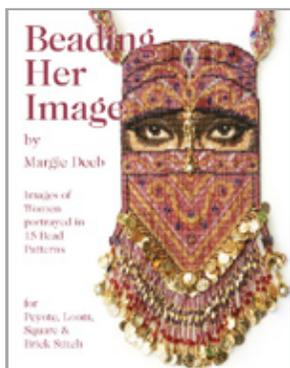
The Art of Color for Bead Artists



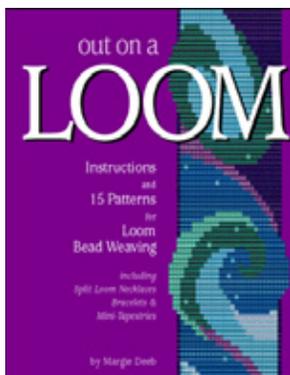
The Beader's Color Palette: 20 Creative Projects and 220 Inspired Combinations for Beaded and Gemstone Jewelry opens the door to worlds of color inspiration. Gather from history, culture, and our planet to create stunning color schemes for beaded creations. Gorgeous beaded jewelry illustrating 220 specific 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



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 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

Margie's Blog:
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WHY C-M-Y?
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2 knowledge articles to learn and use the C-M-Y wheel, in which color wheels are for what we use, always known to the primary, blue, and magenta file in for red.

Today, red and blue have long been considered primaries because they are pure; they are, in theory, all other colors can be created by mixing combinations of yellow, red and blue. However, color and hue are in shades of red and blue, 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. Because magenta is not a primary color, then, using it as a primary color has not greatly expanded the red color palette.

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