

## Discovering the Treasure in Failure

by Margie Deeb

January 2011

***“Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.”***

-Scott Adams

As a creator, I've learned a lot about destroying. In order to create, we must destroy. It is a part of the creation process. Destroying makes the space for new creation.

We destroy a hank of beads so that we may order its pieces into a necklace. We destroy old ideas to make way for new. We destroy empty space to fill it with a new painting. We destroy a design that doesn't work in order to create a new one that, hopefully, works.

I was faced with this last dilemma recently. Off and on, for the past 8 months I've been working on an intricate piece. I'd made prototypes out of rope that indicated that my idea would work and I was so excited. To see if it actually worked, I had to weave it together. After 60+ hours I realized that what I had created would not work like the vision I had in my mind's eye. So I had to rip it apart. Did I mention it was 60+ hours of work over 8 months time?

I've come to realize that destroying is as much a part of creating as the act of creation. I used to resent having to destroy my failed beadwork, regarding those precious hours spent making it as squandered and meaningless because they lead to failure. I saw it as a waste of time. As I've matured, I realize that time is only wasted if I refuse to learn

from the errors I filled it with.

When possible I save my beaded failures to refer back to what made them fail. In this case, I'd woven together a costly amount of beads that I needed to un-weave so I could use them. I spent hours pulling apart lovingly crafted rows of weaving.

For the first time in my 20+ years of beading, the destruction process fascinated rather than frustrated me. I felt I was watching portions of my life in rewind. As I unravelled, I relived the hours spent weaving while watching a Frank Zappa concert DVD with my husband. Then came memories of my trip to San Diego as I tore out loops made during the summer. Backwards I wove through the section of rows completed in July when we lost our Greyhound. Then the part I'd made during the last weeks of our Dalmatian's life in March. I deconstructed the parts that I'd shared over lunch with two bead artist friends at a French restaurant. And finally, the very first rows I'd made (while my head spun with excitement) became shreds of thread and loose homeless beads.

As I ripped, cut, and pulled, I experienced—in the most tactile way—my methods of ensuring my work for posterity. I also cursed them. Overkill here and there, as I sawed apart six and seven passes of thread through one bead.



***The tangled remnants of treasures revealed.***

From this destruction emerged not only the space for my revised design, but also (and this came as a surprise) a more compassionate view of myself. Unwinding months of my life captured in thread and glass offered me a broader perspective of myself. As if watching a film, I saw a woman – in between the mundane and sublime moments of her life, the peaks and valleys, the joys and losses – quietly, methodically building something of beauty. Small and striking. Maybe not a masterpiece, but a creation that would mean something to her, and hopefully to others. I saw someone wanting, from the depth of her heart, to create beauty: beauty that will last and adorn and inspire others to create more beauty. Each fragment of thread and released bead illuminated that part of me that thrives on inspiring beauty, creativity, and excellence in the world.

It was an enlightening time of destruction. And at the end of it I felt wiser, more confident, and more excited about rebuilding my vision in a new way. Not a moment has been wasted.



# 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:

[www.MARGIEDEEB.COM](http://www.MARGIEDEEB.COM)



# Take Online Classes with Margie

I offer beading and color classes  
online. And I'm adding more  
regularly.

View **free** tutorials and **free**  
previews for every class.

Click to see all of  
[Margie's CraftEdu classes](#)

# 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.

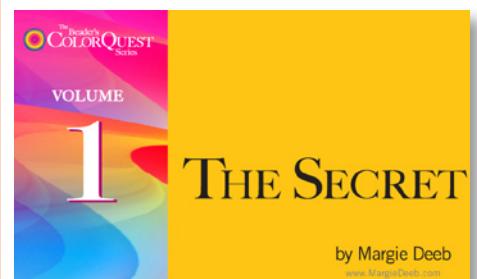
Examine your strengths and weaknesses, and get on the path to discovering your true color voice.

In this consultation process you will:

- Discover more of your color voice
- Raise your artistry to a new level
- Have your current work critiqued
- Create new work for critique
- Become an empowered artist

You and your artwork will be forever changed.

[Register now.](#)



Learn the most critical secret to making dynamic, powerful color combinations. A 33-page PDF for instant purchase and download

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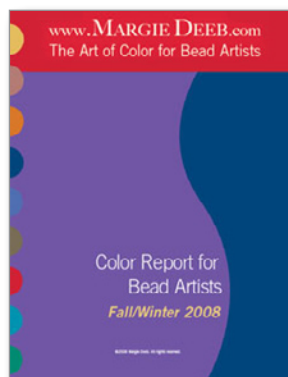
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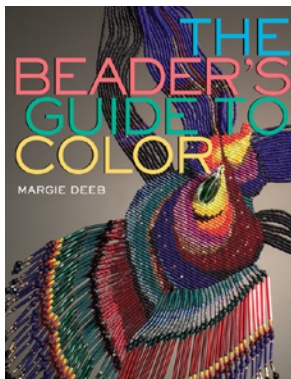
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The Bead Artists' First, Only, & Complete Source for Color Mastery

"Best How-To  
Craft Book of  
2009"  
-Library Journal

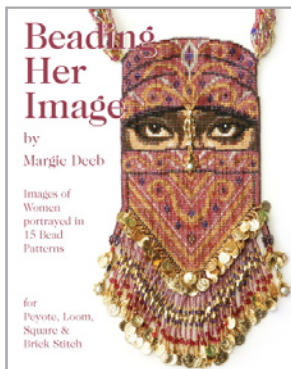


***The Beader's Color Palette: 20 Creative Projects and 220 Inspired Combinations for Beaded and Gemstone Jewelry*** Gather from history, culture, and our planet to create stunning color schemes for beaded creations. (Paperback, 192 pages) \$24.95 US Dollars



The only book of its kind written specifically for bead artists, ***The Beader's Guide to Color*** teaches bead-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)

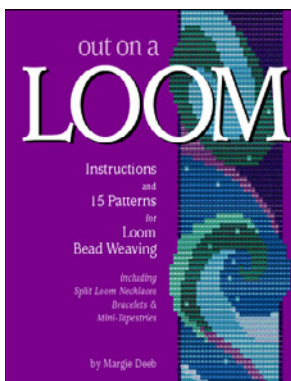
\$21.95 US Dollars



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

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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, which offers artists in for what we've always known to be primary blue, and suggests kits 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 suggests a shade 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 mixtures to more numerous than red, using it as a primary rather than red greatly expands the red-cyan-purple range.

Buy a Kit!

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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 'medium'! I took the words right out of your mouth, didn't I?"

Join Margie's color coterie:  
[margiedeep.com/newsletter](http://margiedeep.com/newsletter)