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The Art of Color for Bead Artists



FALL/WINTER 2009
Color Report for
Bead & Jewelry
Designers

by Margie Deeb



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Cover necklace by Derralyne McMaster, featured on page 9

THE COLORS

PANTONE® Fashion Color Report Fall 2009

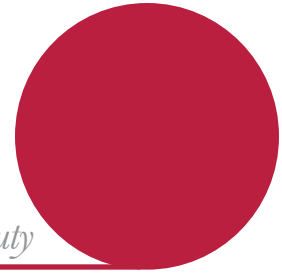
Subtle contrasts, like those found in a painter's masterpiece, make up the diverse color palette for Fall/Winter 2009. Designers play with a broad spectrum of unique color combinations this season, resulting in distinct, yet cohesive color palettes.

"The fall/winter 2009 palette is more unique and thoughtful than the typical autumnal hues of years past," said Leatrice Eiseman, executive director of the Pantone Color Institute®. "Designers recognize the desire for fundamental basics that speak to current economic conditions, but also understand the need to incorporate vibrant color to grab the consumers' eyes and entice them to buy."

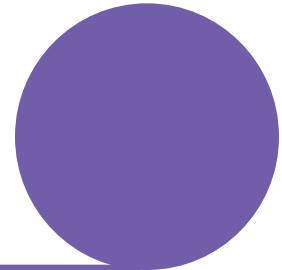
A natural choice during uncertain times, patriotic **AMERICAN BEAUTY**, a wonderfully balanced, true red, speaks to the need for cohesiveness. Perfect for all skin tones, American Beauty is a feel-good color. **PURPLE HEART** connotes a sense of refinement and sensuality, adding an air of creativity and excitement to the top 10, especially when paired with American Beauty.

A warmer, more subdued **HONEY YELLOW** carries the 2009 color of the year, PANTONE 14-0848 Mimosa, through to fall and winter with its golden tones. Pairing Honey Yellow with its color wheel opposite, Purple Heart, will surely add a surprising flair. Or, for a more typical fall combination, group HONEY YELLOW with BURNT SIENNA and IRON.

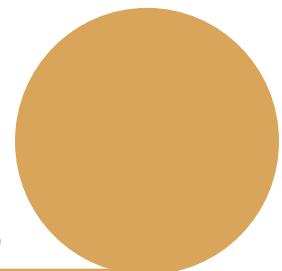
Strong yet understated **IRON** serves as the "new black," making traditional basics much more interesting. Neither gray nor brown, IRON is a grounding color that coordinates



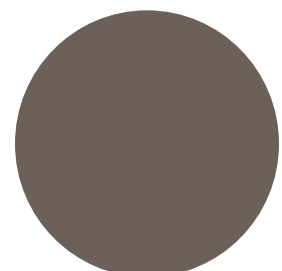
American Beauty



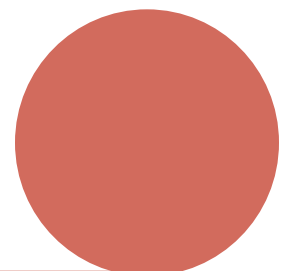
Purple Heart



Honey Yellow



Iron



Burnt Sienna

Fall/Winter 2009

well with all colors in the palette. **CRÈME BRÛLÉE**, a grayed-down beige, and **NOMAD**, which bridges the gap between beige and light gray, also speak to the need for timeless neutrals. All three classics can stand alone or serve as anchors when paired with other colors.

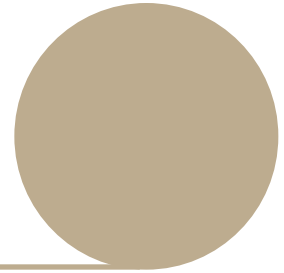
Fall would not be complete without a seasonal favorite like **BURNT SIENNA**, a deepened, earthy shade of orange, reminiscent of an autumn sunset. Pair this versatile hue with **NOMAD** and **RAPTURE ROSE** for a different twist.

Adding spark to the fall palette, **RAPTURE ROSE** artfully captures the vibrancy of fuchsia and the softness of pink. Underscored by nurturing and feminine tones, the addition of **RAPTURE ROSE** enlivens the more traditionally subdued fall hues. Look for it in cosmetics as well as clothing and accessories.

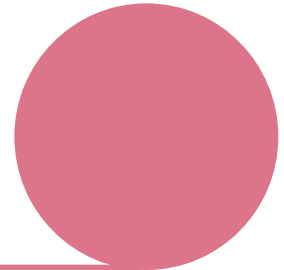
Like the olive in a martini, **WARM OLIVE**, a rich yellow-green, adds a touch of elegance and sophistication to fall. When combined, this tangy, intriguing hue makes all other colors come alive. Look for it paired with **MAJOLICA BLUE**, a deep, mysterious teal blue with more vibrancy than the usual navy.

MAJOLICA BLUE brings an exotic flair to the group, especially when paired with **BURNT SIENNA** or **PURPLE HEART**.

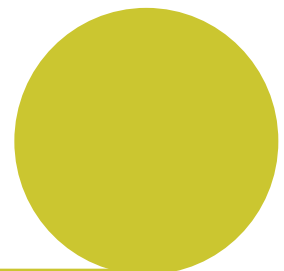
Each season, Pantone surveys the designers of New York Fashion Week to identify the 10 most directional colors. Like a painter's palette, fall 2009 offers choice and diversity, but the unique integration of colors is what makes it so appealing.



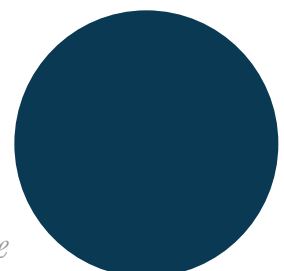
Nomad



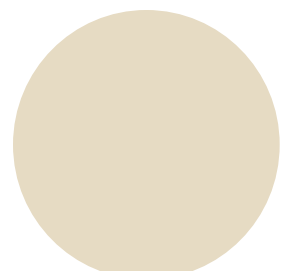
Rapture Rose



Warm Olive



Majolica Blue



Creme Brulee

How to Get the Most Out of the Color Report for Bead & Jewelry Designers

The ten Fall/Winter '09 palette members presented here are not the only colors available to bead artists designing for the season. They are just some of the current fashionable hues. If you don't like them, don't just wrinkle your nose. Rise to the challenge! If you're a lover of saturated jewel tones, NOMAD and IRON offer many **chromatic challenges**. The more you work with these complex, conservative tones, the more you'll appreciate what they have to offer your color combinations. They will gain your respect, if not your admiration and loyalty!

Proportions are important in any harmonious color scheme. The **ratios** I've suggested work for me. Feel free to experiment, using more of one color and less of another.

PANTONE Colors displayed within this report are solely for artistic purposes and are not intended to be used for specification. For accurate PANTONE Color Standards, refer to current PANTONE Color Publications. To purchase or receive more information about PANTONE Products go to www.pantone.com. PANTONE® and other Pantone trademarks are the property of, and are used with the written permission of, Pantone LLC. Portions © Pantone LLC, 2009. All rights reserved.

The palette numbers begin at #121 because palettes from the previous *Spring '09 Color Report for Bead Artists* issue have been assigned numbers #81- 120.

Computer monitors, printers, and browsers all display colors differently. The AMERICAN BEAUTY you are looking at probably looks very **different** from the one I see. Be aware of this and take it in stride.

All colors referenced in CAPITAL LETTERS or as a PANTONE Color Number, e.g., PANTONE 12-3456 are included in the PANTONE FASHION + HOME Color System, a component of the PANTONE Textile Color System®.

Experiment with bringing colors **not mentioned** in this report into the suggested palettes. You'll notice that in each "Combinations and Proportions" section I offer some combinations that include only the seasonal palette members, and one or two that include colors *outside* the seasonal palette members. Do the same! These palettes are **starting points**, not the be-all-end-all of the season's color palettes.

AMERICAN BEAUTY PANTONE® 19-1759

"Perfect for all skin tones, American Beauty is a feel-good color"



SUGGESTED DELICAS™ and GEMSTONES

I've chosen the following Delica™ beads and Swarovski™ beads to represent the red of this season.

- Delica #654
- Delica #378
- Siam Crystallized™ Swarovski Elements



Like a pumping heart, a centerpiece of red radiates heat in another of Derralynn McMaster's bold creations. Dichroic glass, alpaca yarn, Czech flowers and leaves.

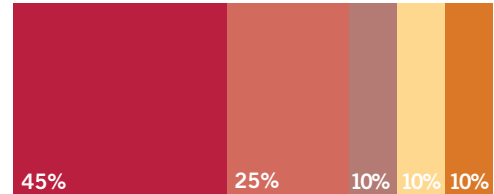
Shades of red revitalizes us year round. Fall and winter call for complex tones riper than the bright tomato reds of summer.

AMERICAN BEAUTY is a glamorous, rich red— not too purple, not too blue. It energizes with sophistication.

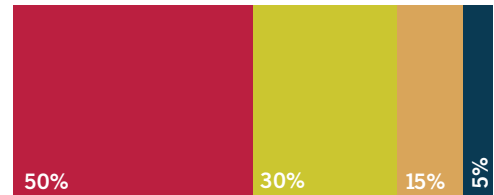
Combine it with metallics of bronze or gold for exotic elegance. PURPLE HEART (and other amethyst-like tones) lift AMERICAN BEAUTY to regal heights.

There's a sensuous nurturing to AMERICAN BEAUTY that I want to sink into: it is warm, gorgeous, and enveloping. I feel its vigorous spirit encouraging me to "hang in there" with a promise of hope. We color lovers can ride the energies of AMERICAN BEAUTY and WARM OLIVE to a brighter future.

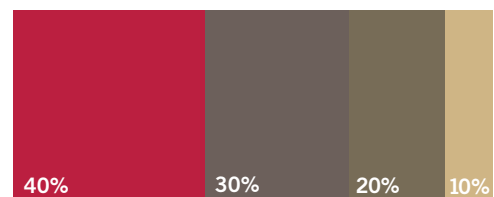
COMBINATIONS and PROPORTIONS



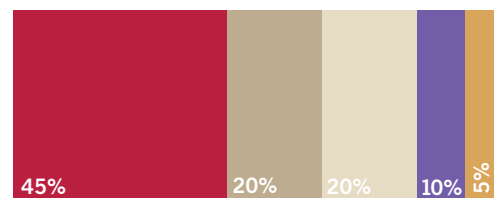
121. AMERICAN BEAUTY and BURNT SIENNA begin a warm, analogous five-some from the red/orange side of the wheel. 10% muted pink/brown of WITHERED ROSE (Fall '08 Color Report), a light buttercup (DB #233) and BURNT ORANGE (Fall '08 Color Report) round it out.



122. I double-dog dare you! Using this palette takes verve: you must be as fearless as these contrasts to make 'em work. AMERICAN BEAUTY and WARM OLIVE dominate while HONEY YELLOW forms a bridge to MAJOLICA BLUE.



123. Classic and vintage: AMERICAN BEAUTY and IRON harmonize with autumnal browns. Try DB-312, or DB-322, or metallic bronzes.

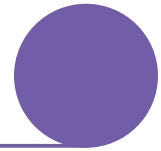


124. AMERICAN BEAUTY, NOMAD, and CRÈME BRÛLÉE, accented by PURPLE HEART and a hint of HONEY YELLOW initiate bold sophistication.

[See it in context on page 19.](#)

PURPLE HEART

PANTONE® 18-3520



“... connotes a sense of refinement and sensuality, adding an air of creativity and excitement”

SUGGESTED DELICAS™ and GEMSTONES

I've selected the following Delica™ beads, Swarovski™ beads, and natural gemstones to represent the rich purple of the season:

- Delica #923 comes the closest
- Purple Velvet Crystallized™ Swarovski Elements
- Amethyst in its bluer versions



The color purple connotes drama and mystery, and this season's PURPLE HEART seems to suggest that something magical is about to happen. You'll cast an alluring spell with its innate charm.

The color for creative people, wearing this rich, saturated version

of purple broadcasts an “outside the box” originality. You gotta have some panache to don Kristy Nijenkamp's necklace of dyed jade rectangles (above).

Use PURPLE HEART to infuse your fall/winter creations with regal mystery, magic, and sensuality.

Variations on a Theme: Kristy Nijenkamp shows off extraordinary shades of purple—some leaning to blue, some to red—in this necklace of silver and fired agate beads.

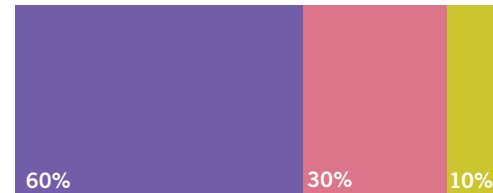


Kristy Nijenkamp uses purple with panache in this stylishly chic necklace of dyed jade, Swarovski bicones, and silver.

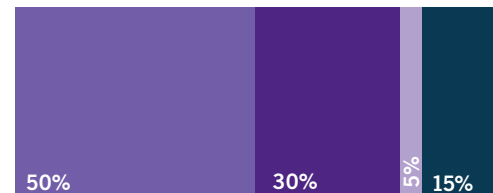
COMBINATIONS and PROPORTIONS



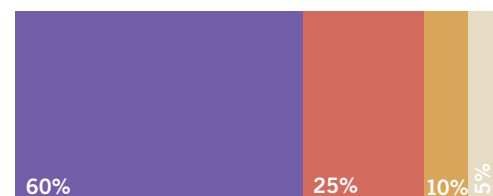
125. Never overlook the regal simplicity of purple and gold. Try combining PURPLE HEART with various golds for different character: bright gold, rose gold, matte or metallic finishes. Faceted **amethyst** and a splash of **citrine** or **yellow topaz** create dazzling majesty.



126. Playful, fanciful, and a bit sixties-ish: PURPLE HEART meets RAPTURE ROSE, shocked by accents of WARM OLIVE, creating an ultra graphic palette for some far-out beadwork.



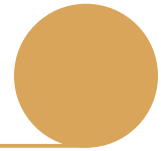
127. Let's call this “Shades of Moonlight.” PURPLE HEART, a deep violet (DB-610), a necessary 5% lavender to add a breath of light, and MAJOLICA BLUE (working as a black) make a strong, night time palette.



128. An unorthodox combination that is perfect for autumn: PURPLE HEART paired with BURNT SIENNA intrigues because of the cool/warm contrast. Warm the palette even more with HONEY YELLOW and accents of CRÈME BRÛLÉE.

See it in context on page 19.

HONEY YELLOW PANTONE® 16-1143



"... Pairing Honey Yellow with its color wheel opposite, Purple Heart, will surely add a surprising flair"

SUGGESTED DELICAS™ and GEMSTONES

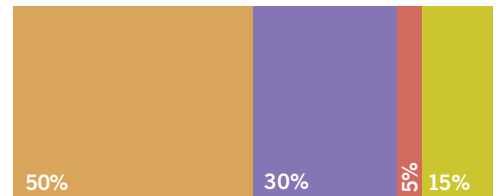
I've chosen the following Delica™ beads, Swarovski™ beads, and natural gemstones beads to represent the warm, earthy yellow of the season:

- Delica #742 for large expanses
- Delica #272 for smaller areas (it is darker but the same tone)
- Topaz Crystallized™ Swarovski Elements
- Citrine at its most intense

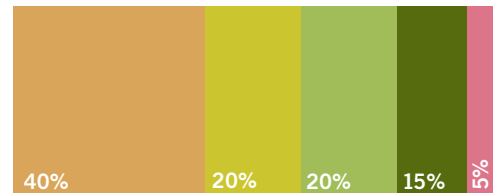
COMBINATIONS and PROPORTIONS



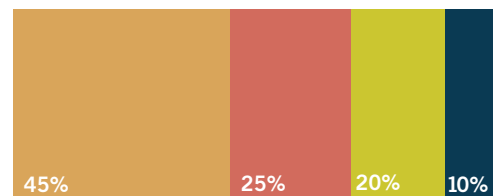
129. HONEY YELLOW claims 70% of the space, but the zing of turquoise adds the life, and the depth of MAJOLICA BLUE adds the force. Dark MAJOLICA BLUE also echoes the black matrix in the turquoise.



130. HONEY YELLOW and PURPLE HEART are complements, so you must try them together! Accents of BURNT SIENNA and WARM OLIVE make this a fun, off-beat autumn palette.



131. HONEY YELLOW blends seamlessly with 3 versions of yellow-green: WARM OLIVE, DARK CITRON (see the Spring '09 Color Report) and rich, dark moss green (try DB-327 or 797). Accent with RAPTURE ROSE for a dash of panache.



132. HONEY YELLOW, BURNT SIENNA, WARM OLIVE, and MAJOLICA BLUE... who would have thought this could be so intriguing? I had no idea until I tried it! [See in context on page 19.](#)



Subdued, warm HONEY YELLOW is a classic autumn palette member. Think of the light of sunset pouring in a room filling it with warmth, or butternut squash soup steaming in the bowl, and you get the feeling this gentle tone inspires.

HONEY YELLOW combines beautifully with its analogous neighbors (deep oranges, reds, and browns) or most greens, especially warmer shades.

HONEY YELLOW serves as a beautiful accent to tie together a cohesive palette. Find its echoes in ambers, citrine, and topazes. As a dominant member of a color scheme, you'll want to add some sparkle of metallics to enliven it. Gold, of course, is perfect. But give copper or deep bronze a try for a more unusual effect.



Both of these gemstone cab bead embroidered necklaces by Jamie Cloud Eakin display the beauty of fall yellows in shades of amber, ochre and HONEY YELLOW.

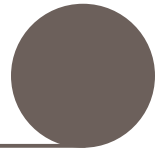
Above: Moukite, Red Quartz, Freshwater Pearls

Left: Mustard Aventurine, Serpentine, Aragonite

Photos by Margie Deeb

IRON PANTONE® 18-1306

"...a grounding color that coordinates well with all colors in the palette"



SUGGESTED DELICAS™ and GEMSTONES

I've chosen the following Delica™ beads, Swarovski™ beads, and natural gemstones beads to represent this season's dark, strong brown:

- Delica #322
- Swarovski Deep Brown crystal pearls
- Swarovski Smoky Quartz

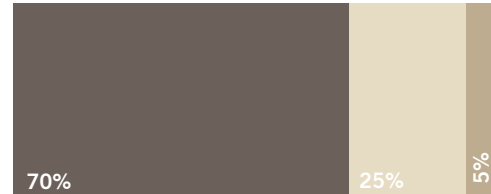


Pantone refers to IRON as the "New black, making traditional basics much more interesting." This neutral tone falls somewhere between gray and brown, and is strong like black but not as heavy and overpowering. Try IRON with all the colors in this season's palette and see where it takes you. At first I was hesitant about combining it with all the other colors, but after working with it I came to love the strength of contrast and "earthiness" it lends to a palette.

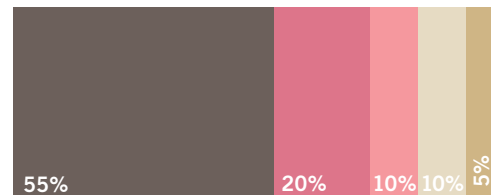
Derralynn McMaster's autumn extravaganza uses lava beads the color of IRON to support a bead embroidered menagerie of BURNT SIENNA and WARM OLIVE, tans and ivories, and unexpected flashes of pink. Carnelian, turquoise, ammonite fossil, jasper, peach quartz, rivoli volcano buttons.

Photo by Margie Deeb

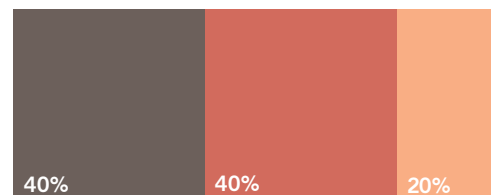
COMBINATIONS and PROPORTIONS



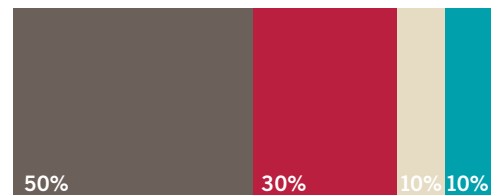
133. A monochromatic classic: IRON, CRÈME BRÛLÉE, and NOMAD. High value contrast animates the palette, limited hues make it reserved and elegant. Try switching the proportions so CRÈME BRÛLÉE is the 5% accent.



134. Browns and pinks are downright delicious. Start with IRON as the foundation. Add RAPTURE ROSE and a lighter pink for sweetener (try SALMON ROSE from the Spring '08 Color Report). Finish it with CRÈME BRÛLÉE and a fawn or tan color (like the diamond shape in Derralynn's piece to the left).



135. IRON, BURNT SIENNA, and CANTALOUPE (Spring '08 Color Report) are not as sweet as palette #134 above, but just as delicious!

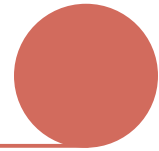


136. Wow! Look at what an accent of turquoise does for IRON, AMERICAN BEAUTY, and CRÈME BRÛLÉE... it jump-starts it, sending it into the stratosphere of fashion!

[See it in context on page 19.](#)

BURNT SIENNA PANTONE® 17-1544

"...a deepened, earthy shade of orange, reminiscent of an autumn sunset."



SUGGESTED DELICAS™ and GEMSTONES

I've chosen the following Delica™ beads, Swarovski™ beads, and natural gemstones to represent the russet orange of this season:

- Delica #795, (though slightly brighter) and #913 in large expanses (though slightly more pale) both convey the essence of the color
- Swarovski Indian Red
- Carnelian at its darkest, deepest tones



Four leaves in tones of BURNT SIENNA hang on a wide link chain in simple, understated elegance. Lampwork and design by Kristy Nijenkamp.
Photo by Margie Deeb

BURNT SIENNA is another classic autumn palette member. Like fallen maples leaves this rusted orange tone says "autumn" anywhere, anytime.

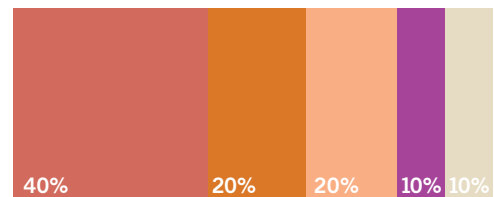
A lovely article titled "Color My World Burnt Sienna" appears in the June 15, 2009 issue of Newsweek magazine. While visiting Sienna, Italy, writer Louisa Thomas was reminded of one of her favorite childhood Crayola colors: "The name refers to a specific color, which the enchanted tourist's eye can glimpse in the blocks of baked clay that give Sienna its consistent hue."

Rich with the warmth of earth and the heat of sun, BURNT SIENNA lends substance and flair to your autumnal color schemes.

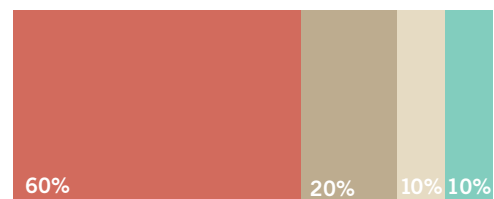
COMBINATIONS and PROPORTIONS



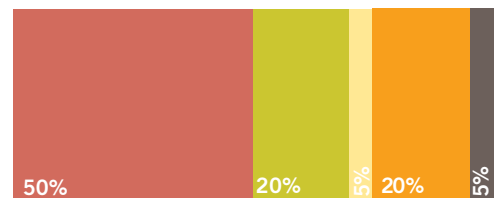
137. A classic complementary scheme of BURNT SIENNA (make it the dominant) and turquoise are given a new twist by the introduction of strong, dark MAJOLICA BLUE.



138. This one's ambling along all analogous-like until POW!... up jumps a screaming vibrant purple which sends this scheme soaring! Start with BURNT SIENNA, BURNT ORANGE (Fall '08 Color Report) and CANTALOUPE (Spring '08). Throw in a wild fuchsia or magenta. A dash of CRÈME BRÛLÉE brings it all together.



139. Retro... vintage 50's... call it what you like... it is out of the ordinary. BURNT SIENNA, NOMAD, CRÈME BRÛLÉE, and LUCITE GREEN (Spring '09 Color Report).



140. Brimming with effervescence, this lively scheme integrates spring-like citrus colors with rich autumnal tones. BURNT SIENNA, WARM OLIVE, light buttery yellow, vibrant orange, and a sliver of IRON. [See in context, page 19.](#)

NOMAD PANTONE® 16-1212

"... bridges the gap between beige and light gray."



SUGGESTED DELICAS™ and GEMSTONES

I've chosen the following Delica™ beads, Swarovski™ beads to represent this season's midtone neutral:

- Delica # 1731
- Swarovski Almond Pearls



Shades of NOMAD and CRÈME BRÛLÉE beautifully punctuated by BURNT SIENNA accents.

Ocean Jasper, Sponge Coral, Chrysanthemum Stone, Freshwater Pearls, Desert jasper, Abalone.

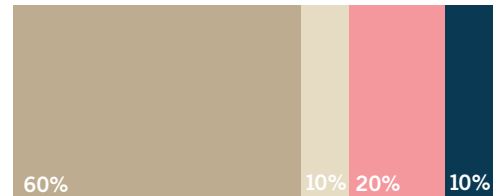
Necklace by Jamie Cloud Eakin.

Photo by Margie Deeb

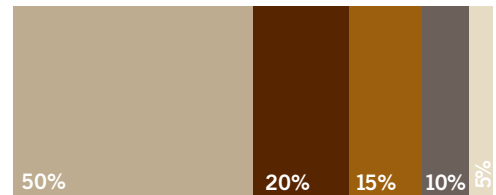
NOMAD, a warm, comforting, chromatic neutral responds amicably to all tones, especially the other nine colors of this report. Grounded, uncomplicated, and easy-going, NOMAD "bridges the gap between beige and gray" according to Pantone.

Use it to round out warm palettes that include the classic fall colors of BURNT SIENNA, IRON, and HONEY YELLOW. Or use it to add a complex note to schemes of richer saturation using colors like PURPLE HEART, RAPTURE ROSE, and AMERICAN BEAUTY.

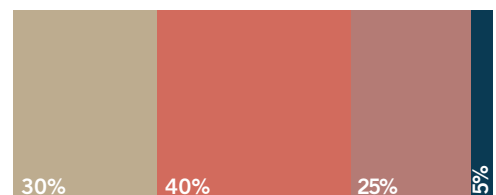
COMBINATIONS and PROPORTIONS



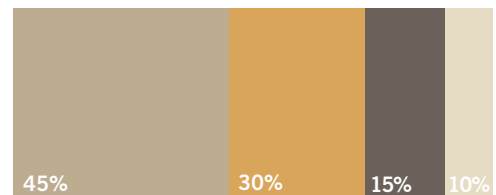
141. NOMAD, CRÈME BRÛLÉE, SALMON ROSE (Spring '09 Color Report) and MAJOLICA BLUE, which takes this from soft and sweet to soft and strong, creating a just enough tension and contrast.



142. The refined neutrality of NOMAD lends its support to browns. Here, a dark chocolate and a chestnut provide rich color, while IRON adds depth. CRÈME BRÛLÉE lightens the whole effect.



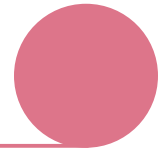
143. NOMAD is not the dominant color here (only 30% is suggested), but rather supports BURNT SIENNA (40%) as the dominant. WITHERED ROSE (Fall '08 Color Report) and MAJOLICA BLUE round out a warm scheme.



144. Relax quietly into NOMAD, HONEY YELLOW, IRON, CRÈME BRÛLÉE ([see it on page 20 in context](#)). A gentle palette of neutrals like this calls for gold findings and clasps.

RAPTURE ROSE PANTONE® 17-1929

"... captures the vibrancy of fuchsia and the softness of pink."



SUGGESTED DELICAS™ and GEMSTONES

I've chosen the following Delica™ beads, Swarovski™ beads, and natural gemstones to represent this season's pink:

- Delica #1371 (this is a dyed bead, so be careful!)
- Delica # 1746
- Delica #914 will substitute but is sweeter and more intense
- Rose Crystallized™ Swarovski Elements

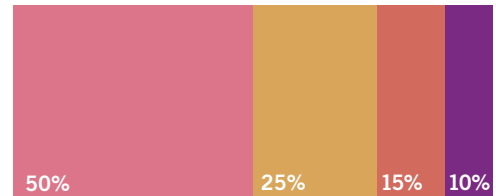


The sweetest member of this season's group came as a surprise to me.. a fall pink! I'm delighted to count RAPTURE ROSE as a fall/winter palette member, and praise the complex, unusual notes it contributes. Its a gorgeous color all by itself. And when you combine it with other fall colors, you'll revel in the intriguing, complex harmonies you can dream up.

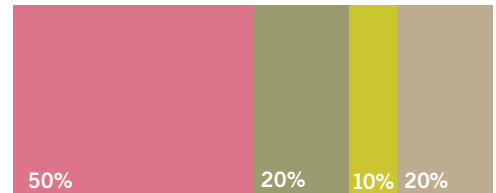
It's tempting to pair it with the usual suspects, like AMERICAN BEAUTY, and PURPLE HEART (undeniably beautiful), but let's save those combos for Valentine's Day and go for schemes

a little more relevant to the autumn season.

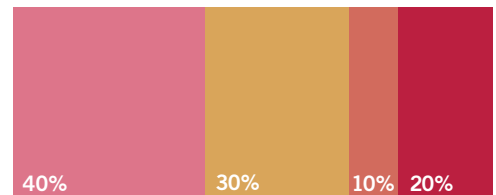
COMBINATIONS and PROPORTIONS



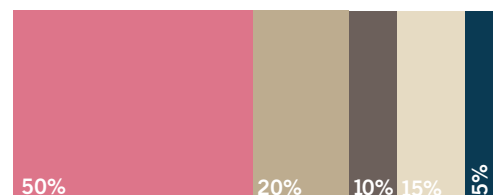
145. The saucy, spicy combo of RAPTURE ROSE, HONEY YELLOW, BURNT SIENNA, and a slice of purple/violet (try Crystallized™ Swarovski® Elements in Fuchsia) reminds me of a favorite dress I wore in the late 60's.



146. RAPTURE ROSE is happy to spend its life with complementary greens. In this case a comfy sage green and WARM OLIVE. The gentle neutrality of NOMAD softens the palette, tempering the strong contrast between pink and green.



147. Friendly and warm, this quartet shares the same side of the color wheel, so harmonizes easily and naturally: RAPTURE ROSE, HONEY YELLOW, BURNT SIENNA and AMERICAN BEAUTY



148. RAPTURE ROSE, NOMAD, IRON, CRÈME BRÛLÉE , and MAJOLICA BLUE... this one makes me weak in the knees! [See in context on page 20.](#)



Luscious RAPTURE ROSE , purple, and gold is a winning harmony in any season. Vintage Glass cabs, Swarovski Crystal, Cat's Eye Glass Necklace by Jamie Cloud Eakin. Photo by Margie Deeb

WARM OLIVE PANTONE® 15-0646



"... adds a touch of elegance and sophistication to fall"

SUGGESTED DELICAS™ and GEMSTONES

I've chosen the following Delica™ beads, Swarovski™ beads, and natural gemstones to represent the yellow-green of this season:

- Delica #910 comes closest, but is more green
- Lime Crystallized™ Swarovski Elements
- Light Olivine Crystallized™ Swarovski Elements
- Olive "Jade" Serpentine



"Tangy and intriguing" says Pantone of this lively zing of color. It will make any palette soar. Be mindful of the quantity. WARM OLIVE is what I call an "ambiguous" color: not quite yellow, not quite green, not quite brown. Most folks prefer the certainty of a color: ambiguous colors can confuse them. And WARM OLIVE in large quantities can be off-putting (I am reminded of my childhood days on the Florida inter-coastal waterways sharing our yard with ducks).

WARM OLIVE is a bit tricky. Remember that your monitor may not be showing you an accurate depiction of color: it is more yellow than it is green. Think avocado... the part closest to the pit, but a bit duller in tone.

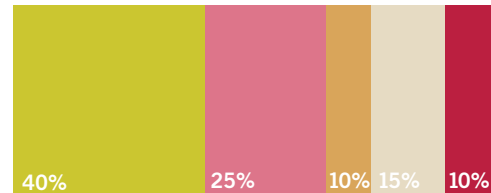
Because they are complementary, WARM OLIVE against shades of RAPTURE ROSE and AMERICAN BEAUTY generate excitement. SaraBeth Cullinan beaded this gorgeous, Cirque du Soleil-like necklace using a polymer face cabachon by Jen Martin of www.graphixoutpost.com

Photo by Margie Deeb

COMBINATIONS and PROPORTIONS



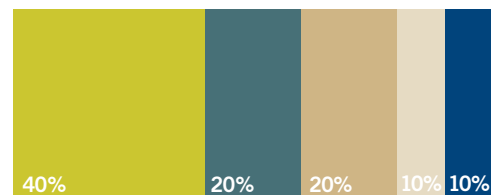
149. Unconventional (my favorite kind of scheme!), unexpected, and fun. WARM OLIVE, MAJOLICA BLUE, and SLATE GRAY from the Spring '09 Color Report. The gray leans strongly toward blue and thus ties together WARM OLIVE and MAJOLICA BLUE.



150. Another play on complements with neutrals added. WARM OLIVE, RAPTURE ROSE, HONEY YELLOW, CRÈME BRÛLÉE, and AMERICAN BEAUTY.



151. Cool off WARM OLIVE with turquoise. MAJOLICA BLUE adds depth; HONEY YELLOW makes this a definitive fall/winter palette.



152. An extraordinary combination of tones vibrant, slightly muted, and neutral. WARM OLIVE, deep teal blue, NOMAD, CROISSANT (from the Spring '08 Color Report), CRÈME BRÛLÉE, and TWILIGHT BLUE from the Fall '08 Color Report. [See in context on page 20.](#)

MAJOLICA BLUE

PANTONE® 19-4125

"...brings an exotic flair to the group"



SUGGESTED DELICAS™ and GEMSTONES

I've chosen the following Delica™ beads, Swarovski™ beads, and natural gemstones to represent the dark blue of the season:

- Delica #377 will substitute but is more blue, less green
- Delica #278 will substitute but is more blue, less green
- Dark versions of Iolite
- Swarovski Dark Indigo crystal pearls



It's deep, it's rich, it's mysterious.... and the touch of within makes it downright gorgeous. I'm longing for a satin evening gown in MAJOLICA BLUE.

The word "majolica" derives from decorated earthenware named after the islands now known as Majorca in the Balearics.

Pair this with its near-complement BURNT SIENNA, and you'll turn heads everywhere you go. By itself, MAJOLICA BLUE is powerful, but may need sparkling up, depending on the beads. This dark tone will add strong contrast to your palettes – use it wisely. Too much can become too heavy or oppressive.



MAJOLICA BLUE, NOMAD, and silver work together in a chic, cane glass earring set. Night Blue Swarovski pearls. Cane glass by David Christensen. Design by Candace Cloud McLean.

Photo by Margie Deeb

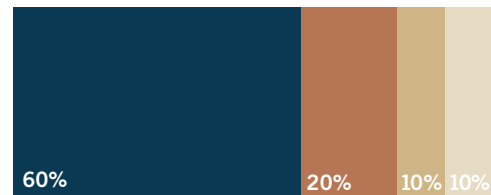
COMBINATIONS and PROPORTIONS



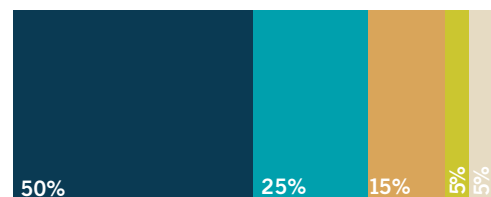
153. Rich and majestic MAJOLICA BLUE (60%) and AMERICAN BEAUTY (30%) take the main stage. Use minute splashes of HONEY YELLOW and BURNT SIENNA for daring accents.



154. Begin with MAJOLICA BLUE, WARM OLIVE, and CRÈME BRÛLÉE. Add a muted pale mauve (ROSE DUST from the Spring '09 Color Report) and accent with IRON.



155. Blues and browns make a dependable classic color scheme. Keep this from utter predictability by employing tantalizing texture and a strong dominant: MAJOLICA BLUE... and lots of it. A range of browns creates intrigue: pale sable (notice how orange it is), CROISSANT (from the Spring '08 Color Report) and CRÈME BRÛLÉE.



156. MAJOLICA BLUE and its close cousin, turquoise, make a great couple with no support from other colors. But add HONEY YELLOW, WARM OLIVE, and CRÈME BRÛLÉE and look what happens: a stunning palette of depth, vibrancy, and vitality. [See in context on page 20.](#)

CRÈME BRÛLÉE

PANTONE 13-1106



“... speak to the need for timeless neutrals...”

SUGGESTED DELICAS™ and GEMSTONES

I've chosen the following Delica™ beads, Swarovski™ beads, and natural gemstones to represent the lightest neutral of the season:

- Delica #261
- Delica #388
- Sand Opal Crystallized™ Swarovski Elements
- White Bamboo Coral

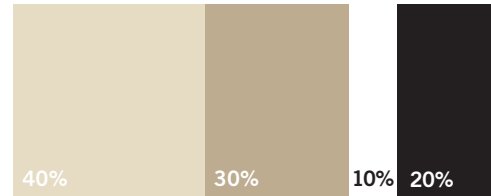


Graphic Feldspar and Desert Jasper in dark and light shades of CRÈME BRÛLÉE and NOMAD compose a soft-spoken monochromatic scheme. Necklace by Jamie Cloud Eakin. Photo by Margie Deeb

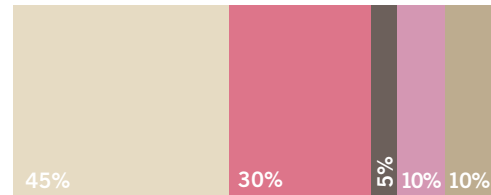
Elegance incarnate, CRÈME BRÛLÉE adds sophistication to any palette. It functions much like a lightened NOMAD. Pantone calls it a “grayed-down beige.” Its lightness can buoy a color scheme, keeping it from becoming too heavy.

In *The Beader's Guide to Color* I refer to chromatic neutrals like CRÈME BRÛLÉE and NOMAD as “geniuses of subtlety.” There is much more to them than meets the eye. Always test them before putting them to work in your final piece. They can change any palette in surprising ways, sometimes for the better (lifting and enlivening), sometimes for the worse (dulling and deadening).

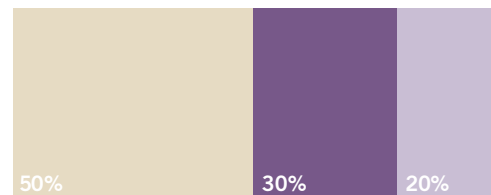
COMBINATIONS and PROPORTIONS



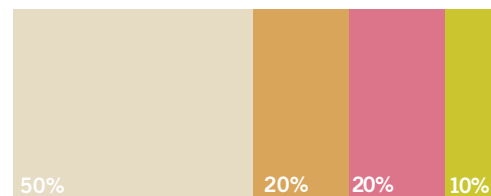
157. So classic, trustworthy, and refined, I had to include this easy to work with combination. CRÈME BRÛLÉE, NOMAD, white, and black. See Kristy Nijenkamp's lampworked bead on page 16.



158. Cultivated charm starts with CRÈME BRÛLÉE and includes RAPTURE ROSE, a hint of IRON (not too much or it'll overpower everything!), accents of SPRING CROCUS from the Spring '08 Color Report, and NOMAD.



159. Ahhhh... a well-bred palette worthy of aristocracy. CRÈME BRÛLÉE and two shades of eggplant, dark and light, cultivate exquisite elegance.



160. This elegant, graceful quartet, starting with CRÈME BRÛLÉE, includes HONEY YELLOW, RAPTURE ROSE, and WARM OLIVE. [See in context on page 20.](#)

GALLERY



Kristy Nijenkamp adopts a classic combination of CRÈME BRÛLÉE, NOMAD, white, and black in her lampwork bead.



These Derralynn McMaster pieces broadcast autumn with a strong display of BURNT SIENNA. Other seasonal palette members can be seen as well, especially WARM OLIVE. Notice the inclusion of a turquoise leaf in the necklace (right). Turquoise is a magical “any-season” color that looks great on any skin color.

Photo by Margie Deeb





Chrissie Day weaves CRÈME BRÛLÉE, NOMAD, and IRON into a geometric monochromatic optical illusion.

Maureen Buckley McRorie strings a necklace of WARM OLIVE and yellow tones—colors often difficult to work with—into elegance. Agate and glass. Lampwork focal bead and design by Maureen Buckley McRorie.



All photos by Margie Deeb



(Left) Candace Cloud McLean included almost every member of this season's lineup in either an exact match or very close... and what a fun concoction she brewed up! (Above) Earrings use four of the ten palette members. Cane glass and silver.



Shades of PURPLE HEART and blue emerge from black in beads of dyed turquoise. Necklace by Kristy Nijenkamp. Photo by Margie Deeb



Jamie Cloud Eakin fashions an unusual fall palette of HONEY YELLOW with gentle pink and bronze accents. Enamel and glass.



(Above) The light passing through transparent crystals makes RAPTURE ROSE lighter. Combined with WARM OLIVE seed beads, these earrings work in spring as well as fall. SaraBeth Cullinan based them on Marcia DeCoster's "Whitby" design from Beaded Opulence: Elegant Jewelry Projects with Right Angle Weave [2009, Interweave Press]

(Right) BURNT SIENNA and WARM OLIVE colored pearls forge a lustrous bracelet for fall. Bracelet by SaraBeth Cullinan. All photos by Margie Deeb



THE COLORS IN CONTEXT

On these 2 pages I've applied one palette from each of the colors in a composition. Seeing the palette this way gives you a better idea of how the colors interact and the impact of the color scheme as a whole. NOTE: the proportions of colors are not exact according to palette specifications, but rather a visual estimate.



AMERICAN BEAUTY Palette 124; page 6



PURPLE HEART Palette 128 ; page 7



HONEY YELLOW Palette 132; page 8



IRON Palette 136; page 9



BURNT SIENNA Palette 140; page 10



[NOMAD Palette 144; page 11](#)



[RAPTURE ROSE Palette 148; page 12](#)



[WARM OLIVE Palette 152; page 13](#)



[MAJOLICA BLUE Palette 156; page 14](#)



[CRÈME BRÛLÉE Palette 160; page 15](#)

About Pantone, Inc.

Pantone has been the world's color authority for more than 45 years, providing design professionals with products and services for the colorful exploration and expression of creativity. Always a source for color inspiration, Pantone now offers paint and designer-inspired products and services for consumers.



Headquartered in Carlstadt, New Jersey, Pantone is the world-renowned authority on color and provider of color systems and leading technology for the selection and accurate communication of color across a variety of industries. The PANTONE name is known worldwide as the standard language for color communication from designer to manufacturer to retailer to customer. www.pantone.com



Guest Artists

SaraBeth Cullinan has always been fascinated with color. Even as a child, the box with 48 crayon colors was not enough for her, she wanted the box with 120 colors. That fascination has carried over to beads. SaraBeth combines her love of color, nature, and movement into her art. She is a frequent contributor to *Beadwork* and *Stringing* magazines and her work has been published in a variety of beading books including Margie Deeb's color books, *The Beader's Color Palette* (Watson-Guptill, 2008) and *The Beader's Guide to Color* (Watson-Guptill, 2004). sarabeth44@msn.com

Chrissie Day is a designer and writer with five titles to date on knitting, crochet, wire jewelry, beading and felting. Her functional fashion accessories fuse her distinctive style with fine design techniques. She'll be teaching on Craft Cruises in 2010, and also offers lectures and workshops. She appears on live craft television and on the online video link magazine "Create and Craft."

Her inspirations lie in nature and architecture that grasps her attention as she travels, whether it be the prize-winning airport in Madrid, or a peeling painted door in Greece. Chrissie combines traditional techniques with innovative, creative twists in all her work.

Blog: <http://www.beadilicious.wordpress.com>

www.chrissieday.co.uk

Guest Artists (continued)

Jamie Cloud Eakin is a professional bead artist, teacher, and perpetual student of her craft. For over a decade, her original designs have been collected by discriminating buyers in fine galleries across the United States. She has won numerous awards for her beadwork and has been featured in various publications, including *The Beader's Color Palette* (Watson-Guptill, 2008). Jamie is the author of *Beading with Cabochons* (Lark Books, 2005).

www.StudioJamie.com

Candace Cloud McLean began her professional art career as a watercolorist in the early 1980's. Moving from realism to abstract to mixed-media collages, she discovered the world of beads. Once a component of her collages, beads and wire took precedence over her award winning artwork. Candace's sterling silver and glass bead jewelry has been featured in various publications and included in numerous gallery shows. Known for clean design, wear-ability and craftsmanship, Candace's prized creations for the body and home can be found in several galleries throughout the U.S. candace@studiocandace.com

www.StudioCandace.com

A native born Texan, **Derralynn McMaster** lives in a Riudoso, New Mexico. She began painting with acrylics in 1989 and eventually took up oils in 2000. She began beading because she couldn't find the type of jewelry she created in her mind's eye. Three months after she started beading she entered her first beading contest with Fire Mountain Gems and took first place in the bone division. Much of her work is Native American influenced as an homage to her Cherokee/Creek Indian heritage. "Art for me is a way to release all those marbles called ideas that are rolling around in my head, bringing them into a tangible form."

www.psalm91art.com

Guest Artists (continued)

Maureen Buckley McRorie, co-owner of FlameTree Glass, began her journey into glass with her husband, Lance, when they took their first bead making class. They bought a single Hothead torch and ended up fighting over who got to use it. They quickly resolved that dilemma by opening a glass gallery and studio. They teach glass blowing and bead making in their historic Roswell, Georgia location.

Maureen has always been artistic and works in many mediums. Her unfettered imagination generates constant ideas and projects. In the late 70's she apprenticed for a jeweler and there began stringing beads and creating original jewelry.

"I love that I can form images in my mind and create them out of glass," she says. Most of her ideas come from her imagination and she usually does not refer to pictures when she lamp-works. "I work straight from my mind. Sometimes ideas bug me for months until I manifest them into solid glass form." Maureen sells her beads and glass compositions through FlameTree Glass, Inc. and to private collectors.

www.flametreeglass.com

Kristy Nijenkamp has been fascinated with melting glass since her childhood glimpses of glass blowing in Venice. She sells her work at private and artisan shows and by appointment. She has served many terms on the board of the Atlanta Southern Flames, a chapter of the International Society of Glass Beadmakers and continually supports new artists in the hot glass field, especially concerning studio safety and health. Kristy's passion is creating custom, one-of-a-kind pieces of jewelry, or art incorporating glass, metal and wood. Her work is featured in the book: *One Big Beautiful Bead* (Lark, 2007). She is featured in Margie Deeb's color books, *The Beader's Color Palette* (Watson-Guptill, 2008) and *The Beader's Guide to Color* (Watson-Guptill, 2004). nijenkamp@bellsouth.net



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.



Master Color One-on-One with Margie

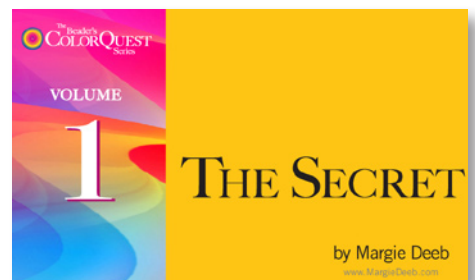
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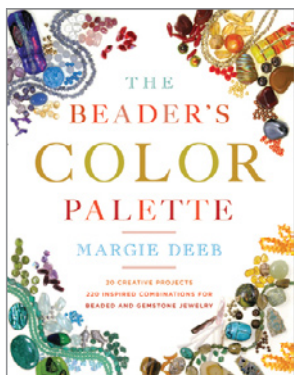


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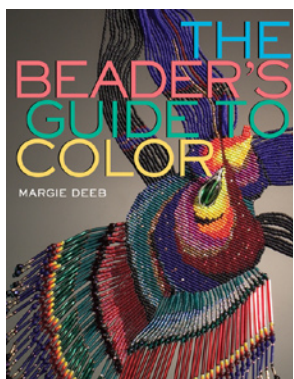
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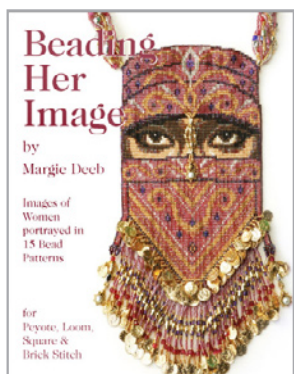
The Art of Color for Bead & Jewelry Designers



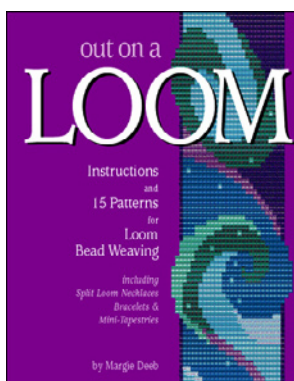
The Beader's Color Palette: 20 Creative Projects and 220 Inspired Combinations for Beaded and Gemstone Jewelry opens the door to worlds of color inspiration. Gather from history, culture, and our planet to create stunning color schemes for beaded creations. Gorgeous beaded jewelry illustrating 220 specific palettes for glass and gemstone beads make *The Beader's Color Palette* a coffee table book of inspiration for color lovers of 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. 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 loom work**. 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

Margie's Color BLOG:
colorforbeadartists.com

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***.

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*. 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

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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

Join Margie's color coterie:
margiedeeb.com/newsletter

www.MargieDeeb.com