

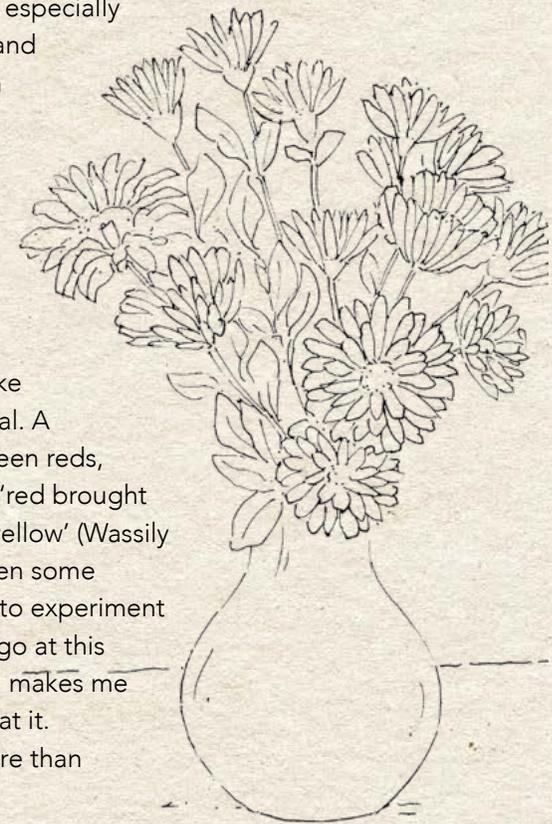
'You *know* I don't like ORANGE'

So protested Ukrainian-born French artist Sonia Delaunay, and yet her sinuous paintings are bound together by hot flashes of orange. Caroline Zoob puts together a palette of threads for shades of this 'Marmite' colour.

Orange. Spacehoppers. EasyJet. Pumpkins. The sacred robes of Buddhist monks. Garlands of orange marigolds heaped in Indian markets, symbolising 'courage and sacrifice'; Monet's sunsets, Matisse's dancers, Munch's screaming man. Saffron, ginger, amber, apricot. Orange. I issued a challenge to myself by choosing it as the thread palette colour for this issue, for it is not a colour I use very often in my embroidery. My encounters have been limited to the garden, where nothing quite beats the rampant joy of calendula and nasturtiums tumbling over the vegetable patch or the brilliance of a dahlia in full sail against turning leaves.

'Unobtrusive, and yet, like negative space, essential.'

So I have looked again, especially at the paintings I love, and there I found orange. In almost all of them. Lots of orange – whole walls, parasols, the side of Gauguin's nose. Strangely, rarely the subject and nearly always the backdrop. Unobtrusive, and yet, like negative space, essential. A colour that pivots between reds, yellows and browns, or 'red brought nearer to humanity by yellow' (Wassily Kandinsky). I have chosen some orange threads for you to experiment with, perhaps having a go at this vase of calendula which makes me feel happy just looking at it. Seems I like orange more than I realised. ➔



CALENDULAS IN A GREEN VASE HETTY PURBRICK ANTIQUES @HETTY_PURBRICK

All Gentle Art except second and last

Geranium

DMC 977

Aztec Red (WDW)

Burnt Orange

Caramel Corn

Grape Leaf

DMC 520



*‘Orange is red brought
nearer to humanity
by yellow.’
Wassily Kandinsky*



*‘...all the golden
oranges and reds
of late summer’*



Left: Threads from page 42 shown here with pinks and reds Geranium, Poppy and Sweet Petunia) and 'complementary' blues Summer Shower, Blueberry, Pebble and Liberty. All Gentle Art.

Kandinsky also believed that 'colour cannot stand alone', and it is the particular way that orange sets off other colours that is of interest to painters and embroiderers alike. The Impressionists tended to use what are called 'complementary colours' next to one another, rather than mixing them. Complementary colours are opposite one another on a colour wheel, such as red and green, violet and yellow, and blue and orange. Mixing two complementary colours produces a dull brown or grey colour. Used side by side, they have the effect of intensifying one another: next to orange, blue appears brighter and more intense, and vice versa. Painters' techniques involving colour apply to embroidery as well. ❖

Right: 1930s' iron-on transfer stitched in haste by the author to show the different shades of orange. A free download of this pattern is available at www.carolinezoob.co.uk.



ORANGE DAISY BASKET EMBROIDERY KEY

*GA Gentle Art,
WDW Weeks Dye
Works*

- | | |
|---|---|
| ① GA Carrot, centre WDW Blaze | ⑨ WDW Blaze, centre GA Copper |
| ② GA Geranium | ⑩ GA Bittersweet, middle WDW Aztec Red |
| ③ GA Orange Marmalade | ⑪ Darker petals DMC 900, tips WDW Blaze, middle GA Geranium |
| ④ DMC 900 | ⑫ Darker petals DMC 908, tips GA Copper |
| ⑤ GA Blaze, tips DMC 977, middle WDW Aztec Red | ⑬ DMC 977, middle WDW Blaze |
| ⑦ GA Burnt Orange, centre WDW Chrysanthemum and Aztec Red | ⑭ DMC 900 |
| ⑧ DMC 900, tips GA Apricot Blush | Greens are a mix of WDW Broom Tree and DMC 3013 |