

BARGELLO NET WORK

This craft is simplicity itself, full of artistic possibilities, an absorbing medium for study and practise in color. It can be classed as a form of embroidery worked in two commonly known stitches—the “Vertical Overcast” and the “Step”; the base on which the wools are worked is a cotton net of coarse mesh. Bargello work on this net has been virtually confined to the making of bags and under-arm purses. Its real scope is broader. The collection of designs we illustrate will make tasteful furniture and cushion coverings, little hangings, couch and table throws, book covers, gift odds, and countless other things. Bold patterns with a modicum of detail, jewelled color schemes—those are the keynotes.

The Bargello work of the 16th and 17th centuries was an art depending on sweeps of color handled in repeat designs. The stitch used was the long and was worked on a linen canvas. The length of the stitch varied at the whim of the worker but always was a quarter inch or more. So it is now with the coarse mesh and the jump of one to three holes to complete the stitch. Both the young and the inexpert can learn this craft easily; it is of such simplicity that beautiful things can be produced in little time and with the satisfaction of having a good piece of craftsmanship. There is none of the finesse in technique which requires time and patience to master—just an understanding of the stitches, the ability to make an even surface and one can go ahead. The figure outline worked, colors mounting step on step, a joyous riot or a subdued harmony—whatever is your choice.

The design selection is very cosmopolitan in its origin, not difficult to follow, fit for any type of product, capable of entering any color or decorative scheme. One design comes from an embroidered book cover worked in 17th century India, several are inspired by the little touches of embroidery found on silk samplers of English origin; a few are derived from the patterns used by the Hungarians for many centuries and derived from the luxurious civilization of the Byzantine; still others come from the gorgeous velvets and brocades made in Medieval Italy, and last of all is the Bargello itself, used throughout Italy, in fact all Europe, to make the most delightful of hangings, draperies, furniture coverings, book ends, pillow tops, and what not. Their value lies in the simplicity of their construction; and but two elements go into them—an outline which acts as a frame or background and the inner body of the figure. To realize the beauty, it is needful to make the outline boldly contrast with the inside of the figure; the outline should be of one color so as to hold the finished piece together; the inner field can be hit or miss. The most practical method of working is to fill in the outline first, and after a good stretch is completed the shadings can be put inside the figures. In handling the outline great care should be taken to put in the correct number of stitches for the repeats join one another or are a distinct unit, the outline of one figure making parts of outlines for other figures. Inside the outlines one can place colors as wanted.

The color schemes suggested can be used or the worker can develop original ones. The important point to remember is that the outline must be a strong contrast whether it be much lighter or much darker than the colors inside the figure and especially with relation to the color adjoining it. Unless this is done the colors will melt into each other and the design prove formless. Also care should be taken not to violate color rules or use shades together that will gray or be unharmonious.

The character of the finished piece in this as in all other types of repeat design depends on the handling of colors. A change in values, the reducing of the space between the light and dark shades, the way the various color groups are lined up, the number of color groups and their location in one piece—all these factors will have a hand in governing the appearance of the piece. As it happens there are three major ways to use color and they give altogether different effects.

First is the “Motley”—a bit of black satin with jewels scattered pell-mell on it, blues and reds, and greens rioting, glittering, and dancing on the shadowed background. That describes the “Motley.” It is easy to carry out for it only depends on the use of two or more, preferably three, color groups in one piece. These color groups are used in progressive order in individual figures both across the piece and up and down. If the Color Groups are given numbers it would work out as the following arrangement:

1	2	3	1	2	3
2	3	1	2	3	1
3	1	2	3	1	2
1	2	3	1	2	3
2	3	1	2	3	1
3	1	2	3	1	2

Second is the "Stripe." In this arrangement the design is broken into two or more rows of figures, the color scheme of any one row being the same throughout its length. The rows then alternate in steady order. The working of this is very simple and in the right design beautiful effects can be attained. Especially adaptable for this method are the "Madras Triple Diamond" and the "Floral Bands."

Third is the "All-over." Simplicity of construction is its keynote; in color it can be subdued or lively and brilliant. In working this all figures are treated alike so far as their color content. If wanted the colors can be transposed about in their order in the design or slight variations in the number and places of stitches in any one color. This will give variety to the piece. If a design has two or more figures like the "Pear and Tear Drop" each of these figures will have its own color group but this color group will always be repeated in a similar figure.

With each design is presented a few color scheme suggestions. If more than two color groups enter into a scheme whether it be to make a "Motley" or "Stripe" or whether to give the grouping for various figure types, the groups in one scheme will be distinguished by an alphabetical sequence. In addition in one figure or so in a design we show the approximate locations of the various colors entering in it—these color locations will be drawn in and with a numerical sequence the various colors will be distinguished. In the description of the color groups against each shade will be given the numbers of the sequence so that the worker will have no trouble in placing them within the design. All colors for brevity will be given in color numbers and not in color names—from our Zephyr sample card one can get an idea of what the colors are.

Two wools are eminently satisfactory for Bargello net work. These are the Craft, a heavy rug wool, and the Zephyr, a wool similar to that used in needlepoint and tapestry. The Zephyr is a very soft wool, with an unusual luster, and it comes in a beautiful, rich color line. As the strands of Zephyr are not heavy enough to fill the width of one mesh in the canvas, either two stitches must be made in each mesh or two strands of the wool used at one time. To make two stitches means a little more work but the effect is smoother than that obtained when two strands are put in the needle to make one stitch. The Zephyr wool gives a very satisfactory finished weight of embroidery—one very suitable for upholstery and such things; the appearance is very close to that of the antique Bargello and much like that of Gros Point.

The Craft wool is heavy enough to use as one strand. It does not possess the tapestry like appearance of Zephyr but in many cases its effect is more desirable. As the wool is very round, it gives the finished embroidery a firm body which is essential for purses or bags. From tests it is found that the minimum yarn basis to make a square foot is 144 yards. This means that 144 yards or about 5½ ounces of Craft wool are needed for a square foot—figuring the yarn at a cost of \$1.80 a pound this works out to 60c for a square foot. For a square foot in Zephyr wool about 288 yards would be needed; this means almost four ounces at a cost of near 75c—figuring Zephyr at \$3.20 a pound. The mesh though bought in less than five yard lots would only come to 10c a square foot at the most. As these figures show, this craft is one occasioning moderate expense; no elaborate equipment is needed, the instruction and practise need not go to any lengths, and with just a small amount of canvas and wool much that is beautiful can be made.

INSTRUCTIONS

	1	2	3	4	5	6	7	8	9
H									
G									
F									
E									
D									
C									
B									
A									

Stitches

The Vertical Overcast: bring the yarn up through Hole A in row 1-2, carry it over B, and then

bring down in Hole C; this completes one stitch and in Craft is sufficient to cover space, with Zephyr two of these stitches are needed. To continue, work in a horizontal line, or with design, going to 2-3, 3-4, etc. In starting a new row, bring yarn up thru C, carry over D, and bring down in E.

The Step: bring wool up thru A, go over B, and bring down in C—with Zephyr duplicate stitch to cover space. In next stitch bring thread up thru Hole B or C, depending on design, in row 2-3 and then bring down thru Hole D or E, continuing in this manner with the design. Below we give a rough sketch of a simple Bargello pattern worked in this "Step" stitch.

Designs

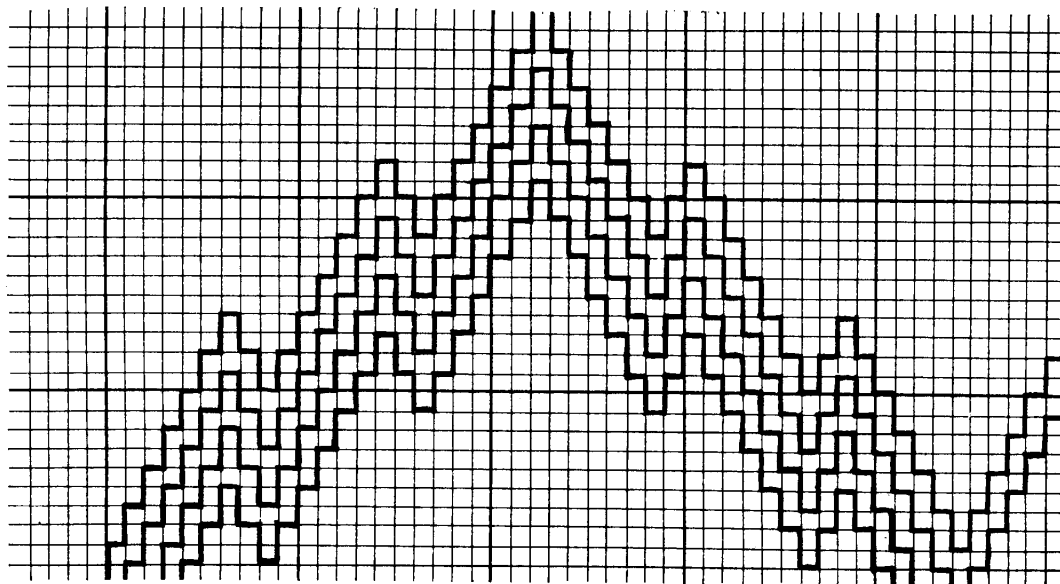
The designs we offer are worked out on squares and each of these squares represents one mesh in the canvas. Careful count should be kept in working the outlines and errors should be avoided; when the outlines are finished, however, colors can be placed haphazardly. For convenience we supply the designs on small cards and these can be purchased in any quantity—with the designs we also give the suggested color schemes.

Materials

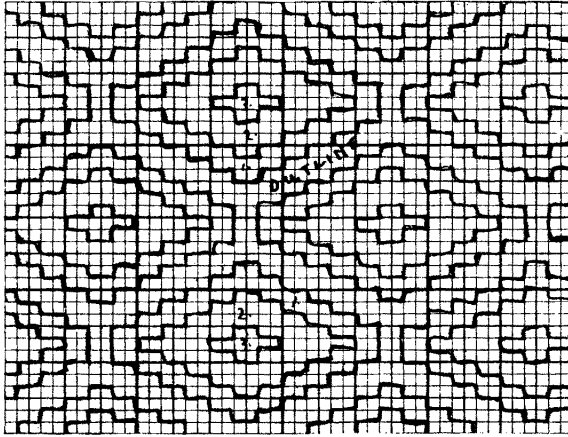
The net is supplied by the running yard of 40 inch width; it should be cut to the size of the piece that is to be made, with some extra on the edges for turning in if necessary. Both the Zephyr and Craft wools are supplied in skeins of four ounces; the Zephyr is 80c a skein and the Craft is 45c. All color numbers given are in Zephyr but Craft wool can be purchased in many of these shades. For ordering, it is best to look at our cards and then choose the schemes wanted. As all designs take about an equal quantity in the colors, all orders should be based on one skein of a color, taking two and three and more in all shades if greater amounts of the net work are going to be done. In the outlines about double the quantity is needed.

Price List

Design cards.....	each 5c; dozen.....	50c
(Set of all nine patterns at 40c)		
Craft Wool—four ounce skein		45c
Zephyr—four ounce skein		80c
Bargello Net—yard of 40 inch width		1.00



Step Bargello can be worked in same color schemes as Bargello.



DIAMOND

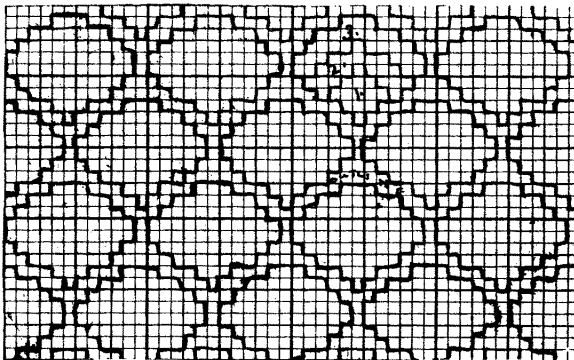
A simple pattern derived from the peasant embroidery of Hungary. It is especially good for purses and small furniture coverings.

"Motley"

Outline	527
Color Group A	1. 753
	2. 854
	3. 624
Color Group B	1. 564
	2. 16
	3. 624

"All-over"

Outline	524	856	757	527
1.	757	713	818	884
2.	753	715	825	886
3.	112	113	808	808



HECTAGON—derived from an 18th century English sampler. It is very delicate in conception, easy to handle, and lends itself to much play in color.

"Motley" or "Stripe" in three color groups.

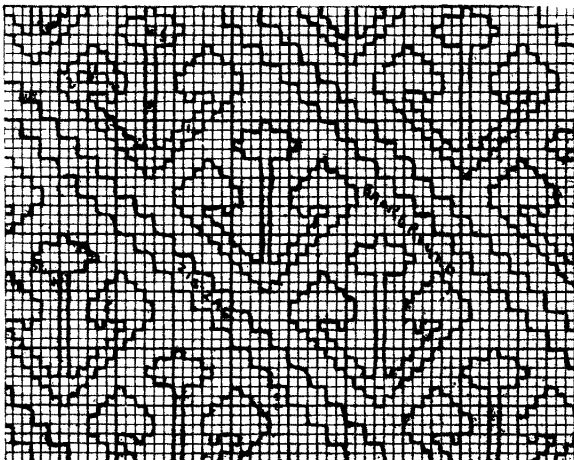
Outline	135	136	527	856
Color Group A	1. 616	856	753	13
	2. 614	854	757	14
	3. 612	564	592	136
Color Group B	1. 566	715	562	614
	2. 564	713	566	616
	3. 808	137	112	562
Color Group C	1. 596	15	594	733
	2. 594	14	856	735
	3. 592	614	612	808

"Motley" or "Stripe" in two color groups.

Outline	856	807	835	135
Color Group A	1. 753	614	13	616
	2. 755	616	15	614
Color Group B	1. 884	562	713	596
	2. 886	564	715	594

"All-over"

Outline	135	807	835	807	807
Color Group 1.	616	566	753	854	13
2.	614	564	757	856	15
3.	854	808	854	612	715

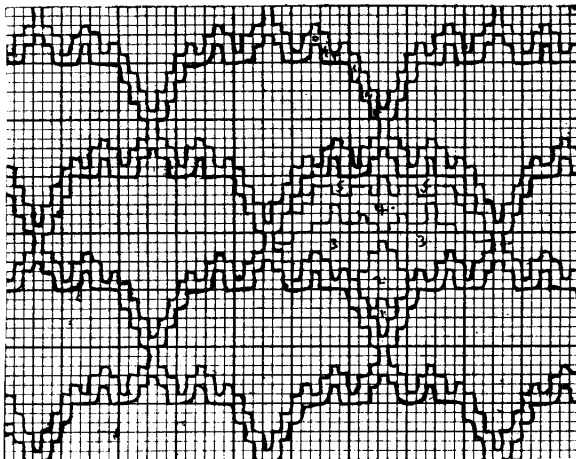


FLORAL BANDS

This is a copy of a beautiful design developed in Hungary. To work it properly the zig zag stripes separating the bands should be worked first, then the flowers.

"Motley" or "Stripes"—the zig zag stripes to alternate in combinations of 854 with 856 and 136 with 524. Just one group can be used if preferred. The background inside the floral bands to be color 527.

Color Group A	1. 612	B	592
	2. 755		594
	3. 757		596
	4. 854		614
	5. 562		713
	6. 564		715
Group A	1. 624	B	614
	2. 112		612
	3. 14		616
	4. 614		624
	5. 713		886
	6. 715		882



HEART

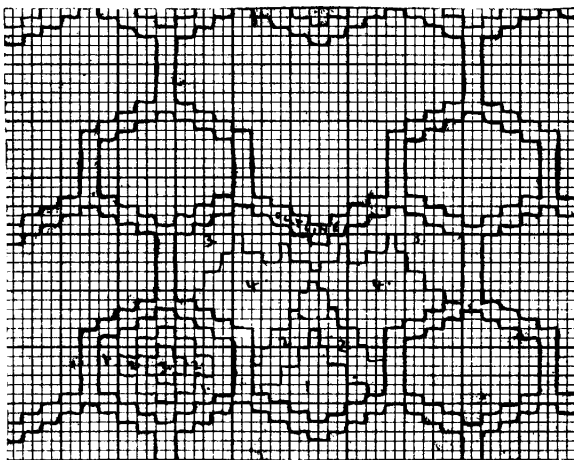
This pattern is one contained in an 18th century English sampler. It is suitable for any sort of color treatment and will work up beautifully for upholstery and such things.

"Motley" or "Stripes"

Outline 807		
Color Group A		1. 596
		2. 594
		3. 112
		4. 113
		5. 13
Color Group B		1. 616
		2. 614
		3. 808
		4. 884
		5. 886

"Allover"

Outline	807	527	807	597
1.	715	854	14	564
2.	717	856	16	566
3.	136	112	112	136
4.	753	14	594	614
5.	755	13	856	616

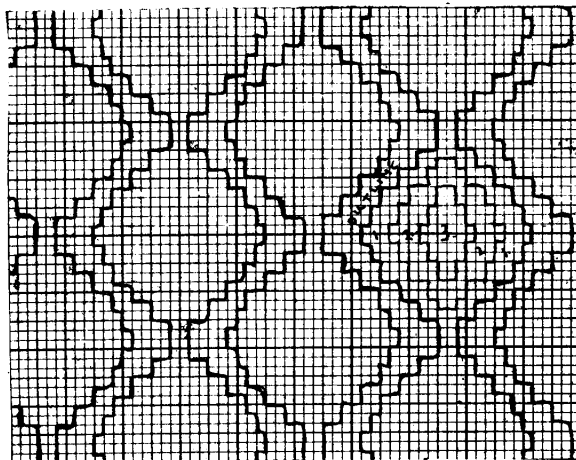


PEAR AND TEAR DROP

Inspired by a piece of old silk, suitable for any purpose.

"Allover"

Outline	757	835	527
Pear	1. 112	854	594
	2. 624	856	596
	3. 592	111	112
	4. 596	13	113
Tear	1. 715	733	614
Drop	2. 713	735	616
	3. 702	113	136



OGIVE POLE

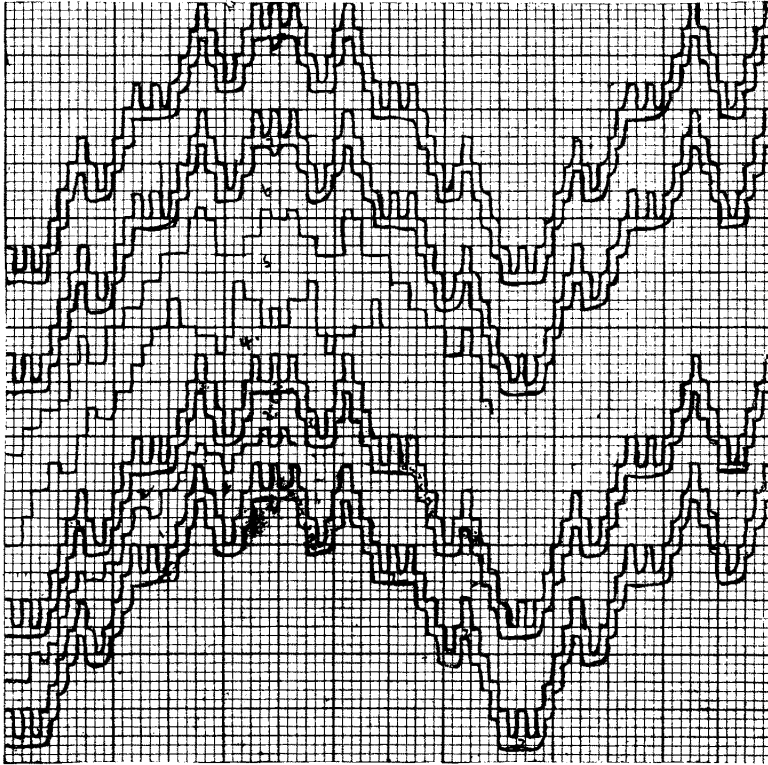
Derived from a type of silk design used in Europe for countless centuries and also in Turkey and Persia. The ogives join together in long poles so the design should be carried out in "Stripe" or "Allover."

"Stripe"

Outline		597	527
Color Group A		1. 614	594
		2. 886	596
		3. 562	753
Color Group B		1. 884	753
		2. 757	755
		3. 753	592

"Allover"

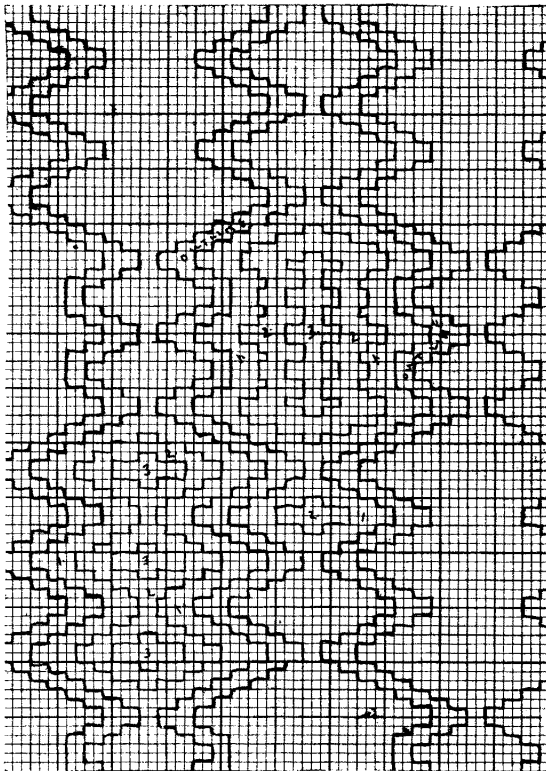
Outline	112	856	627
1.	616	562	594
2.	614	566	596
3.	702	112	702



BARGELLO

This pattern has been used throughout Europe in all sorts of variations. The version here is copied from a piece of Italian 17th century embroidery and is exceptionally fine in its structure. It consists of a series of mounts varying in their tops, sharpness, and so on. To work correctly get in the two outline shades at the crest of the mounts and then work at will. The outline shades must be an extreme contrast with the nearest colors—preferably black and cream. "All-over" color schemes

1.	612	564	854
2.	755	16	757
3. Outline	835	135	112
4.	592	616	884
5.	854	753	566
6.	856	612	16
7. Outline	135	807	807
1.	612	715	16
2.	755	717	14
3. Outline	835	135	527
4.	592	614	594
5.	854	616	597
6.	856	856	757
7. Outline	135	807	112



MADRAS TREFOIL DIAMOND

This design was taken from a beautiful Indian book cover of the 17th century. Its figures develop one another and worked are fairly large. As there are several distinct figures and it is essentially a repeat, the design should be used for large pieces only. It can be worked as an "All-over" or "Stripes."

"Stripes"

	Outline 807			
	Groups for 1st row		2nd row	
	1st row	2nd row	1st row	2nd row
Triple Diamond	1. 886	616	136	753
	2. 564	614	524	755
	3. 562	612	527	757
Small Diamond	1. 596	715	713	111
	2. 594	713	715	13

"All-over"

	Outline in 807		
Triple Diamond	1. 808	753	112
	2. 564	854	594
	3. 886	597	596
Small Diamond	1. 854	564	713
	2. 597	808	715