

## Chapter 1 : Tapestry Art: History, Famous Tapestries

*Smaller centers of tapestry production are also examined—particularly those set up under princely patronage in France (Fontainebleau) and Italy (Ferrara, Mantua, and Florence).*

Antique Tapestry and Wall Hanging Tapestries Beautiful and Elegant Collection of Antique Tapestries  
Antique Tapestries – A wall hanging tapestry, simply put, is a textile specifically designed and woven to portray an artistic scene with the intent of hanging it on a wall. An antique tapestry would be one that was produced at least years ago. Antique tapestries are highly sought after collectible items with examples displayed prominently in many museums around the world. Read more – While some wall tapestries can date to the biblical era, most of the great examples known today are from the medieval or Renaissance periods of history. Nobility and wealthy patrons commissioned tapestries depicting scenes or images of importance. The tapestry served as a large-scale mobile art piece which would have been displayed on the wall of a castle or home and was easily transportable from home to home. For example, a king might have commissioned an antique tapestry with a scene depicting a great victory in battle. As the king moved to his various palaces or castles the tapestry could be moved along with him as well. Another example could be a religious antique tapestry, commissioned by a religious institution and some would only be displayed at the church or cathedral during certain religious events. Antique tapestries vary in size, and range from items that would cover a single wall of a small room to major works that are massive in size. Some antique wall hanging tapestry rugs are actually sets or a series of works on a common theme. Weavers used the natural materials available at the time. Wool, cotton, silk and linen threads were dyed to the desired colors before weaving. Some tapestries also included gold and silver thread accents. A tapestry is largely thought of as a European form of textile art. Most of the major countries of Europe did produce tapestries with a highly developed art forms evident in Germany, Spain, Belgium, France and more. Antique Tapestry rug weavers continue to produce works of textile art till this very day so not every tapestry is an antique. Antique Tapestries are perhaps the most venerable and highly prized medium of textile art. Tapestries have been woven almost from the beginning of weaving itself, and already in ancient times, this technique was adapted to pictorial compositions as well as ornamental designs. Modern Interior with Tapestry on Wall Trendsetters in Paris welcomed the tapestry craze in by hosting an important and forward-thinking exhibition focusing on modern tapestries and rugs with an urban flavor. It included everything from Picasso carpets to modern tapestries depicting plush sneakers, a furry bathrobe and a supersized Welsh corgi. Around the world, traditional neoclassical and baroque tapestries in the style of Aubusson, the Savonnerie and Flanders are experiencing a revival. Neoclassical and antique Flemish tapestries like the one spotted in the hit drama Downton Abbey are popping up on the runway. This melding of couture and folk art is making its way from elite fashion houses to mainstream brands and home interiors. Opulent Interior Design with Antique Tapestry on wall Hand woven tapestries and limited-edition works are also gaining favor. Eccentric tapestries, both vintage and contemporary, are appearing in stylish interiors everywhere. Small wall hangings impart an eclectic flavor while larger textural works have an experiential effect. These unique items are often one-of-a-kind or created for limited production runs. Design and production aspects also align with increasing preferences for rustic and handmade creations that have a raw natural beauty. A good antique with an effective design worthy of sustained attention will work much like a painting when hung on the wall. Prayer rugs with architectural niche compositions are especially effective on the wall, where they function like windows, so as to expand or open up the space of the room. For a fraction of the price that a great master painting might cost, people could acquire textiles and rugs that have the same, if not more, of an artistic impact. Introduction to the world of antique tapestry rugs What are antique tapestry rugs? Antique tapestry rugs are highly treasured pieces of textile art that have been created since the beginning of the art of weaving. They are regarded as a prestige item to own and to use in the adornment of any room. The richness of the designs leads one to uncover new details every time they are viewed. Some of the better known tapestries were created by the French. One such example is the Bayeux tapestry that was created in the 11th century and that shows scenes of the Norman conquest of England. Also, during the 13th and 14th

century, the church had created tapestries that depicted biblical events to illiterate the churchgoers. What are antique tapestry rugs? Antique tapestry rugs are examples of textile art that were created at least years ago. What is considered to be the golden age of tapestries? The best known tapestries are associated with the Renaissance and later Medieval periods. In those times, wealthy people and royalty commissioned artists to capture events and scenes of religious and biblical topics that were important to them. Who might have originally commissioned old tapestries? A King might commission a tapestry to show the scenes of a battle he may have won and would then display the tapestry in his castle. Many religious institutions may have commissioned antique tapestry rugs to be hung in a cathedral or church during specific religious events. Some tapestries can be large enough to cover just a small wall, while others may be massive works of art. Other tapestries may consist of a series of many pieces all based on a common theme. What materials were used to weave tapestries? Tapestry rugs were woven using many different materials. Cotton , wool , linen and silk threads were the natural materials available by tapestry weavers to create their antique tapestries. They would dye threads of these fabrics prior to weaving them. Unfortunately, few of these gold and silver accented tapestries remain today because some were destroyed to recover the precious metal threads. Do tapestry rugs have specific designs and patterns? Tapestry rugs will depict a varied and wide range of designs and patterns. Some tapestries will feature artistic scenes that range from battles in action, hunting scenes , landscapes, biblical scenes and also various aspects of daily life. Others may depict pastoral and romantic scenes while others may feature events and people of historical significance. Many tapestries are displayed in and part of museums determinant collections. Many people will buy tapestry rugs to used as decorative pieces for their homes. Many can bee seen in old castles of European royalty. More often than not, they are mounted on walls as artwork, and may even be used as upholstery. Dining room interior design with an antique Flemish Tapestry Can antique tapestry rugs be used on the floor? Usually, antique tapestries are not created to be spread on the floor to be walked on. That said, we have seen people use them as area rugs or floor coverings and it is not as uncommon as one would think. What is the oldest tapestry in the world? Woven in Sweden during the Viking age, the oldest tapestry in the world is the Overhogdal tapestry which dates to about the 10th AD. The most recognizable would probably be the antique Flemish tapestries that were woven in Belgium. That said, tapestries were woven in many different places in the world. Many beautiful and iconic tapestry rugs were woven in countries such as France, Italy and China among others. What are the unicorn tapestries? Perhaps some of the most recognizable antique tapestries in the world, they have been sparking much debate among scholars and art historians. While highly debated, in , James J. Show Less | View our vintage and antique Tapestries for sale below: Showing 1 of 32 of 54 results 1.

## Chapter 2 : Woven Gold: Tapestries of Louis XIV | HuffPost

*The art and magnificence of Renaissance tapestries: introduction --Tapestry patronage in Northern Europe, --Merchants and weavers in Northern Europe, --Artists and cartoonists in northern Europe, --Patronage and production in Italy, --Netherlandish production and the rise of Brussels, --The.*

Wide range of colours and highly ornate borders used. The Italian High Renaissance stimulates significant improvements in perspective and composition, but also causes tapestry to become subordinate to fine art painting. French King Francis I reigned opens first Royal tapestry workshop at his court in Fontainebleau. For more details of this mini-Renaissance in France, see: French Decorative Art In Jacques de Vaucanson invents a faster low warp loom, subsequently enhanced by Joseph Maree Jacquard During the French Revolution many tapestries are destroyed. In , the Beauvais works in Paris are reopened, followed by the provincial tapestry centres at Aubusson and Felletin. French Furniture and French Designers. The s Arts and Crafts movement in England, the s Bauhaus design school and certain French designers all contribute to a renaissance in 20th century tapestry art, which revisits its medieval roots. One of the oldest surviving specimens is the famous Bayeux Tapestry c. It depicted the Norman Conquest of England, although it is not a woven tapestry but is a crewel-embroidered hanging, probably made in Canterbury. Fragments of an even earlier tapestry featuring human figures and trees, reminiscent of hangings recorded in Norse sagas, were discovered in an early 9th-century burial ship unearthed at Oseborg in Norway. Gothic Tapestries It was during the era of Gothic art c. One of the oldest preserved wall tapestries woven in medieval Europe is the "Cloth of Saint Gereon", a seven-colour wool tapestry made for the church of St. Gereon at Cologne in Germany, and dating to around The featured medallions with fighting bulls and griffons derived from Syrian or Byzantine silks. Other early examples of woven Christian art include the set of three narrative tapestries woven in the Rhineland for the Halberstadt Cathedral, during the late 12th and early 13th century. The "Tapestry of the Angels," contains scenes taken from the life of Abraham and St. The third specimen, known as the "Tapestry of Charlemagne Among the Four Philosophers of Antiquity," is a vertical tapestry related to similar works woven at the convent at Quedlinburg in the German Rhineland during the Romanesque era of the 12th and early 13th century. At that time the most highly developed centres of tapestry production were located in Paris and Flanders. Preserved 14th century examples are rare, however, and the most important of these were created by Parisian weavers. This work originally comprised seven tapestries, each about It was based on design cartoons drawn up by Jean de Bandol of Bruges active - court painter to Charles V, king of France - but sadly only about 65 of the original or so scenes still exist. A slightly later set of tapestries c. This series does not feature religious imagery but illustrations of the tale Histoire des Neuf Preux "Story of the Nine Heroes" composed by the early 14th-century minstrel, Jacques de Longuyon. Flanders, especially the Pas-de-Calais city of Arras, was the other great centre of tapestry production. Arras During the first half of the century it was Arras that gained the upper hand due to the patronage of the Dukes of Burgundy. Duke Philip the Good had a building specially made to house and preserve his tapestry collection. During the period as many as 60 master-weavers were working in Arras, but after the French siege of the city in , the city declined. Surviving examples of Arras tapestry include: Eleutherius Cathedral of Tournai. Tournai The craft of tapestry had been practised in Tournai since the s. Famous examples of surviving Tournai tapestry include two sets created by the weaver and tapestry merchant Pasquier Grenier d. Another famous example of 15th-century Tournai tapestry is the series of four works known as "The Hunts of the Dukes of Devonshire" Victoria and Albert Museum , London. In comparison with the more fanciful style of Arras tapestry, Tournai weavings - with their huge size and dense imagery - tend to be more solemn with a greater monumentality. Brussels A centre of tapestry art since the 14th century, Brussels of the 15th century rivalled Arras and Tournai. By , the city was noted for its outstanding reproductions of religious paintings by late Gothic Flemish masters, as exemplified by the altarpiece tapestry of "The Adoration of the Magi" , made for the Cathedral of Sens. Such altarpiece tapestries were designed for churches or private chapels, where they were employed either as an altar cloth or antependium or were placed on the wall behind the altar. Generally speaking, these hangings

were made to the same size as the painting they replicated. As a result, they tended to be much smaller than the mural-type tapestries of Arras and Tournai. Altarpiece tapestries often included silk, which was used to obtain the greatest possible naturalistic detail of the painting concerned. Probably the best known late Gothic tapestries were the decorative hangings known as millefleurs thousand flowers. Up until the 16th century, most tapestries were bought and sold in Flanders or France, although small numbers of itinerant weavers were employed for brief periods in workshops belonging to Italian nobles in Siena, Mantua, Modena, Brescia, Ferrara, Perugia, Urbino and Genoa. The first was engendered by war and persecution in Flanders, which caused many Flemish weavers to flee and led to the scattering of the Flemish tapestry industry. Many Flemish craftsmen moved abroad to practise their craft eg. Italy, England and elsewhere , and were welcomed with open arms. The second new trend stemmed from Italy and was exemplified by the commission given to Flemish master weaver Pieter van Aelst by Pope Leo X, to create tapestries to complement the Sistine Chapel frescoes based on cartoons painted by Raphael Henceforth, for several centuries, the highest form of tapestry was the replication of paintings. Military sieges and other activities during this time caused Brussels to become the leading tapestry centre of Flanders - a status that remained unchanged until the 17th century, not least because of papal patronage, the support of the imperial courts of Spain and Austria, and the exemplary skill of its weavers. Run by a coterie of rich merchants, tapestry making in Brussels became so lucrative in the period that protectionist laws were introduced to guard against forgeries. Renaissance era Brussels tapestry is perhaps most eminently characterized by the designs of the Flemish painter Bernard van Orley He endeavoured to combine the traditions of late Gothic realism and the idealism and monumentality of Renaissance art, with the forms and artistic potential of the tapestry medium. John" Patrimonio Nacional, Spain , were still grounded in the traditions of medieval Flemish art. The most unique type of tapestry made in these cities was the verdures of Enghien and Oudenaarde. The French tapestry weaving industry owed much of its eventual status and achievements to royal patronage. This arose in the 17th century by way of two state-run manufacturing concerns - the Gobelins and Beauvais factories. However the first royal tapestry works was the factory set up by Francis I in at Fontainebleau, to create tapestries for his palaces and royal residences. Here, Flemish weavers worked from design-cartoons painted by two Italian Mannerist artists, Francesco Primaticcio and Rosso Fiorentino , who were official artists to the King. The workshop at Fontainebleau was active for some 12 years, until In the early part of the 16th century, indigenous Italian tapestry weaving took place in Milan, Mantua, Genoa, Verona, and Venice. The latter continued operating until the early 18th century, and was run initially by Flemish weavers Nicolas Karcher and Jan van der Roost. Cartoons were supplied by Mannerist artists such as Jacopo Pontormo , Bronzino , Francesco Salviati , and Bachiacca , the designer of the "Grotesques" c. In England, the major textile art was embroidery. If and when tapestries were needed, they were imported from the Continent - usually Flanders. The first noteworthy workshops, manned by Flemish craftsmen and producing cushion covers and small tapestries featuring heraldic and ornamental subjects, were set up in Bercheston Warwickshire by William Sheldon d. A later speciality of these weaving workshops, from about onwards, was a series of topographical tapestries, based on maps of the Midland counties, which depicted views of hills, trees, and towns, bordered by Flemish-styled edges of architectural and figural ornament. Germany was one of the first regions to benefit from the exodus of weavers from Flanders fleeing religious persecution in the Lowlands. By contrast, the Swiss weaving industry - previously quite strong - had almost disappeared except for certain workshops operating in Basel and Lucerne. In , by way of official recognition, he installed the French high-warp workshop of Girard Laurent and Dubout in the Louvre Palace, and also began to encourage the immigration of Flemish weavers practicing the low-warp method to help Paris compete with the dominant tapestry centres in Flanders. As it was, around , two Flemish weavers - Francois De La Planche and Marc de Comans - had been invited to Paris by the French authorities to establish low-warp looms in the city. A workshop was duly established for them in the former Gobelins family dyeworks on the outskirts of Paris, thus beginning the Gobelins tapestry legend. One of its first commissions was an allegorical piece praising the French Queen Catherine de Medicis, based on cartoons by the French Mannerist painter Antoine Caron c. Later, outstanding designs were created for the Gobelins factory by the Flemish painter Rubens and Simon Vouet On the death of De La Planche in , he was

succeeded by his son, who broke off the commercial relationship with the Comans family and relocated to Saint-Germain-des-Près, leaving the Comans at the Gobelins premises. Bitter rivalry ensued, except that both firms continued to produce excellent work - at least until they were superseded in by the official royal firm, which purchased the Gobelins factory. To begin with, the factory included almost all the royal craftsmen and artisans goldsmiths, silversmiths, tapestry weavers, cabinetmakers etc. Additional skilled staff were recruited from the de La Planche and Comans workshops and from the old Louvre enterprise, permitting the operation of both high-warp and low-warp looms. The first director of the Gobelins complex was the painter Charles Le Brun , the former head of another earlier royal tapestry works set up in at a chateau at Vaux-le-Vicomte near Paris. After he died, a lighter type of design cartoon, signalling the coming Rococo style, was introduced into tapestry design by the decorative creations, notably the grotesques, of Claude Audran III , who designed such pieces as "The Grotesque Months" and "The Portieres of the Gods. Oudry became director of the Gobelins from until his death in , when he was succeeded by the great Rococo painter Francois Boucher , the most talented artist-director of the 18th century. Boucher along with Charles-Antoine Coypel , a painter, produced the designs for many of the popular alentours tapestries, in which the main subject - depicted as a painting bordered by a frame simulating gilded wood - is overshadowed by the surrounding embellishment. Another important tapestry cartoon, "The Story of Don Quixote" Mobilier National, Paris , was designed by Coypel and woven nine separate times between and To give best to these new designs, thousands of new dyes were produced at the Gobelins for both wool and silk tapestries, until weavers had some 10, different hues available to create the most subtle of tonal modulations. The Gobelins factory managed to survive the French Revolution, after which Emperor Napoleon commissioned a set of tapestries ; Mobilier National, Paris to commemorate his reign. Also, during the early years of the 19th century, paintings by notable French Neoclassicist artists like Jacques-Louis David , Carle Vernet , and Anne-Louis Girodet-Trioson were woven into tapestries to express the heroic mood of the time. Beauvais Tapestry Factory A second major state-subsidized tapestry factory, established in at Beauvais, was managed by Flemish directors, Louis Hinart and then Philippe Behagle. Unlike the Gobelins workshops that produced hangings only for the King, the Beauvais factory created tapestries for the King, the aristocracy and the rich bourgeoisie. Two types of decorative panels became Beauvais specialities during the late 17th century: The former type of tapestry, exemplified by the series of "Marine Triumphs" ; Banque de France, Paris , typically features fantasy architecture suggestive of Baroque stage sets. Grotesques were a pastiche of masks, tracery, festoons, vases, musical instruments, putti, and comedy actors, as exemplified by "The Rope Dancer and the Dromedary" c. The "Fables of La Fontaine," by Oudry, were among the most successful and popular tapestries of the 18th century. In Boucher painted Italian genre scenes for the set "Village Festivities" and later in the "Second Chinese Set" completed a number of oriental fantasies. He also created various pastoral scenes with his signature sensual overtones. The Beauvais factory was also famous for tapestry designed to upholster furniture, and panels for use as screens. Typically these incorporated floral designs and, in some 19th century designs, finely woven silk. Meanwhile, traditional French tapestries continued to be woven in the communities of Aubusson and Felletin north east of Limoges , which were permitted - from onwards - to use the royal Aubusson mark. This was essentially a small cottage industry, in which weavers independently produced inexpensive tapestries on their own low-warp looms for well-to-do customers. In due course, tapestry led to upholstery fabrics, and later carpets.

### Chapter 3 : Raphael - Weaving Tapestry Magic for the Sistine Chapel | The Culture Concept Circle

*During the 1520s, 1530s, and 1540s, commissions by Pope Leo X and other Italian patrons resulted in the dispatch of tapestry cartoons by Italian artists—“notably Raphael and his assistants”—to Brussels, the main center of high-quality production, thus introducing Roman High Renaissance aesthetics to Northern tapestry design.*

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**Chapter 4 : Tapestries | Tapestry Rugs | Antique Wall Art Hangings 1**

*When it comes to tapestries, Italian tapestries have a special place in the world of European tapestries. From its beautiful Tuscan hilly countryside to the villages and port cities of Italy, we can see the influence that Italy has had on the art of tapestry production in Europe.*

December 3, Raphael " Weaving Tapestry Magic for the Sistine Chapel The glorious Sistine Chapel covered with its images painted by the great Renaissance artist Michelangelo Michelangelo di Lodovico Buonarroti Simoni If you ask people today what is the Sistine Chapel many would know it is a place of worship within Vatican city at Rome. Perhaps they saw it in the movie the Da Vinci Code. A great percentage of these would also know something about the work of fifteenth century artist Michelangelo Buonarroti " in the chapel. They rise up from the top section of the walls of the chapel and cover the ceiling with scenes of stories from the Bible. The Creation story by Michelangelo Michelangelo di Lodovico Buonarroti Simoni The central figure is the renowned image of God reaching out his hand to the first human Adam, whose presence represents the whole of humankind. Tapestries commissioned by Pope Leo X from Renaissance artist Raphael are displayed at ground level on the walls of the sensationally fresco covered Sistine Chapel, works by Michealangelo Buonorotti in Vatican city But do they know about the four splendid tapestries, often found hanging on the lower walls of the chapel during great pontifical, or liturgical services? The tapestries had a historic state visit to London in September There are ten in existence, but some scholars speculate that originally sixteen may have been planned. From the fourteenth to the sixteenth centuries in Europe most rulers or heads of important families were continually on the move. Tapestries were a way of having instant decor. They added prestige to any setting and practically helped with draughts in stone castles or chateaux, which were evolving with extended periods of peace from places of refuge into being country houses. Their narrative subjects were very attractive and they usually featured scenes from mythology, from the Bible, or of hunting and court life. At the time these were manufactured, weaving was considered the most important art form and expression of cultural development. They demonstrated the wealth and status of the ruling families of Italy, Europe and England and, had the advantage of being easily transportable. They were made in the workshop of Pieter van Aelst at Brussels the main centre for tapestry production in Europe at that time. The Miraculous Draught of Fishes c by Raphael, silk and wool with silver-gilt threads, courtesy Musei Vaticani, Vatican It would have been no mean feat. The painting of the walls and vaults of the loggia were completed by pupils under his supervision and are a highpoint of Renaissance art. He proved, through his attention to detail an ability to produce a design that could be transmitted to another medium. The tapestries exist because of one man, Pope Leo X " who commissioned them. Paul Preaching at Athens Acts It also deals with the theme of idolatry, as the listeners stand in front of a pagan statue. His classical education had been thorough and included poetry, literature and music alongside theology, philosophy and the ancients. His love of culture and the arts did not conflict with his worship. And, his interest in the humanities meant that he sought to actively combine, in religious harmony, the past and present while helping to plan the future of the church at Rome. Part of his role as Pope and leader of the Christian church, as the sun rose on the fifteenth century, was to encourage his countries cultural development. As tapestry was considered societies most prestigious art form it is no surprise he chose to hang them in the Sistine chapel. The tapestries illustrate scenes from the lives of St. Paul long regarded as the founders of the Christian Church. The Raphael Cartoons were design drawings made up of a mosaic of hundreds of sheets of paper glued together which was then fixed to the wall. Raphael and his assistants would have painted them in situ. In this cartoon Christ tells Peter to cast his net into the water whereupon he and his fellow apostles make a miraculous catch. It also demonstrates his humility as he kneels before Christ to acknowledge His divinity, and confess his own sinfulness. They were stolen during the Sack of Rome in , and after many adventures returned to the papal collection between and They were looted again during a French occupation of Rome in and purchased by a second hand dealer very cheaply. They were bought back again in and restored to the Vatican collection. He bought them as designs for tapestries and as painters by his time were being recognized for their individual talents, they would have proved a good

investment for the crown. It was at the end of the seventeenth century when they were framed as paintings in their own right. It was Queen Victoria who sent them along to the Victoria and Albert Museum in and they have been in the public domain ever since. However the cartoons for these did not survive.

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In churches, they were displayed on special occasions. Tapestries were also draped on the walls of castles for insulation during winter, as well as for decorative display. In the Middle Ages and renaissance , a rich tapestry panel woven with symbolic emblems , mottoes , or coats of arms called a baldachin , canopy of state or cloth of state was hung behind and over a throne as a symbol of authority. Apart from the religious and mythological images, hunting scenes are the subject of many tapestries produced for indoor decoration. Historical development[ edit ] Tapestries have been used since at least Hellenistic times. Samples of Greek tapestry have been found preserved in the desert of Tarim Basin dating from the 3rd century BC. The form reached a new stage in Europe in the early 14th century AD. The first wave of production occurred in Germany and Switzerland. Over time, the craft expanded to France and the Netherlands. The basic tools have remained much the same. Trophime, Arles In the 14th and 15th centuries, Arras , France was a thriving textile town. The industry specialised in fine wool tapestries which were sold to decorate palaces and castles all over Europe. Few of these tapestries survived the French Revolution as hundreds were burnt to recover the gold thread that was often woven into them. Arras is still used to refer to a rich tapestry no matter where it was woven. Indeed, as literary scholar Rebecca Olson argues, arras were the most valuable objects in England during the early modern period and inspired writers such as William Shakespeare and Edmund Spenser to weave these tapestries into their most important works such as Hamlet and The Faerie Queen. In the 17th century, Flemish tapestries were arguably the most important productions, with many specimens of this era still extant, demonstrating the intricate detail of pattern and colour embodied in painterly compositions, often of monumental scale. Kilims and Navajo rugs are also types of tapestry work. Traditional tapestries are still made at the factory of Gobelins and a few other old European workshops, which also repair and restore old tapestries. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. July While tapestries have been created for many centuries and in every continent in the world, what distinguishes the contemporary field from its pre-World War II history is the predominance of the artist as weaver in the contemporary medium. The Polish work submitted to the first Biennale, which opened in , was quite novel. Traditional workshops in Poland had collapsed as a result of the war. Also art supplies in general were hard to acquire. Many Polish artists had learned to weave as part of their art school training and began creating highly individualistic work by using atypical materials like jute and sisal. With each Biennale the popularity of works focusing on exploring innovative constructions from a wide variety of fiber resounded around the world. Therefore, weavers in America were primarily self-taught and chose to design as well as weave their art. Throughout the s almost all weavers had explored some manner of techniques and materials in vogue at the time. What this movement contributed to the newly realized field of art weaving, termed "contemporary tapestry", was the option for working with texture, with a variety of materials and with the freedom for individuality in design In the s it became clear that the process of weaving weft-faced tapestry had another benefit, that of stability. The artists who chose tapestry as their medium developed a broad range of personal expression, styles and subject matter, stimulated and nourished by an international movement to revive and renew tapestry traditions from all over the world. Competing for commissions and expanding exhibition venues were essential factors in how artists defined and accomplished their goals. Much of the impetus in the s for working in this more traditional process came from the Bay Area in Northern California where, twenty years earlier, Mark Adams, an eclectic artist, had two exhibits of his tapestry designs. He went on to design many large tapestries for local buildings. Hal Painter, another well-respected artist in the area became a prolific tapestry artist during the decade weaving his own designs. He was one of the main artists to "â€create the atmosphere which helped give birth to the second phase of the contemporary textile movement â€" textiles as art â€" that recognition that textiles no longer had to be utilitarian, functional, to serve as interior decoration. This phenomenon was happening in Europe and Australia as well as in North America. Opportunities for entering juried tapestry exhibits were

beginning to happen by , primarily because the American Tapestry Alliance ATA , founded in , organised biennial juried exhibits starting in Regional groups were formed for producing exhibits and sharing information. Its goal was to connect American tapestry artists with the burgeoning international community. The magazines were discontinued in as communicating digitally became a more useful tool for interactions. By the new millennium however, fault lines had surfaced within the field. Many universities that previously had strong weaving components in their art departments, such as San Francisco State University, no longer offered handweaving as an option as they shifted their focus to computerized equipment. A primary cause for discarding the practice was the fact that only one student could use the equipment for the duration of a project whereas in most media, like painting or ceramics, the easels or potters wheels were used by several students in a day. Worldwide, people from all different cultures began adopting these forms of decor for profession and personal use. Young artists were interested in exploring a wider scope of processes for creating art through the materials classified as fiber. This shift to more multimedia and sculptural forms and the desire to produce work more quickly had the effect of pushing contemporary tapestry artists inside and outside the academic institutions to ponder how they might keep pace in order to sustain visibility in their art form. I came to tapestry after several years of exploring complex weaves. I became enamored with tapestry because of its simplicity – its straightforward qualities. It allowed me to investigate form or image or texture, and it had the structural integrity to hold its own form. I loved the substantial quality of a tapestry woven with heavy threads – its object quality. My passion for tapestry arrived suddenly on the first day of my introduction to it in my first year at ECA [Edinburgh College of Art. From that day I have been able to plough a straight path deeper and deeper into tapestry, through my studies in Scotland and Poland, my 8 years as a studio weaver in England and Australia and since as an independent tapestry artist. The demanding creative ethos of the tapestry department gave me the confidence, motivation and self-discipline I needed to move out into the world as a professional tapestry weaver and artist. What was most inspiring for me as a young student was that my tutors in the department were all practising, exhibiting artists engaging positively with what was then a cutting edge international Fibre Art movement. Today, its lack of a defined purpose, its rarity, gives me an opportunity to seek new roles, to extend its historic language and, above all, to dominate my compulsive, creative drive. Before the s tapestry upholstery fabrics and reproductions of the famous tapestries of the Middle Ages had been produced using Jacquard techniques but more recently, artists such as Chuck Close , Patrick Lichty , and the workshop Magnolia Editions have adapted the computerised Jacquard process to producing fine art. However, in Jacquard weaving , the repeating series of multicoloured warp and weft threads can be used to create colours that are optically blended – i. The Trojan War tapestry referred to by Homer in Book III of the Iliad , where Iris disguises herself as Laodice and finds Helen "working at a great web of purple linen, on which she was embroidering the battles between Trojans and Achaeans , that Ares had made them fight for her sake. The Cloth of St Gereon – second oldest European tapestry still extant. It was woven between and The Devonshire Hunting Tapestries , four Flemish tapestries dating from the mid-fifteenth century depict men and women in fashionable dress of the early fifteenth century hunting in a forest. The tapestries formerly belonged to the Duke of Devonshire and are now in the Victoria and Albert Museum. The tapestries for the Sistine Chapel , designed by Raphael in –16, for which the Raphael Cartoons , or painted designs, also survive. The Valois Tapestries are a cycle of 8 hangings depicting royal festivities in France in the s and s The New World Tapestry is a feet long tapestry which depicts the colonisation of the Americas between and , displayed at the British Empire and Commonwealth Museum ; this is not strictly speaking a tapestry, but is instead embroidery. The biggest collection of Flanders tapestry is in the Spanish royal collection, there is metres of historical tapestry from Flanders, as well as Spanish tapestries designed by Goya and others. There is a special museum in the Royal Palace of La Granja de San Ildefonso , and others are displayed in various historic buildings. The Quaker Tapestry – is a modern set of embroidery panels that tell the story of Quakerism from the 17th century to the present day. The Great Tapestry of Scotland is a modern series of embroidered cloths, made up of hand stitched panels, depicting aspects of the history of Scotland from BC until At metres ft long, it is the longest tapestry in the world.

### Chapter 6 : See green Tapestry Multi color Indian Wall Hanging Hippie Bedspread Ethnic Throw | eBay

*The sizeable production of the leading tapestry centers in the South Netherlands during the first two-thirds of the sixteenth century was severely impacted by the religious persecution and civil war that roiled the region in the ss. During the last third of the century, many skilled weavers.*

### Chapter 7 : Full text of "Tapestry in the Renaissance: Art and Magnificence"

*History of Tapestry Art. Carolingian/Ottonian Tapestries. The use of tapestries in Western Europe - mainly for the decoration of churches and monasteries - was a feature of Carolingian art () and subsequent Ottonian art (), although no examples of these early wall-hangings remain.*

### Chapter 8 : Tapestry - Wikipedia

*Brussels tapestry workshops produced tapestry from at least the 15th century, but the city's early production in the Late Gothic International style was eclipsed by the more prominent tapestry-weaving workshops based in Arras and Tournai.*

### Chapter 9 : Italian Tapestry & Wall Hangings :: Worldwide Tapestries

*Our parcel tracking worked perfectly with the tapestry arriving in perfect condition within the days notified. We are delighted with our purchase and found the hanging instructions to be very helpful.*