(5.) TAPESERY. n. f. tapiserie, tapiserie, tapiss, Fr. tapissier, Lat. clouth woven in regular figures.

In the desk

That's covered o'er with Turkish tapestry,

There is a pair of ducks.

Horatio's boots, for earth, on silken tapestry

Dry'd.

--One room is hung with tapestry. Addition.

(1.) tapestry is a kind of cloth made of wool and silk, adorned with figures of different animals, &c. and formerly used for lining the walls of rooms, churches, &c.

(3.) Tapestry, History of the Art of Weaving. The art of weaving tapestry is borrowed from the Saracens; according to the workmen employed in this manufacture in France were formerly called Saraceni or Saracens. Gubbio describes the invention of tapestry hangings to the inhabitants of the Netherlands; but he has not mentioned at what time the discovery was made. This art was brought into England by William Sheldon, near the end of Henry VIIIth reign. In 1579, a manufacture was established at Martlet, in Surry, by Sir Francis Crane, who received 1,000 pounds from King James to encourage it. The first manufacture of tapestry at Paris was set up under Henry IV., in 1650 or 1667, by several artists whom that monarch invited from Flanders. Under Louis XIV. the manufacture of the Gobelin was instituted, which introduced very beautiful cloths, remarkable for strength, and a happy choice of colour. The finest paintings are copied, and eminent painters have been employed in making designs for this work.

(4.) Tapestry, Kinds of. Tapestry is divided by the workmen into two kinds, viz., high and low warp; though the difference is no dear in the manner of working than in the work itself, which is in effect the same in both; only the looms, and consequently the warps are differently situated, those of the low warp being placed horizontally parallel to the horizon, and those of the high warp erected perpendicularly. The English anciently excelled all the work in the tapestry of the high warp; and they still retain their former reputation, tho' with some little charge; their low warps are still admired; but the high ones are quite lost aside by the French. The French, before the Revolution, had three considerable tapestry manufactures besides that of the Gobelin; the first at Abbeville in Picardy, the 2d at Falaise in the Upper Marches, and the 3d at Rouen. They were all equally established for the high and the low warp; but they had all lain aside the high warp excepting the Gobelins. There were admirable low warps likewise in Flanders, generally exceeding those of France; the chief and almost only Flemish manufactures were at Bruges, Antwerp, Grootenard, Lier, Tournay, Bruges, and Ypres. The usual widths of tapestry are from 2 to 3 ells Paris measure.

(5.) Tapestry of the High Warp, Manufactory of. The loom on which it is wrought...

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T A P

is placed perpendicularly: it consists of a principal piece; 3 long planks or cheeks of wood, and two thick rollers or beams. The planks are set upright, and the beams across them, one at the top and the other at the bottom, or about a foot from the ground. They have each their trimmings, by which they are supported on the planks, and are turned with bars. In each roller is a groove, from one end to the other, capable of containing a long round piece of wood, fastened with hooks, to the ends of the warp, but the warp, which is a kind of woffited, or twisted woollen thread, is wound on the upper roller; and the work, as last as wove, is wound on the lower. Within the planks, which are 7 or 8 feet high, 15 or 16 inches broad, and 3 or 4 thick, are holes pierced from top to bottom, in which are put thick pieces of iron, with hooks at one end serving to fasten the coat flax: these pieces of iron have holes pierced in them, by putting a piece through a hole, he brings them up at the top, and the clothes or threads are stretched or brushed off; and thus the coats or threads are retrenched or brushed off at pleasure. The coat flax is about 3 inches diameter, and runs the full length of the loom: on this are fixed the coats or threads, which make the threads of the warp cross each other. It has the same effect as the string and tassels in the common looms. The coats are little threads fastened to each thread of the warp with a kind of binding, which forms a sort of mail or string. They serve to keep the warp open for the passage of branches wound with sashes, woollen, or other matters used in the piece of tapestry. In the last place, there is a number of little flax, about an inch in diameter, which the workman keeps in his basket, to make the threads of the warp cross each other, by passing them across, and that the threads thus arranged may retain their proper posture, the coats or threads run among them above the flax. The loom being thus formed, and mounted with its warp, the first thing the workman does is to draw on the threads of this warp the principal lives and brokens of the design to be executed on the piece of tapestry, by applying cartoons made from the painting he intends to copy to the sides that is to be the wrong side of the piece, and then, with a black lead pencil, following and tracing out the contours thereof on the thread of the right side; so that the strokes appear equally both before and behind. The original design of the work is hung up behind the workmen, and wound on a long flax, from which a piece is unrolled from time to time as the work proceeds. Besides the loom, &c., described, there are three other principal instruments required for working the flax or the wood of the work with the threads of the warp: there are a braid, a rod, and an iron needle. The braid is made of hard wood, 5 or 6 inches long, and two or 3 of an inch thick, ending in a point with a little handle. This serves as a shuttle; the flax, woolen or gold, or silver, to be used in the work being wound on it. The rod or comb is also of wood, 8 or 9 inches long, and an inch thick on the back, in which it grows and lies to the extremity of the teeth, which are more or less apart, according to the greater or less degree of fireness of the intended work. Lastly, the needle, made in form of the common needle, is held in the hand, and a bigger and longer. Its use is to press the flax or the wood when there is any line or colour that does not fit well. All things being prepared for the work, and the workmen ready to begin, he draws the whole piece of wool, with his back towards the design: so that he works as if he were blindfold, seeing nothing of what he does, and being obliged to quit his post and go to the wrong side of the loom whenever he would view and examine the piece; to correct it with his preceding needle. To put flax, &c., in the warp, he rises up and looks at the design; then, taking almost full of the proper colour, he places it among the threads of the warp, which he brings into each with his fingers, between the coats or threads, and the coats of or threads, and he then takes it on the right side; and when he has thus wrought in several rows over each other, he goes to see the effect they have, in order to re-form the coats or threads, and see if they be completed. When the work advances, it is rolled by the workmen in the lower beam, and they wind as much warp from the upper beam as suffices them to continue the piece; the like they do of the design behind them. When the piece is wide, several workmen may be employed at once. The workmen who work on this kind of work do not pay so much for their work as the low work, and it takes up almost twice the time and trouble. All the difference between the two kinds, consists in this, that in the low work there is a red flax, about an inch in diameter, which is run through each side from top to bottom, which is wanting in the high warp. (6.) TAPESTRY OF THE LOW WARP, MANUFACTURE OF. The beam or frame, wherein the low warp is wrought, is much like that of the weavers; the principal parts are two strong pieces of wood forming the sides of the beam, and bearing a beam or roller at each end; they are furnished at bottom with other strong piece of wood in manner of trestles; and, to keep them firm, they are nailed to the floor with a kind of buttresses, which prevent any shakings, though there are sometimes 4 or 5 workmen leaning on the fork BEAM at once. The rollers have each their trimmings, by which they are furnished; they are turned by large iron pins, 3 feet long. Along each beam runs a groove, wherein is placed the axis, a piece of wood about 2 inches in diameter, and about the same length as the roller. Across the two sides, almost in the middle of the beam, passes a wooden bar, which furnishes little pieces of wood, not unlike the hearts of a balance: to these pieces are fastened figures, which bear certain spring-eyes, whereof the workmen, by two trestles under the loom wherein they fasten their feet, gives a motion to the coats, and makes the threads of the warp rise and fall alternately. Each beam has more or fewer of these spring-eyes, and each half more or fewer coats,
as the tapestry consists of more or fewer threads. The design or painting the tapestry worker is to follow is placed under the warp; where it is sustained from space to space with strings, by which the design is brought nearer the warp. The loom being mounted, two instruments are used in working it, viz. the reed and the flute. The flute does the office of the weaver's shuttle; it is made of hard polished wood, 3 or 4 lines thick at the ends, and somewhat more in the middle, and 3 or 4 inches long. So it are wound the fillets or other matters to be used as the woof of the tapestry. The comb or reed is of wood or ivory; it has usually teeth on both sides; it is about an inch thick in the middle, but diminishes each way to the extremity of the teeth; it serves to beat the threads of the woof close to each other, as fast as the workman has pulled and placed them with his flute among the threads of the warp. The workman is seated on a bench before the loom, with his breast against the beam, only a cushion or pillow between them; and, in this posture, separating, with his fingers, the threads of the warp, that he may see the design underneath, and taking a flute, mounted with a proper colour, he palms it among the threads, after having raised or lowered them, by the treadles moving the springs, slates and crotas. Lastly, To press and close the threads of the flip or yarn, &c. thus placed, he strikes each couple (i.e. what the flute leaves in its passing and coming back again,) with the reed.