

# Il Tempo

Newsletter of the Barony of Ponte Alto-Volume 17, Issue 9 October 2008

Barony of Ponte Alto, October 2008, Chronicler\* Lady Wulfwyn Ælfwines dothor



Woman with a Basket of Spindles, Andrea del Sarto, 1517, Uffizi Gallery.

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# From the Chronicler...

*The days – and nights – are getting chilly. Well, in between the 80 and 90 degree days that is...not that I'm complaining, mind you! But I do love the crisp day of Fall and the beautifully colored autumn leaves.*

*Of course, the upcoming month of November means two things: Fall Crown Tournament and our very own Holiday Faire. Hopefully you'll be able to make it down to Sacred Stone for Crown as it promises to be eventful as always, and we'll soon have a new Atlantian Prince and Princess. And Holiday Faire, what more needs be said? Shopping? You bet! Time to make your holiday wish list for that perfect something you've been yearning for. Go ahead, slip your list somewhere where it will be noticed. And fighting? There'll be fighting to be sure. But Holiday Faire is for shopping and selling.*

*What was that other thing during November? Oh right, Thanksgiving! Silly me; I was just too caught up in my planning and plotting for Holiday Faire. Thankfully, it looks like gas prices are going to keep dropping, making travel less of a burden on one and all. If you plan on visiting family or friends out of town or out of state this Thanksgiving, please drive carefully.*

*This month we have an article on weaving, something many in our Barony enjoy in one form or another. Whether you spin your own thread, weave your own material, or just have an interest, give it a look.*

*Everyone have a wonderful month.*

*Lady Wulfwyn Ælfwines Dohtor  
Chronicler, Barony of Ponte Alto*

# Baronial

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*Members of the Baronial Guard*

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Mistress Cunen Beornhelm (Captain)

*Baronial Noteables*

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# Baronial Meeting Minutes

## **Business Meeting Minutes – September 28<sup>th</sup> Start Time 6:00**

### **Seneschal**

If you don't have a deputy, let me know.

### **Exchequer**

Current balance \$14,438.73

There are still a couple of chalice payments to be made. Once they are made the balance will be \$13,844.

### **Heavy Marshal**

Thursday practices are indoors. Sundays will probably move indoors at the end of October. Tourney at Chalice went well. There were no injuries. The report went in.

### **Rapier Marshal**

We are getting some newcomers. There will be no rapier practice October 2<sup>nd</sup>. Rapier at Chalice went really well. Even with the heat we were able to complete 3 out of 4 rounds. Dominyk is the Chalice Champion.

### **Archery Marshal**

Archery is continuing on Monday nights. Sometime in the next month will be looking again at getting a new site for practice.

### **A&S**

Alle Psallite practicing on Tuesday nights in Herndom. Working up a program for Winters Revel and Holiday Faire. 16 people were at dance practice. Middle Eastern Food at the next Cooks Guild meeting October 17<sup>th</sup>. There was a good showing for Chalice A&S.

### **Chatelaine**

There were newcomers at the newcomers meeting this month. One of them came to Chalice.

### **Herald**

I have a new deputy. It's quiet on our end. I haven't heard back from Connor.

**MoL** – Not present.

**Chronicler** – Not Present

**Minister of Minors** - Not Present

### **Webminister**

If any changes are needed let me know.

**Heavy Champion** - Not Present

**Rapier Champion** - Not Present

### **Baron and Baroness**

Flora and I are really thankful to everyone for pulling together and dealing with everything that has gone on this month. Lochmere was a lot of fun. Stayed too late.

### **Baronial Warlord**

We went to Siege of Glengary. Ponte Alto fielded half of the fighters. There were 8 heavy fighters and 8 archers total. Stryker and I outlined the 201 course work. We haven't put the specific course work together. There has been a lot of drop off. We are trying to trip up to an East Kingdom practice. 8-10 people interested.

**Baronial Artisan** – not present

**EVENTS:**

Pennsic wrap-up: Thanks to everybody who helped directly, indirectly, and made the baronial encampment fun.

Chalice wrap-up: Really Happy. Thank you. We worked as a team. People came out of the woodwork to help. There were comments that if there were problems people couldn't tell. There were 320 attendees not including children under 5. Profit was \$2,400.90. We were \$345 overbudget in general supplies. \$500 donation to the Kingdom was approved. The Lunch fundraiser made \$206.58 towards the coronet fund.

Crown Tournament: Spring. We are looking at first weekend in May. Looking at Prince William Forest Park as a possible site with Loudon County Fairgrounds as a backup site. Would like to put in a bid.

Tournament of Love and Beauty: Break even is at 123 people. 100 for feast. Total expenses are \$2,085.00. We anticipate 150 people. Budget was approved. Budget of \$150 for lunch was approved. The theme is 15<sup>th</sup> century France.

Winters Revel: Saturday December 13 - \$500 instead of \$300 for the site. Emergency financial committee approved the new budget. Royalty will be comped.

Room for 50 for the feast. Site will open at 10 and close at 6. Site handed back at 7. There will be a silent auction to benefit the coronet fund. Contact Katharine with donation.

Bloodbath: Sir Thomas is looking at autocrating with Lady Sophia. He is looking at a possible demo/event like Highland River Melees. The will probably be a concrete plan by next month.

**OLD BUSINESS**

New Coronets: The fund stands at \$460. A draft for bid proposals was circulated. We are looking at putting out this out before Christmas and getting bids at the end of January. Hopefully we will award a bid in March and take possession at Pennsic.

**New Business**

Ponte Alto cooking utensils: looking at at knives and other utensils. A \$300 budget was approved.

**Announcements**

Church in McLean is doing a wine tasting and medieval faire. St. Johns Catholic church in McLean. Can we give brochures.

There will be a mundane movie night in October.

**Meeting ended                      7:11pm                      16 attendees**



# Monthly Calendar

*October 2008*

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
		1	2 6 PM: Heavy Weapons Practice 6PM: Rapier Practice	3	4 University	5 12-6PM: Outdoor Heavy Weapons Practice
6 4:30PM: Archery Practice	7 7:30PM: Alle Psallite	8	9 6 PM: Heavy Weapons Practice 6PM: Rapier Practice	10 War of the Wings III	11 War of the Wings III Needwood Games	12 War of the Wings III 12-6PM: Outdoor Heavy Weapons Practice
13 7:30PM: Alle Psallite	14 7:30PM: Alle Psallite	15	16 6 PM: Heavy Weapons Practice 6PM: Rapier Practice	17 Storvik's Baronial Birthday: A Viking Raid 7PM Cook's Guild Meeting	18 Storvik's Baronial Birthday: A Viking Raid Battles of Britain	19 Storvik's Baronial Birthday: A Viking Raid 12-6PM: Outdoor Heavy Weapons Practice
20 7:30PM: Alle Psallite	21 7:30PM: Alle Psallite	22	23 6 PM: Heavy Weapons Practice 6PM: Rapier Practice	24 Treaties Not Turks 7PM: Newcomers Meeting	25 Treaties Not Turks St' Luke's Artisans' Fair	26 Treaties Not Turks 12-6PM: Outdoor Heavy Weapons Practice
27 7:30PM: Alle Psallite	28 7:30PM: Alle Psallite	29	30 6 PM: Heavy Weapons Practice 6PM: Rapier Practice	31	1	2 12-6PM: Outdoor Heavy Weapons Practice

\* = Baronial Progress

# Events

## *Baronial Progress for October 2008*

Date	Event
October 4	Fall University
October 11	Needwood Games
October 18	Storvik Baronial Birthday
October 24	Treaties Not Turks

### *October 2008 Calendar of Scheduled Events*

Date	Event	Group	Location
4	University	Stierbach	Front Royal, VA
9-12	War of the Wings III	Sacred Stone	Booneville, NC
11	Needwood Games	Roxbury Mill	Dickerson, MD
17-19	Storvik's Baronial Birthday: A Viking Raid	Storvik	Upper Marlboro, MD
18	Battles of Britain	Yarnvid	Amelia Court House, VA
24-26	Treaties Not Turks: Crusaders Come to Constantinople	Bright Hills	Street, MD

# Weekly Activities

SUNDAY	
<b>Ponte Alto Baronial Business Meeting</b>	Fourth Sunday of the month at 6 pm at St. Paul's Lutheran Church, Idylwood Road, Falls Church. Baronial Business Meeting (Fourth Sunday of each month, except December) The meeting is at St. Paul's Lutheran Church, 7426 Idlywood Rd., Falls Church. Take your best route to I-66. Get off at the exit for Route 7 West (Tysons Corner). Turn left at the first light after the interchange onto Idlywood Rd. The church is up the hill on the right about 1/4 mile.
<b>Sunday Social –</b> - <b>Heavy Weapons Practice</b> - <b>Arts/Sciences</b>	Lemon Road Elementary: Indoor Winter Practices for Heavy Weapons, Rapier, and an area for A&S activities are all included. Come and join the gathering and bring whatever you're working on. This is a great time to meet & socialize with other people in the barony. Activities held at Lemon Road Elementary School on Idylwood Road, 1pm-4pm. Contact the Baronial Knight Marshal for more information. Indoor Heavy Directions. This is a school location activity.  From Southern Virginia, Maryland and Alexandria, VA Take I-495 (the beltway) to the VA-Route 7 East exit at Tysons Corner labeled Leesburg Pike/Falls Church, Exit #47B. Continue on Leesburg Pike towards Falls Church for 1.2M. Turn left onto Idylwood Road for 0.3 miles. * Turn left into the Lemon Road Elementary School front parking lot.. From Northwestern Virginia and Washington, DC Take I-66 to the VA-Route 7 West exit for Leesburg Pike/Tysons Corner exit #66B. Continue on Leesburg Pike under 0.1M towards Tysons Corner. Turn right at the first light onto Idylwood Road for 0.3 miles. Follow from * above.
MONDAY	
<b>Alle Psallite (Vocal Music)</b>	Every Monday, 7:30-9 pm in Herndon. Contact Mistress Anne of Carthew (anne AT ravenstreet.org) For more information or directions. Music files can be found at <a href="http://www.ravenstreet.org/Anne/alle_psallite/alle_psallite.htm">http://www.ravenstreet.org/ Anne/alle_psallite/alle_psallite.htm</a> and on the Yahoo Group AllePsallite.
TUESDAY	
<b>Ponte Alto Scriptorium</b>	Meets the first Tuesday of the month at 7 pm. Contact Lady Brigid O'Hara (mill3rs AT yahoo. com, (703) 620-4945 (H)) for information and directions.
WEDNESDAY	
<b>Weaving Night</b>	Second Wednesdays of every month from 7-9 pm, at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com). Contact Lord Jürgen van der Vols for information and directions.
<b>Armoring Night</b>	Fourth Wednesdays of every month from 7-9 pm, at the home of Lord Jürgen van der Vols (Joorkin Volz) (jcfrench AT mac.com). Contact Lord Jürgen van der Vols for information and directions
THURSDAY	
<b>Rapier Practice</b>	Every Thursday at Shrevevood Elementary school from 6 pm to 9 pm. Please use the rear entrance to the cafeteria. Please contact the Baronial Rapier Marshal for more information. Indoor Rapier Directions. This is a school location activity.
<b>Heavy Weapons Practice</b>	Lemon Road Elementary School on Idylwood Road, 6 pm - 9 pm. Practice is geared to developing beginning and intermediate fighters through intensive hands on training with experienced instructors, as well to providing ample opportunity for more advanced fighters to sparr with knight level combatants. All are welcome. Contact the Baronial Knight Marshal for more information. Indoor Heavy Directions. This is a school location activity.
FRIDAY	
<b>Ponte Alto/Stierbach Archery Practice</b>	Fridays from 4:30 pm until 8 pm, the indoor season archery practice site is Bull Run Regional Park's shooting center. Archery Practice Directions. Practices are jointly held with Stierbach. You may also contact the Baronial Archery Marshal for carpool or other information. Contact and practice time/location information for Stierbach practices can be found at the Stierbach Archery website: <a href="http://mysite.verizon.net/vze4ks38/archery/main.html">http://mysite.verizon.net/vze4ks38/archery/main.html</a> .
<b>Ponte Alto A&amp;S Night</b>	May meet on a Friday during the month. Contact Lady Perronelle la peintre (dwatsonirwin AT cox.net, (703) 455-0298 (H)) for information and directions.
<b>Stierbach/Ponte Alto Bardic</b>	Come and share your songs and stories! Meets the fourth Friday of the month at 7:30 pm. Contact Baroness Briana Maclukas (darbyjanieAT hotmail.com) for information.

## MONTHLY

**SCA Newcomer Meetings**

Newcomer Meetings occur once a month on a weeknight from 7-9 pm at the homes of various members of the Barony.

May's meeting will be Wednesday May 21st at the home of Luce Antony Venus and Miles de Locwode  
Contact our Chatelaine for information and directions.

This month we will discuss Camping Events, expectations and what you need to have with you.

**\* Note on school locations for activities:** There will be no activities at schools during school holidays or on other days when Fairfax County schools are closed or all nighttime school recreational activities are cancelled. Notification of cancellation or alternate site location will be posted on the web as soon as possible. You can visit the Fairfax County Public Schools Emergency Announcement page for school closure status: <http://fcps.edu/news/emerg.htm>

**Special Thursday Night parking instructions at:** We have received some complaints about lack of parking spaces from residents of the Peachtree of McClean apartment complex which adjoins our practice site. After some informal negotiations we have arrived at an agreement with the building management. We beseech those attending Thursday night practices to adhere to the following procedures from now on:

*You may unload your gear from parking spaces adjoining our practice area. But then please move your car to another space either at least a block further away from Route 7 in the complex parking lot or in the library parking lot closer to Route 7. At the conclusion of practice you may once again move your car to a space adjoining the practice area in order to reload your gear before exiting the site. In this way we hope to be able to continue to use the parking facilities of the complex without inconveniencing the residents.*

# the Real Middle-Ages

## Weaving - A History



### What it is...

**Weaving** is the textile are in which two distinct sets of yarns or threads, called the warp and the filling or weft (older *woof*), are interlaced with each other to form a fabric or cloth. The warp threads run lengthways of the piece of cloth, and the weft runs across from side to side.

Cloth is woven on a loom, a device for holding the warp threads in place while the filling threads are woven through them. *Weft* is an old English word meaning "that which is woven".

The manner in which the warp and filling threads interlace with each other is known as the weave. The three basic weaves are plain weave, satin weave, and twill, and the majority of woven products are created with one of these weaves. Woven cloth can be plain (in one color or a simple pattern), or it can be woven in decorative or artistic designs, including tapestries. Fabric in which the warp and/or weft is tie-dyed before weaving is called ikat. Fabric decorated using a wax resist method is called batik. The ancient art of hand weaving, along with hand spinning, remains a popular craft.

In general, weaving involves the interlacing of two sets of threads at right angles to each other: the warp and the weft. The warp is held taut and in parallel order, typically by means of a loom, though some forms of weaving may use other methods. The loom is warped, or dressed, with the warp threads passing through heddles on two or more harnesses. The warp threads are moved up or down by the harnesses creating a space called the shed. The weft thread is wound onto spools called bobbins. The bobbins are placed in a shuttle which carries the weft thread through the shed. The raising/lowering sequence of warp threads gives rise to many possible weave structures from the simplest plain weave (also called tabby), through twills and satins to complex computer-generated interfacings.

Both warp and weft can be visible in the final product. By spacing the warp more closely, it can completely cover the weft that binds it, giving a *warp faced* textile such as rep weave. Conversely, if the warp is spread out, the weft can slide down and completely cover the warp, giving a *weft faced* textile, such as a tapestry or a Kilim rug. There are a variety of loom styles for hand weaving and tapestry. In tapestry, the image is created by placing weft only in certain warp areas, rather than across the entire warp width.

There are some indications that weaving was already known in the Paleolithic era. An indistinct textile impression has been found at Pavlov, Moravia. Neolithic textiles are well known from finds in pile dwellings in Switzerland. One extant fragment from the Neolithic was found in Fayum at a site which dates to about 5000 BC. This fragment is woven at about 12 threads by 9 threads per cm in a plain weave. Flax was the predominant fiber in Egypt at this time and continued popularity in the Nile Valley, even after wool became the primary fiber used in other cultures around 2000 BCE. Another Ancient Egyptian item,

known as the Badari dish, depicts a textile workshop. This item is now housed at the Petrie Museum and dates to about 3600 BC. Enslaved women worked as weavers during the Sumerian Era. They would wash wool fibers in hot water and wood-ash soap and then dry them. Next, they would beat out the dirt and card the wool. The wool was then graded, bleached, and spun into a thread. The spinners would pull out fibers and twist them together. This was done by either rolling fibers between palms or using a hooked stick. The thread was then placed on a wooden or bone spindle and rotated on a clay whorl which operated like a flywheel. The slaves would then work in three-woman teams on looms, where they stretched the threads, after which they passed threads over and under each other at perpendicular angles. The finished cloth was then taken to a fuller.

## Dark Age and Medieval Europe

Weighted-warp looms were commonplace in Europe until the development of more advanced looms around the 10th-11th centuries. Especially in colder climates, where a large floor loom would take up too much valuable floor space, the more primitive looms remained in use until the 20th Century to produce "homespun" cloth for individual family needs. The primary material woven in most of Europe was wool, though linen was also common, and imported silk thread was occasionally made into cloth. Both men and women were weavers, though the task often fell to the wife of farming household. Fabric width was limited to the reach of the weaver, but was sufficient for the tunic-style garments worn in much of Europe at the time. A plain weave or twill was common, since professional weavers with skills to produce better fabrics were rare.

Weaving was a strictly local enterprise until later in the period, when larger weaving operations sprung up in places like Brugges, in Flanders. Within this setting, master weavers could improve their craft and pass skills along to apprentices. As the Middle Ages progressed, significant trade in fine cloth developed, and loom technology improved to allow very thin threads to be woven. Weaver's guilds and associated craft guilds, like fullers, gained significant political and economic power in some of the bigger weaving cities.

## Other Weaving Types

**Inkle weaving** is a type of warp-faced weaving where the shed is created by manually raising or lowering the warp yarns, some of which are held in place by fixed heddles on a loom known as an inkle loom. Though inkle weaving was brought to the United States of America (US) in the 1930s, the inkle itself seems to predate this by several centuries, being referred to in Shakespeare's *Love's Labor's Lost*. Inkle weaving is commonly used for narrow work such as trims, straps and belts.

Inkle looms are constructed in both floor and table-top models. Either model is characterized by a wooden framework upon which dowels have been fastened. These dowels will hold the warp threads when the loom has been dressed.

One of the dowels is constructed so that its position can be adjusted. This tensioning device will be taken in as weaving commences and the warp threads become shorter. Additional equipment includes yarn of the weaver's choice, yarn or thread for forming heddles and a shuttle to hold the weft. A notebook is also handy for charting weaving diagrams.

The inkle loom is threaded with warp threads according to the weaver's design, alternating between yarn that can be raised and lowered and yarn that is secured in place through the use of the heddles. The raising and lowering of these warp threads creates the shed through which the weft thread will be carried on a shuttle. The weaver should make one pass with the shuttle with each opening of a shed through the raising and lowering of threads.

A simple raising and lowering of threads creates a plain-weave band in which warp threads are slightly offset. Weft threads are only visible at the edges of the band and the weaver may wish to take this into account by warping threads that will form the edges in the same color as the weft.

As the weaving commences, the warp threads will shorten on the loom and the weaver will need to adjust the tension periodically. As the inkle band progresses, it will also get closer to the heddles. The weaver will also need to advance the warp thread along the



bottom of the loom to open up new weaving space. In her book "Inkle Weaving," Helene Bress recommends loosening the tension when you are ready to advance the warp. Once you have done so, tighten the tension again and resume your weaving.

There are other more advanced techniques in which, instead of merely allowing warp threads to alternate in their up or down positions, individual threads are brought to the surface to form a brocaded pattern. One side of the band will show the exposed surfaces of warp threads while, on the other side of the pattern, the weft thread will be visible.

An inkle loom is also useful in the practice of tablet weaving for its added portability. Simply thread the warp onto the loom but use cards instead of alternating between free-hanging and heddle-secured yarn.

**Tablet Weaving** (often **card weaving** in the United States) is a weaving technique where tablets, also called 'cards', are used to create the shed the weft is passed through. It is generally used to make narrow work such as belts or straps.

The origins of this technique go back at least to the early Iron Age. Examples have been found at Hochdorf, Germany, and Apremont, France. As the materials and tools are relatively cheap and easy-to-obtain, tablet weaving is popular with hobbyist weavers.

The tablets used in weaving are typically shaped as regular polygons, with holes near each vertex and possibly at the center, as well. The number of holes in the tablets used is a limiting factor on the complexity of the pattern woven. The corners of the tablets are typically rounded to prevent catching as they are rotated during weaving.

In the past, weavers made tablets from bark, wood, bone, horn, stone, leather, or a variety of other materials. Modern cards are frequently made from cardboard. Some weavers even drill holes in a set of playing card. This is an easy way to get customized tablets or large numbers of inexpensive tablets.

The tablets are usually marked with colors or stripes so that their facings and orientations can be easily noticed.

The fundamental principle is to turn the tablets to lift selected sets of threads in the warp. The tablets may be turned in one direction continually as a pack, turned individually to create patterns, or turned some number of times "forward" and the same number "back". Twisting the tablets in only one direction can create a ribbon that curls in the direction of the twist, though there are ways to thread the tablets that mitigate this issue.

Traditionally, one end of the warp was tucked into, or wrapped around the weaver's belt, and the other is looped over a toe, or tied to a pole or furniture. Some traditional weavers weave between two poles, and wrap the weft around the poles. Commercial "tablet weaving looms" adapt this idea, and are convenient because they make it easy to put the work down.



Some modern weavers thread each card individually, but this is time consuming. The traditional threading method is to put all the threads through the holes of an entire deck. Then, starting at the pair of cards

farthest from the bobbins, the threads are pulled from between each pair of cards out to the length of the warp, and hooked or tied on each end. If the cards remain "paired", so that alternate cards twist in opposite directions, continuous turning does not twist the ribbon. Some weavers in some patterns flip alternate cards, "unpairing" them. This makes it easier to turn individual cards.

A shuttle about twice as wide as the ribbon is placed in the shed to beat the previous weft, then carry the next weft into the shed. Shuttles made for tablet weaving have sharp edges to beat down the weft. The best shuttles have plates to cover the bobbin, and keep it from catching the warp. Simple flat wooden or plastic shuttles work well for weaving with large yarns, but weaving with finer threads goes more quickly with a tablet-weaving shuttle.



Patterns are made by placing different-colored yarns in different holes, then turning individual cards until the desired colors of the weft are on top. After that, a simple pattern, like a stripe, small diamond or check, can be repeated just by turning the deck of tablets.

Tablet weaving is especially freeing, because any pattern can be created by turning individual tablets. This is in contrast to normal looms, in which the complexity of the pattern is limited by the number of shafts available to lift threads, and the threading of the heddles.

Tablet weaving can also be used to weave tubes or double weave. The tablets are made to have four levels in the warp, and then two sheds are beat and wefted, one in the top pair of warps, and the other in the bottom pair, before turning the deck. Since groups of tablets can be turned separately, the length, width and joining of the tubes can be controlled by the weaver.

**Tapestry** is a form of textile art. It is woven by hand on a vertical loom. It is weft-faced weaving, in which all the warp threads are hidden in the completed work, unlike cloth weaving where both the warp and the weft threads may be visible. In this way, a colorful pattern or image is created. Most weavers use a naturally based warp thread such as linen or cotton. The weft threads are usually wool or cotton, but may include silk, gold, silver, or other alternatives.

Both craftsmen and artists have produced tapestries. The 'blueprints' on cardboard (also known as 'tapestry cartoons') were made by artists of repute, while the tapestries themselves were produced by craftsmen.

The success of decorative tapestry can be partially explained by its portability. Kings and noblemen could roll up and transport tapestries from one residence to another. In churches, they could be displayed on special occasions. Tapestries were also draped on the walls of castle 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. The seat under such a canopy of state would normally be raised on a dais.

The iconography of most Western tapestries goes back to written sources, the Bible and Ovid's *Metamorphoses* being two popular choices. Apart from the religious and mythological images, hunting scenes are the subject of many tapestries produced for indoor decoration.

Tapestry reached a new stage in Europe in the early fourteenth century AD. The first wave of production originated in Germany and Switzerland. Over time, the craft expanded to France and the Netherlands.

In the 14th and 15th centuries, Arras, France was a thriving textile town. The industry specialized in fine wool tapestries which were sold to decorate places 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.

By the 16th century, Flanders had become the centre of European tapestry production. 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 color.