

## 1: From tailors to dream weavers | The Times of Israel

*Definition of Seamstress and Tailor. There is a very fine line between what a seamstress does and what a tailor does. In fact, the U.S. Bureau of Labor Statistics (BLS) groups both job titles together under textiles and apparel occupations ([www.enganhecubano.com](http://www.enganhecubano.com)).*

From earliest times fibres have played a vital part in human life, not only as a means of clothing, but also as basic commodities such as wool, silk, linen and cotton, on which entire empires have been based. Without the skill to spin a thread and to weave it into cloth, textiles as we know them today would not exist. The invention of the spindle for twisting fibres into yarn was on a level with that of the wheel, in terms of importance for the progress of civilization. The earliest known evidence in Ireland of woven material dates from about B. A fragment of cloth in the National Museum, found in a bog in County Antrim, is dated from at least B. Stone spinning whorls have been recovered from many excavations such as crannogs or lake dwellings of the first and second centuries B. Fragments of woven fabric and weaving tools have been found in the excavations of Viking and Medieval Dublin. So important were the skills of spinning and weaving in early Ireland, that the Brehon Laws, written about A. Historically, weaving in Ireland took two forms. Secondly, from the thirteenth century onwards, the more organised urban craftsmen weaving for a larger domestic and export market. This latter was largely destroyed by restrictive laws imposed on the export of Irish woollen cloth at the end of the seventeenth century and did not revive again until the late nineteenth century. During the famine years, the tradition of the local handweaver almost disappeared, but managed to survive in parts of Donegal, Mayo and Galway. In the late nineteenth century the Congested Districts Board and the Irish Industries Association helped to get the craft on its feet again. By the twentieth century there were power mills, handweaving mills and the individual weavers operating. The handweavers were also encouraged by the Irish Homespun Society, which was founded in 1881. The first to avail themselves of these rights were the Merchants, whose guild dates from this time. The Guild consisted of a Master and two Wardens, and brethren "both men and women. In addition it was entitled to establish a chantry of one priest or more to celebrate in the chapel of the Blessed Virgin Mary in the church of the Friars Carmelite in Dublin. The Guild could examine offences by weavers, their servants or apprentices in the city and within six miles of the precincts, and could imprison offenders. Their apprenticeship was for seven years, and before being given freedom of the Guild they had to satisfy the Master and Wardens of their weaving skills. The Guilds developed great political power since each Guild was entitled to return a number of members to sit on the Dublin City Assembly, the governing body of the city. During the Middle Ages the most colourful event of the year was the Corpus Christi pageant in which scenes from the Bible were enacted by the various Guilds. Each Guild selected an episode which reflected its own work. The weavers were represented by Abraham and Isaac, with an altar and a lamb. The other great spectacle to which the Guilds were summoned every third year by the Lord Mayor, was the Riding of the Franchises. As time passed the Riding of the Franchises became a peaceful display of the work of the various Guilds and an opportunity to show their wares to the crowds. Each of the twenty-five Guilds marched behind a vehicle drawn by the most splendid horses obtainable; and on the floats craftsmen worked at their trades. The weavers wore wigs of different coloured wools and threw ribbons and scraps of cloth to the crowds, while beside them walked a motley collection of characters representing aspects of their crafts " Jason and his golden fleece is mentioned in one account. Riding the Franchises was an expensive business. The Guild Brethren each had to contribute and were fined for non-attendance. The expenses included material for cloaks and costumes, grass for horses and meat and drink for all participating members. During the seventeenth century a number of French Huguenot weavers arrived in Dublin. They settled mainly in the Liberties area of Dublin, west of St. Many of them were experienced silk weavers and their expertise contributed to the establishment of a thriving silk and poplin industry. The main room of the new hall is described as being fifty-six feet long by twenty-one feet wide, wainscoted, and hung with portraits of kings and notabilities, and included a tapestry of King George II, woven by John van Beaver. There was a surprising variety of woven goods produced in the eighteenth century in Dublin. In there were 3, looms in operation, of which 1, were

weaving silk. The Guild was very careful in keeping up the standard of its manufactures, and imposed fines for inferior work. Anyone putting on a false seal could be imprisoned. The end of the seventeenth century and the beginning of the eighteenth century were a time of great growth and wealth in the city of Dublin, which was then regarded as the second city of the Empire. Many of the landowning classes built themselves fine houses in Dublin, and vied with one another in grandeur and elegance. The woollen, silk and poplin industries flourished but not for long. Jealousy amongst English manufacturers caused laws to be introduced to limit the export of woollen cloth from Ireland. A little later, in , the silk weavers were also in trouble due to the importation of foreign silks. A poem printed in describes the weavers in the Guild Procession: These were supported by lotteries, plays, legacies and subscriptions. The Dublin Society came to the aid of the weavers by establishing a silk warehouse in Parliament Street in , and a woollen warehouse in Castle Street in , for the sale of home produced goods. For a time these measures were a help but the decline had set in. When war was declared against France and raw materials were difficult to obtain, the silk weavers suffered greatly. The rebellion of completely ruined them. The guild system was in decline from the beginning of the 18th century to the year when it was finally abolished, though it was so firmly established in Dublin that it lingered on much longer there than in other countries. Several causes contributed to the ultimate abolition of the guilds, one being the decline in the fraternal spirit, and its substitution by purely financial considerations in which workers combined against their masters for better conditions. The exclusion of Irish Catholic merchants and craftsmen resulted in a large number of workers carrying on their trades and crafts illegally as far as the civic laws and guild regulations were concerned. The guilds therefore no longer exercised a monopoly over commerce and industry. The guilds also neglected the crafts with which they were associated, and though they continued to hold meetings and elect officers, they seem to have degenerated into political clubs. Because membership of a guild was a necessary qualification for selection of both municipal and parliamentary representatives, it became common for people unconnected with any craft to apply for, and obtain, membership of a guild. As a result of the Report, an Act was passed for the reform of the municipal system throughout Ireland. The Municipal Corporations Ireland Act of marked the end of the guild system. After flourishing for more than years, the guilds disappeared within one or two years, having lost their old civic franchise, which now was replaced by a more democratic system of election to civic government. Only the guild known as the Company of Goldsmiths of Dublin survives and still protects the integrity and high standard of its craft. The tradition of silk and poplin weaving in the Liberties continued through the nineteenth century and in some cases into the twentieth century, with firms such as Frys, Pims, Elliots, Atkinsons and Mitchells. Elliots, the last factory in production, closed in c. Lillias was born in Dublin in Her artistic talents were recognised at an early age and in her teen age years she studied painting and sculpture. In she was invited to North Wales to teach clay modelling which she did most successfully. She was also required to teach weaving under the direction of the famous weaver and teacher Ella McLeod. And it was then that her great love of weaving spinning and dyeing was born. Three years later in she returned to Dublin and set up a school of weaving called the Golden Fleece with a friend Morfudd Roberts. In Morfudd Roberts left Ireland to take up a teaching post in England, and Lillias, realising that she could not manage the school on her own, was encouraged to approach the Department of Education. There in she met the then Minister of Education who invited her to set up a weaving department in the National College of Art. Lillias then went to Sweden to extend her weaving knowledge by attending a summer school and to purchase looms. In she returned with the looms to set up the Weaving Department in two rooms in the National College of Art. As the Weaving Department expanded it was moved into two prefabricated huts in the garden of Dail Eirann and there Lillias taught weaving spinning and dyeing until she retired in Lillias kept in constant touch with the Weaving Department at the National College of Art and Design over the years and for many years we had the Jesse Mitchell Tea Party in weaving and she presented book prizes to winning students. After her retirement Lillias did a lot more painting. In she was elected to membership of the Royal Hibernian Academy and exhibited many times with them during the s and 90s. She had been painting all of her adult life and was an exhibiting member of the Watercolour Society since On account of her distinguished artistic career, she was made an Honorary Life Member of the Royal Dublin Society in It is difficult to do justice to all of her diverse talents

and achievements. Lillias was proud of the weaving tradition in her family and she loved researching traditional Irish spinning dyeing and weaving. Three of her books have been published: The Golden Fleece Award is an artistic fund established as a charitable bequest by the late Lillias Mitchell, who died in January. The Golden Fleece Award aims to support and promote a wide range of artistic creativity, recognising excellence in painting, textiles and sculpture, glasswork, and all the traditional crafts. The Award was launched in and is now widely recognised as a distinctive stamp of creative support in the realm of Irish art. It has held several major workshops with tutors from abroad, giving members the opportunity to expand their knowledge and technical skills. Thank you so much. Cashel Arts Festival Email events weavespindye.

### 2: Village Weavers Project | Treadright Foundation

*The weavers brought together space and time. The new fabric was dull even as great waves billowed across its surface. But there was no-one else to see.*

Egypt[ edit ] In pre-Dynastic Egypt, Neith was already the goddess of weaving and a mighty aid in war as well. She protected the Red Crown of Lower Egypt before the two kingdoms were merged, and in Dynastic times she was known as the most ancient one, to whom the other gods went for wisdom. Neith is identifiable by her emblems: Wallis Budge The Gods of the Egyptians the root of the word for weaving and also for being are the same: Greece[ edit ] In Greece the Moirai the "Fates" are the three crones who control destiny, and the matter of it is the art of spinning the thread of life on the distaff. Ariadne, the wife of the god Dionysus in Minoan Crete,[ citation needed ] possessed the spun thread that led Theseus to the center of the labyrinth and safely out again. Among the Olympians, the weaver goddess is Athena, who, despite her role, was bested by her acolyte Arachne, who was turned later into a weaving spider. Helen is at her loom in the Iliad to illustrate her discipline, work ethic, and attention to detail. Homer dwells upon the supernatural quality of the weaving in the robes of goddesses. In Roman literature, Ovid in his Metamorphoses VI, "Philoë" recounts the terrible tale of Philomela, who was raped and her tongue cut out so that she could not tell about her violation, her loom becomes her voice, and the story is told in the design, so that her sister Procne may understand and the women may take their revenge. The understanding in the Philomela myth that pattern and design convey myth and ritual has been of great use to modern mythographers: Jane Ellen Harrison led the way, interpreting the more permanent patterns of vase-painting, since the patterned textiles had not survived. Germanic[ edit ] For the Norse peoples, Frigg is a goddess associated with weaving. The Scandinavian "Song of the Spear", quoted in "Njals Saga", gives a detailed description of Valkyries as women weaving on a loom, with severed heads for weights, arrows for shuttles, and human gut for the warp, singing an exultant song of carnage. Ritually deposited spindles and loom parts were deposited with the Pre-Roman Iron Age ritual wagon at Dejbjerg, Jutland, [5] and are to be associated with the wagon-goddess. They had many names. Holda taught the secret of making linen from flax. Another of the Grimm tales, "Spindle, Shuttle, and Needle", which embeds social conditioning in fairy tale with mythic resonances, rewards the industrious spinner with the fulfillment of her mantra: He arrives to find her simple village cottage magnificently caparisoned by the magically-aided products of spindle, shuttle and needle. Jacob Grimm reported the superstition "if, while riding a horse overland, a man should come upon a woman spinning, then that is a very bad sign; he should turn around and take another way. Celts[ edit ] The goddess Brigantia, due to her identification with the Roman Minerva, may have also been considered, along with her other traits, to be a weaving deity. French[ edit ] Weavers had a repertory of tales: Its frame story is that these are narrated among a group of ladies at their spinning. She spins the sunbeams. The Baltic connection between the sun and spinning is as old as spindles of the sun-stone, amber, that have been uncovered in burial mounds. Baltic legends as told have absorbed many images from Christianity and Greek myth that are not easy to disentangle. The Finnish epic, the Kalevala, has many references to spinning and weaving goddesses. In an illumination from the 13th-century Hunterian Psalter illustration. In later European folklore, weaving retained its connection with magic. Mother Goose, traditional teller of fairy tales, is often associated with spinning. The daughter who, her father claimed, could spin straw into gold and was forced to demonstrate her talent, aided by the dangerous earth-daemon Rumpelstiltskin was an old tale when the Brothers Grimm collected it. Similarly, the unwilling spinner of the tale The Three Spinners is aided by three mysterious old women. In The Six Swans, the heroine spins and weaves starwort in order to free her brothers from a shapeshifting curse. Spindle, Shuttle, and Needle are enchanted and bring the prince to marry the poor heroine. Sleeping Beauty, in all her forms, pricks her finger on a spindle, and the curse falls on her. A familiar occurrence of the phrase is in the early English poem Widsith, who "had in the first instance gone with Ealhild, the beloved weaver of peace, from the east out of Anglen to the home of the king of the glorious Goths, Eormanric, the cruel troth-breaker

## 3: Weavers and Tailors by Jeff Taylor [H74] | Drablr

*Fewer than 1 in 5 young people voted in the last midterm elections, and less than 4 in 10 eligible voters overall. The current government would like to keep it that way.*

Archivist to The Nine Incorporated Trades of Dundee Honour and wealth each one attend Who to the Weavers trades a friend All kinds of blessings on them flow While they are on this earth below anon. These trades are fully autonomous, but have incorporated and are known as The Nine Incorporated Trades of Dundee. Also in existence are the Three United Trades of Dundee who are involved in the building trades. The Nine Trades in order of precedence are: The Trades have always maintained a very strong connection with the church. For much of the 18th Century three parish churches in Dundee were cared for by the town council and a kirk session. In the s it was decided that Dundee needed another church, but the town council would not fund the building. In the Trades, led by their Deacon Convener, marched in procession from their meeting place in the Howff to the opening of their church. This strong connection is maintained by the Trades and the church. Stained glass windows representing the Nine Incorporated Trades and the Three United Trades are on either side of the pulpit and, more recently, two further windows in memory of a dearly loved Chaplain, Rev T. Campbell, were donated by the trades. These are certainly well worthy of a visit. The actual origins of weaving will perhaps never be known. It is, however, a matter of record that the western word Muzlin is derived from a loosely woven material produced by the weavers of Mosul in Kurdistan. The people from there were the Mouslin, hence the name Muslin. Similarly gauze was first woven by tile people of Gaza. Both of these cloths were certainly shipped to Europe by The Knights Templar in their otherwise empty ships which had carried supplies and pilgrims to the Holy Land after the First Crusade. In the convention of Royal Burghs arranged that 12 Flemings be sent from Leydon to Scotland so that they might teach tile natives the Art of Weaving. The intention was to avoid the export of Scottish wool to Flanders, which would then be re-exported to Scotland in the form of woven cloth. It was supposed that by creating a new manufacture here "ample employment would be provided for idle men". The weavers were so important to the economy of the town of Dundee that it is surprising that they rank only eighth in the order of precedence of the Trades. Although the Town Council granted their charter in , there is plenty of evidence that they were an organized body before that date. For example, the trade possesses a sasine for a tenement in the Seagate dated , and over the years were to invest in considerable property ill the town, from where much of their funds accrued. The Weavers are the only one of the Nine Trades of Dundee which has preserved its original charter granted by the Provost, Magistrates and Council of Dundee. The oldest of its four Lockit Books dates back to Another guide to their importance, and perhaps with an eye on their influence, is shown in the recording of The High and Mighty Prince John, Duke of Athol who was made a free master on 4th March On 17th February the Hon. One wonders if they were required to pass a trade test like others entering a Craft? In common with the other Trades, one of their main concerns was to ensure that only material woven by members of the Trade was sold within the town, and much of their time was spent ensuring that no strangers i. The Hilltown was a source of constant aggravation to most of the Trades throughout their early history. In one case a J. The Weavers do not always appear to have been the most honest of Trades and were constantly being investigated, particularly for their habit of producing cloth that was short of the statutory measurements. In , for example, they were accused of selling narrow cloth, transgressing an Act of Parliament dated , which regulated the breadth of linen cloth. The Weavers, having prevaricated for some considerable time, claimed that they were exceedingly poor persons who could not pay any fine if one were imposed. They also claimed that they did not buy or sell yarn. Also that they did not make any cloth for themselves, or for the market. They supplied only the needs of the inhabitants of Dundee and were not exporting cloth, i. In these circumstances it did not seem to them that the breadth of the cloth was of any importance. No punishment was applied. As referred to earlier there was constant trouble with the Hill Weavers before At that date the Hilltown was brought into the town and the problem faded away. All the trades had the same problem with tradesmen from tile Hilltown. Most of the other trades simply warned off these masters from the Hill who were constantly trying to sell their products as

local, but the Weavers regulated the place of the Hill men in their society Dundee was not the only Royal Burgh suffering from this kind of problem with masters from outwith the Royal Burghs. Dundee Town Council came to the defence of the Weavers by insisting that no one should employ unfree weavers from Rottenrow, or any living within half-a-mile north or south of the burgh upon pain of having their goods confiscated. It was never fully successful and there were similar attempts made to put a stop to this practice over the years. As late as the end of the 17th Century a Dundee craftsman arrested Robert Miller from Strathmartine, who was fined 10 merks and made to promise never to work woolen or linen in future. An entry in the Lockit Book between and has two pieces of doggerel pasted at the top of the page. These were obviously pasted in before the written entry for and are not covering over other entries, so must have been put there at that date. The first is quoted on the inside cover of this history and the second reads: With the advent of jute, and thanks in some respects to the Crimea War and the American Civil War with their demand for jute products, Dundee more than doubled its population in a period of some 20 years in the 19th Century. Such was the demand for labour that many of the dispossessed from the Highland clearances came for work. Many more from Ireland were shipped across to the West Coast and brought to Dundee in cattle trucks, where they were put into ready-made slum dwellings built by the mill owners. One area of the Hilltown was known as Candle Land because the gas company refused to put in gas in case the occupants committed suicide. Presumably the other saying Lochee and nae lights had a similar derivation. Because the demand for workers in the mills was mainly for women Dundee became a very matriarchal society. The women of Dundee were reputed to have the most beautiful hair in the whole world. This was because of the fact that after leaving the mill at night, they would spend so much time brushing the jute out of their hair. In complete contrast the mill owners lived mainly in Broughty Ferry, a suburb of the town which boasted the highest number of millionaires in the world at that time. At the height of the jute trade some 40,000 people were employed in the industry. By the middle of the 20th century this slowly decreased, due to the development of man-made fibres and the build up of factories in Bangladesh the principal source of raw jute. By 1960, there were only 80 people left in the industry working at Tay Spinners in Arbroath Road. The last raw jute imported from Bangladesh arrived at Dundee harbour on board the ship Banglar Urmi on 20th October and gave work for only some three months, after which the only jute to be woven will be at Verdant Works a prize winning historic working museum. A visit to this museum is of interest to every visitor to and to every resident of Dundee. Regulations of the Craft, adopted 23rd April 1884, allowed the Deacon and Assessor to stay in office for a maximum of five years instead of indefinitely. It also stated that the craft was open to any qualified person in Great Britain. At the opening of the Minute Book of the craft numbered only 15 members although it still collected feu duty from a number of properties. Payments are recorded to Rob. Baxter of Melbourne, Australia; C. Walker, Lindula, Ceylon; Jas. Walker, Montreal, Canada, between 1884 and 1885. This practice continued until 1885, when it was decided that surplus funds would be distributed to charities. In the fees for strangers, i. e. By strangers fees appeared to be negotiable when a Wm. The craft had a strange sense of values. Perhaps this was a measure of the true value of a Clerk to the Craft. By 1885, however, the Weaver Craft was again thriving and, due partly to the development of man-made fibres, and packaging, this ever-changing Craft survived where the jute trade became extinct. It is precisely this ability to meet ever-changing trade, and a determination to survive that can be traced through all of the Trades in Dundee. Although still a closed Craft, by the Weavers had widened its membership to include Craftsmen connected with developing, spinning, weaving, maintenance, marketing and selling of textile products. The Craft at that time had over 70 members and was looking forward to taking an ever increasing part in the life of the City of Dundee.

### 4: Taylor Weaver - Commercial Property Chartered Surveyors, Blackburn, Lancashire, UK

*As a proper noun weaver is for a weaver. As a noun tailor is a person who makes, repairs, or alters clothes professionally, especially suits and men's clothing. As a verb tailor is.*

Proper Invisible Mending skills take many years to perfect. When a quality job is called for, only proper Invisible Mending will do. Where will the threads or fabric come from? Anytime fabric is available from having the garment tailored is extremely helpful. When this is not possible, material is taken from a hem, inside a pocket or the facing of a sport coat. When necessary, the cuffs, inside pockets of a pair of slacks can be removed in order to have enough material or the proper pattern. How much does it cost? Because the nature of the reweaving process is very tedious and time-consuming, it requires a highly specialized and trained staff. This type of work is not inexpensive. However, it is an excellent alternative to restore your garments that have tears, cigarette burns, snags, etc. How do I pay? After we receive your items, you are contacted by phone or email with the exact cost. How long does it take? Our typical turnaround time is weeks. If you require a faster turnaround time, we do offer priority service at an additional cost. Please submit required payment prior to completion of repair, this will eliminate any additional delays. After we have received your payment, garments will be shipped via USPS priority mail. How should I mark the places to be repaired? Only holes marked with pins, tape or tailors chalk will be rewoven. Examine the garment carefully, holding it up to light if possible. Sometimes there is more damage than meets the naked eye. We will assume that any hole that is not marked is not intended to be rewoven. Is the job guaranteed? We guarantee that the re-weave will NOT come out during the normal life of the garment.

### 5: Tailor : The Colonial Williamsburg Official History & Citizenship Site

*Learn more about AB Tailoring Alterations and Reweaving, Opens a popup Specialties \* Alterations and reweaving for tuxedos, jackets, pants, vests, shirts, and ties.*

The History of Tailoring: An Overview by G. Bruce Boyer The knowledge and art of tailoring, of cutting and sewing cloth -- the two basic aspects of constructing clothes from a pattern -- developed slowly and gradually in Europe between the twelfth and fourteenth centuries. During the Middle Ages clothing had been regarded as a means of concealing the body. But with the Renaissance came the accentuation of the human form. The loose robe, that standard uniform of the medieval period so easily constructed from a single piece or two of cloth, was shortened and tightened, and eventually cut, pieced, and sewn together in attempts to bring into prominence the contours of the human form. This was the birth of tailoring and, in fact, of fashion. These attempts at re-constructing the human body in fabric called for a growing expert skill and division of labor. Soon the cutter the one who makes the pattern and tailor the one who does the sewing joined other craftsmen as important members of the community. But little by little, the tailor took on equal importance with the weaver, and gradually came to overshadow him. Master tailors in the growing towns eventually became responsible for the clothing needs of society, and the art and science of tailoring became a highly specialized, complex, and jealously guarded craft. As towns became cities, then city states, and finally empires of power, fashion followed. First Italy, then Spain and France became the center for fashionable dress in concert with the power, wealth, and influence of those empires. Italy reached its great flowering during the age of Michaelangelo, followed by Spain early in the 17th century. France reached its fashionable peak for tailoring during the long reign of Louis XIV - , when foppish young men from all over Europe flocked to Paris for their wardrobes. Almost every comic play written in the second half of the 17th century includes the character of a Paris-dressed fop, perfumed and beribboned, with powdered wig and silver-buckled shoe in the latest French mode. In the middle of the 17th century men began to give up the doublet, hose, and cloak that had been the staple items of their wardrobe since the s, and began to wear coat, vest, and breeches, the three components we can begin to identify as modern dress. Across the Channel, the English had not only turned away from the doublet and hose, but quickly moved through the phase of embroidered ostentation decreed by the French court. They had just survived a bitter but democratizing civil war I - which, among other things, called into question the brocades and velvets, the silk and pastel satins and powdered wigs and other ostentations of aristocratic French court dress. Over two centuries later, Oscar Wilde would quip that the Puritans and Cavaliers who fought that war were more interesting for their costumes than their moral convictions. The English moved away from the highly decorative and delicate court style, and took up a more practical form. The costume of both the landed gentry and the newer mercantile class became progressively less gorgeous and exquisite during the 18th century, and far more somber and sober. By the early decades of the 19th century, sobriety in dress at any rate had begun to penetrate even the court circle itself, and kings, consorts, and princes were seen to dress in a manner almost identical with their subjects. By mid-century the age of stovepipe hats, umbrellas, and frock coats -- each in glossy black -- was firmly in place. English tailors, particularly those in London, now came to dominate the fashion scene. First, the English had evolved a style for masculine clothing that was a subtle blending of landed gentry, sporting attire, and bourgeois business wear produced in the tremendous wake of the Industrial Revolution. Secondly, aristocratic court clothing had not been constructed so much with a concern for fit as it had with concerns for decoration, fabric, and color. But when the shift away from ornamentation and ostentation began to occur, fit became the criterion of dress for men. It is an idea calling for great skill in execution. The English tailor was trained to use woolen cloth, and over years of experimentation and practice he developed techniques for "molding" the cloth close to the body without exactly duplicating the true form of the wearer. In short, the tailor could now actually develop a new aesthetic of dress: It was no longer a question of voluminous yards of flowing silken brocade. Men became "gentlemen" itself a 19th century term and frowned upon gaudy display in favor of discretion, simplicity, and the perfection of cut. It was, in terms of fashion, the culmination of that radical turn taken in mid-century: There have been

tremendous innovations in these past hundred years in fashion and the art of tailoring: But tailoring is still, and likely to remain so, an art. It has not been brought down to the level of a science. The tailor still believes in making personalized clothing, statements of fashion for the individual, as he always has done. Even since the invention of ready-made, cheaply-produced clothes in the middle of the last century, the demise of the tailor has been predicted. Like the panda and the whooping crane, it has been said, the march of modern life is against him. But craftsmen have indeed managed to survive in this age of the mass-produced and quickly thrown away, even to prosper. There is still a clear need for the uniquely personal and individual in our lives. In this age of the shoddy and the quick, the vulgar and the mass-consumed, tailors can still be counted on to champion uniqueness and quality. It is the hallmark of their tradition. Today, skilled tailors can be found in Rome as well as Richmond, VA, Paris and Pittsburgh, Hong Kong, Kansas City, Rio and Dallas -- as well of course as Milan, London, and New York They are the fitters and pattern drafters, the stitchers of the handmade buttonholes, the cutters of the fine worsted and cashmere and heathery tweed. And they are all standing in the long shadow of tradition and craftsmanship that is the art of tailoring.

### 6: Textiles in mythology and folklore - Wikipedia

*Call us to arrange an appointment with one of our professional tailors. Invisible weaving is an art that few can perform - and even fewer have mastered. Cameo Cleaners has a team of talented weavers who have mastered the craft of invisible weaving.*

### 7: A SHORT HISTORY OF THE WEAVER CRAFT

*Weaver and the Tailor, The DESCRIPTION: The singer overhears a couple talking; "it was concerning love." The young man, a weaver, is trying to talk the girl out of her affection for a tailor.*

### 8: Home | West Bloomfield, MI | Silver Needle Tailor Magic Weaver

*Kikelomo is the daughter of brass caster Jinadu Oladepo who was also identified with the Oshogbo movement. Kikelomo used traditional adire indigo dye and design methods and introduced narrative elements and a new drawing style to her work.*

### 9: Antich Fine English Tailors | Weavers - Tailors - Suit Store

*The Weaver and the Tailor: Colonial Williamsburg Simply Romance Posted on June 19, by akfield June 17, I'm closing out my series of posts about my recent visit to Colonial Williamsburg with pictures from my visit to the Weaver's Shop and the Tailor.*

*Reauthorization of the State Boating Safety Grant Program Marc 21 for Everyone The Burning Light Panoramania! the art and entertainment of the all-embracing view China, the quality of life Can you separate uments Foundations for teaching english language learners 2nd edition Abetment, criminal conspiracy and attempt Wing-Cheong Chan Pathfinder adventure path 1 Mapping the diversity of nature Construction manager roles and responsibilities Mr Thomas Coriat to his friends in England sendeth greeting Introduction : changing times and generations Introduction : men in the middle Soft Computing in Software Engineering (Studies in Fuzziness and Soft Computing) Randomization, Bootstrap and Monte Carlo Methods in Biology, 3rd Edition Private kate brian bud The meat handbook. The Life, Works Research of Christian Missionaries Visonaries in the Middle East. Living With Juvenile Rheumatoid Arthritis (Living Well Chronic Conditions) Persuasion and Rhetoric The Diamond Setting Manual of Procedures Techniques If that hadnt happened Musica elettronica e sound design 2 Should you eat fruit and vegetables? The well-crafted argument across the curriculum Light About God Man Our life depends on the water, Yayasan Dian Desa Democracy in the family Disruption and disguise in African American womens entrepreneurship. Mary Ellen Pleasant, Elizabeth Keckl Gender, Citizenships and Subjectivities (Studies in Gender and History) The philosophy of the novel Horace Holley, LL. D. the third president of old Transylvania. Reflections on the formation and distribution of wealth The Chemistry of Heterocyclic Compounds, Indoles (Chemistry of Heterocyclic Compounds: A Series Of Monogr AAA 2001 Spiral Guide to Rome The town held for ransom The art of smart football Divorce for Dummies (For Dummies) The scholar in American life.*