

Tailor & Cutter

THE AUTHORITY ON TRADE AND CRAFT

VOL. 1

FREE OF CHARGE

MARCH 2025



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EDITOR'S LETTER

It is with great jubilation that I can announce the end of a messianic pause. Tailors will be blessed with a quarterly trade magazine after 53 years since the last was printed in 1972.

Your new periodical will be a short read, hosting articles for all members of the industry to - in accordance with Reithian values - be informed, educated and entertained with technical articles, progress updates, style features, news, history and hot gossip (unless your favourite cloth merchant has already spilled the T). Print runs of 200 will be distributed directly to your houses in numbers commensurate with their size, free of charge. My motivation for reigniting this tradition came off the back of my research days in my role as a lecturer. My scholarly activity so far has been dedicated primarily to one topic of morbid obsession, our decline. Archive diving, filming visual histories and collaborating with colleagues within and beyond the Arts is painting a helpful picture in my mind of the time which separates us from our apogee in the 1950s.

Out of all this work, many defunct components of the trade have become apparent and if successfully reinstated, some might help stymie what Barry Coleman, Chairman of the Leicester area of the Federation of Merchant Tailors dubbed "the longest death on record", when addressing a dinner of compatriots way back in March 1976. Coleman went on to say in his speech that "We are far better served by being affiliated than by being loners". As a representative of an employer association, he recognised the importance of collectivism in the fight against the growing economic disparities and exporting of our means of production that still plague our trade and which eventually turned his city into the sweatshop centre of Britain that so starkly contrasts the skilled craft labourer tradition from which he emanated.

I hope you'll join me in celebrating and supporting a reconsolidation of our source of trade information in what will hopefully signal alongside other adjacent ventures, some kind of albeit small strengthening of our unity.

H
S



ONCE - OVER

Kilgour & French Ltd, 33A Dover
Street, London W1, 10.10.1955.

*Black striped two-and-one weft wool-
len twill evening dress coat, Ottoman
facings. (Private Collection)*

Facings are felled in and points turned by hand, well-stubbed at the bottom of the foreparts and extending through to where the skirt adjoins. They lap the lining and the gorge. A delicate but noticeable edge stitch 3/4" up from the bottom on the inside holds the seam displacement.

The waist seam rises considerably (1 1/2"). Seat darts and hind arms aren't aligned into side seams and patrol seams, respectively offset by 1/4" and 1/2". The centre back seam is straight, laid off-grain at the top such that the stripes veer noticeably away from the nape and match along the edge of the stub vent, indicative of an oblique run.

The neck point region has been stretched on forepart and back such that the shoulder seams jut forward in this location and rise delicately into the collar. The shoulders have also been closed by hand from the outside by a doubled slip stitch.

Sleeves are sewn in by hand and the sleeve seam is snipped and pressed open along the crown. The crown itself is cut displaced rearward such that the front sleeve is rich while the back is flat and unfilled. The sleeve appears to be cut for reach, falling clean at the front, filled at the back, breaking and bearing considerable elbow.

Domette is applied on the canvasses, as well as quilted in vertical lines to linings at the chest, and lastly present in the form of a thick 4" wide, 3-ply wing pad.

The back neck is stayed with a 2" wide heavy hair canvas, a strip of silk stays the side back panel only, which is fulled. A 1/4" hemstitched linen tape holds the front edges.

The one-piece forepart is shaped by two front cuts, both pointing towards the chest and ending low. When worn, the coat's full chest is flat and blows laterally. Its canvasses are so sturdy yet tight on points, that they hold posture without inducing associated flaws.

Finishing is refined.

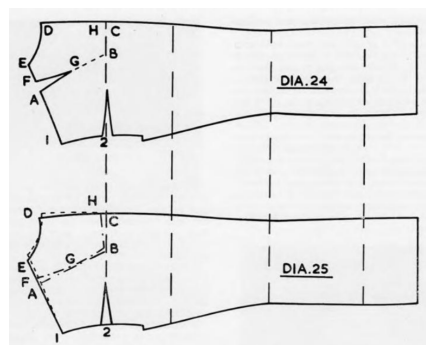
TECHNICAL

London College of Fashion's archives hold a collection of documents from the London Alliance of West End Cutters, founded in 1892 by J.P. Thornton (of the International System fame) and ceased in 1886. The main purpose of the alliance was to promote the free exchange of knowledge between tradespersons by virtue of lectures and discussions on given topics. In November 1985, at the close of a meeting held at the Mason's, Mr Alan Bennett said that he sometimes experienced dirty back scyes and questioned why this was so rarely seen on RTW suits.

CUT

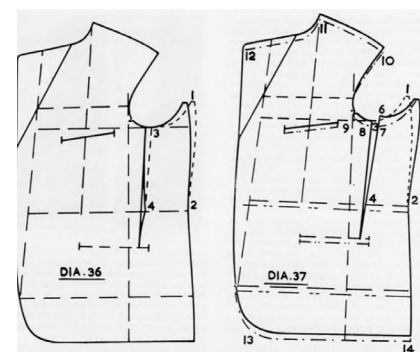
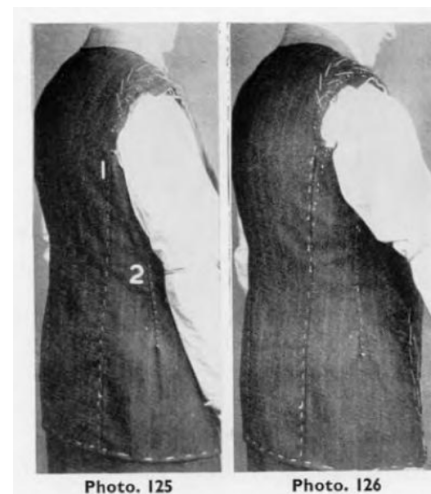
The back scye can most certainly be dubbed the *bête noire* of every cutter out there, and with the use of historical literature we shall attempt to remind ourselves of some obvious solutions in addition to pointing out some potentially overlooked causes. Let's begin by framing the flaw: an unseamed (barring body coats) section of cloth must be reduced in longitudinal length as it laterally passes the prominence of the shoulder blade into the void of the forward-inclining posterior arm. The direct solutions are addressed when splicing the back scye by means

of iterations on a slash and spread that yield combinations of nipping the back shoulder ends, increasing back shoulder fullness, wedging pointing towards the centre back seam, displacing the neck run further in and the addition of a curvature to the front shoulder to add a direct touch of length over the blade, bringing the back scye closer.



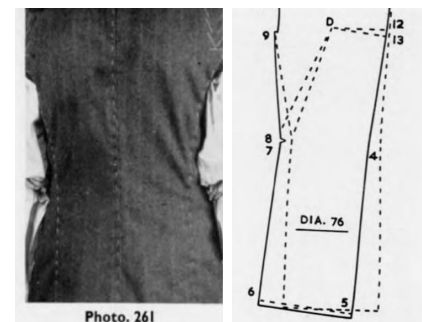
Other elegant solutions which may assist, include the creation of a pseudo-patrol back. That is to say displacing the side seam slightly (~1") towards the centre back, raising the seam step and hooking the very top of the side body to help remove longitudinal length whilst throwing cloth over the base of the blade if accompanied with a touch of filling in of the back against the side body in that location. The efficacy of this is consistent with the ease that comes with fitting the back scyes on a body coat, but has its drawbacks in a still discreet but less disguised seam.

The indirect solutions exist for instances where back scye flaws are caused in other parts of the coat. One common case is the over suppressed side body or "straight" side body which in both cases may require letting out at the underarm waist or lateral displacement at chest height.



The over suppression of a side seam may equally cause length in the back scye as the armhole flutters when struggling to support the resulting exuding shape from its end.

Conflation of fore-aft balance or local balance issues and back scye trouble is also possible, particularly in the cases of a seat which requires splaying at the back sides or of a low blade.



The ease of fitting back scyes in a topcoat may reveal one answer to Mr Bennett's query in regard to RTW successes and unveil the few virtues of a deep, wide and scooped out armhole. The farther one steers from the tendon structures of the lat muscles as they join the arm, the less likely one is to encounter interferences in the region. Mass market blocks cannot afford the amplitude of movement which we attempt to imbue our garments with, for a sale requires them first and foremost to look good in the mirror at the expense of other qualities.

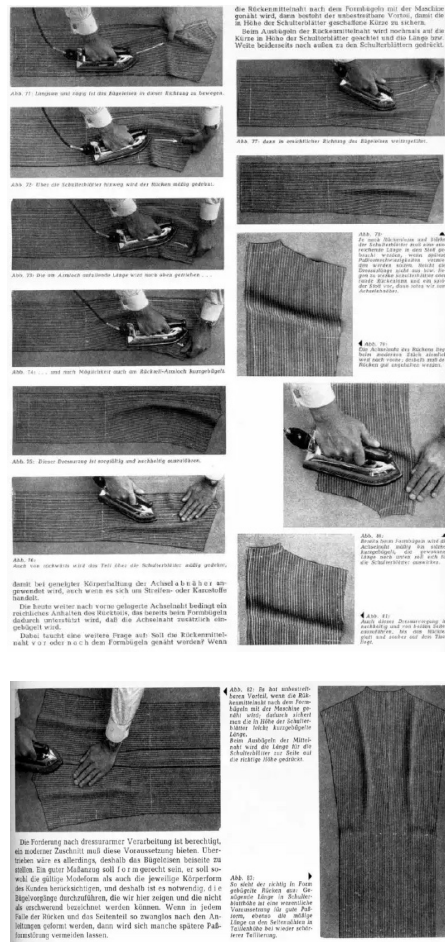
And with this in mind, we are faced with a slightly more tricky question than how to address the flaw: Is it desirable in all cases to clean up a back scye? Potent arguments may be made against the motion, for the purpose of motion.

There are certainly instances where reach and mobility may well be valid and legitimate reasons for accepting to pay the price (of a touch) of dirt, but the decision of whether or not to discard it should lie in the intended use, age and persnickiness of the customer.

MAKE

With regard to make, the obvious solutions revolve around staying and fulling/shrinking with fusible, tape or silesia. Any propensity for this bias length to be stretched during construction or trying-on will naturally result in the undesired effect becoming apparent or further pronounced. The reader will likely also be well-frequented with stretching for blades as a means to combat back scye trouble. Any required deficit of length in one region can always be remedied by creating an excess of length in an adjacent one. In spite of its efficacy, a devil's advocate would be no proponent of excessive ironwork for its lack of consistency between jobs yields a certain amount of pattern uncertainty at recuts and subsequent orders.

Where things may be more precisely controlled is in the realm of what J. King Wilson calls 'Padology' in his 1948 book 'The Art of Cutting & Fitting'.



Wilson argues that the cutter should bear more responsibility with regard to the shape, thickness and distribution of the pads that the coatmaker inserts. As it pertains to back scyes, the addition of ply may evidently assist. But this is not without risk if executed with lacking precision or instruction (the last thing one wants is to further grow the blade). Ply and shears can be taken into the fitting room and the former pinned in

place on the customer precisely where their lateral void is located. As back scye trouble may often be accompanied by its nemesis sister, the forward shoulder, it may also be judicious to try displacing the pad rearward in order to remedy tightness on the points simultaneously to bulking out our zone of discourse.

At the strike, one may be tempted to leave excessive inlay at the top of the side body where it may be taken in. Be mindful to consider this too as a source of trouble.

The London Art Fashion Journal of December 1, 1891, addresses the back scye problem with a list of preventive measures amongst which is 'Defective Manipulation'. It goes on to encourage that "all sleeves be put on tight round the back scye" and to "sew in a piece of silk selvage with the sewing in of the sleeve, to prevent any stretching". Using the sleeve to hold in the scye is certainly unimaginable for contemporary tailors who strive for some richness in the hind arm. But those looking for clean scyes who've found theirs to be remedied upon removing an otherwise well-draping, well-fulled but much-distorting hind arm, may warrant trying tighter undersleeve runs. It goes without saying that a poorly cut sleeve will also necessarily distort an armhole and

should be eliminated as a potential cause before one looks at implementing mitigations in the workshop.

The journal's author adds to this paragraph that "a ply of wadding should be carried all round the back scye, and nicely graded off to nothing at the blades". There is ample debate in literature on the ubiquitous use of wing pads but general agreement on their use under necessitated or acute conditions.

Lastly, in the event that you find yourself still struggling, smash your side mirrors and assure your customer their armpits look unequivocally beautiful.

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The art of fitting gentlemen's garments : Sytner, Reuben (1967). Available at: <https://archive.org/details/sytnerartfitting1967/mode/2up>

The art of cutting & fitting : a practical manual : Wilson, John King (1948). Available at: <https://archive.org/details/kingwilsoncuttingfitting1958>

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SUITING THEMSELF

Mike Deans, Cutter, Hunstman & Sons

This is a recently finished jacket in a limited run flannel by Fox.

Working for Huntsman, the substantial check was something that was going to fit in nicely with the house's aesthetic, in addition to the coat being cut in the hacking style. I feel it is important to reflect my workplace, that being said, I've inserted myself into this cutting lineage I'm proud to be a part of by making small departures from what's classically done with pocket placement, vent height and button position.

The coat was made by Vivian Wang, she's a meticulous maker and uncompromising with regard to pattern matching which was important here for obvious reasons. In terms of my personal take on pattern placement, I emphasise the importance of negative space positioning over all else. I like the bottom of my coat, the front cut, the front edge, the vertical centre of the top sleeve and my nape to all be as far from a check as is practicable, at the expense of better placement in other

areas. I don't mind the checks coming into one another in my natural waist, as that emphasises some of the block development I've been working on.

Accentuating the athletic male "V" has led me to displacing side seams to the rear, and swinging in the bottom half of the back to better enhance that silhouette. I've also been broadening my top sleeves and running my under sleeves more tightly round the back scye so that they're net to the body. As for fitting, I've been exploring the relationship between balance and pitch, and have found myself needing to rotate my sleeves far less as a result of addressing the former with greater exactness.

In the process of making this coat, I was considering recent changes in my general outlook on work, and how I might still derive pleasure and excitement from something that I've now long completed my training in. In response to my concern, a colleague who teaches at LCF mentioned the importance of maintaining a sense of curiosity that is common amongst her students, and I've slowly been trying to implement this back into my practice.



COGITATION

"The great Empire of Sartoria [...] was marked on my personal map as a small island just to windward of the Useless Archipelago."

Mindlessness will consume at some point each one of us clothiers, and it is a fact that the finisher always gets hit hardest. But it's not the repetition of their work that drains tailors of their will to live, first and foremost, it is the pursuit of an activity that produces no immediately discernable good in the world.

The denial of any experienced vacuity in the handcraft garmenting profession has been necessary for the posterity of the trade and is usually achieved through tailoring supremacism. The schism between fashion and tailoring has recently served as a means to limit training to those who are most likely to be in it for the long run (batting away one McQueen enthusiast at a time), and as potent self-deception. Never suppressing our collective disdain for what the Kinks called "The Carnabetian Army", concretises the secession with fashion that attempts to justify our legitimate pursuit of craft, heritage and style. But it takes merely a gander at the past

50 years of suiting on the Row to realise how fickle and faddish we ourselves have been. We are - in the truest sense - the ultimate victims of fashion, and of Hobsbawm's 'Invention of Tradition' given many of the practices and mores we purport to conserve are neither that old nor that indigenous (c.f. any history of British Menswear). As for the, at first glance meaningful, preservation of our craft itself, even a mid-budget RTW suit now makes short work of a good pair of hands on the Row where cleanliness is concerned (there are admittedly other points of comparison to be made). So why soldier on?

In her 2019 study *'The Origins of Creativity: The case of the Arts in the United States since 1850'*, Karol Borowiecki sheds light on artistic demographics and uncovers the following:

- Total family income exhibits a positive relation with the uptake of a creative occupation.
- Better education increases the probability of a person having a creative occupation.
- Family size negatively affects the likelihood of having an artistic occupation.

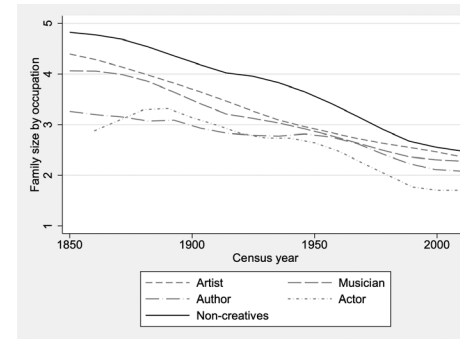


Figure 14: Family size by occupation

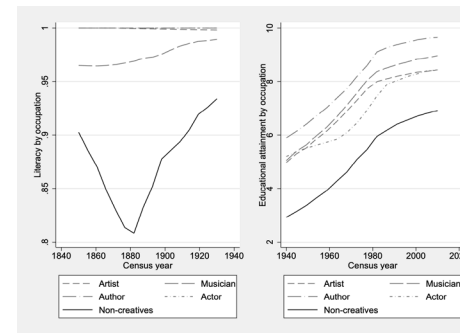


Figure 16: Educational attainment by occupation

One could infer from this triad that if not hindered by socio-economic setbacks, individuals are far more likely to occupy a creative profession. Provided with time and the fulfilment of all vital requirements, we naturally veer towards artistic expression as a universal and essential activity.

The high concentration of Parietal Art in the environs of the single village of Les-Eyzies-De-Tayac in South-West France where no fewer than 25 Paleolithic

decorated caves have been found, is indicative of a population whose needs had been met such that the laborious and "unproductive" expression of their surroundings in pigment could form a part of their culture. Moreover, Art Historian Kenneth Clarke's 1969 BBC series 'Civilisation' shells out hours of visual beauty to examine when and why civilisation occurs. As the episodes unfold, heightened expression throughout history becomes apparently contingent with one particular condition: Prosperity.

The inanity we often experience in our work cannot therefore stem from the very natural act of suit-making, but rather from the context in which we make suits. And to allow ourselves to inhabit such horrible feelings as inanity is to issue those ranks who prompt them within us with another win. To be understandably increasingly guilt-ridden by one's "unproductivity" in difficult modern times when one's job consists in clothing only a select few, is to negate the value of one's contribution to the fight against enforced Barbarism for the many.

To be consumed as a working creative with the utmost professional gratification in the face of social decay is to dissent against it.

NEWS

The National Union of Tailors and Garment Workers (NUTGW) which once made representations on behalf of our tradespeople, merged with GMB in 1992 who thereafter carried the baton.

After meeting with GMB reps in the summer of 2023, it was decided by colleagues seeking to organise that an alternative new union may now be more appropriate to fulfil our needs given changes in the working landscape of the past 32 years. And so, we're pleased to inform all tailors (including finishers, apprentices and front of house staff) that they may now instead seek representation from BECTU's new Fashion UK Branch.

If you are interested in learning about how a union may help you with things such as career progression, contractual terms and conditions, bullying, sexual harassment or health & safety, feel free to visit your new union's website at <https://www.bectuofashion-uk.com/> or scan the QR code to read more about what they do, sign up and join a WhatsApp community of over 50 tailors who are already members.



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.Enhance your career

.Sexual Harassment Support



CLASSIFIEDS

- The great Cutter Migration of late 2024 has reached its conclusion. After a volte face that produced suspense rivalled only by a footballers wives' Channel 4 dramatic recreation. The affair was ultimately settled by a hermit crab housing chain (of a scale yet unseen on the Row or in the Natural World) that thankfully bestowed peace back to our otherwise pleasant pastures.



- Mickael Korausch of La Bowtique, who caters wholesale to houses, is now offering a new variant on his classic medium-dropped bow tie shape that has been developed with Simon Crompton.
[@labowtiquebowties](#)
- The Tailor & Cutter provides competitive photography and videography services. Examples of our work can be seen on Instagram.
[@tandcmag](#)

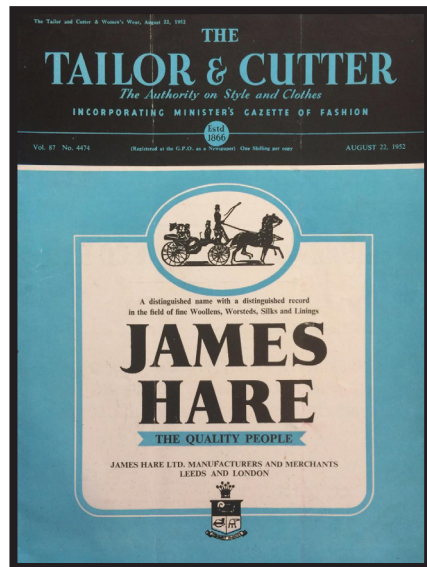


Katherine Reed began life in the chemical & steel heartland of Britain. A proud Smoggie (Teeside), she will hurl expletives at anyone who refers to her as a Geordie. In that regard, she bears all of the forceful hallmarks of someone originating from the North, including an unparalleled working ethic.

After starting out in the trade as a finisher, Katherine was quick to move onto learning waistcoats and has just come to the end of her apprenticeship. She enjoys achieving a potent roll to her grown-on lapels, and insists on finishing all of her jobs herself with buttonholes of exquisite finesse.

She is currently accepting work from new houses:

katherine.reed.bespoke@outlook.com



Since the report from Hollywood that cinema extras had complained about casting directors using tailors' dummies for crowd work and had extracted a promise that such threats to full employment would be dispensed with, the dummy has been lying low and *sayin' nuffin'*.

But this week he has forced himself back into the news. From Stockholm comes a report that an escaped Swedish convict posed in a tailor's shop window whilst on the run, but was detected when a fly tickled his nose and he was forced to scratch.

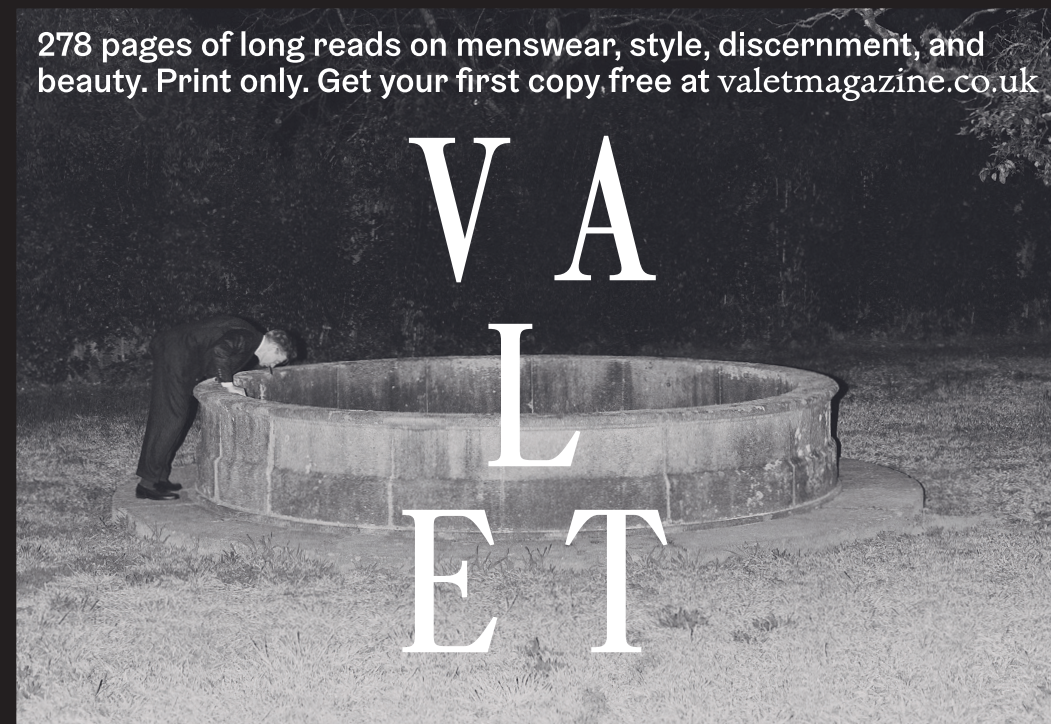
Though the surprise of window shoppers at (1) seeing a gent's natty summer suiting suddenly go mobile, or (2) finding themselves examining an apparently advertised model in prison garb, is well worth dwelling upon, we gave our time over to the reflection that the Hollywood trick of dummies impersonating men has at last been fully revenged... until we read a report from even nearer home.

In preparation for the coming season we hear that Doncaster Rovers have been using a tailor's dummy placed well out on the wing as a practice passing target for half-backs and inside forwards. This seems to put the dummies one up again but a combination of these two reports is worth consideration.

Even the Stockholm window shoppers' amazement will be as nothing to that of the Rovers centre forward should the dummy on the wing come to life like its Swedish brother and boot the ball right back.

The Tailor & Cutter, Vol.87, No.4474, August 22, 1952.

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TRENDS

Tailoring for Spring/Summer 2025 confirmed the entrenchment of the draped and flowing mid 80s and 90s resurgence.

Conservative block tones and striped shirts further reflected this nod with an emphasis on mid and light greys.

Saint Laurent



Max Mara



Bottega Veneta



Armani

PROGRESS

The UK Fashion and Textile Association (UKFT) released its 'Innovations in Textile and Apparel Dyeing' 2024 report in the summer, highlighting the impact of issues surrounding dyeing processes and their latest global innovations. Consumer safety, overuse of water, pollution linked to effluent discharge and greenhouse gas emissions related to energy use are all areas of improvement targeted by the listed technologies including:

Endeavour by Alchemie, based in Cambridge. Its waterless dyeing technology utilising thermal and infra-red energy to deliver fluid nano droplets deep into textile fabrics and their dense fibre structures reduces energy usage by 85%, water by 95% and operational costs by a reported 50%.

Colorifix, a biotechnology company based in Norwich that has developed a process using organisms to produce pigments. They extract the genetic instructions responsible for the pigment from the organism's DNA and transfer these into a microbe, transforming it into a "dye factory". A small vial containing the colour-producing microbe is sent to a mill where it can be utilised in standard dye machinery, without the addition of petrochemicals.

DyeRecycle based in London, decolourises textile waste and reuses the extracted dyes. They offer recycled synthetic dyes as a product or circular dyeing using recycled dyes as a service.

SeaDyes based in Scotland, is a dye innovation made from seaweed. It aims to apply leading marine science and sustainable aquaculture from the beginning of the supply chain, down to chemistry for processing and application methods.

The first Restricted Substance List prohibiting the use of harmful compounds in textiles was created by M&S in 1998. At that time, very few brands were urging their suppliers to prioritise chemical safety, as there was minimal chemical legislation in place. Then in 2004, M&S, Nike, Adidas and Levi's collaborated after recognising the challenge in getting suppliers to take chemical safety seriously. Uniting their efforts instead of individually pushing suppliers led to the creation of the AFIRM group, further securing safety standards.

This example of collaborative influence illustrates the report's conclusion on how trade must encourage, influence and strategise for green technological implementation.

HISTORY

We shall begin our series of history columns with a predictable genesis: that of tailoring.

Tailoring's origins may be disputed depending on how one defines the craft. If referred to by its contrast with garments of draped origin (vs. sewn), one might hark back to the 'Fibula Abandonment Horizon' or declined brooch use following the end of the Roman Invasion. Rome influenced North-Western European dress in predominating the stitch whose role had up until then been largely occupied by the brooch (Photo 1), later possibly becoming a symbol of opposition to occupation (Cool, H.E.M., Baxter MJ. (2016). Brooches and Britannia. Cambridge University Press).

Tailoring as a craft of heightened or evolved technique, can be considered born from linen armoury of the high middle ages. Garments such as the 'Gambeson' utilised a form of quilting (bombast) that later developed into the pad stitching found in doublets (Photo 2) which helped replicate in cloth the form of metal armoury in their exaggerated wings and Peascods. However, the doublet and its trunk hose bear little relationship to the tailoring that followed at the English court.

October 7, 1666, marks the day in Samuel Pepys' Diary when Charles II declared "his resolution of setting a fashion for clothes, which he will never alter. It will be a vest". Worn as part of an ensemble or "Suite" in French, giving rise to the term suit (Photo 3). It is out of this new "fashion" that tailoring as the high street knows it was created, given the addition of a weather resistant collar possibly taken from the working classes' Smock-Frock and a cut-away at the foreparts, is all that separates it from Brummell's garbs, themselves a mere stone's throw from our modern lounge suit.

Tailoring as symbol of unequivocal masculinity also bears its origins on this same date. Charles II's announcement instituted a modest anti-fashion motivated by a masculinist antipathy to fashion and its associations with effeminacy (Photo 4). This was an attempt to legitimise men's social, economic and political power in an increasingly feminised realm (Kuchta, D. (2002) The Three-Piece Suit and Modern Masculinity. Uni of Cal. Press)

Lastly, tailoring as an amorphous blob was first sighted on the former MP for North East Somerset. One and all pray he imminently changes cutter.



Photo 1: Roman Bronze Fibula Brooch (c. AD 200). Private Collection.



Photo 2: Moroni, G.B. (1565-1570). Il Sarto (The Tailor). National Gallery, London.



Photo 3: Earl of Sandwich (1666). "The habit taken up by the King and Court of England November 1666 which they call a vest". The British Library, London.



Photo 4: Hyacinthe Rigaud (1701). Louis XIV. Musee du Louvre, Paris.

SUB-DIVISION

Subdivisional processes within the handcraft tailoring industry beginning in the 19th century, became one of the pillars of our trade by helping to dress the masses in fine suiting at affordable prices, and reducing sweating by providing opportunity within some firms for a redistribution of the increased profits it generated in favour of workers. Is it high time we brought it back?

In recent decades, the sharp decline in West-End house numbers (we estimate just over 70% closing over the past 40 years) and increased reliance on more precarious forms of employment to mitigate risks associated with fluctuating and inconsistent custom, has all but extinguished the once thriving culture of subdivision that organised the workrooms of many a big house on the Row, its environs and beyond.

The subject of deterioration may be an omnipresent and early one, as indicated by John Williamson in 1873, then head of the T&C: "The trade is in a CHRONIC STATE of decomposition and decay. By the term trade we embrace all classes: the highest and the

lowest; the male and the female; the aristocrat and the slopper; the most servile unionist and the lowest form of sweaters; those who are employed in the squalor and degradation, struggling for bare existence by making overcoats for the Police..."

Nevertheless, the levels of deterioration throughout our working history are inconsistent and mottled with periods of prosperity for some. Economic Historian R. H. Tawney's 1915 study, 'The Establishment of Minimum Rates in the Tailoring Industry' explains some of the earlier disparities in conditions and remuneration. While no class of tailor, be it highly-skilled, factory employee, small workshop or home piece-worker seems to have ever been truly safe from being sweated, one common denominator can be found to explain who might have been less likely to suffer ill treatment at the hands of their employer.

Efficiency of make, stands out as the primary variable in determining a worker's pay and conditions, leaving the mechanically-assisted factory line tailor and Jewish workshop employee most often better off: "The Jews have

attained extraordinary efficiency in the art of small-scale production, which is their peculiar speciality. Even in those Jewish workshops which are engaged in making the very cheapest clothing, and in which the lowest piece-prices are paid, the Jewish workers seem, as a class, to earn relatively high weekly wages. Though the subdivision of labour is naturally not carried to such lengths in Jewish workshops as in factories, it is sufficient to allow of extreme dexterity being attained in the type of trade for which they cater."

This Jewish efficiency was such that it exacerbated anti-semitism of the kind reported in an 1899 issue of 'The Tailoring World' Journal: "It has been recognised for several years that workers in the cheap clothing trade [...] were a hopeless community to bring within the pale of an organisation of skilled workers. Now, however, the Jewish tailor [...] frequently displays a readiness to sell his labour at a cheaper rate than his English fellows. English workmen have of course no objection to work with Jews who are fairly skilled in their vocation provided they insist on obtaining the log prices which, after years of

effort, are generally recognised in better-class shops."

What is quite so astounding in these reports is the unfathomable rise in productivity permitted by well-organised subdivision, which made it not only possible for Jewish tailors to earn higher wages than their 'English' counterparts, but for this to have also been possible while taking on slop (work of the cheapest kind), or maintaining beyond-competitive low logs.

R. H. Tawney also refutes the misconception that the Jewish tailor, by virtue of his efficiency, produces a less refined garment. He explains that Jewish workrooms were in fact often solicited for highly specialised clothing of complex make. Evidence of subdivision producing refined tailoring can also be proven by the analysis of factory tailoring from this same era.

Meshe David Osinsky, later known as Montague Burton, a Lithuanian Jew who fled the Pogroms as a teenager in 1900, created one of the great Leeds (eponymous) Multiples, a bastion of measure cutting and subdivision. Burton pieces of the interwar bear all of

the finesse and elegance of style and construction that make them categorically indistinguishable in quality from Savile Row garments of this same period. These however weren't clothes destined for gentry, they were highly affordable and worn by vast swathes of the population (by the post war, Burton was dressing 1 in 5 British men).

Savile Row was now chomping at the bit. George Dines, Managing Director at Gieves wrote in his 1949 introduction to 'The Modern Tailor, Outfitter and Clothier': "The future success of the specialised bespoke tailoring trade will be enhanced in quantity, losing nothing in quality, when the genuine craftsman cutters and tailors face up to the fact that speedier production for world and home markets is really necessary. Sub-divisional methods will help in this — they have, indeed, always been found successful when tried out. Their adoption, properly regulated, need not mean a lowering of standards." This came to fruition when the great Robert Packer of Huntsman bucked the trend of a shrinking Row when he instated a formula for efficiency: a sectional system operating an assembly line of artisans in two workshops.

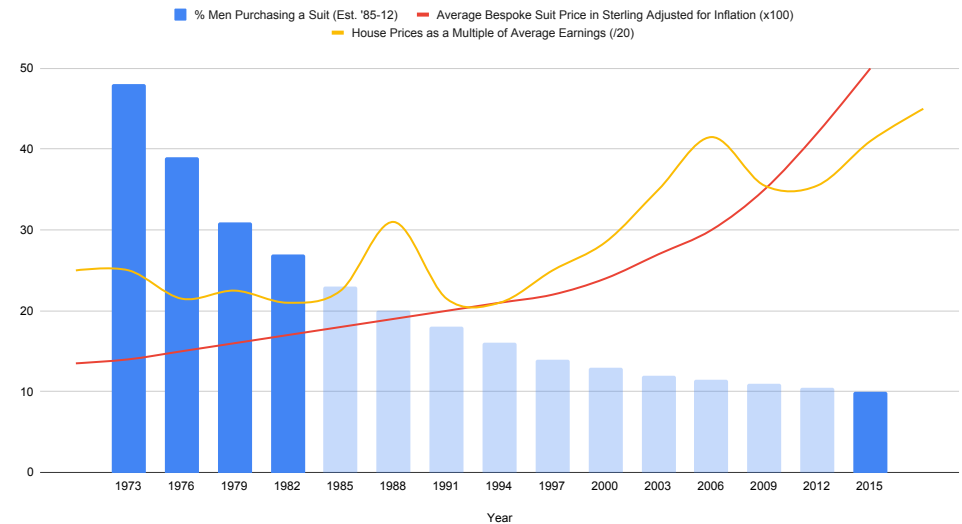
The system excluded the use of outworkers and afforded greater quality control. And to compensate for any loss of perceived romance, Huntsman stressed hand-crafted and traditional techniques, to the point of not electrifying one of its workshops. Over on Maddox Street, the now defunct Wells of Mayfair also famously went down the same sectional route (Walker, R. (1990). *The Savile Row story: an illustrated history*. London: Prion.).

It was the approach to the 1970's which proved to be the great turning point in our ability to recruit custom and craftspersons. As changes in the cultural landscape and inequities resulting from supply-side economics began to hit, rules of supply and demand pushed our price point up in a time of growing disparity - a formula for logarithmic demise (c.f. graph). Reactionary behaviour to these harsh conditions on the Row took the same form as they did in the rest of the country, a deindustrialisation of our methodologies in favour of pre-victorian modes of work, limiting our subdivision to coat, waistcoat, trouser and finishing categories once more.

Despite this seemingly inevitable regression, many of the old guard

Suit Prices, Purchases & Living Costs

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appear to have maintained fervent opposition to what must have felt like imposed change, some even proposing rather draconian measures to reverse the tide.

Douglas Hayward is quoted in the late eighties as proposing a more centralised approach to the fragmenting he witnessed: "Basically you've got shoulders, collars and sleeves, which is where the coat hangs and gets its look - that all has to be done by hand. But the tailors that are left will have to find machines to do the creative work." His solution involved the creation of a joint office and workshop combining a dozen tailors to acquire the latest

factory machinery and produce economies of scale while maintaining that "the individuality a person comes to your for [...] wouldn't change [as you could] still impose your own look on it, but without all the mundane, boring stuff" (Walker, 1990).

The likelihood of a more prosperous future for our trade is in no small part subject to our success in attracting custom by lowering price points without compromise to quality. And subdivision has a proven track record for this exact outcome.

If you have any experience of subdivisional practices, we would love to hear from you: taylorandcuttermag@gmail.com

The EU's General Product Safety Regulation (GPSR) creates new requirements for Great Britain businesses, including the need to have an agent in Northern Ireland or the EU. This has prompted many smaller tailoring businesses to stop or suspend online RTW and accessories sales to the continent.

The GPSR was introduced by the EU to better protect consumers in the bloc against potentially dangerous products sold offline or online. Legislative changes became necessary following the rapid growth of e-commerce which has made it increasingly common for professional and legitimate-looking websites to deliver substandard or even dangerous goods.

On December 13th 2024, GPSR replaced the EU's old directive regulating product safety, the General Product Safety Directive (GPSD). The government said it had been supporting small and medium businesses across the UK to get ready for GPSR. However, for many, there hasn't been sufficient time or information for adjustments to be made.

The UK's legislation for general product safety is still based upon the EU's old GPSD. Legislation in Britain is not changing, meaning that there will now be some divergence in approaches to general product safety between Britain and the EU.

For small businesses already under strain from increased paperwork and costs from Brexit, having to fund the most contentious point of this bill (a member of staff in the EU) seemed too much for many to make exporting financially viable. There are however an increasing number of third parties now offering this service of responsibility at competitive rates (see opposite).

As for the future, the UK Government could use the relationship reset with the EU and upcoming review of the Brexit deal to agree to a general policy of beneficial regulatory alignment between the EU and UK, as outlined by the UK Trade and Business Commission in their report.

Brexit trading arrangements are due to be reviewed in 2026.

Here's what you need to know

Product Compliance

Ensure your products meet applicable EU safety standards (REACH for textiles). They must also be safe under normal and foreseeable use.

Labelling Compliance

The following information must be included on the product or its packaging:

- .Your company name, address, and contact information.
- .Your EU Responsible Person's (EU RP) name, address, and contact information.
(Available through third parties such as <https://eucompliancepartner.com/>)
- .A product identifier (e.g., serial, model, or batch number).
- .Any applicable symbols, such as the CE Mark (not required for non-PPE clothing)
- .Specify the material content of apparel that you export in accordance with EU regulation 1007/2011
(Check the EU Access2Markets online helpdesk on how to do it)
- .If required, safety warnings or instructions must be in the official language(s) of the EU country where the product is sold (see below). For example, in France, all labelling must be in French.

Self-Explanatory Products: Translations/Warnings Required?

Under the GPSR, self-explanatory products like books or clothes may not require additional instructions or translations. The key is whether the product's use and safety considerations are transparent to the average consumer without further explanation. If so, the GPSR does not mandate additional instructions or translations. Assessing each product individually to ensure compliance is essential and when in doubt, providing clear instructions in the appropriate language(s) is always a safe approach.

Appoint an EU Responsible Person (EU RP)

(Available through third parties such as <https://eucompliancepartner.com/>)

- The EU RP acts as your legal representative in the EU. They are responsible for:
 - .Holding compliance documentation (e.g., testing reports, technical files, declarations of conformity).
 - .Ensuring labelling and documentation meet EU requirements.
 - .Acting as the first point of contact for EU authorities if any compliance issues arise.

Already Compliant in the UK?

- If your products are already compliant with UK safety standards, achieving EU GPSR compliance typically requires:
 - .Appointing an EU RP.
 - .Updating your labelling to meet the GPSR requirements.

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