

Tailor & Cutter

THE AUTHORITY ON TRADE AND CRAFT

VOL. 2

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JULY 2025



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EDITOR'S LETTER

In the process of writing this second issue, the commitment I made in the first to provide a balance of articles which looked to the past as well as the future, turned into a senseless pledge. For reasons which were beyond my volition, too much of this issue speaks to times now long forgotten.

The words of a colleague and head cutter, who on many occasions has expressed disdain for his co-workers rattling on to press about his house's illustrious history while he attempts to forge an exciting new path for his practice, rang out in my mind as a looming wave of valid criticism that the readership might also soon heckle at this periodical. But giving weight to the forward-looking promise I made just four months ago, by way of uncovering our ingenuity, was subject to compromising the sincerity and quality of this publication.

When a friend invited me to a coffee cupping some weeks ago, I witnessed participants sharing knowledge on new advances in taxonomy, cross-breeding, plant resilience and flavour — which were nothing short of pioneering. Even the sizeable tacos I furiously packed down my gullet later that evening

couldn't suppress a tirade of jealousy for their scene's commitment to progression.

Little pondering is needed to confirm that our progress is somewhat confined to the past, and that our current attempts at progression have for the most part been futile. Any aesthetic progression requires followers we can no longer rally, and for the most part, we don't strive to dramatically alter formal wear. Technical progress is almost exclusively being undertaken and assimilated outside of our bubble and as for social justice, we've had our foot off the pedal since the last days of the NUTGW.

Retrieving our grail of progression is contingent on understanding how we were once able to wield it, and how we later came to lose it. So rest assured, being an apologist for emphasising our past from here until the back cover (and possibly in future issues too) has little to do with nostalgia, and is mostly the product of aspiration.

But do consider this a challenge, dear reader, for you to throw your most novel revelations our way.



ONCE - OVER

Donaldson, Williams & G. Ward
Mid-weight worsted grey pinstripe coat
09/11/1966 (private collection)

This garment bears little worth mentioning in the making department, but it has unquestionably acquired epoch-making status by virtue of its vanilla cut:

"One morning in January 1966, an assertive new cutter turned up in the Burlington Arcade to work at Donaldson, Williams and G. Ward. Mr Donaldson (nobody called him by his first name) had decided to retire in the next few months (or years; it remained vague), and he wanted to groom his replacement for an easy transition. In other words: 'He wanted to look at his stocks and shares in the newspaper,' says Edward Sexton, who jumped at the opportunity to become a junior partner in a well-respected firm.

A few years earlier, when G. Ward amalgamated with Donaldson & Williams, the companies had pooled their resources but kept the client lists separate. They remained two different teams, in effect, contributing to a single bottom line. Edward now began working for Mr Donaldson upstairs; Tommy, meanwhile, worked as a salesman for Michael Hall, who owned G. Ward, down in the shop.

The two men soon became friendly.

[...] Tommy was exasperated with his job. The 'little suits' of Donaldson, Williams and G. Ward, as he would derisively dismiss them, left him feeling cold and uninspired. [...] Many evenings after the gates of the Burlington Arcade were shut to pedestrians, Tommy and Edward would migrate together to a nearby pub [...] the young men would talk over pints about their discontent: the 'boring establishment' of Savile Row [...]"

L. Richardson (2018), House of Nutter

We could speculate by the 'D.' inscribed to the right of the address on the inbreast label, that this may have been a Donaldson suit — thereby, likely cut by Edward shortly before he and Tommy plotted their revolution, just three Valentine days later.

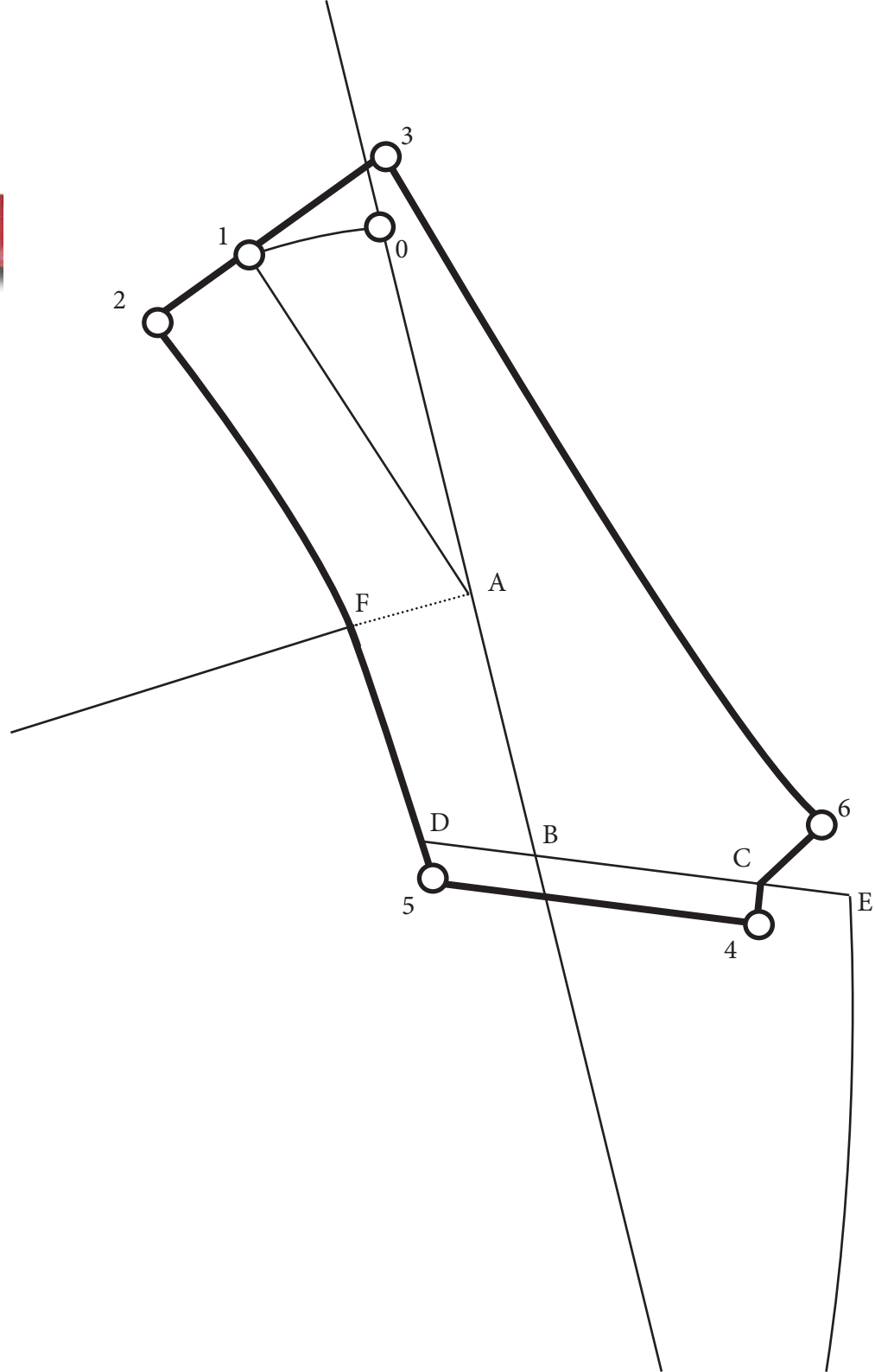
The garment displays all of the classic hallmarks one might associate with this period: a one-piece forepart drape coat with moderate shoulders, meagre lapels and a short collar. And its conventions extend to its construction too.

When contemplating the coat, one can perceive all the prosaicism that fuelled the incredible pair's hunger for rebellion.

The following instructions provide an adaptation on A. G. Chaudhry's 1970 draft published by the T&C, which was given a notable thumbs up in its foreword by none other than Frederick Stanbury himself. The minor changes we've made allow for variance in the collar stand to account for fit or style, calibration of the neck circle edge, and an alignment of allowances with our seam rules.

The collar can be considered 'pre-cut' if constructed as usual;
or 'pre-made' with a top collar finished at the leaf edge prior to being sewn to the coat.

By the measure of the collar stand, draw in crease on a parallel line up from 2-5



SUITING THEMSELF

Tilda Jonathan, Aspiring Cutter, 2025 Silver Shears Winner

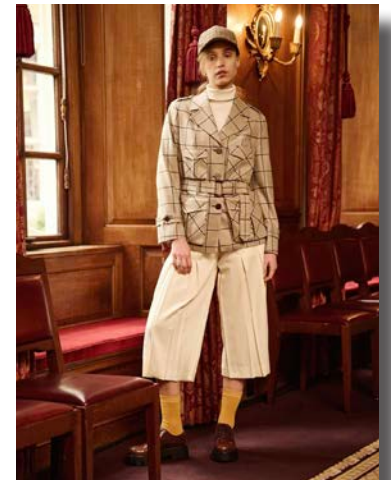
I'm wearing a pair of wide-leg pleated culotte trousers that I cut and made as part of my Golden Shears entry this year, which I've paired with a mid-brown vintage corduroy dress and chrome Casio bracelet watch.

My submission to the competition was an attempt to move away from that 'snatched' female look in tailoring, and cut in a boxy style while paying particular attention to refined details — going as far as having all of the hardware on the garment produced by my friend Will. I also plotted my silhouette by identifying that most previous winners included some sense of drama through movement in their pieces.

Winning the Silver Shears was a wonderful confidence boost, as it's now coming up to a year since I graduated from the Bespoke Tailoring course at LCF, and despite being forewarned how long the journey into the Row can sometimes be, it's reassuring to see that hard work does eventually pay off. While it's been difficult to break in, there is a comfort in knowing that this is mostly the case because tailors love their jobs and are reluctant to ever vacate their positions.

University has offered me time and space to develop my skills in preparation for an apprenticeship, and I'm now standing at that last hurdle.

It can be tricky to know what more to do or what you might do differently, in order for someone to finally be convinced of your infinite love for the craft and your deserving spot within the trade; but in the meantime I'm keeping my skills up by producing bastes for houses, while waiting out for that dream undercutting position to eventually free up.



Tilda's Silver Shears Outfit
Photographed by @chrisdavisstudio



COGITATION

"Knowledge is like jam, the less you have, the more you spread."

French proverb

It goes without saying that a steady trickle of open and constructive criticism flowing from masters, peers and particularly oneself, is a vital source of improvement. But for us lot, this trickle has a frequent tendency to gush into a private and disparaging torrent. The fabled tailor's bitch is a renowned wave of shade privy to all safe for the subject of the criticism, voiding all potential merits of judgement. For a phenomenon widely considered malicious to prevail, one must ask if its persistence mightn't be the result of an adaptive advantage.

It would be no hyperbole to state that we have all participated in this most common pastime and in doing so, committed two types of probable sin: directed either at another's skill or integrity. The purpose for this type of defamation may also be direct or indirect: either to deride a subject, or benefit a derider. With this in mind, we could summarise the intentions behind the bitch as follows:

- Ostracising a quack.
- Countering received criticism.
- Increasing the renown of one's own skill.

Firstly, successfully distancing a quack could be argued as integral to the preservation of a trade. An insufficiently-trained pair of hands making financial gain off the creation of bespoke is condemnable. Should they mess up, they may put off a rare big hitter from ever going down the handcraft route again. As a point of pride, it may also be acceptable for an experienced tailor to make it known that another, who mightn't have benefited from a sufficient apprenticeship, is providing an inferior product while claiming pretence to equivalent quality. That being said, a campaign for excommunication is usually unnecessary as such individuals commonly benefit from the support of others to eventually correct their worst ways; a spectrum of quality — and therefore pricing — is wholly desirable; and customers can mostly separate the wheat from the chaff.

Secondly, countering received criticism by throwing shade in the opposite direction is invariably counterproductive. To rise to the bitch is to become the bitch, so to rebut the bitch, one must only snub the bitch.



A BOTCH TAILOR

(comic valentine, c.1840-80)

*"You cross-legged sinner, you botchy old beat,
All that you care for's to cozen and cheat,
Your cloth is all shoddy, and your sewing is such
That the clothes come to pieces almost at a touch;
The buttons fall off, the colors all fade,
And only fools, more than once, with you would trade."*

Thirdly, increasing the renown of one's own skill by insulting another, only palliates underlying and deep-rooted personal challenges. A self help book of the psychological or sartorial kind, may be a more desirable solution than revelling in another's demise (c.f. our new and free tailoring library at horssujet.org/resources).

More recently, the motives for being 'that bitch' may lie in the diminished size of our trade, which in turn can explain the phenomenon's evolutionary stable state. Like those morbid genes which persist in populations by their disease-defensive properties in heterozygous people, bitching (bad though it may be) could be here to stay because it too possesses survival qualities. Two axioms support this proposition: (1) as interest in our product dwindles, we must fight to justify our value, and (2) although it is hard to make decent work, it is well within the grasp of all apprenticed tailors to do so. Thus, when taking into consideration how narrow our differences are, insulting each other (inter- and intra-business) becomes more important than ever to maintain a spot for ourselves in this extinguishing niche.

Lastly, we should end with a few words on the antithetical phenomenon: the appointing of tailoring gods. These favoured crafts-persons venerated for their transcendent knowledge and dexterity may well deserve some praise, but to elevate them to divine status is revoltingly paternalistic and so unchic. Avoid.

STOKE NEWINGTON SPEAKS OUT

The Tailor & Cutter, Vol.84, No.4316,
July 22, 1949.

Dear Sir,- I have been a reader of *The Tailor and Cutter* for many years and read your editorials with great interest and amusement. I am in a mass production factory and I notice you are very biased about this great branch of the industry. The modern factory of today produces some very fine tailors, who usually outstrip the tailor who has spent his years in the back room of Savile Row, and its surroundings.

Also, when you have presented with pride some of the coats made by well-known firms of Savile Row, I have noticed some very bad points of Tailoring, such as we would never allow on our cheapest grade garments. The mass production side of the Tailoring industry today, sets a very high standard of workmanship, and a great deal of care and pride is taken in the making of the garments.

Yours truly,

Jack Klein
24, St Andrews Grove,
Stoke Newington, N.16.

There'll be a Row about this.

In answer to the second paragraph, we would point out that we do not present Other People's Jackets with pride. We present them merely as Other People's Jackets.

Any bespoke tailor in the world may submit a photograph of one of his jackets and we will (as far as space permits) publish it. Sometimes we discuss it, sometimes we look at it. We certainly do not ever present any of the jackets with any particular pride because, after all, we didn't make them. We would be interested in hearing more detailed criticisms from reader Klein, and indeed from any other readers; generalisations at the expense of the long-suffering Row seem unfair if not indicative of particular faults.-Ed.

(John Taylor)



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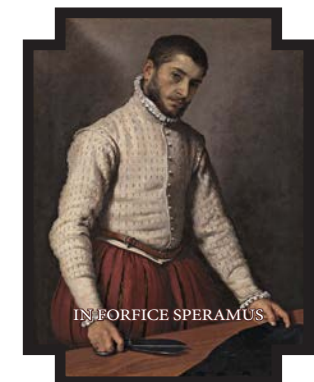
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THE TAILORING LIBRARY


THE POPLIN CAUCUS

The adherents of the Old Sartorial Regime who defended conspicuous consumption prior to the Glorious Revolution, as a way to assert aristocratic power, would be horrified at the inconspicuousness with which this sample trio of a sadly nanoscopic new guard are contributing to their craft's posterity.

The infinitely subtle refinement with which Wil hand swells his shirts, Lizandra locates her shoulder seams, or James shapes his slope, appears as nothing to the untrained eye, but as nothing short of wonderfully dextrous to those acquainted with their art. And to accompany the discretion of their practice, is the discretion of the group's size, which is by no account a measure for their significance. Although one short of a quartet, they still represent a considerable sample of Jermyn Street's working lineage.

Suiting's close rapport to shirts has often triggered one to condescendingly describe their trade as 'adjacent', which leads us to the reason for which this piece was written: geographic proximity has not prevented most tailors from failing to acquaint themselves with their culture. It will surprise some to learn that the yoke is major, factories have been fully assimilated and a plaquet is called a hem.

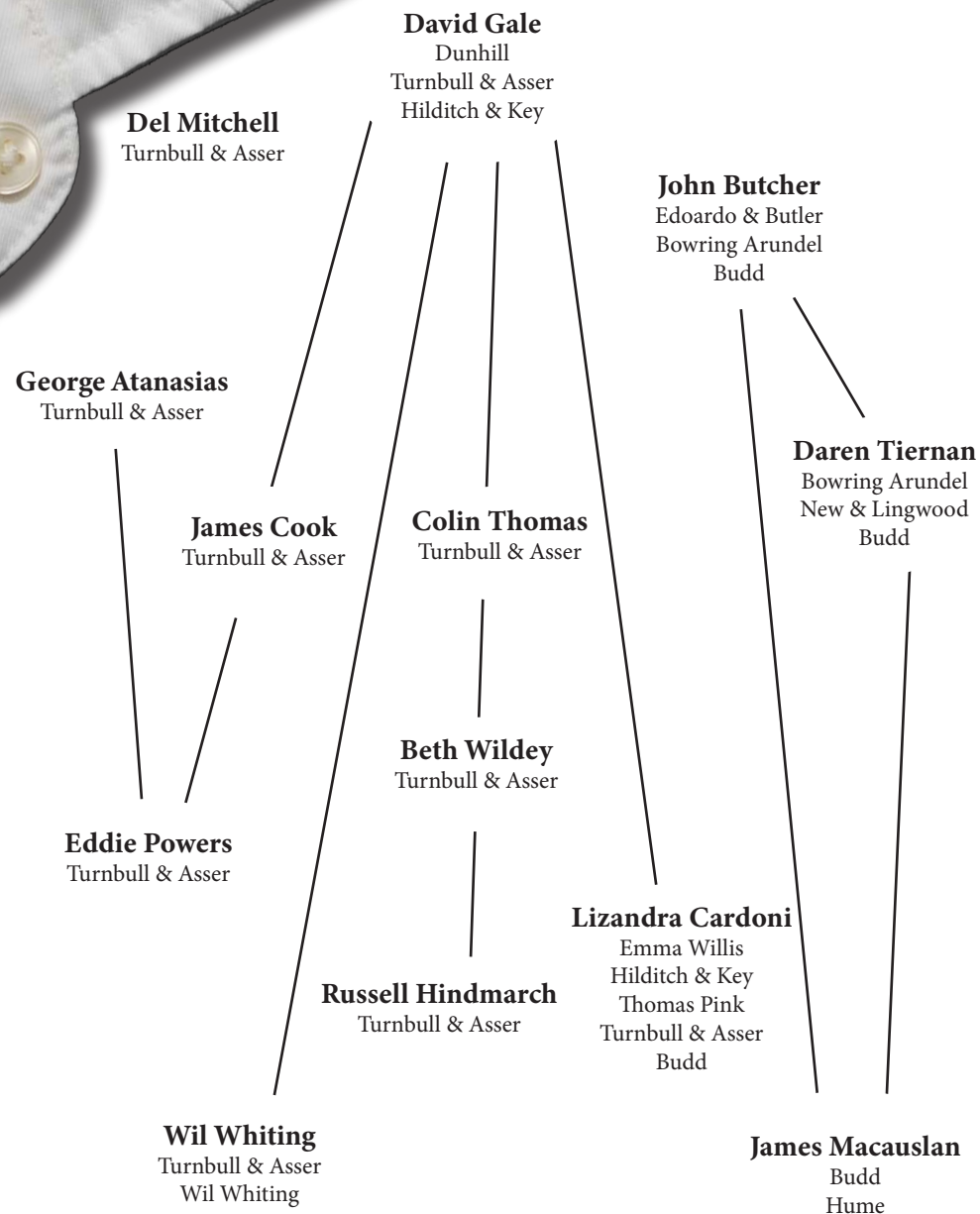


As an independent component, the yoke earns all of the summed importance a tailor might separately attribute to balance (although they do not speak of length incongruities in the same manner), neck width, shoulder slope, and shoulder points. Darts are a dull bone of contention: a recourse to compensate for lacking skill, or not? Makers are at times responsible for trimming down their own front neck circles using a shaper known as a slope, after having made up the front edge to prevent pattern discrepancies caused in construction. Rotary cutters are the object of scorn from traditionalists who defend a sharpened belly blade knife. The going rate for a factory piece-worker is £30 per shirt, plus £10 for machined holes and buttons. The trade-associated factories still standing are Raynor & Sturges (Drake's) in Somerset, Budd in Hampshire, Turnbull & Asser and Emma Willis, both in Gloucester. The last to have closed a few years ago was Hilditch & Key's operation in Scotland.

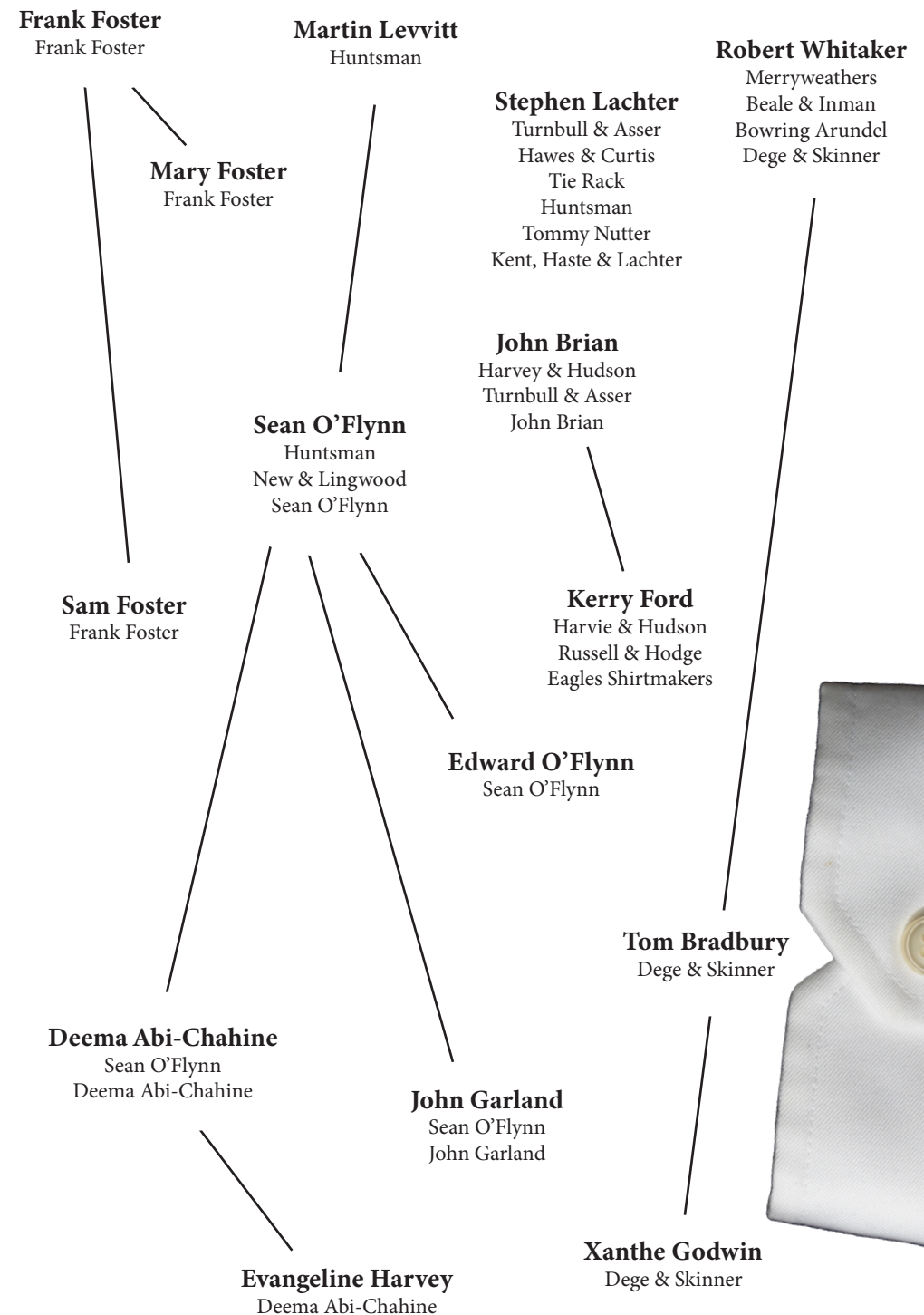
But talking to the trio in a naive attempt to grasp more of what separates us, fails. Barring their never-ending jibes at the tailor's prerogative to obscure cutting faults with canvas, there are too few technical differences to more than moderately separate our respective processes.

Therefore, all that remains to be done for the purpose of this article, is to record this at once distant and proximate family in the form of a tree, for the sake of an overdue rapprochement.





*We would like to thank Deema, Tom and James for their help in constructing the tree. Whilst we have taken every care to include all current and recently retired shirt cutters, trained or working in the West End, we may have omitted some individuals, failed to provide full house details or included inaccuracies. Please don't hesitate to get in touch so that we might correct this record:
tailorandcuttermag@gmail.com*

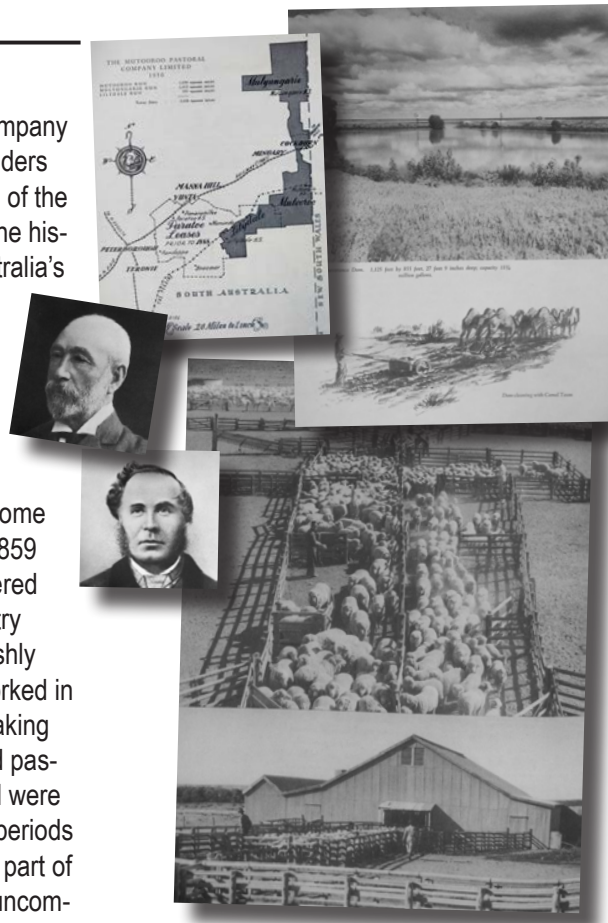


HISTORY

In 1951, the Mutooroo Pastoral Company produced a book for their shareholders (many of whom were descendants of the firm's founding members), telling the history of their early participation in Australia's wool and mutton industry.

The estates the company ran in the north-eastern outback of southern Australia, were initially acquired by two men, Sir Thomas Elder (top) and Peter Waite (bottom), who left their home of Kirkcaldy, Scotland, in 1854 and 1859 respectively. The Scots were considered a successful people in the new country for their prowess as "Jackeroos" (freshly arrived educated young men who worked in the bush to gain experience before taking up country on their own account) and pastoral developers. The lands they held were leased by local government for long periods (42 years) and made up for the most part of very large holdings. This seemingly uncompetitive framework became apparently justified in the latter parts of the century when successive droughts laid bare the poor resilience of herds enclosed in ill-prepared and overstocked territories.

Indeed, much expensive work was needed to prepare pastoral land before sheep could safely be brought in. 'Dams' which could accumulate rain water to suffice a flock for 2 years had to be constructed with the help of camels, by removing large areas of surface earth and compacting it along a peripheral border.



Furthermore, the erection of an eventual 2000 miles of fencing was required to keep out wild dogs and subdivide the holdings within a 5 mile radius of their water points. The irrigated bush grown around the dams was used to feed the animals in times of sufficient rainfall, and during the dry periods — which could last years — the preservation of an unconsumed wild bush would serve as a safety net to prevent the entire decimation of flocks. The sheep themselves, of the merino breed, were initially carefully selected and

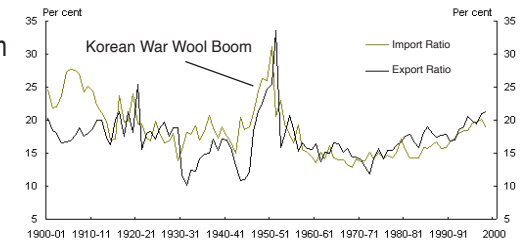
subsequently carefully bred to suit the local climate and changing market demands. Merino was first introduced to Australia from the Cape colony (South Africa) in 1797, when its breeding was pioneered by John MacArthur, a British army officer, son of a tailor and influential figure in the establishment of the New South Wales colony. Four ewes and two rams, descendants of Charles IV's Escorial breed prized for their soft fibre, began the tradition of Australian merino strain production which accounted for some two million animals just three decades later.

Through their own selective breeding, the Mutooroo company built on the original Escorial qualities, and by the 1930's they held a station flock characterised by "[fine, dense and] bulky fleeces of medium strong wool and splendid mutton carcasses". Between 1899 and 1949, an average of 90'000 sheep and lamb were shorn by the firm each year.

Their greatest achievements by the time of the book's publication were a 1935 special shipment of Mutooroo lambs displayed at London's Smithfield market and dubbed an "exceptional parcel" by the Australasian Produce Company, and the record prices achieved for bales in 1950 owing to the wool boom caused by US stockpiling at the outset of the Korean War.



AUS exports and imports as a share of GDP, 1901-2000



(RBA Preliminary Annual Database, and ABS Cat No 5206.0.)

As tensions rose on either side of the 38th parallel, a T&C article dated January 7th 1949 explained these price hikes with veiled and dubious justification:

"Although the cloth output of Australian mills continues to soar, tailors in all parts complain of the difficulty of securing material, and one prominent Sydney tailor says that he has given up trying to buy Australian suit lengths as he finds it easier to buy suit lengths through agents in England. Another tailor [...] says he has to queue up at five warehouses each week to obtain two suit lengths from each. [...] Under an agreement of Commonwealth export control policy, individual quotas for the export of certain textiles will not be issued to manufacturers in 1949. [...] New-Zealand hopes to export between 150,000-200,000 yards of tweed each year, but in an effort to overcome dollar shortages, it is expected that most of this material will be forwarded to Canada."

Returns from wool had increased so rapidly in 1950, that wool exports alone were worth more than the whole of Australia's export earnings for any year prior to 1947-1948.

Dmytro Van

dmytrovan

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28 FEB AT 08:57

Hello!

Will it be interesting for you to take an interview and write an article about bespoke tailoring shop business in Kyiv during the war?

Hi Dmytro,

Thank you for reaching out. That would be incredible! Is WhatsApp good for you?

The tailoring aspirations of 28 year-old Odessan, Dmytro Van, might be compared in essence but certainly not any further, to those of his predecessor, Mikhail Voronin. While the former has yet to complete his delayed apprenticeship, the latter has already left a carbuncle so fetid on his country's renown for bespoke that Dmytro's friend and colleague, Tymofii Fain, cannot speak more disdainfully of his deleterious impact on their country's disrepute for Menswear.

To gain a sense of Voronin — a seemingly complex figure — one can look to T. Krotova's 2014 post-soviet propagandist paper on the man:

"Pre-eminent among the most famous fashion designers in the world Mikhail Voronin (1938-2012) is a successful Ukrainian designer, academician and the president of a unique concern «Voronin», innovator and author of 35 inventions, constant winner of the prestigious international contests. [...] After his death in 2012 the whole country



Dmytro Van

mourned the loss of a truly outstanding personality in a domain of Ukrainian fashion. [...] During all his life, starting from young and unknown cutter to distinguished and publicly recognised designer Mikhail Voronin has accomplished an extremely important mission of spreading classical traditions formed in such European countries as England and Italy into Ukrainian culture and everyday life. It is no exaggeration to say that through his actions not only as a designer but also as an educator and philosopher fashion, Ukrainian men — as politicians and diplomats, heads of major international companies and entrepreneurs as middle managers - gradually mastered the basics of social etiquette in wearing a suit. [...] Apart from the perfectly-fitted suits they have also acquired certain knowledge of a secular fashion where everything was counted for much starting from white dinner coat to the rules of business cards exchanging."

A most 'fascinating' read, Krotova goes on in the paper to explain Voronin's lifetime achievement:

In 1986 [...] Voronin founded his own tailoring shop. Because of a growing flow of clients he decided to find a new method, available to diminish the quantity of fittings from three to one. [...] First of all he read a newspaper article about the scientists who discovered the finger of the Neanderthal man and regenerated his look by its dimensions. He suggested certain general patterns to be typical for any kind of figure and could be applied and put into the tailor's practice. For two years Voronin had been investigating anatomy, physiology,

psychology, and communicating with lots of experts. [...] Valentyn Mankin, a friend of Mikhail Voronin, world three times champion in sailing sport in the Soviet times was telling lots of stories to Voronin about sailing sport and preparation to the competitions and the way the sails are sewed. [...] During the Olympic Games in 1968 when V. Mankin needed to make new sails, Voronin agreed to help him. In such a way he “peeked” how to use Velcro and applied his knowledge to his designer’s practice. [...] In 1970 Voronin received a patent for unique method of tailoring menswear without fittings, called the vest maquette. [...] People didn’t have to come for a fitting, one fitting was enough and consequently so that the orders could be done by the telephone from any part of the country.”

Voronin in fact took much of the credit for this celebrated ‘vest method’ (a strapped fitting garment, modulable in balance and cross measures) away from fellow designer, Volodymyr Nesmiyan, who came up with the initial concept when observing RTW fittings during a work trip to France in 1971. In spite of this appropriated fame, Voronin’s legacy wasn’t set in stone until 2002, when he ostensibly gained worldwide notoriety for the televised construction of a 3-story tall dinner jacket in the colours of the Ukrainian flag, earning him an entry in that year’s Guinness Book of World Records.

Both Dmytro and Tymofii express anger during our successive video calls at Voronin’s monopoly of their country’s tailoring scene. Over the 1980’s, he swallowed a large number of bespoke houses and factories which had been producing ‘good schmatta’ in the previous decades, earning him a manufacturing empire purported to produce over 300 suits a day.

His expansion was facilitated by his close ties to officials within the Communist party who would use their mutual affiliation to the house and the showrooms themselves, as a means to network and achieve personal gain.

The second-rate processes he implemented across Ukraine gave it its unfavourable menswear reputation and they still bear their mark: traditional methodologies are until today rejected by many local makers. As the USSR’s flame began to dim, Ukraine’s faint vestiary glow did not position it as an Eastern outlier. And while Slavic countries on the whole mightn’t immediately resonate with contemporary Western audiences as being particularly significant centres for Sartoria, more recent research on post-war Eastern fashion by Dr. Olha Korniienko (University of Toronto) now contradicts this preconception. Another addition to the canon of Slavic garment trade papers last year by Dr. Yannis Kastis and Dr. Hilary Vipond (UCL and LSE) on the positive social impact that earlier Russian Empire tailors had on garment workers elsewhere in the Western world, corroborates the verity of this long-standing cultural value.

Indeed, had it not been for the arrival to our shores of immigrants fleeing the Pogroms from the Pale of Settlement, British workers would not have benefited as early as they did from a shift in organisational practices brought about by Russian Empire migrant specialised tailors, who scaled up production capacity in our country by integrating the sewing machine (which they only accessed once in Britain) into their efficient subdivided modes of making.

This not only made it possible to dress the masses in more refined garbs, but it also increased productivity, which as we saw in our last issue, brought innumerable English garment workers out of sweatshops and into relative comfort. A fine case in point for the mutually-beneficial advantages of progressive immigration policy. (Y. Kastis, H. Vipond (2024). Organizational Practices and Technology Adoption: Evidence from Jewish Immigration and the Tailoring Industry in England).

It wouldn’t therefore be far-fetched — given the considerable trade size and technical contribution of Semitic tailoring in these lands — to suggest that this initial exodus followed by the holocaust, might well have been the wiping of the slate that Voronin’s scant adequacy required to be accorded the heights it reached. Elana Jakel’s 2014 dissertation on Ukrainian Jewry paints a picture of the extent of this devastation, from the point of view of an old tailor:

“One Holocaust survivor from Brailov [...] reportedly chose to remain in his deserted hometown both in recognition of its destruction as a home place to Jews and to counter that destruction with his own presence. As the sixty-year-old tailor Abram Tsigelman explained to Efim Gekhman, a young soldier who had travelled from the front to learn of his family’s fate:

“You are leaving. But I don’t want Brailov to be without Jews, so I shall stay. Even if I’m the only one at first. [...] In my free hours I shall sit over there, at the mill, beside the pit. Everything I had — your whole family too — is buried there.”



Tymofii Fain

Assuming that Gekhman accurately conveyed the sentiment behind the tailor's request, if not his exact words, Tsigelman's decision to stay in Brailov resulted from both his strong attachment to his hometown and his desire to remain near the mass grave containing his family's remains."

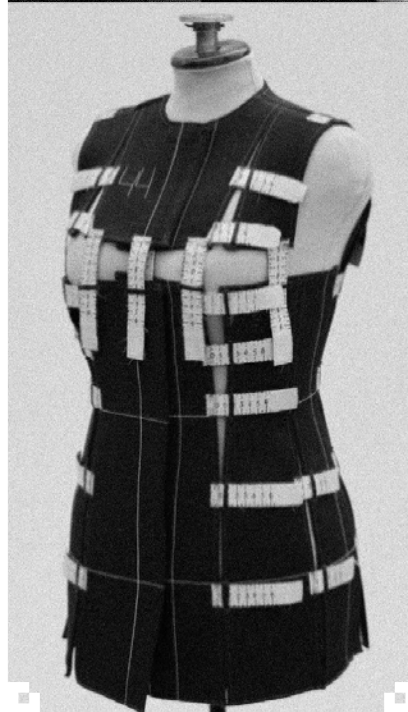
(E. Jakel (2014). "Ukraine without Jews"? Nationality and Belonging in Soviet Ukraine, 1943-1948. University of Illinois.)

The country's bespoke trade has mostly recovered from its dark days of monopoly and mediocrity, and by Tymofii's account, is benefiting from a similar craft revivalism we too have experienced of late. While some old stubborn makers are yet reluctant to give up the poor methodologies Voronin once spread, a burgeoning scene comprised of a scattering of houses who are "doing it right", now exists in the country.

Tymofii is the 38-year-old cutter of Sartoria Fain, trained in Italy (as his house name indicates) after obtaining a degree from the Kyiv National University of Culture and Arts followed by a career as a creative director for a garment manufacturer.

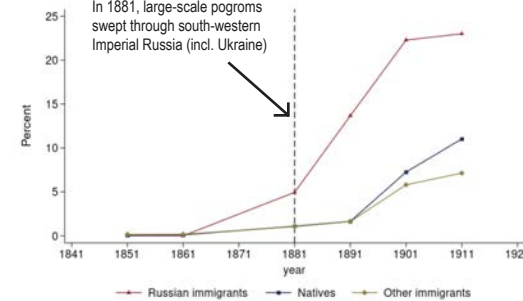
It was thanks to a family friend who had been cleaning the workrooms of Sartoria Stefanini in the Tuscan town of Lucca, that an intermittent apprenticeship under the old Master Stefanini would be arranged, providing him over some years with the savoir-faire to participate in the return of his country's former renown for our Art.

Voronin and his appropriated vest



Nesmiyan's original vest

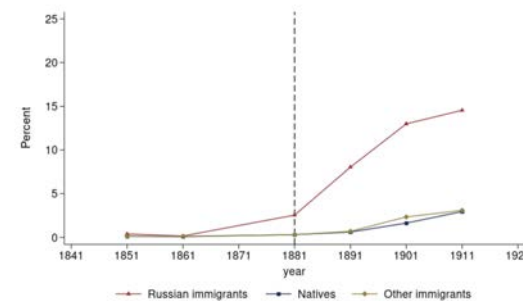
Share of machinists within groups of UK tailoring workers



Source: I-CeM data 1851-1911.

Notes: The figure uses the variable of micro-occupations to illustrate the evolution of the shares of sewing machinists among Russian, native, and other immigrant workers in tailoring.

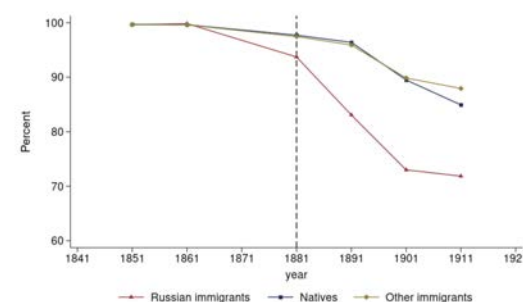
Share of specialists within groups of UK tailoring workers



Source: I-CeM data 1851-1911.

Notes: The figure uses the variable of micro-occupations to illustrate the evolution of the shares of specialists among Russian, native, and other immigrant workers in tailoring. Specialists are tailoring workers who perform tasks into which the ready-to-wear production is divided, excluding the role of sewing machinists: basters, fellers, button-hole makers and pressers. Higher shares of tailors working as specialists suggest a greater adoption of the ready-to-wear production process and greater worker specialization.

Share of generalists within groups of UK tailoring workers



Source: I-CeM data (1851-1911).

Notes: The figure uses the variable of micro-occupations to illustrate the evolution of the shares of generalists among Russian, native, and other immigrant workers in tailoring. Generalists are tailoring workers whose occupational descriptions in the census only indicate the occupation of tailor. A decrease in the share of generalists suggests an increase in worker specialization.

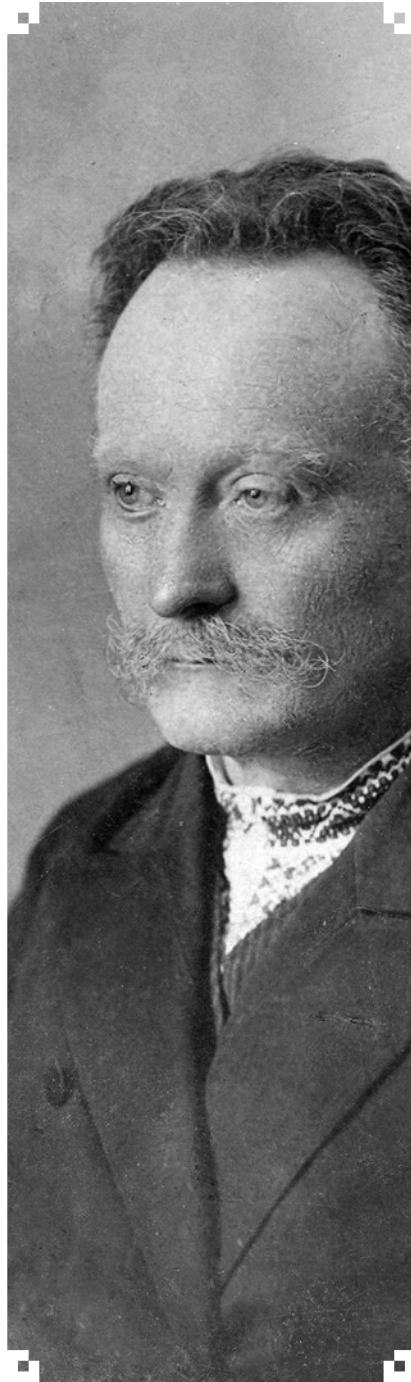
He thus cuts in the Continental style of his master, a "clean lines" approach to coats popularised by Victorian migrants to the US, without a front cut or a side body, but no fewer than three darts in the canvases. Dmytro shares Tymofii's passion for Mediterranean (un)structure, and hopes to soon join the Accademia Nazionale dei Sartori on the recommendation of Pino Peluso (whom he visited on a 2021 trip to Naples), to continue the growth of this tradition back home.

An ignorant mind may wonder why these two aren't reigniting the stylistic traditions which emanated from their own lands, but one must remember that fashion has seldom ever existed in a vacuum; Slavic high societies have long been influenced by both Western and Eastern dress. Costume books going back centuries can track Eastern-Slavic transitions from Western to Byzantine modes, which explain the Kaftan-like appearance of the Zupan worn by Cossacks. It wasn't until Peter I (1672-1725) that we witnessed the reintroduction of a Western European orientation and the permeation of modern tailoring into these territories (G. Mentges (2011). European Fashion (1450-1950). EGO).

Latterly, we may still observe this traditional melding of fashions in the two-piece's harmonious marriage with the Vyshyvanka: a native folk embroidered shirt often spotted under statespersons' coats from the 19th century onward, in what could be described as the quintessential Ukrainian mode of suiting up.

The emancipation of a Ukrainian national tailoring identity, can be traced as far back as 1524 in Lviv, when 'Ruthenus' tailors (Ukrainians of Orthodox faith) made representations to Sigismund I to thwart the city's Catholic (Polish and German) tailor's guild membership from preventing their engagement in the craft. For the better part of two centuries, the Catholic faction would: prevent their Orthodox counterparts from joining the guild, set a three-year term of release for their apprentices, and create a charter in 1534 to further limit their rights by emphasising the threat they posed to the craft as alleged bunglers and suburban sorcerers. This rivalry fought out in the district court ended in 1701 when the Diocese of Lviv eventually accepted the Union of Brest, the recognition by Eastern Orthodox Churches of the Pope's authority (N. Paslavska (2020). Ethnic and Confessional Component of the Tailoring Corporation in Lviv. Baltija).

The true bungler in this long and rich tale of dress and self-definition, Voronin, should not be entirely discounted. Tymofii explains that his apogee in the early 1990's was marked by his acquisition of machinery which increased his productivity to levels that reflected Ukraine's pre-independence (1991) participation towards 50% of the former USSR's clothing and textiles requirements. But following the demise of traditional markets in the former Soviet Union, Ukrainian clothing manufacture experienced a sharp decline, which by 1999 had only recovered at best to 60% of its previous decade's employment levels. By the 2000's, the tank housing Voronin's mixed fuel of corruption and slop was down to fumes,



Ivan Franko, 1910

and his final years saw a welcome retraction of his clutch on the scene (C. Kalantaridis et al. (2003). Globalization Processes in the Clothing Industry of Transcarpathia. Carfax).

This unfettering in the 2010's akin to another age of tailoring emancipation for the country, has sadly been segmented by the ongoing war. The initial phase of the illegal invasion was marked by the attempted occupation of the Kyiv region, so it wasn't until after the first half-year of fighting, when Russian forces were sufficiently pushed back, that Sartoria Fain was able to reopen. By this point, retail consumption was predictably low and many makers had either left the country or shifted their activities to other sectors — but this dissuaded neither tailor. Stoically, Tymofii spent the following two years in the workshop participating in the wartime economy through sleeplessness and inconceivable anxiety, induced by relentless overnight air strikes and daily power cuts.

He was eventually joined by Dmytro in September 2023, after his study grant to the Roman Accademia was understandably revoked. Their efforts have slowly paid off, reporting that clients are now returning and business is picking up despite the difficulties posed by inflation and the fluctuating hryvnia. Aside from the more obvious strains on the house, the increased prices and difficulties of sourcing cloth have posed some trouble too, with some merchants altogether ceasing sales to Ukraine for reasons of logistics and others to avoid appearing to side with one or another belligerent in the face of Russian sanctions.

At the close of our last conversation, the pair sound a brief initial hesitance to provide an idea of where they see themselves in a few years time — a testament to the ever- oscillating possible futures they could be subjected to by the rule of tyranny and Kissingerian foreign policy. But it's not too long before they describe a craving for a time when Ukraine will have its own bespoke tailoring academy, Dmytro will cut under his own name and Tymofii will help shape central government policy for light industry. In one final burst of excitement to avert disconnecting our call, Tymofii implores me to wait before returning to his seat with an old book. He opens it to the first page, to reveal a signed copy of one of A. A. White's T&C publications. Some weeks later in a text, Dmytro raises the question of rights to our old literature, with the aim of translating some for the benefit of his comrades. And with that, their ambitions seem to be already approaching.



**TAILORS OF THE WORLD,
SUBMIT YOUR COMPETITION
ENTRIES NOW!**

George Brummell bespoke Tailoring Studio, La Bowtique bow ties and Valet magazine are proud to invite all formally-trained tailors of any age or nationality, to enter a garment of their making into the **Tailor & Cutter Exhibition**.

Submissions can be made for any single tailored garment having been produced by cutters, coat makers, waistcoat makers, trouser makers, finishers or shirt makers.

Garments needn't have been created specifically for the purpose of this competition, pieces having already been long completed and well worn, may be entered. Joint submissions by multiple makers are possible in the case of a garment produced by more than one pair of hands.

All entries stand a chance of winning Gold, Silver or Bronze in three separate categories, and a single entry may succeed in more than one:

- The George Brummell Cup, for craft.
- The La Bowtique Cup, for beauty.
- The Valet Cup, for imagination.

First place contestants will win an engraved cup, and runner ups will be awarded with a certificate acknowledging the strength of their entry. Submissions are requested in the form of a digital file, photographically evidencing the evaluated criteria in each category. A detailed breakdown of how to submit can be found on our instagram @tandcmag , and at horssujet.org on the 'Exhibition' tab or by scanning the QR code:



The Keith & Henderson cup awarded to 'Class V' or occasional jackets at the Tailor & Cutter Annual Exhibition.



The Livingston family in 1954 with the Keith & Henderson cup.

The **Tailor & Cutter Exhibition** will run alongside the aforementioned competitions and be featured in the next issue, as well as digitally on our website, to offer readers an opportunity to view a broader and more detailed array of the submissions than in print.

The deadline for entry is 20th September 2025.



OUR PARTNERS

GEORGE BRUMMELL

For over two decades, George Brummell Bespoke Tailoring Studio has quietly become the trusted partner of many of the world's leading bespoke tailoring houses in the UK, USA, and beyond. With a reputation for consistency, precision, and discretion, the studio delivers garments to businesses that reflect the highest standards of Savile Row craftsmanship.

Each bespoke garment is individually hand-cut, fully canvassed, and constructed with an unwavering dedication to detail – from hand-padded lapels and hand-sewn buttonholes, to flawless finishing. The studio works exclusively with bespoke tailoring houses, offering a complete service including cut (from client-supplied patterns), make, trim, and fit. Our workshop's bespoke tailors are rigorously trained by Andrew Livingston, Alan Bennett, and Dennis Cooper – three of Savile Row's respected master tailors – ensuring our methods remain firmly rooted in traditional British bespoke tailoring excellence.

Many of our clients come to us by word of mouth, a reflection of the trust we've earned through consistent quality, quiet professionalism, and a deep respect for house identity and client discretion.

George Brummell is more than a bespoke tailoring service – it is an extension of the bespoke houses it serves, built on heritage, craft, and the pursuit of excellence.

LA BOWTIQUE

Since 2011, La Bowtique has been providing exceptional bow ties to industry worldwide, from bespoke tailors to Parisian couture houses. We bring our Savile Row attention to detail and work with modern shapes and fabrics to provide businesses with the widest catalogue of choice for their clientele. La Bowtique Bowties is the preferred choice within the trade, due to the extremely high standards and measures undertaken to ensure the utmost in superior quality is achieved.

VALET MAGAZINE

Valet is an independent, long-form, print-only publication dedicated to classic tailoring and timeless style. We champion film photography and essays that take unexpected and esoteric approaches to clothing — and, in the spirit of whimsy, publish articles tangentially or not at all related to garments, just because we like them — in order to inspire all to dress and think entirely and unapologetically for themselves.

JUDGING PANEL

-Biao Wang, founder of George Brummell Bespoke Tailoring Studio.

-Andrew Livingston of G. Livingston & Sons, winners of the 1954 'Keith & Henderson' Cup.

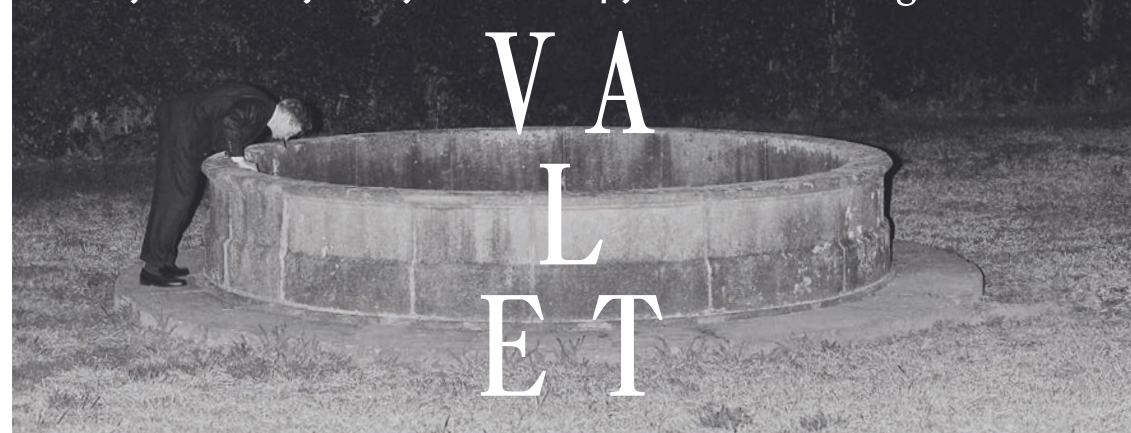
-Alan Bennett formerly of Davies & Son, 2nd place in the T&C coatmaking apprentice competitions of '67, '68 and '69.

-Mickael Korausch founder of La Bowtique and author of Modern Black Tie.

-Luke Adams, founder and editor-in-chief of Valet magazine.



278 pages of long reads on menswear, style, discernment, and beauty. Print only. Get your first copy free at valetmagazine.co.uk





W. BILL

— SINCE 1846 —

FINE IRISH LINENS

