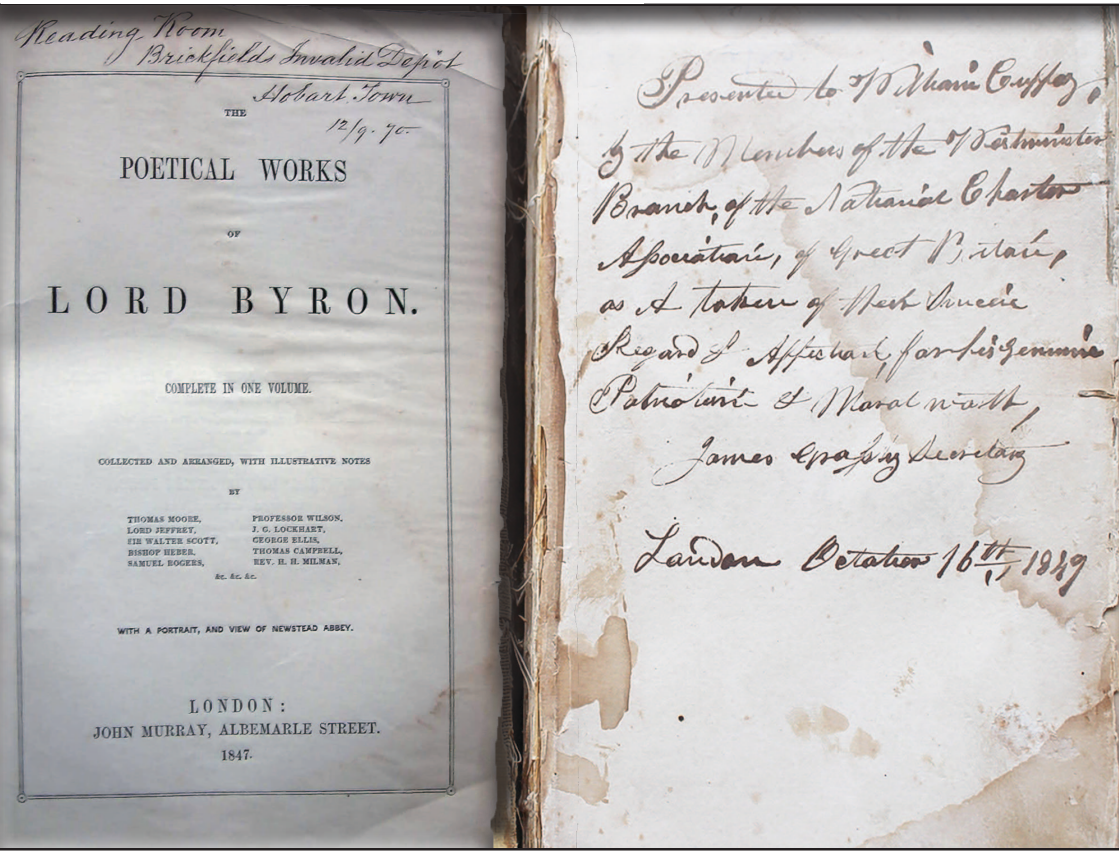
Tailor & Cutter

THE AUTHORITY ON TRADE AND CRAFT

Vol. 1 No. 4 FREE OF CHARGE MARCH 2026



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EDITOR'S LETTER

It is now a year since the T&C was reinstated, and thus a little spiel is in order before you get to chomp at this anniversary issue's thread: Costume.

We would like to start by expressing gratitude for our advertisers, without whom we wouldn't be able to print. We would also like to convey appreciation for our print and digital audiences, with each issue having reached on average 5800 of you across our platforms; far exceeding our best hopes and expectations, and placing our circulation on par with Yachting World and the Big Issue Scotland (#gloat).This data bespeaks the demand for a tailoring trade periodical and gives us impetus to be bold in our targets for the following year, our aims for 2026 are as follows:

-Extend the issues to 52 pages.
-Create a platform for scholars to share their research into our artform with a broader audience.
-Open up the magazine to pitches from apprentices and students in higher education, fostering renewed fervour for tailoring literature.
-Host a yearly event for our readers.

To do so we will be needing your support...

We are committed to growing the Tailor & Cutter's remit, but equally resolute in keeping it free of charge. Advertising revenue only covers our costs in spite of contributors not being remunerated for their time.

And so, we are launching a Patron's list to fund these ambitions, whereby donors will see their names printed on a dedicated page in each yearly cycle of magazines, for as little as £10.

Your contribution could help us to continue producing yet more quality writing on the topic you love most.

Thank you.

HS

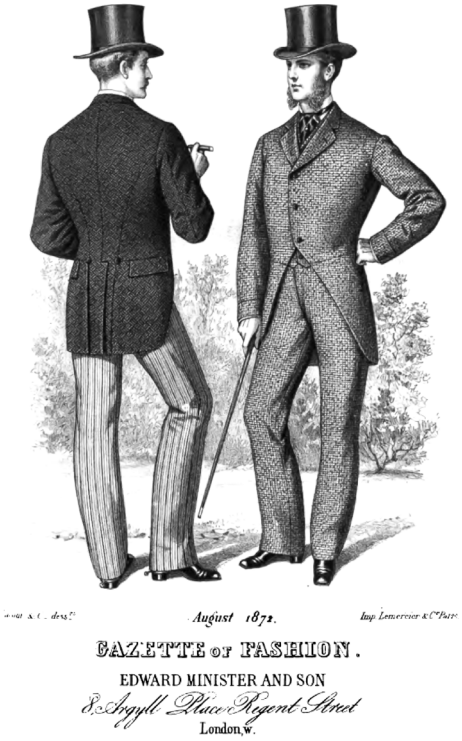
ONCE-OVER

C. Munkwitz , Leipzig.
SB2 Morning Coat
Circa 1910 (T&C collection)

This German morning coat was made in a static style that seems to first emerge in the literature around 1870, alongside a contemporary notch that deviates from the then more commonplace fishmouth, as illustrated on the opposite plate and described in The Gazette of Fashion, E. Minister & Son, August 1872:

'We have illustrated on one of the present plates a style of morning-coat which is much in favour at the present time, and is likely to be worn all through the winter. Some time since we represented a somewhat similar style which had been recently introduced, but had not for a time a decided success. Later on it was revived, and more generally adopted by the trade, and eventually became one of the leading styles.
This coat had two buttons only fastened, and was made both double-breasted and single-breasted. [...] The waist is generally cut rather long, but there is no particular feature in the form or width of the back. [...] The turn is necessarily rather small, the lapel is narrow, and the end of the collar cut off at an angle.'

The Munkwitz house operated from the first floor of a building in the eastern (and newly incorporated) district of Leipzig, whose merchant bourgeoisie was witnessing halcyon days by the combination of its historic

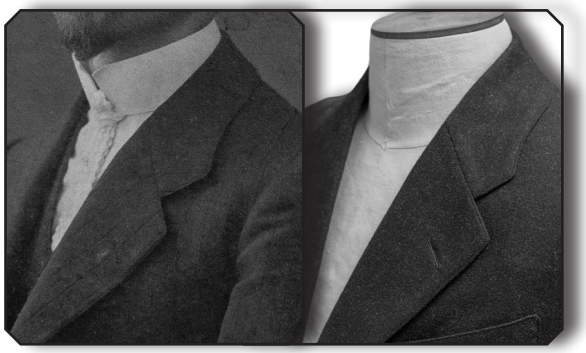


confluence of trade routes, associated major fair and publishing industry.

Beyond the coat being squeaky clean and up to scratch for middle-classdom, of note are an aggressively rolled lapel padded all the way to the first button, a commendable pagoda line into the neck and oodles of fine handwork–but conversely a machined edge stitch.

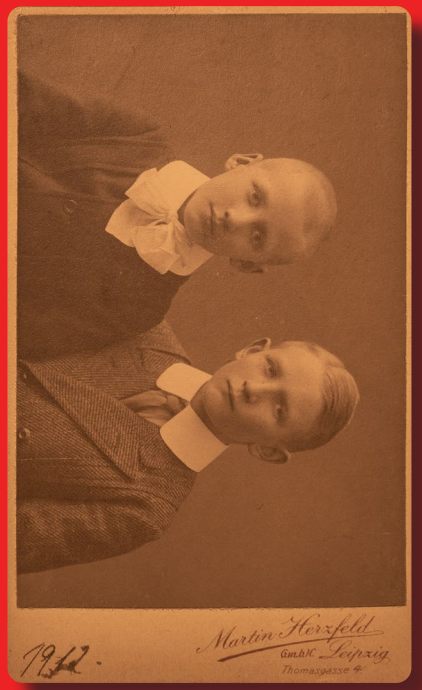
Dating it proved tricky. Records of the Munkwitz house go back to 1894 with an entry for a lost coat bearing a house label in a local newspaper. Later job openings for tailors can be found in the same paper and lastly a phone book entry in the 1920s listing its owners as Messrs. Enge and Lunow. No extant pieces could be located.

Researching cartes de visite from Leipzig did however yield promise. Sifting through a large number in the collections of online dealers for these cheaply-produced photographs which served as an early form of social media, revealed a coat adorned by a machine-edged lapel and collar that bear a striking resemblance to ours, suggesting this too was a piece made by Munkwitz or affiliates using related shapers.



Another carte de visite from the same photographer on similar paper (which was rotated in style frequently) was found inscribed with the year 1912.

In light of lapels and collars prior to the interwar being varied and transitional, this evidence provides us with a reasonably convincing commission date for a popular style of coat that lasted some five decades.



THE SERVICE

‘It’s a community hub, but also a place that attracts passers-by to stop in Savile Row—perhaps for the very first time, while also giving those of us who work in the industry a place to gather and create.’

When the Service opened its doors in the wake of Covid, it brought to the Row a much needed gathering point for tradespersons and tailoring enthusiasts alike.

The footfall it created and cultural enrichment it provided by virtue of its mere presence and the exhibitions it held, would be hard to overstate.

But stakeholders in the Pollen Estate have now closed its doors to make way for another occupant, without offering the Service an alternative home. And the recounting of that old boring adage of a dying Row–the needs of which seem perennially misunderstood by those who have the means to drastically improve its fate–is made all too easy.

A petition has been set up by a punter to convey the impetus that exists for its relocation, go and sign it via the QR code above, and join 700 others so far who’ve declared their support.

SELF-SHOD

Efe Laborde

William Efe Laborde, Bootmaker.

William stems from a corner of Girondin France where cirrhotic men at elevated cardiovascular risk are ten a penny and celebrated in the common parlance as *Bons Vivants*. The consequence of a corporeal devotion to the carmine pleasures of the land, namely Merlot and Mulard. Suffice to say it's fortunate for his longevity that he won Rhodes' 2nd prize in the lottery of life: to be born half-English.

His interest in footwear, equally dualistic, extends from pairs suitable from pasture-land to pavement.

'*The defining aspect of bespoke British craft is not only refinement, it's being suited to purpose*' says William, as he grabs a pair of almost clog-like shoes made by the late and hallowed West-End bootmakers, Tuczek: '*I bought these off the son of an American heiress, who walked into the Clifford Street shop asking to have a pair made which would be suitable for mucking out her horseboxes*'. Double-soled, made of a leather you'd be forgiven for confusing as wood, and cut in one piece with a bellows tongue for water tightness.

He returns to his step-ladder to pull down yet more boxes resting atop the central cabinet in his Kennington workshop, and within a giffy, there's a sizeable lineup for us to gander at. Our motivation for the visit is precisely the collection.

As Menswear becomes increasingly popularised as a pukka field of study within ivory towers, budgetary justifications for amassing and understanding its material history are thrust into consideration. One most imperative conclusion most collections seem to have all to come to, is to operate a semi-open doors policy. William's purchases exemplify all that supports this access.

'*This is a gent's dress shoe, and it's what launched me into getting my own laces woven*'. The pair in question are embellished with a wide flat cotton lace that both dress the shoe and don't unknot. '*They're woven on purpose-built 19th century looms and sewn in the centre to pass through eyelets more easily, just like a bow tie. It takes a month to produce a batch*'.

A different pair get picked up: '*A lot of what I do is a direct result of this sort of investigation. It's commonplace nowadays to stay below a sole stitch length of 12, 10 being about standard. The justification for that lies in the belief that a smaller stitch would compromise the longevity of the shoe and I don't think there's any validity to that argument. Take this boot I bought in France, it's been through World War One, and just look at all the finesse that's held up.*

It's undoubtedly survived the battlefield, you can see the traces of the stirrups and a great big gouge on this side.'

'*This pair were likely made for one of Queen Alexandra's bridesmaids in 1863, by Hook Knowles & Co, just off Oxford Street.*

They're extraordinarily light, the heel is made out of lime wood, the sole is only about 2-3mm thick'. He then exclaims: '*Waists are interesting...The popular standardised convention of having a peaked waist, which as the collection shows was previously reserved for ladieswear, is a contradiction when placed in a casual shoe. It's a misapplied stiffening technique which will shortly (if it hasn't already) become tradition. While it doesn't irritate me per se, things getting muddled up does.*' William's opening take on handcraft's guiding principle of horses for courses now comes full circle.

In footwear, material collections seem to take on an even greater importance than in tailoring, as the field's literature appears not nearly as extensive as our own.

Hence, countering falsehoods in oral inheritance and resurfacing that which has perished over time remains contingent on this sort of research. It would however be a distortion of our own to suggest by this article that shoemaking is anything but '*as good, if not better today*', as William reports. His own work irrefutably substantiates the claim.

Nevertheless, a comparative study of yesteryear's footwear seems to hold value in terms of the breadth of shoe types that makers once held custom for, and the greater turnover of trade which would inevitably provide some degree of technical advantage to a larger pool of craftspersons from whence we might learn more than a trick or two.

Should you wish to read more about William's research, do pop over to shoegazing.com to read his fantastic article: 'The true story of Nikolaus Tuczek'.

B T B A

We have received notice of objections to the address given by guest speaker, Mr Rees-Mogg, at this past BTBA festival dinner.

We have given voice to these grievances, but not without exercising impartiality by counterpointing quotes from those most affronted with a right to reply from the BTBA's trustees and a declaration of the editor's stance for transparency.

Objections from individuals requesting to remain anonymous have included:

- 'I had two options: boycott or heckle.'
- 'He spoke about f****** politics.'
- 'Definitely one of the strangest BTBAs.'
- 'I found him intolerably smug, and his speech was mostly waffle and then some completely inappropriate political rubbish.'
- 'I walked out.'
- 'He is too unapologetically divisive… he should not have been invited as a speaker.'
- 'The fastest way to ruin an event? Add politics.'

Dear Mr. Dobrik [ed.],

Thank you for your note.

The Bespoke Tailors' Benevolent Association Festival Dinner was a charitable black-tie fundraising event, which you did not attend, but which was extremely well supported and, we are pleased to say, highly successful in raising funds for the welfare of members of our trade. Mr. Rees-Mogg kindly gave his time without fee in support of the charity.

For the avoidance of doubt, The BTBA does not endorse, promote, or adopt positions on the personal, political, or ideological views of its speakers. Invitations are extended on the basis of contributing to an enjoyable and engaging evening in aid of the charity, not on alignment with any particular viewpoint. This is well understood by our members and guests, and we trust it will be clear to your readership.

As the event achieved its purpose and was received positively by the overwhelming majority of attendees, we do not consider a formal response or further commentary necessary. That said, we welcome any opportunity to draw attention to the work of The BTBA and its long-standing role in supporting tailors and craftspeople in times of need.

With kind regards,

******* on behalf of**
THE BTBA Board of Trustees

'Financial constraints prevented me from attending this past BTBA (times are 'ard...), but a few chums were kind enough to provide a comprehensive account of the speech.

It is self-evident that a united trade is a prerequisite for an enduring BTBA, and that civility is the keystone to this unity. Mr Rees-Mogg unwittingly or otherwise departed from civility with his partisan rhetoric and derision of the progressive electorate at our charity fundraiser. It goes against our long-standing commitment to kinship, not for Mr Rees-Mogg to have been invited to speak, but rather for him not to have been briefed on the de facto neutrality due in the Merchant Taylor's hall–particularly in the absence of an opposing voice. This shortfall effectively promoted a set of political views. I would also argue it unreasonable to approve anything that could unnecessarily hamper surpluses on the single night in the fundraising calendar where a surplus is usually made (the summer party has run small deficits)–relief and assistance are after all the central objects written into the charity's governing documents.

The BTBA's trustees are to be applauded for their significant work and on this occasion, can sustain their distinguished service by not disregarding unfavourable reactions from an appreciable number–in spite of purported overwhelming support backed by anecdotal indications... I naturally accept the invitation from the trustees to draw attention to their selfless dedication, and will prepare a piece for an upcoming issue.'

Ed.

HISTORY

Apprenticeship

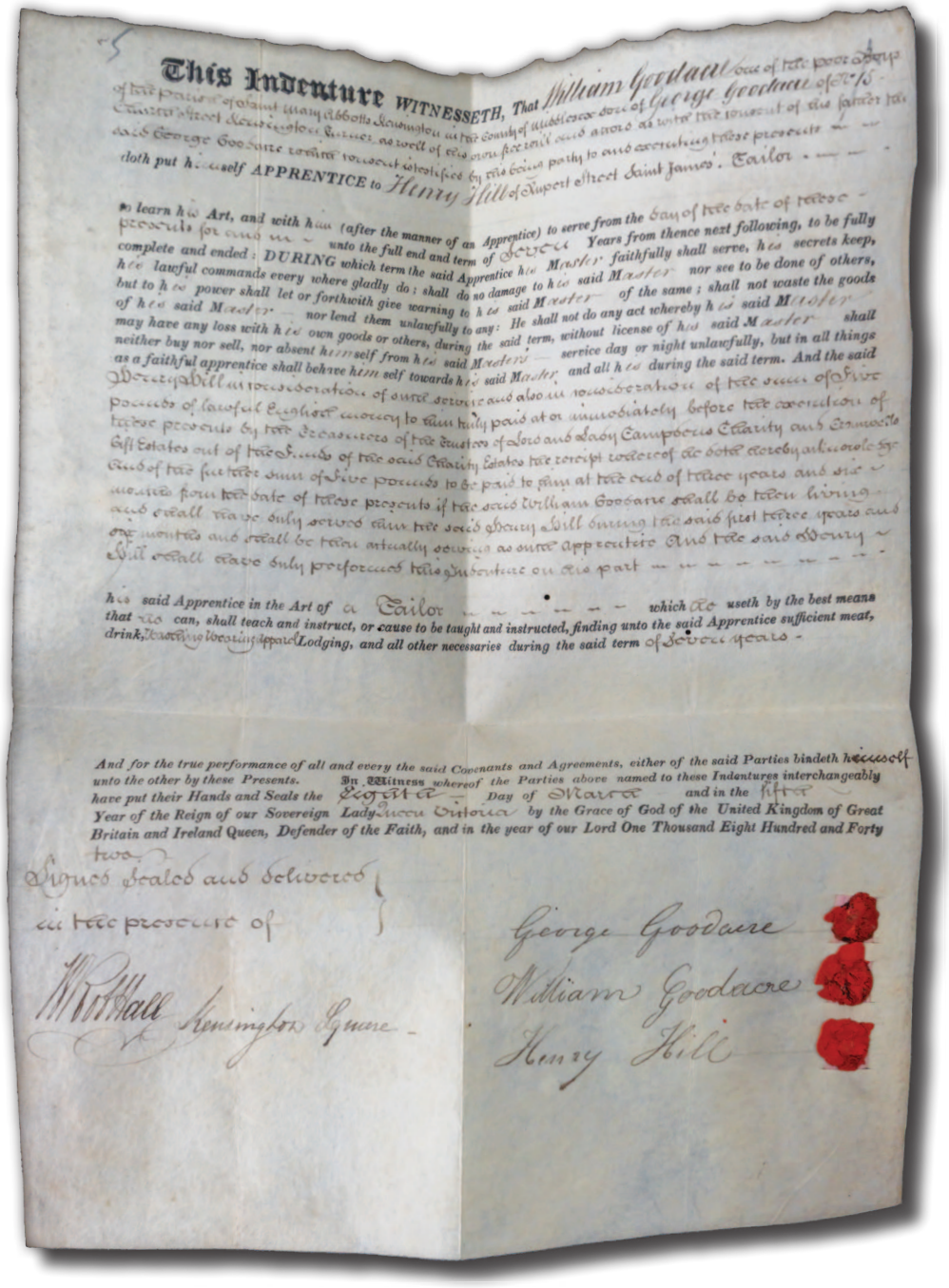
By the late 17th century, one in ten of all teenage males in England began an apprenticeship in London, supplying around six to eight percent of the city's population. The statute of Artificers in 1562 became until its repeal in 1814, the means by which Parliament, then dominated by large land owners, would attempt to maintain social stability and cheap labour on the land. By setting limiting clauses, a long seven-year term and not framing what constituted an apprenticeship, it sought to prevent the rural poor from becoming urban artisans. Although these measures only served to incentivise entry into craft and trade.

Guilds responsible for trade regulation set quotas on apprentices by generally limiting them to two per master at a time, thereby maintaining employment levels for members. As an example in 1618, the London Clothworkers petitioned the city to limit training due to the vast increases in their numbers creating 'misery and want' (City of London, Court of Common Council (1618) Journal of the Common Council, Vol. 30, f. 396. [Manuscript] London Metropolitan Archives, London.). Quotas also reduced the likelihood of masters using cheap labour to grow their business.

Most apprentices were bound to one of the few masters who taught large numbers, but they would generally not replicate their success. In Gloucester, only 15 percent of apprentice shoemakers would later take apprentices themselves. Training was concentrated rather than distributed as only a minority of masters had the volume of work to attract numerous trainees. The Poor Laws of 1598 and 1601 turned apprenticeship into a welfare strategy where Parishes would place deprived children into training from as young as nine or ten years old. Apprentice ages, later set by statute, broadly changed over the 17th and 18th century, falling from 18 years in 1600 to 15.5 by 1800. Apprentice earnings were usually taken by their masters, and paying them was even banned in London.

Apprenticeships were formalised by way of two identical contracts made up on a skin, and sliced apart to form a serrated edge for authentication, explaining the etymology of their name, indenture. By the 17th century, these were printed with gaps for completion.

Families or Parishes would sometimes pay a negotiated 'premium' to the master upon commencing and completing training, helping to balance supply and demand, and incentivising good education.



This Indenture WITNESSETH, That William Goodare son of the poor Group of the Parish of Saint Mary Abbotts Kensington in the County of Middlesex son of George Goodare of No 15 Church Street Kensington Painter as well of his own free will and accord as with the consent of his father his said George Goodare testified by his being party to and executing these presents — — — doth put himself APPRENTICE to Henry Hill of Rupert street Saint James' Tailor — — —

To learn his Art, and with him (after the manner of an Apprentice) to serve from the day of the date of these — presents for and in — unto the full end and term of Seven Years from thence next following, to be fully complete and ended: DURING which term the said Apprentice his Master faithfully shall serve, his secrets keep, his lawful commands every where gladly do; shall do no damage to his said Master nor see to be done of others, but to his power shall let or forthwith give warning to his said Master of the same; shall not waste the goods of his said Master — nor lend them unlawfully to any: He shall not do any act whereby his said Master shall may have any loss with his own goods or others, during the said term, without license of his said Master shall neither buy nor sell, nor absent himself from his said Masters — service day or night unlawfully, but in all things as a faithful apprentice shall behave him self towards his said Master and all his during the said term. And the said Henry Hill in consideration of such service and also in consideration of the sum of Five pounds of lawful English money to him fully paid at or immediately before the execution of these presents by the Governors of the Houses of Correction Charity and Common Gaol Estates out of the funds of the said Charity Estates the receipt whereof he doth hereby acknowledge and of the further sum of five pounds to be paid to him at the end of three years and six — months from the date of these presents if the said William Goodare shall be then living and shall have duly served the said Henry Hill during the said first three years and one months and shall be then actually serving as such Apprentice And the said Henry — Hill shall have duly performed this Indenture on his part — — — — — — — — —

his said Apprentice in the Art of a Tailor — — — — — — which he useth by the best means that he can, shall teach and instruct, or cause to be taught and instructed, finding unto the said Apprentice sufficient meat, drink, Lodging, Washing, Apparel, and all other necessaries during the said term of Seven years —

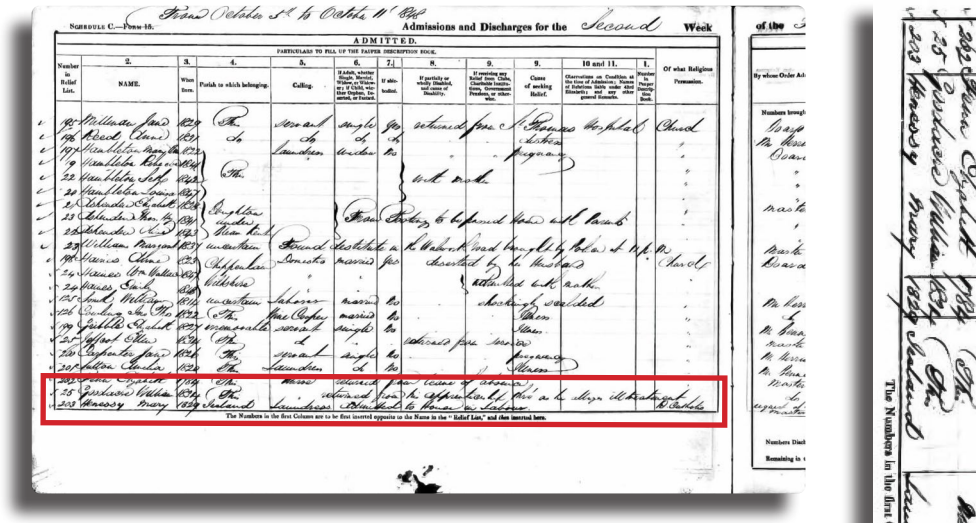
And for the true performance of all and every the said Covenants and Agreements, either of the said Parties bindeth himself unto the other by these Presents. In Witness whereof the Parties above named to these Indentures interchangeably have put their Hands and Seals the Eighth Day of March and in the fifth Year of the Reign of our Sovereign Lady Queen Victoria by the Grace of God of the United Kingdom of Great Britain and Ireland Queen, Defender of the Faith, and in the year of our Lord One Thousand Eight Hundred and Forty two.

Signed Sealed and Delivered in the presence of

W Rothall Kensington Square

George Goodare
William Goodare
Henry Hill

Tailoring Apprenticeship Indenture, 8th March 1842, T&C archive.



SCHEDULE C.—Form 16. Admissions and Discharges for the Second Week of the

ADMITTED.

PARTICULARS TO FILL UP THE PAUPER DESCRIPTION BOOK.

Number in Relief List.	2. NAME.	3. Whether Male or Female.	4. Parish to which belonging.	5. Calling.	6. If Adult, whether Single, Married, Widow, or Widower; if Child, whether Orphan, Deserted, or Parted.	7. If able-bodied.	8. If partially or wholly Disabled, and cause of Disability.	9. If receiving any Relief from Clubs, Charitable Institutions, Friendly Societies, Freedom, or whom who.	9. Cause of seeking Relief	10 and 11. Observations on Condition at the time of Admission; Names of Relations liable under 43rd Elizabeth; and any other general Remarks.	1. Number to Purpose Book.	Of what Religious Persuasion.
19	Williams Jane	Fem	St	Servant	single	yes		returned from	Destitute			Church
19	Goodacre Edwin	Boy	St						Pregnancy			
19	Hamilton Mary	Fem	St	Laundress	Widow	No						
19	Hamilton Robert	Male	St									
20	Hamilton Sarah	Fem	St					with child				
20	Hamilton Louisa	Fem	St									
20	Edwards Elizabeth	Fem	St									
20	Edwards Ann	Fem	St	Daughter under Fifteen								
20	Edwards Sarah	Fem	St	Ditto								
20	William Hannah	Fem	St	Servant	Single	No		Returned to Service				
20	Harris Ellen	Fem	St	Apprentice Domestic	married	yes		deserted by her Husband				Church
20	Harris Ann Matilda	Fem	St	Ditto				returned with mother				
20	Harris Sarah	Fem	St									
20	Smith William	Male	St	Labourer	married	No			Sickness & unskilled			
20	Sullivan Ann	Fem	St	Glass Cutter	married	No			Slack			
20	Sutcliffe Elizabeth	Fem	St	Servant	single	No		returned from Service	Pregnancy			
20	Gifford Ellen	Fem	St	Servant	Single	No						
20	Clapham Jane	Fem	St	Laundress	Widow	No			Illness			
20	Allen Charles	Male	St									
20	Smith Elizabeth	Fem	St	Servant	single	No		returned from Service	Pregnancy			
25	Jackson Wilson	Male	St					returned from Service	Pregnancy			
203	Hennessy Mary	Fem	Ireland	Laundress				Admitted to House	Sickness			Catholic

The Numbers in the first Column are to be first inserted opposite to the Name in the "Relief List," and then inserted here.

Premiums were a particular source of inequality, and hovered around five to ten pounds in most trades. Against provincial wages of twelve pounds a year, these were huge sums for the less affluent, even with help from parish or charity. In spite of premiums, high rates of departure still existed, with masters enforcing unskilled tasks (watching, sweeping, carrying) to cover their costs. Instruction would have been slow and 'stealing learning with one's eyes' a necessary measure. The Lord Mayor's Court of London used by one in ten in the late 17th century, offered a simple exit route for youths.

Law suits in which apprentices sought to recover their premiums later existed, recounting tales of abuse, neglect, starving and beating. It was considered at stages permissible for a master to physically punish apprentices with whiping or hard labour even prescribed by London's Chamberlain in response to complaints made against them. Repeated campaigns in the city improved their conditions and put an end to their various obligations including to cut their hair, dress modestly, stay indoors at night and not play football or dance.

Women don't make up much of this story, not because of formal restrictions (women could become freemen of London) but rather expectations about gender roles and marriage.

This was a résumé of: Wallis, P. (2019) 'Apprenticeship in England', in Prak, M. and Wallis, P. (eds.) Apprenticeship in Early Modern Europe. Cambridge: Cambridge University Press, pp. 247–281.

The 1842 indenture (previous spread) binding William Goodacre, '*one of the poor boys of the parish of St Mary Abbots, Kensington*', to Henry Hill, Tailor of Rupert Street, St James', bears witness to many principles of apprenticeship from Wallis' chapter.

Looking at Southwark's Christ Church Workhouse Register of October 1848 (left), we see the entry of a William Goodacre, born 1834, who has '*returned from his apprenticeship thro' as he alleges ill treatment*'. Should this be the same individual as in our indenture, it would make William 8 when he began working, and 14 by the time he is pushed to live in a workhouse: a harsh state-run institution created for the destitute after the 1834 Poor Law act.

It established prison-like regimes, starvation and forced labour, designed to deter paupers from seeking help. Dickens' Oliver Twist offered a famous critical depiction of the system. (N.B. William's young handwritting can be seen on his indenture, in the signing of his last name.)

The impact of a failing apprenticeship system in the industrial period would help arouse Chartism–the first mass labour movement in the world, running between 1838 and 1848. It takes its name from the People's Charter of 1838, which sought to move power away from the aristocracy and into the hands of the common man by stipulating its main aims as:

William Edward Kilburn, the Great Chartist Meeting on Kennington Common, London, 1848.

- Suffrage for all men age 21 and over.
- Voting by secret ballot.
- Equal-sized constituencies.
- Pay for Members of parliament.
- An end to the need for a property qualification for Parliament.
- Annual election of Parliament.

British Historian Mark Hovell's 1918 posthumous book on the subject, completed by Thomas Tout after his death in WWI, elucidates the following:

'The transformation of industrial organisation from the domestic to the large-scale system of production was by no means completed in the year 1840. It is even doubtful whether the large-scale system was as yet the predominant one. The weaving trade, the hosiery trade, and the hardware industry as a whole were carried on under systems which were either domestic or at least occupied a transitional position between the old and the new systems. Even in the mining industry the influence of large capitalists was by no means universal, as an examination of the Reports of the inquiries into the Truck System and into the employment of children in 1842 and 1843 will show. It was in these as yet unrevolutionised or only partially revolutionised industries that the worst abuses and the most oppressive conditions prevailed—abuses which are erroneously supposed to be the outcome of the developed "capitalistic" system.

Mark Hovell, c. 1916.

[...] By the eighteenth century domestic industry was in general under capitalistic control. Whilst maintaining outwardly the organisation as it flourished in the heyday of the gilds, the system had really undergone a radical change.

The small, independent, but associated producers of the Middle Ages had been able to maintain themselves because they had only to satisfy the demands of a fairly well known and only slowly developing market. Custom was strong and regulated largely the relations between producer and consumer, and between master, journeymen, and apprentices. Rates of pay, prices, hours of labour, qualities, and kinds of output were all fixed by custom and tradition which often received the sanction of the law of the land. Gradually the market grew and demand became less easy to gauge.

Thomas Tout, 1917.

This caused a new factor to enter the organisation—the merchant manufacturer, whose function it was to attend to the marketing of goods produced in each one particular industry.

The wider the distance in point of time and place between producers and consumers, the more important did the functions of the merchant manufacturer become, until he, in fact, controlled the industry by virtue of his possession of capital. Without capital the gap between producer and consumer could not be bridged. Goods might now be produced many months before they were consumed, and sold long before the purchase money was handed over. Furthermore, the exhaustion of local supplies of raw material in some industries and the introduction of industries dependent upon foreign supplies—such as silk and cotton—rendered the co-operation of accumulated capital essential. Thus the master manufacturers lost their independence and became mere links between the merchant capitalist and a hierarchy of employees. The journeymen and apprentices sank one step lower in consequence.

So far the influence of the capitalist merchant left the organisation of labour untouched. Gradually, however, the desire to extend operations, the growth of capital, and the natural development of the markets for goods induced a desire to cheapen production. Forthwith came a greater specialisation and division of labour. Apprenticeship ceased to be essential to good workmanship, because an all-round knowledge of the processes of production was no longer requisite, but only special skill in one branch.

The Act of Apprentices of 1562 fell into oblivion in many trades, and there grew up a generation of mere journeymen who would remain journeymen to the end of the chapter. The master workman became a mere agent, often for a distant, seldom seen, employer. Where apprenticeship still lingered, it was often a means of exploiting the labour of children. The customary relationships which had governed wages and regulated disputes lost all meaning, and competitive notions were substituted for them.'

Hovell, M. (1918) 'The Industrial Revolution and its Consequences', in Tout, T.F. (ed.) The Chartist Movement. Manchester: Manchester University Press, pp. 54–73.

CUFFY, THE CHARTIST.—Cuffy, the little wretched black and white delegate to the Chartist Convention, and whose wife goes out washing, is a native of Chatham; he has a sister living, who is married to a mechanic, now employed in Chatham Dockyard. Cuffy's father was an African, and jet black; he was a labourer in the store-keeper's department in Chatham-yard, which situation he obtained through the influence of Captain Proby, married a white woman of the neighbourhood, and Cuffy's twin son was placed as an apprentice to a tailor, and afterwards worked at the house of Messrs. Matthews and Acworth, of Chatham; on leaving that establishment he departed from the town, and had not been heard of until he came out in character of a Chartist delegate and a colleague of Feargus O'Connor.—*Kentish Gazette.*

Hoyles, M. (2013) William Cuffay: The Life & Times of a Chartist Leader. Hertford: Hansib Publications.

It would be an unpardonable omission not to end this tale of hierarchies with our very own William Cuffay (differing spellings are commonly used), a Chatham tailor, son of a free slave from St Kitts, baptised in 1788. After completion of his apprenticeship and a few years working for Matthews & Acworth on Chatham High Street, he left for London. Misfortune would follow William throughout his life, and struck early with disability from Rickets, the loss of his first two wives and a daughter. But his resistant and generous nature would stand undettered:

'Cuffay was a good spirit in a little deformed case. I have known some thousands in the trade and I never knew a man I would sooner confide in and I believe this to be the feelings of thousands in the business to this day. It was always his great delight to take young men by the hand and instruct them, not only in the trade, but mentally.'

(Chartist G. Reynolds in 1850, quoting a man who had known William for forty years.)

His activism is first recorded with the 1834 tailors' strike, to resist the spread of outwork and prevent erosion of wages. His stand to the end and the failure of this direct action would lead William into Chartism, as the traditional means by which one could protect working conditions deteriorated. In 1839 he helped form the Metropolitan Tailors' Charter Association, and within three years, would become a National Leader of the largest protest movement Britain had ever seen. The year 1848 was a momentous one for William. Prompted by a severe trade depression, mass unemployment, high food prices and the encouragement received by the abdication of King Louis Philippe of France following a revolution instigated by tailors–the Chartists planned a great strike, procession and petition to parliament on April 10th. The Duke of Wellington alongside 7'000 soldiers, 4'000 police, 85'000 special constables, cannons, steamers and gun-boats on the Thames, prevented 150'000 peaceful protesters who had gathered from demonstrating across the capital.

William was arrested in the summer at his garret on Hollen street, Soho, found guilty of 'treason felony' and sentenced to transportation to Tasmania where he elected to remain after his pardon in 1856. He was joined by his wife (whose journey was funded in part by the opposite illustration) and remained politically active into his 80s, helping particularly in the eventual repeal of the Master and Servant Act in the Antipodean, just as he had in England.

He died at the Brickfields Invalid Depot Workhouse on 29 July 1870. An obituary in The Maitland Mercury & Hunter River General Advertiser, 9th August 1870, recorded:

'This man was William Cuffey, and well known as one of the Chartist Leaders in the old country. Soon after his arrival in Tasmania he mixed largely in politics, and was always remarkably active at elections. He always supported the people's side, and opposed everything that tended to cripple the rights of people... Cuffey was a tailor by trade, but of late years fell into poverty through old age. During his better days his company was much sought by his fellow labourers, as he was witty and full of anecdote.'

TECHNICAL

ROYAL OPERA HOUSE

Following 8 years in-house as a multifarious specialist costume tailor and cutter for the ROH, Gregory Rostek now produces garments for opera and ballet from his own studio in Homerton.

In view of such a fresh face, one might be awestruck to learn that he in fact began training at the Royal Welsh College of Music & Drama way back in 2012. In contrast, his penchant for the costume side of handcraft menswear will elicit no stupefaction in anyone with corneas. Laid on a bed of canvas, he recounted to the tune of 'Born This Way' the rules for his dance sleeve draft. Proponents of fit beware, it gets justifiably messy and unrestrained.

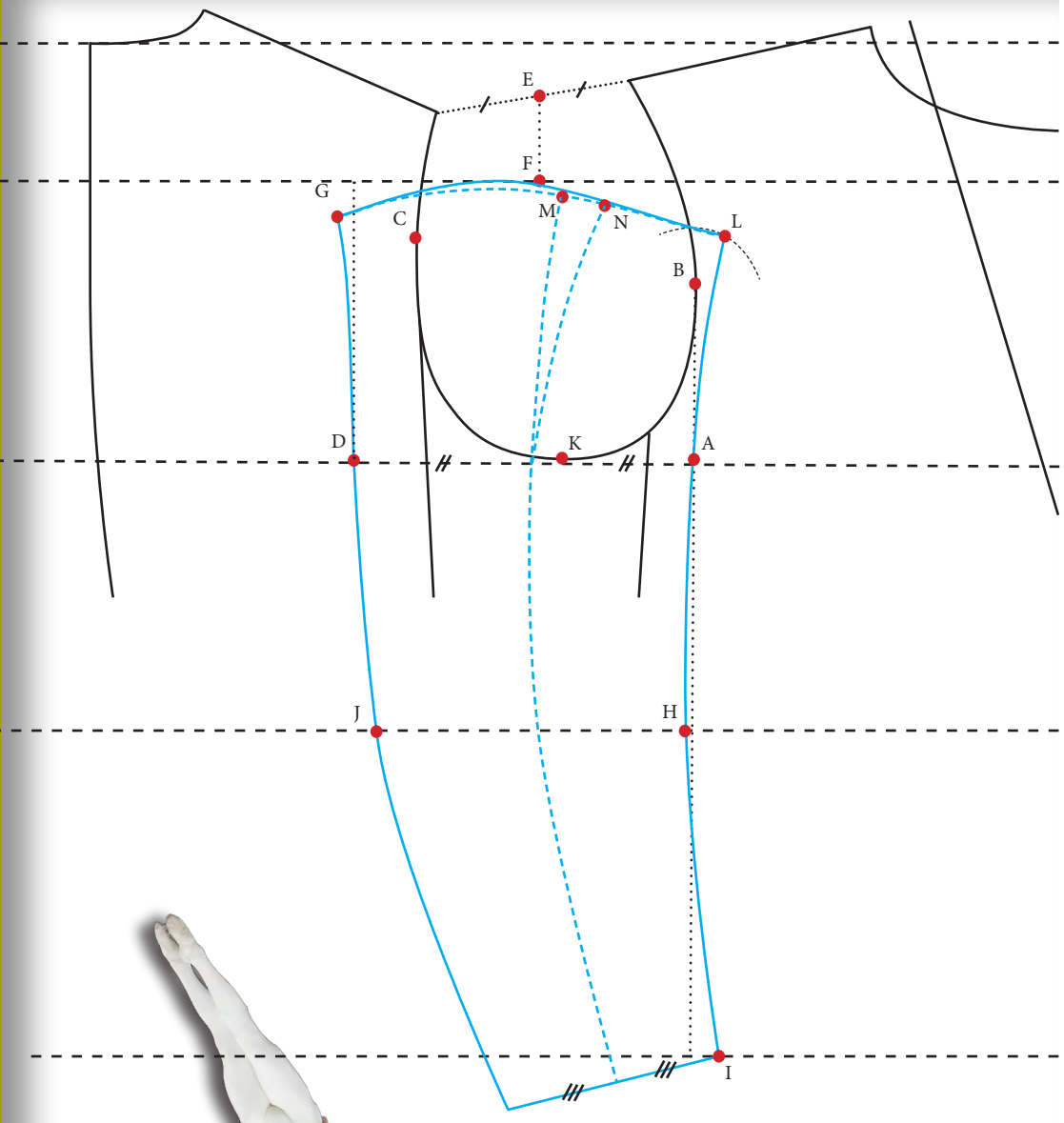
The demands ballet dancers make for range of motion and shapeliness require a few pivotal cutting quirks:
-A shallow crown and a convex undersleeve run, for upward reach.
-A high front pitch and a jutting of the forearm and hindarm at the pitches, for fore-aft reach.
-A two-piece undersleeve which suppresses to produce a pleasing silhouette into the body.
-A bent elbow, to limit gathering in the crook of the arm.

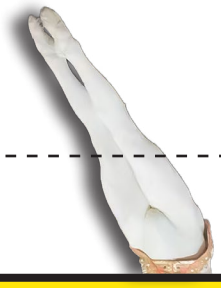
The draft Gregory uses–one passed down by a number of makers, influenced by M. Müller & Sohn, and more recently tweaked with another colleague– is a relatively lengthy derivation from a typical costume set in sleeve that is short of crown by about 3/4". We have somewhat simplified it, at the expense of some finessing, so that it can be more easily condensed into a set of rules. However, we have left pictures and notes from Gregory's explanations for those wanting a cursory (and likely hard-to-decipher) glance at the unabridged version.

Barring the addition of a third seam on the undersleeve, the pattern this draft produces is not too dissimilar in aspect from doublet and early justaucorps sleeves, which also required reach as a consequence of being pointed into hose for the former, and as a likely vestige for the latter.

THE ROSTEK PRANCING SLEEVE

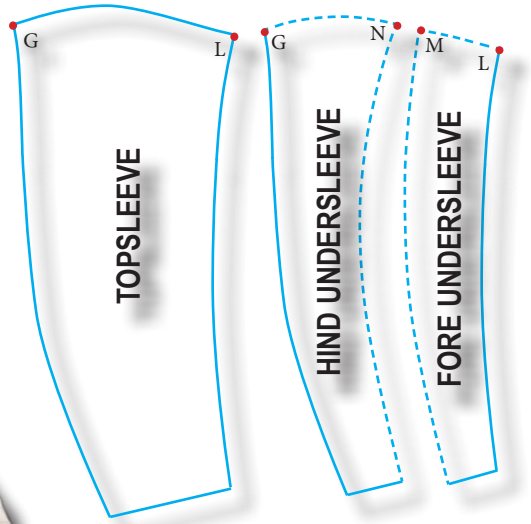
This draft is constructed net, no seams have been allowed.
It is inferred that all pattern measures taken would also be net.

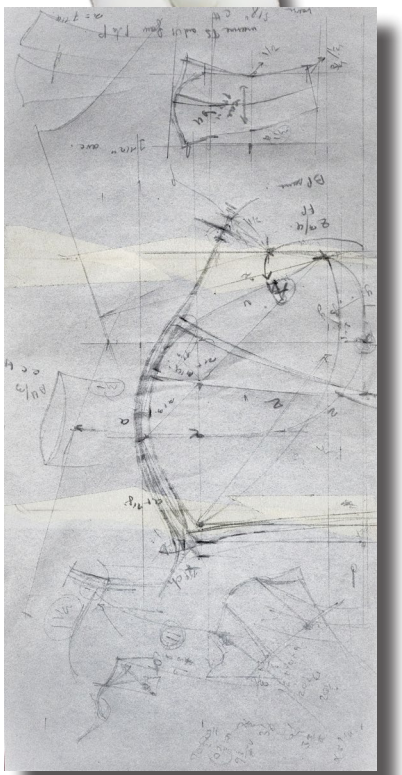


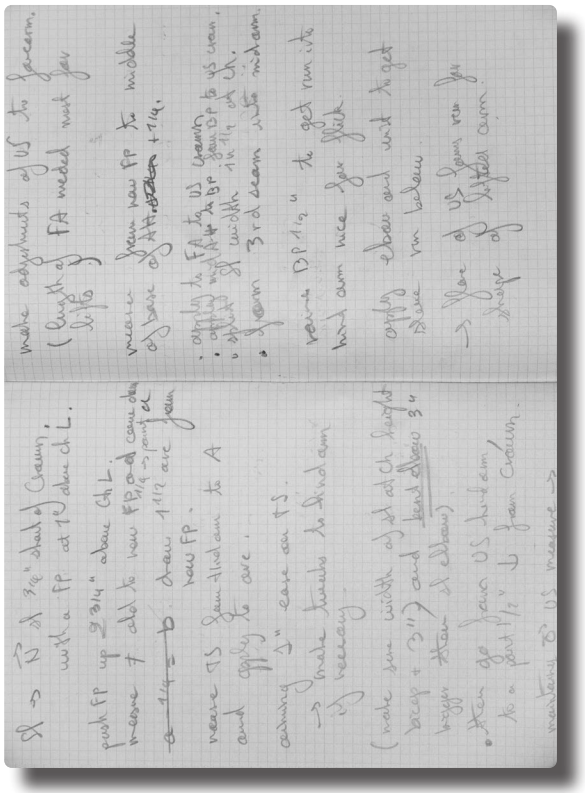


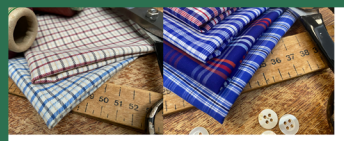
Locate A by intersecting front scye and chest lines
Locate B by squaring up 2 3/4" to front scye from chest line
Draw an arc 1 1/2" from B
Locate C by squaring up from chest line 1/4 chest less 1/2" to back scye
Locate D from A, 1/2 contracted bicep measure + 1 1/2"
Locate E as indicated and square down 2" to F
Locate G, 1 1/4" down from line F, and 5/8" back from D
Draw Elbow and cuff lines from direct measures
Locate H on elbow line, 1/2" back from A
Locate I on cuff line, 1 1/4" forward from A
Locate J from H, 1/2 contracted elbow measure + 1 1/2"
Determine cuff width and drop as required
Roughly locate K as middle of base-scye run
Measure B to front shoulder end (w), and C to back shoulder end (x)
Measure B to K (y), and C to K (z)
Locate L by applying w+x+1" from G, rising to line F, intersecting the arc
Draw this line, it is your top sleeve run
Draw your undersleeve run, rising 1/2" below the former (dashed)
Locate M by applying y+1/4" from L, along your undersleeve run
Locate N by applying z from G, along your undersleeve run
Draw your hind, fore and underarm seams, squaring at G and L

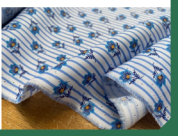
Extract your three-piece sleeve as indicated on the following page









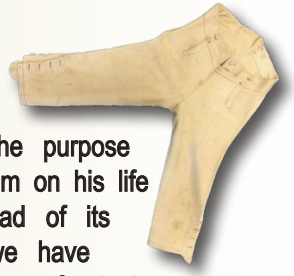


MARK WALLIS

Late 18th c. waistcoat.

'I don't know why, but I think it's around the age of eight that people that I know, including myself, get fascinated by something which then forms the rest of their lives. And in my case, it was historical costume. I'm often asked why, and it's fair to say part of it must have been my love for my grandfather, who had fought in the trenches.'

Historian, Mark Wallis, has been acclaimed by many curators as the most prolific private collector of period menswear in the country, with an archive made up of thousands of objects spanning some five centuries including portraiture, costume and accessories. He holds amongst his most prized possessions a pair of the Duke of Wellington's breeches, one of Harry Champion's suits, and a stocking belonging to Charles I.



He opened up his doors to the T&C last summer for the purpose of a documentary film on his life and collection. Ahead of its upcoming release we have asked him to give us a foretaste into what sparked his love for antique clothing, his thoughts on menswear in contemporary film, and a lesson on how to become the ultimate kvetch.

'It suddenly hit me (and this sounds very trite) that there was a time before my time in the 1960s and the Beatles. There was an earlier time. Now I know that's obviously true and that generations would come to die, otherwise Romans would still be around. Things must take their natural course. But for my love of my grandfather... To think he was a young man involved in this totally different world absolutely fascinated me.

I remember once getting a costume from Portobello Road in the style of a 15th century Italian prince. And my mother, although she was born too early for Mary Quant, had some red tights which I put on. The first and last time I wore my mother's clothing. With the red tights on, paired with my new doublet and rather long hair even back then, I came down the stairs at the family home. My mother was thrilled because she didn't have a daughter, my father was not impressed, but for me, in my head, I was a renaissance Prince.'

His revelation brought him to study at Wimbledon College of Arts, at the height of its renown in the 1970s, when the late great Michael Pope was still head of theatre and costume. An MA at the University of Pittsburgh was followed with a decent stint in the US, where he made waves in the live historical interpretation scene. This, he brought back to the UK alongside his former partner and distinguished costume maker, Stephanie Selmayr, with whom he founded Past Pleasures, a 150-staff organisation devoted to costumed live interpretation for museums, stately homes and Royal palaces across the country.

'I believe that live interpretation is an art form. It deserves the same respect as you would give opera, ballet, cinema, poetry, sculpture. It's a fantastic way of teaching history, if you want to be involved. What sets live interpreters apart from other people who do work in the museum world, is the fact that we don't use scripts.

French silk justaucorps circa 1750.

That means if I'm going to appear before the public as let's say, Charles I, and I didn't read everything there is to know about his life, myself and the site that hired me would look like complete fools because without a script the public will ask you anything. Live interpretation requires a combination of the academic brain, a love of history, and the actor who's got the plastic skills of how to communicate and charm the audience to keep them around. The amount of work that goes into this is prodigious and the amount of people doing it, well they're quite few and far between.

I've also had a lot of experience with TV, film and theatre in my working life, as a consultant for historical costume. One of the few things that annoy me now about modern productions that wasn't true when I was growing up, is the tendency for the age in which we live to somehow intrude upon the age of what we're trying to present.

For a time in the 1970s and 1980s, things were really well done. The BBC did some fantastic historical so-called dramas: The Six Wives of Henry VIII, Elizabeth R, and a whole list of productions that thrill me, which you can find on YouTube and iPlayer. Most of the time actors looked like the people they were supposed to present, they were wearing the clothes that their characters would have worn. Nowadays, increasingly, you've got men and women looking sloppy and modern.

It drives me crazy to see men appearing without hats and nothing around their throats. And of course producers will say to me: "But Mark, we can't see their eyes". Well, that's nonsense. You have so much to do with hats. I remember once advising a TV company about Elizabeth I, and Anne-Marie Duff was playing Elizabeth, a delightful actor. I was meant to be training the men who were to be her courtiers. So, I went up to the man playing Lord Lester and his entourage, and I said: "At my cue, you'll take your hats off straight away."

Silk banyan circa 1830.

Someone immediately came in from outside: "Oh, no, no, no. No hats". I said: "WHAT? YOU CAN'T NOT HAVE HATS". Because with hats you have what they called hat honour, where the most important man gets to wear his hat and nobody else does. That's a thing that people in the past knew all about. They still have that sense in Japan now, in which they bow and curtsy. It's entirely lost to us in 21st century Western Europe. If you've got no hats, you can't show your deference, it's appalling!

Anyway, I complied. So we went on set in the castle and the guy who played Lord Lester (no hat) at least had a goatee beard stuck on, and a rather good ruff. Just before filming began, someone from makeup rushed in, took off his goatee beard, his moustache and his ruff, and left him with a bare chest. He looked to me like some 1980s English touring gigolo at a Spanish resort.

Obviously, it's a gross travesty… Are we supposed to think that a modern audience cannot understand someone who wears a hat and something around his neck? I mean, are we so degraded that we cannot appreciate things being different from what they are now? Never, ever, ever, ever, ever in my working life do I judge the past by our standards, that's a rabbit hole to disaster.

People then lived under a very different sky: they firmly believed in hellfire. We now live in an irreligious age–I'm not religious myself–but you have to accept the fact that they believed that if they did something wrong, they would burn in hellfire. We are not in that world, but if we try to imagine that world, we have to imagine that as best we can otherwise we pay the people of the past no respect at all; we just laugh at them and that really pisses me off.'

Gauntlets circa 1670-90.

Mark's knowledge of fashion history, period construction and skill for foraging, have not just benefited his private museum. Over decades, he has successfully identified and saved in shops, auction houses and costume departments, garments thought to have been made for the stage or fancy dress but which are in fact the real deal: made by tailors from the very time they're only thought to emulate. In doing so, he has increased the amount of circulating extant clothing, and contributed extensively to the exhibitions and archives of many an institution, including the Met in New York, and the V&A here in London.

His role as a university lecturer also serves to inspire students with a love for Menswear. This work has been crucial in the context of a higher education backdrop which disproportionately caters to the study of Womenswear due to higher application rates for associated courses: a consequence of the Zeitgeist and the lingering impact of the phenomenon most often referred to as J. C. Flügel's *Great Masculine Renunciation*–coined in his 1930 book 'The Psychology of Clothes'–which has impacted our field in ways that shall be elucidated in the next issue.

He is currently co-writing the first book of its kind on Men's and Boys' clothing with a fellow collector, soon to be published by Bloomsbury.

'Times are changing… while AI is already replacing so much, I'm convinced you cannot replace people in costume. Because storytelling, the oldest human artform, should always have its place. You do however hear about young people who don't read anymore or perhaps are just sort of obsessed with their phones. This is a very distinct diversion from how things used to be when I was growing up.

Is it true that young people don't have sex, but do have gym, but don't have drink or go out late? It cannot be entirely true. I think back to my time when I was in art school in the 1970s, we were crazy, and perhaps we were just stupid. But we were young, and growing up, and we had a student grant in those days which you could spend on beer. And beer was a fraction of what it costs now. So maybe people aren't going to the pubs now because they can't afford it, and that makes sense. But it does lead to a certain sobriety and a certain puritanism.

Beaver top hat circa 1845, New York.

I hate puritanism. It's in the Anglo-Saxon character to hate puritanism, and actually also the Celtic character; we must involve the Irish and Scots in what I'm saying. There's a certain gloominess in our little island, our wonderful island, there's a gloominess and there's a sense of schadenfreude. We love it when people fail, just like the Germans. Other countries I think are not quite the same. America certainly applauds people to keep trying and trying again. I come from a day in which one of the newscasters on TV was always drunk and so was one of the politicians, George Brown. That makes me laugh. Should I laugh at that? Why not? It's the human condition. I think it's funny when Oliver Reed was alive and he would come on Parkinson. Within 90 seconds, trousers down, bloody funny. Everything now has to be so serious.'

French revolutionary activist's waistcoats.

When one's passion for history drives so deep, it is inevitable for the history of passion to become an equally sizeable item in a person's bag of tricks:

'Anyone in my business likes to talk about what they would do if they could visit the past, how far back and where they would go. And there are many answers, of course, because there's so much of history. But for me particularly, the number one thing would be to go to the long-vanished Pleasure Gardens which London was so very full of in the 18th century. It is hard to imagine, but Vauxhall Station now covers the once fairytale land that used to be the Vauxhall Pleasure Gardens.

And across the river you've got Ranelagh Gardens and Cremorne Gardens, where there were little tea parties, bowling alleys, balloon flights, and even Handel playing music. The amount of fun one could have... Pleasure Gardens were amazing because Vauxhall and Ranelagh its great rival both had coloured lamps hanging in the trees–and in some trees, there were no lamps. These were called the "dog walks", and in the "dog walks", all sorts of monkey business would go on. A lady in the 18th or 19th century, losing her chaperone in the crowd, going away with a fancy lover or an officer in the army in his dashing red coat. And they'd get up to all sorts of stuff in the bushes which discretion shall draw a veil over.

But the walks were infamous, which is why they ended up being closed down by the Victorians. A loss! That was a uniquely British thing. Never mind the etiquette of the past which was huge; on the other hand, there were times when people could really let their hair down, literally and metaphorically.

Everybody would be rubbing shoulders, rich and poor together, all for the price of entry. The dustman and the princess, a duke and the dairyman... I would love to see the Pleasure Gardens and all sorts of other naughty places.

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