

T R A N S M A S C U L I N E S U I T D R A F T

J O S H U A D O B R I K



The author gratefully acknowledges the indispensable contributions of tailor Ella Boucht whose practical co-authorship was vital in shaping this draft; in addition to researchers Albert Lin and Fatma Baytar for the groundwork laid in their paper, 'Exploring Pant Fit Differences Between Cisgender Men and Transmasculine People,' which provided the essential impetus upon which this study builds.

To satisfy the gods of scholarly tradition, this article begins with an elegantly drawn-out warm-up act: a beautifully scenic, if entirely necessary, detour through the obvious. Skim through the abstract and skip to the **RESULTS** for a zippy way to the punchline.

A B S T R A C T

For trans individuals, clothing constitutes a salient marker of self-expression which along with other possible means, supports the visual formation and outward indication of a transperson's identity. Matters of cut and fit therefore bear importance with respect to how corporeal form for this population can be presented. Additionally, the lounge suit, in view of its masculine connotations, may be regarded by many transmasculine individuals as a desirable vestment to own. The diverse figurations of transmasculinity, anthropometric particularities observed within this group, and the geometric limitations and cisgendered centring of Ready-To-Wear clothing, provide justification for the creation of

transmasculine lounge coat and trouser proportionate drafts. Prior studies on trans-specific clothing requirements have predominantly been qualitative, and applicable technical solutions to their findings have been limited. In this study, twelve transmasculine people living in the United Kingdom were chosen as a sample cohort for a block development study, which sought through fittings to establish and resolve figuration, aesthetic and grading issues encountered by them in RTW. Findings from this research have led to the creation of a proportionate draft, which can assist Bespoke, RTW, and non-professional sewers in supporting transmasculine individuals with their gender expression through the provision of adapted tailoring.



INTRODUCTION

In March 2021, 262'000 people living in the United Kingdom identified with a gender different from their sex registered at birth (Office for National Statistics, 2021). Increasing scholastic inquiry into transgender populations has been unveiling much by way of identity-making (Beemyn & Rankin, 2011), how clothes participate in this construction (Jones & Lim, 2021), and how fit requirements for transmasculine individuals remain uncatered for (Reilly, Catalpa, and McGuire, 2019; Tullio-Pow, Yaworski & Kincaid, 2020; Lin & Baytar, 2025). Research to date has ascertained the silhouette preferences and some requisite amendments to patterns developed from cisgender populations, that transmasculine individuals remark and design scholars identify; additionally, it has explained the call for clothing professionals to respond to this need, in order to facilitate the congruence between the appearance and desired perception of the transmasculine individual's clothed body. However, applicable cutting responses to these studies have been limited, and do not yet offer businesses and non-professional sewists the means to create adapted patterns for transmasculine populations across a size and transition spectrum. A block development study is therefore necessary to determine on a relevant cohort what rules must govern a draft which can set out these predominantly qualitatively-described issues in practicable form. Furthermore, considerations must be made for the extent to which medical transition choices and anthropometric specificities might influence these rules. The purpose of this study is to: (1) create a transmasculine suit block (for a 36" chest

size and a 40" seat size) by adapting existing masculine coat and trouser blocks, based on established findings provided by studies into the clothing requirements of transmasculine individuals; (2) trial fitting garments constructed from this adapted suit block on a transmasculine cohort, to inform alterations to it which will engender a more neutral suit block catering to a range of observed and expressed fit and aesthetic considerations; (3) collect anthropometric data for a size and transition range (Hormone Replacement Therapy (HRT) and/or top surgery) of transmasculine participants to guide any initial inquiries into the creation of a transmasculine RTW suit line; and lastly, (4) determine a set of rules for a new proportionate transmasculine suit draft applied to these adapted, trialed and altered blocks.

LITERATURE REVIEW

2.1 Presentation
A review of literature was undertaken to appreciate the role clothing plays in the presentation of transmasculine people. Masculine self-expression and perception by the self or others is raised as 'being defined through the materiality of the body' (Aboim, Vasconcelos and Merlini, 2018), which accords with Ramos-Piberus et. al. (2016) who relay the role clothing plays as a bodily practice for physical and gender performance and to project a masculine identity. Boffi, Guijarro-Rodrigues and Santos (2022) go on to explain clothing as 'one of the most used markers by transgender men to express their masculinity, understanding that culturally masculine clothing would help them to be understood as men in the eyes of other men.' Kuper, Wright, and Mustanski (2018) re-

inforce the precocity and perceptiveness of nuances in dress and their associated signs, that trans individuals assigned female at birth are alert to. The significance of clothing in achieving the preferred outcome of one's gender expression is situated alongside the variety of practices (binding, exercising,...) and medical procedures (Hormone Replacement Therapy, surgeries,...) which might serve to alter a trans individual's figuration and the self-interpretation of their accomplishment in altering their bodies to a desired extent (de Vries, McGuire, Steensma, Wagenaar, Doreleijers, & Cohen Ketenis, 2014). McGuire et al. (2016) highlights the association between gender dissociation and body size, reflecting too on the often reported aversion to curves for trans men and their use of 'baggy' clothes to disguise their form. Pfeffer (2008) raises notable mentions of dysphoria around the presence of chest tissue and greater thigh circumference, and the motivation to suppress their development and/or perceptibility, as do Jones, Strubel, and Lim (2023). Breadth of torso follows an analogous line, with pronounced shoulder width described as a desirable feature (Sennett, 2006).

2.2 Inclusive Fashion

2.2.1 Market context
The value of access to clothing adapted for non-conforming bodies is indicated by Reddy-Best, Streck and Farley Gordon (2022) who point out the need for trans-inclusive retail landscapes. Reilly, Catalpa and McGuire (2019) indicate that 'current RTW apparel does not meet the needs of [the transgender] consumer group on both a functional level (e.g., fit) and an

aesthetic level (e.g., alignment with gender identity).' Arguing it as 'necessary for designers and manufacturers who wish to serve this niche market to understand the fit issues surrounding the transgender consumer [as] body issues are different from those associated with cisgender consumers [and] understanding the needs of this consumer group can lead to better design.'

2.2.2 Pattern development

Lin and Baytar (2025) quantitatively approach the difficulty posed by crotch and thigh tolerances in their study of trouser fit in transmasculine individuals, utilizing 3D scanning and fit evaluations to propose alterations to a male test trouser that address this non-conformity. These include: increases in the topside fork length, letting out of the seat at the side seams, and a reduction in leg length. Numbers (2024) describes the rise of indie sewing culture which is noted as playing a role in meaningfully progressing accessibility for size and shape ranges. However, in spite of 'the indie sewing community [being] generally very welcoming to Trans individuals and the LGBTQIA+ community, the aesthetics of indie sewing patterns trend significantly feminine.' It is suggested that 'Pattern designers could invest more resources into designing patterns with more "gender-neutral" and masculine aesthetics' to compensate for 'the lack of masculine-oriented patterns'.

2.2.3 Grading

Dissatisfaction with size ranging and morphological neglect on the high street is an experience which stretches beyond the trans community, creating 'negative emotions in terms of: merchandise choice, visual merchandising, store environment,

sales personnel attitude, pricing policies and promotional activities ... resulting in avoidance behaviour' (Otieno, Harrow and Lea-Greenwood, 2005). Ready-To-Wear fit accessibility has thereby become a principal consideration for retailers in an exceedingly competitive market where consumers are prone to developing an 'elevated perception of [a] brand and, ultimately, an increase in consumption' as a consequence of the marketing of social justice issues or social marketing (Heim, 2022), which includes catering to a diversity of size and form. In spite of a recent increase in high street offerings for diverse body types, options still remain limited in catering for the spectrum of figuration and non-conformity that exists, with recommendations made for brands to 'develop more profound understanding of body positivity and inclusivity' (Estrina, 2021), and leading to considerations for how grading processes should be adapted to better current provision, raising the necessity for 'multiple fit modes [...] in a range of more than five sizes' (Bye et al., 2008).

Research questions
The following research questions (RQs) were developed based on the literature review to create a transmasculine lounge suit draft:

RQ1: What adaptations can be made to a pre-existing masculine coat and trouser block to respond to the heretofore identified suit fit and aesthetic requirements of transmasculine individuals?

RQ2: What alterations can be brought to this new adapted block, based on fit and/or aesthetic issues that are identified by researchers and reported by participants, in trialed fitting garments constructed from it?

RQ3: What do the anthropometric data and fit evaluations provide insofar as information pertinent to the eventual creation of a transmasculine RTW suit line?

RQ4: How can this study's findings guide the translation of the adapted block into a proportionate draft?

M E T H O D

P a r t i c i p a n t s

Participants were recruited from amongst the contributors' social circles and also included collaborator Ella Boucht (participant 2). All individuals identified as transmasculine, were between the ages of 24-35, and varied in decisions taken pertaining to their transition. Twelve participants were measured for the purpose of creating an anthropometric dataset, from amongst these, five were selected to trial the toiles based on their proximity in size to the blocks. Among those who trialed the coat, one had undergone top surgery, one wore a binder and one did not; two were on HRT for more than two years and one was not, but expressed having naturally occurring higher-than-average testosterone levels. Among those who trialed the trouser, two were on HRT for more than two years, one was not. This variance provided some degree of representation in the cohort, of the morphological spectrum of transmasculinity, to the extent that it is influenced by transition choices.

Starting Blocks

Masculine coat (36" chest) and trouser (40" seat) blocks were chosen as starting points for the study. These were selected based on their known reliability to repu-

table Savile Row pattern cutters as far as they had been used in the successful sale of Ready-To-Wear and Made-To-Measure clothing lines in London's West End. These industry-approved patterns provided a trade-recognised neutral foundation from which this study could build on, with assurance as to their propensity to fit a masculine population's midpoint; thus reducing the likeliness of idiosyncratic recurrent fit issues arising.

M e a s u r e m e n t s

Measures were taken by the same individual, using the same tape measure, in front of a mirror, with participants in the anatomical position, unshod:

1. The chest was taken horizontally around the widest circumference of the torso.
2. The coat waist was measured horizontally at the smallest circumference of the torso.
3. The seat was measured horizontally at the widest circumference of the gluteal region.
4. The nape-to-waist was measured from the vertebra prominens to the lordosis apex.
5. The nape-to-fashion waist was measured down the spine, from the vertebra prominens to the waist height at the flank.
6. The nape-to-seat was measured down the spine, from the vertebra prominens to the widest part of the gluteal region.
7. The coat length was measured from the vertebra prominens to the gluteal fold.
8. The nape-to-shoulder was measured along the shoulder from the vertebra prominens to the shoulder point.
9. The trouser waist was measured around the circumference of the iliac crest line.
10. The inside leg was measured from the perineum to the floor.

Observed And Reported Fit

A fitting of coat and trouser toiles produced from the adapted blocks was undertaken in front of a mirror on the 5 participants selected based on their proximity to the block sizes. Participants were asked to elucidate and quantify any dissatisfaction they experienced with regards to the coat's tolerances (ease), shoulder width, coat length, waistband circumference, trouser rise, trouser tolerances, and leg line. The researchers simultaneously undertook an empirical assessment of the garments' fit to determine other alterations needed to successfully adapt the toiles to the participants' bodies. These included: fore-aft balance, shoulder slope, dart size, crotch/seat run and fork width. The sum of this information was translated into an alteration sheet using imperial units. Participants were asked to provide further qualitative input expressing their more general impressions of the toiles' silhouettes.

Data analysis

The normal distributions of the collected anthropometric measurements were verified using Shapiro-Wilk tests, in JASP version 0.95.4. Averages were calculated for each alteration to ascertain their extent. Welch's unpaired t tests were performed to contrast girth differences, in GraphPad QuickCalcs Software (Accessed: August 16, 2026).

R E S U L T S

R Q 1

The literature highlighted the importance of de-accentuating certain aspects in clothing, reported as dysphoria-inducing, and expressing others reported as euphoria-inducing (McGuire

For the trouser, this involved understating the waist-to-seat difference (or hip curvature) and thigh circumference, and expressing a straighter leg line; additionally, the literature reported that transmasculine populations experienced excessive verticality in masculine trousers. This translated into our trouser block through:

- Reducing the rise to understate verticality and hip curvature.
- Increasing the straightness of the side seam by growing the topside and underside darts to create a straighter leg line.

-In the trouser, these indicated the need to reduce the underside dart by 1/16", increase underside balance by 1/16", let out the side seam at the seat by 1/16", let out the crotch curve by 1/16", take in the seat curve by 1/16" and maintain all other features.

R The adapted block was translated into a proportionate draft founded on a set of rules which govern an industry-recognised unpublished Savile Row draft. Translations were rounded to the nearest 1/8" for practicality. A seat scale was maintained for the trouser as there was no conceivable theory as to why another scale might be a better predictor for this garment in transmasculine populations compared to cisgender ones; and a chest scale was maintained for the coat based on reports in Dobrik et al. (2026) which suggested no distinct advantages to a low chest alternative in the presence of developed chest tissue. This aforesaid study did unveil the potential value of creating alternating scales across a size range, but in the absence of large transmaculine size studies, the grading principles for the industry-recognised draft were maintained. However, these rules were supplemented by idiosyncrasies

- Use of a nape-to-seat measure in the coat draft to create a well-placed seat line, ensuring precise tolerances.
- Adapted coat waist and coat seat circumference check measures to create a masculine silhouette while maintaining apt tolerances.
- Nape-to-shoulder, coat length and trouser rise averages to preserve stylistic consistency across sizes.
- A side seam curvature rule in the trouser to maintain a straighter leg line.
- Trousers underside waist seam drafted medially to maintain a straighter leg line.
- Lateral distension of the trousers knee to maintain a straighter leg line.
- Trousers knee and bottom grades to preserve stylistic consistency across sizes.

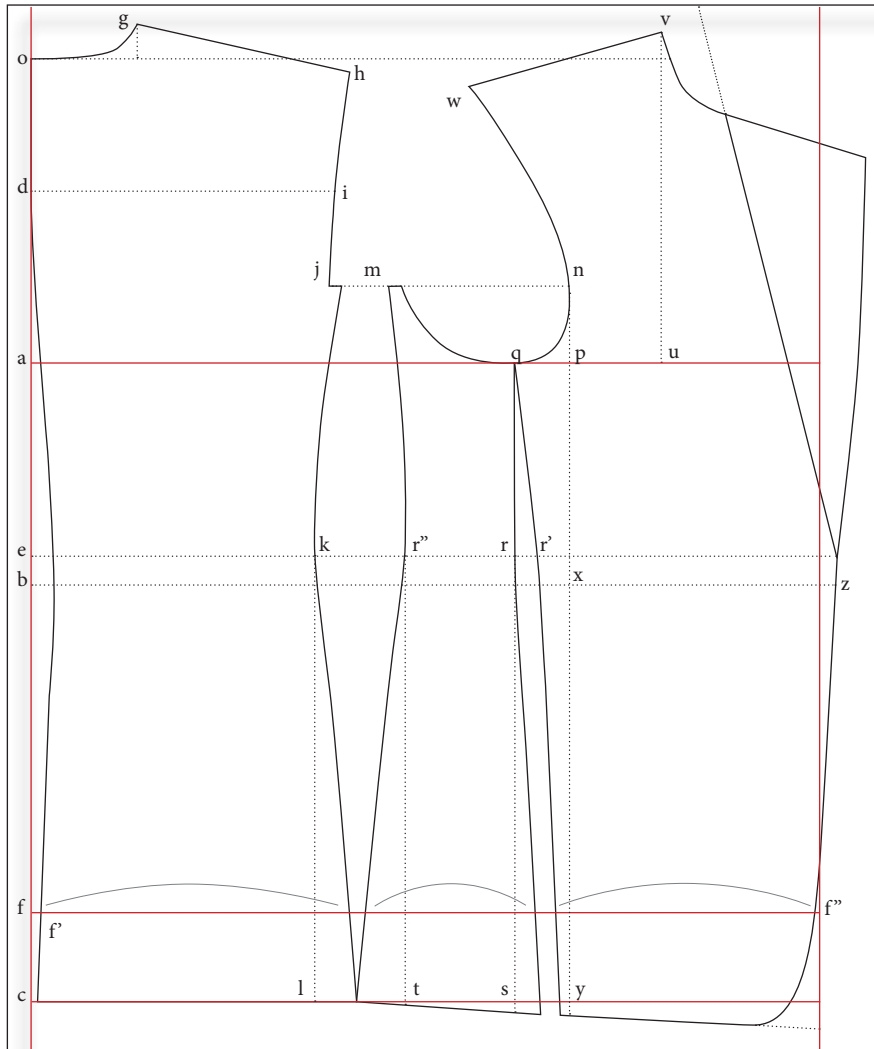
LIMITATIONS & FUTURE RESEARCH

Small participant numbers limit the likely extent of the drafts' figuration neutralities in their starting scales (coat: 18, trouser: 20). Their adaptability across a reasonable size range—both in terms of their propensities to maintain well-predicting lengths and widths for all rules, and good figuration neutralities—is unverified as a result of the study's confinement to testing single block sizes. A fit study of the drafts across a broad size, figuration and transition range would be necessary to progress and refine their rules, with a probable need for varying scales and rules (or even multiple drafts) to accommodate for these respective spectrums.

A full-body photograph of a person with short, dark hair styled in a quiff. They are wearing a dark pinstriped suit jacket over a white shirt and a light green tie. The person is standing against a plain white background.

C O A T

Required measurements are listed in the corresponding paragraph. 3/8" seams are included at the shoulders, scye and side seam, all other lines are net. Scale=1/2 chest. Collar stand=1 1/4". Rules supplemented by a.p.f. (adjust per figuration) require modulation according to the individual. Nape to shoulder averages 8 1/2" for a 36" chest, grading 1/8" per inch. Length averages 27 1/2" for a 5'7" height, grading 3/8" per inch. Pad thickness is 7/8". The draft stipulates no front dart.



$$\mathbf{o-a=1/4 \text{ scale}+4 \text{ } 1/2''}$$

o-b nape-to-waist

o-c length

centre back intersects **o**, **d**, 7/8" in from **b**, 1/8" in from **c** (a.p.f. rule below)

$$\mathbf{o-d=1/2 \text{ } o-a}$$

o-e nape-to-fashion-waist (approx. 1 1/2" from **b**, a.p.f.)

o-f nape-to-seat

g is squared 1/8 scale+1" out and 7/8" up from **o**

o-h is nape to shoulder+5/8", drop 1/2" from **o** line

$$\mathbf{d-i=o-h-3/8''}$$

intersect **h-i** line (hollowed) with **j**=1/12 scale+5/8" up from chest line

step 3/8" out from **j**

$$\mathbf{b-k=1/6 \text{ } \underline{\text{coat}} \text{ waist}+2 \text{ } 1/4''}$$

spring 1 5/8" from **l** (a.p.f. rule below)

m-n=1/4 scale+7/8", create 3/8" step at **m**

$$\mathbf{p-q=1 \text{ } 1/2''}$$

r squared down from **q** to intersect **e** line

spring 3/4" from **s** (a.p.f. rule below)

$$\mathbf{p-u=1/6 \text{ scale}}$$

square **u** 1 1/8" above **o** line for **v**

w is **g-h**-1/4" from **v** and 5/8" below **o** line

x is intersection of **b** line squared down from **p**, spring 7/8"

spring 3/8" from **y**

z is 1/4 coat waist from **x**

front edge angle: connect **z** to a point squared down 7 1/2" and in 1/2"

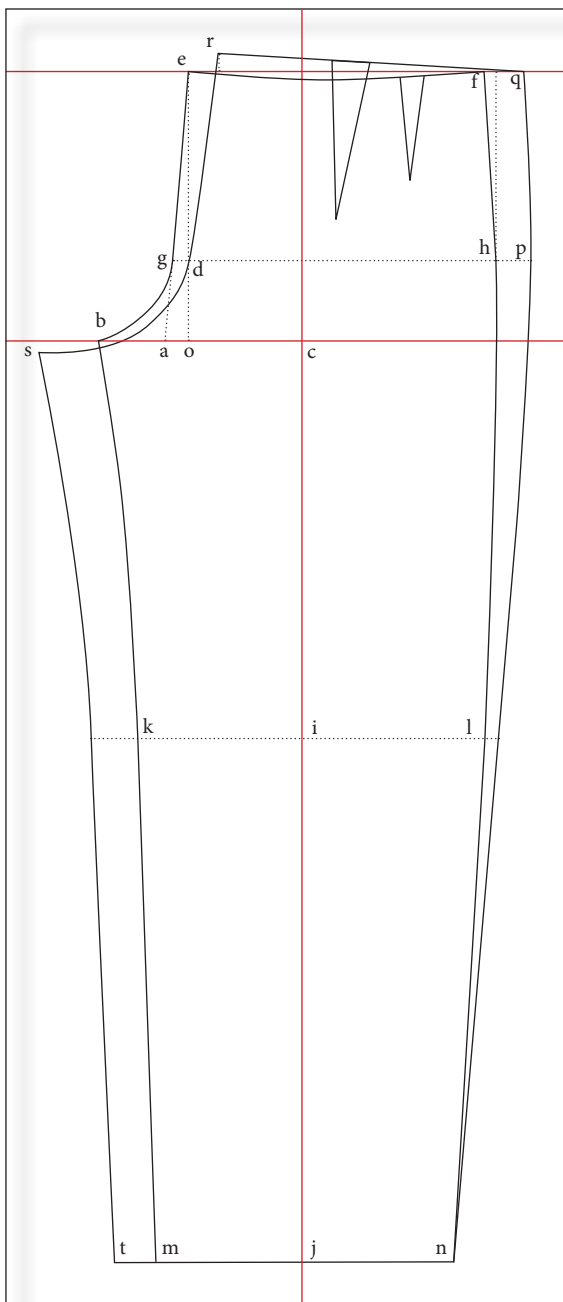
drop front edge 1 1/4" below **c** line

f'' is squared 5/8" back from **z** and intersects **f** line

$$\mathbf{r-r''=1/2 \text{ } \underline{\text{coat}} \text{ waist}-b-k-z-r'+3 \text{ } 7/8'' \text{ (a.p.f.)}}$$

spring 1 1/2" from **t** (a.p.f. rule below)

f'-f'' measured on panels=1/2 seat+2" (a.p.f. springs)



T R O U S E R

Required measurements are listed in the corresponding paragraph. 3/8" seams included everywhere except for the seat seam (underside), darts and bottoms. Scale=1/2 seat. Rules supplemented by a.p.f. (adjust per figuration) require modulation according to the individual. Rise averages 10" for a 5'7" height, grading 1/8" per inch. There should be no hesitation to include a second underside dart to maintain a straighter side seam and seat angle. Generally, front dart should not exceed 1" and underside dart(s) should not (individually) exceed 1 3/4". 3/8" fullness included in the bands.

$$o-a=3/4"$$

$$o-b=1/6 \text{ scale}-3/8"$$

$$o-c=1/6 \text{ scale}$$

$$o-d=1/8 \text{ scale}$$

$$o-e=\text{rise}-\text{waistband width}$$

$$g-h=1/2 \text{ scale}+3/8"$$

$$\text{square } f \text{ in from } h \ 1/12 (\text{seat-trouser waist})-3/8"$$

$$\text{topside dart (a.p.f.)} = e-f - 1/4 \text{ trouser waist} - 3/4"$$

(if topside dart > 1", consider adding excess as second underside dart)

$$\text{hollow } e-f \ 1/4"$$

$$c-j=\text{inside leg (measured unshod to floor)}-2"$$

$$c-i=1/2 \ c-j-2"$$

$$i-k=j-m=j-n=1/8 \text{ scale}+2 \ 1/2"$$

$$i-l=1/8 \text{ scale}+3 \ 1/2"$$

$$d-p=1/2 \text{ scale}+1 \ 1/8"$$

run topside side seam from n to p, locate q where f lies

r is 1/12 scale-7/8" squared back and 1/12 scale-5/8" up from e (a.p.f.)

underside dart(s) (a.p.f.) = e-f + r-q - 1/2 trouser waist - topside dart - 1 1/4"

$$o-s \ 1/4 \text{ scale}+1/2", \text{ dropped } 3/8" \text{ from } o \text{ line}$$

$$m-t=1 \ 1/2"$$

run m-b into t-s (keep 3/8" short)

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