

Tailor & Cutter

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Tailor & Cutter

P A T R O N A G E

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E D I T O R ' S L E T T E R

Louis Stanbury's name cropped up with haunting frequency while researching this issue. To uncover his intentions we divined by interpreting the dusty formations from an upturned chalk box which produced the following in barely legible script:

I want coverage

Thus we've popped an art piece on the cover which he crafted from client off-cuts as part of a seemingly extensive series of geometric collages produced throughout the 60s and 70s; and we leave you with this portrayal of the mensch from a 1971 New York Times article:

Louis Stanbury of Kilgour, French and Stanbury, one of Savile Row's most distinguished tailors, is living proof of his own art. At 60 he looks 45.

"As one gets older, the chest slips down," he says, opening his shaped, single-breasted jacket with turned-back cuffs in smooth brown red-striped tweed to reveal a double-breasted waistcoat with points.

"I like points because it takes away that bulge. You see, the difference is this... If I do that (folding up the points to make the straight edge customary with double breasted waistcoats) you concentrate on that (patting the bulge below). But like this... (he lets down the points and the bulge magically disappears). Those are the little things; those are the ways we cheat. The last time I saw my doctor, he said, 'Louis, you look fine.' I said, 'You wait until I take my jacket off.'"

Mr. Stanbury, an Anglicized Hungarian of considerable charm who lived in Paris for 20 years, served with the French Army and the wartime resistance and won the Croix de Guerre, can work the same sort of magic for almost anyone with about \$375 to spare who would like a suit made for him by an officer of the Legion d'Honneur... But the prospective customer must first submit his person to an eye as coldly critical as a revenue examiner's appraising a dubious tax return.

H
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In his 1887 record of the History of Cutting in Britain, E.B. Giles writes:

The general character of costume has not undergone any change during [Queen Victoria's] reign, although there have been continued modifications and variations in styles and details... The most marked changes in dress have been in comparative trifles; for instance, coats have been worn sometimes long and sometimes short, having wide or narrow sleeves, full or close skirts, and plain cloth or velvet collars. One feature is distinctly observable, the bright colours which men formerly wore, particularly in vests, are now no longer seen, except in remote agricultural districts... The History of modern British Costume really commences in the Reign of Charles II... This dress is the basis on which our styles and types of dress have since been formed. The different transitions have been more in degree than in kind.

Gradualism is the most swift, perhaps the only cruising speed associated with Sartoria. There is unequivocal truth in the notion that menswear for some considerable time permuted not by radical ruptures with its past, but in small, steady, reassuring increments. Still, one could certainly envision perspectives which unsteady the widely advanced claim that womenswear has always been more dynamic, and existing scholarly investigation refutes the preconception that the late industrial period was invariably lacklustre, by unveiling garish penchants in

large numbers of Victorian and Edwardian men's wardrobes. Even so, so measured were most of these suits, and slow were their transformations, that contemporary students of period costume largely sidestep their study out of disinterest (to their detriment). In this article, we shall aim to accompany the literary inquiry into incrementality in menswear by examining the enduring presence in suits of illogical relics and their constructional mitigations. We shall examine a late Victorian evening dress coat as a case study to this end (figure 1).

'Curiously enough, men's dress during this period [1890-1914] had very little noteworthy about it. There was nothing spectacular in the way of styles and there seemed to be some want of inventiveness and originality in design. We at the "Tailor and Cutter" are often asked by museums and art galleries if we can supply garments typical of the day-to-day dress of the male. Regretfully, we have to admit our inability to oblige. It is probable that the "ordinariness" of 1890-1914 male dress is the reason for the paucity of good examples.'

Wife, A.A. (1967) 'Mens Dress 1890-1914', *Costume*, 1 (Supplement 1), pp. 37-42.

Alan Bennett, former MD of Davies & sons, recounts an anecdote from some decades ago in James Sherwood's *The London Cut*:

I remember going in to see Louis [Stanbury] wearing a suit I'd recently made for myself. Louis looked me up and down and said, 'That's a nice bit of work.' Then he took his chalk and marked a buttonhole on my lapel. 'When you go back to work, better put a hole on that. It'll look grand.'

Even allowing for Louis' well-known baroque comportment, the derogation discharged in response to the absence of this buttonhole is amusingly out of order. But it was aligned with an order, with a consensus, and that consensus which began centuries ago still largely exists. The lapel hole is a peculiar adornment: besides today exhibiting a house's commitment to fine finishing, its objectively slight omission should not warrant the stir it can at times provoke, as it bears no discernible value outside of the days preceding Remembrance Sunday (this perspective is offered without detracting from the significance of that commemorative period). The consensus that Louis defended a few decades ago, was the same that prompted 17th and 18th century tailors to maintain on their coats far more impressive numbers of non-functioning holes (fig. 2), along flaps which couldn't meet their buttons (fig. 3), and front edges which bore no wraps (fig. 4). These non-functioning holes are quite clearly desiderata by virtue of their embellishing qualities and beyond those qualities, they are also seemingly senseless. This leads one to consider whether they might occupy some less obvious aesthetic function as symbolic vestiges, as skeuomorphs.

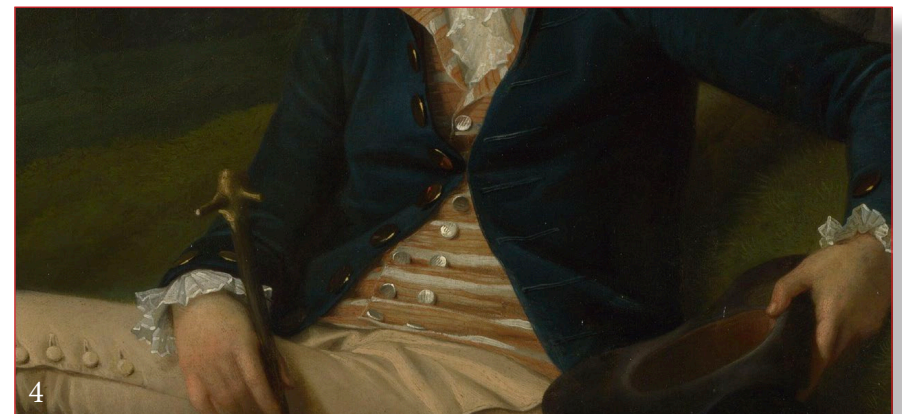
To offer them sense beyond their beauty, we must contextualise them to incrementality.

As reformations to the 1666 suit developed, certain features became so customary that even when alterations to cut might have logically prescribed their immediate abandonment, they modulated and even intensified, rather than disappeared. It is evidenced by Louis' behaviour that the ostensibly benign act of renouncing an unused hole can be taken as a radical violation of its implicitly imperative conservation. This can be understood by applying Burgoon's Expectancy Violations Theory to dress:

Expectancy Violations Theory predicts and explains the effects of nonverbal behaviour violations on interpersonal communication outcomes such as attraction, credibility, persuasion, and smooth interactions. Human interactions are strongly governed by expectations which, if violated, are arousing and trigger an appraisal process that may be moderated by the rewardingness of the violator. Violation interpretations and evaluations determine whether they are positive or negative violations. Positive violations are predicted to produce more favorable outcomes, and negative violations less favorable outcomes, than positive and negative confirmations respectively.

In their 2012 study 'Clothing and Teacher Credibility: An Application of Expectancy Violations Theory,' Dunbar and Segrin elucidate that

teachers who wore the most formal attire consistently received the highest ratings of credibility from students, regardless of their reward valence. These results are





consistent with numerous studies in the area of clothing and compliance gaining that consistently reveal a positive association between the formality or status conveyed through the clothing, and the success of compliance-gaining attempts. This is similar to the findings of Workman et al. and Lightstone et al. who found that formal clothing received the highest ratings of credibility and intelligence but the semiformal and informal clothing were not significantly different from each other.

(As an aside for the benefit of any pedagogue readers, the study suggests

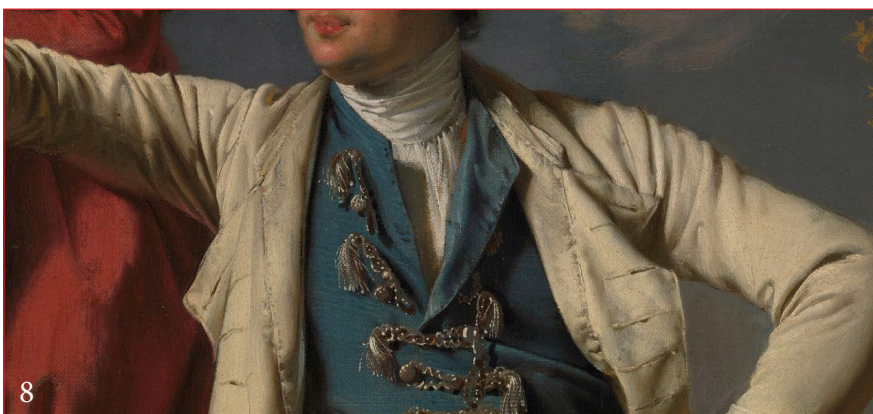
students appeared to have attended to their instructors' clothing less under conditions of high reward than in the low-reward conditions. This suggests that teachers' clothing will be a less consequential determinant of the impression that their students form when the teachers are otherwise perceived as having a high instrumental value in and of themselves.)

In dress, to abandon formalities (i.e. things which must be done) was—and is—viewed as an abandonment of formality (i.e. the quality of being suitable for serious or official occasions). Accompanying incredulity and ignorance, as suggested by Workman et al. and Lightstone et al., are many more nefarious attributes that are assigned to abandonments of formality, which the reader can learn more about through the seminal works listed in the next article. What is feasible for us to uncover in the length of this article, is the potency of non-verbal behaviour violations, or at any rate a belief in their potency, by their ludicrous impact on cutting and making processes.

While Expectancy Violations Theory does not explain the birth of plainness (so to speak), it does help to partially explain the historically slow transformation of the clothed man who, prior to the emancipation of women in the West, had been covered into embracing excessive conformity in the arena of competitive struggle that emerged as mercantilist and enterprising activities developed. A suit that conformed to expectation in this arena was one which afforded advantage, or at least didn't withdraw it. And it did so by flowing in a slow current of change, propelled by the customer-tailor dialectic into tacit rules, percolated through trade periodicals only once it had achieved some degree of assent by its localised prevalence, thus sparking no violations. This is still evident today in the consultation ritual, where clients may be offered some subtle novel option, which they might reject or accept with some apprehension, until sufficient numbers have begun to embrace said novelty that a permanent style blog post eventually condones it, and it becomes unobjectionable thereafter.

By lifting the facing on this evening dress coat, and elucidating its skeuomorphs, we can draw back the historical veil obscuring the dialectic responsible for reshaping expectations of appropriate attire at a glacial pace. And supplementing this will be the lengths to which coatmakers have gone to support these vestiges, by tempering their structural fallout.

The first skeuomorphs to skim through on our coat are the collar, lapels, vents and cuffs; these are well understood to be so and we therefore shan't dwell on them. Likewise for the forepart's buttons (fig. 5)



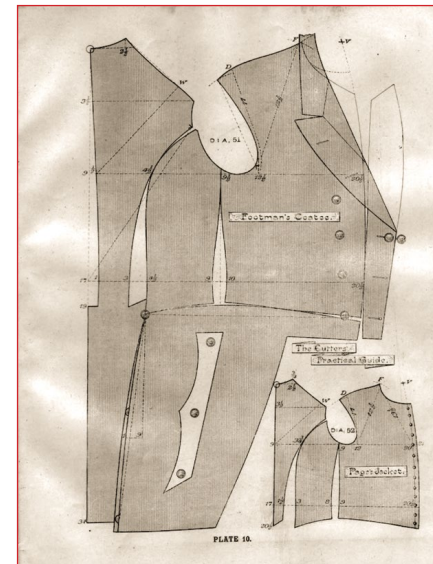
which are redundant in the absence of a wrap. Rationally, they are contrasted by the abandonment of their corresponding holes. The next skeuomorph is the first lapel hole (fig. 6), which is being comically swallowed by yet another, the silk facing. Prior to its extension into the lateral half of the lapel, the silk facing once followed the separation outlined by the lapel seam, seen here on the underside, running into the gorge point (fig. 7). This seam initially acted as a division between mid-18th century plastrons (historically termed *facings*, semantic shifts have since muddled their nomenclature) and the forepart, at a time when linings ceased extending across to the front edge to allow for a turn (fig. 8). The facing side of the lapel seam became a skeuomorph as creased break lines came into force and cloth replaced lining on the medial half of the fully-fledged lapel. In this sense, our particular silk facing is a vestige of a vestige, (1) for its presence, and (2) its extension past the gorge point. The forepart's lapel seam could be argued as a separate skeuomorph. Its scarcity across a fair number of turn of the 19th century extant square cut coats and drafts available for examination, and its mass reappearance a few decades into the 19th century, might imply an illogical latter Regency resurgence of a once necessary mid-Georgian feature. Conversely, this hypothesis falters when confronted with the fact that the lapel seam held a cutting function in later lower turning (breaking) coats by offering a means to cup beneath prominent fronts, and in higher turning coats for the additional function of creating length over the chest. This effect is discernible in W.D.F. Vincent's Footman's Coatee draft (fig. 9). Note too how for this older style, Vincent does not extend the silk facing,

whereas he does in the more contemporary dress coat in the same book (fig. 12, dia. 29). He states in this Practical Guide:

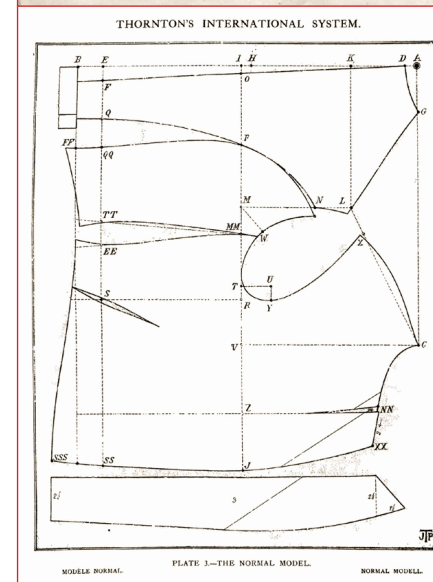
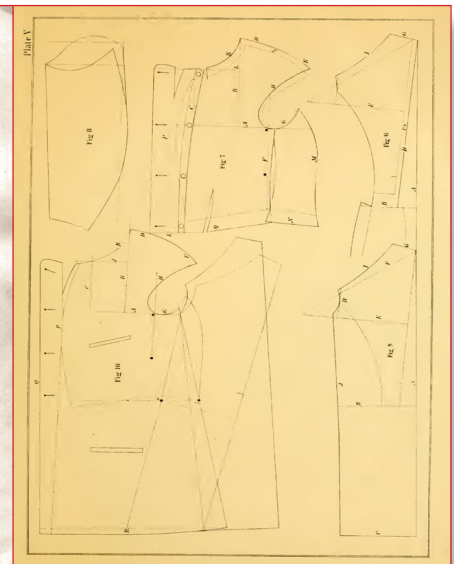
It is always well to remember that the front edge of any coat should be either originally cut, or so manipulated by the workman as to be quite straight, and any round that is added should be carefully worked back on to the breast; hence in order to get a nice roundness at that part, many cut their coats with a long and round front edge, which has to be worked up with the view of producing an effect, so that whatever style of front is adopted, it will be necessary to adapt the lapel to it, and, if need be, take out a cut as is usual with D.B.'s, or a great deal of surplus length will show itself on the outer edge; and in the adjustment of this lies the whole art of cutting lapels.

While this might sound like the creative attribution of a function to a skeuomorph, thereby ruling it out as being one, it is an acutely compromised function. That the lapel seam had been used to build chest in tandem with neck cuts (fig. 10 & 11) is evidence of the early known limitations caused by its location in anything other than high wrapping DBs. This is corroborated by Vincent's recommendation for the coatmaker to mitigate their shortcomings by applying excessive amounts of heavy ironwork to displace their shape over the chest. From no later than the mid 19th century, lapel seams were merely a moderately practical vestige that held a mostly second-rate cutting function. Later in his guide, Vincent proceeds to void all cutting functions held by the lapel seam by the introduction of a more elegant method, predictably, only in the newer style 'roll collar' (shawl) dress coat (fig. 12, dia. 30), though en-

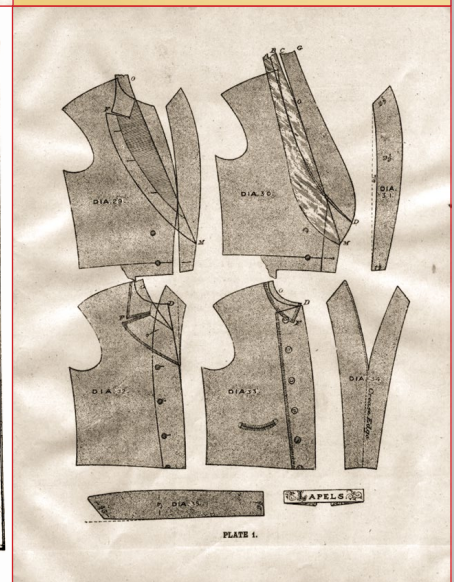
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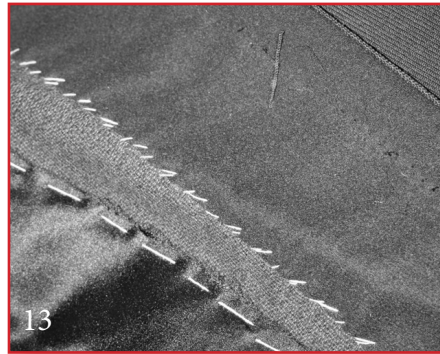
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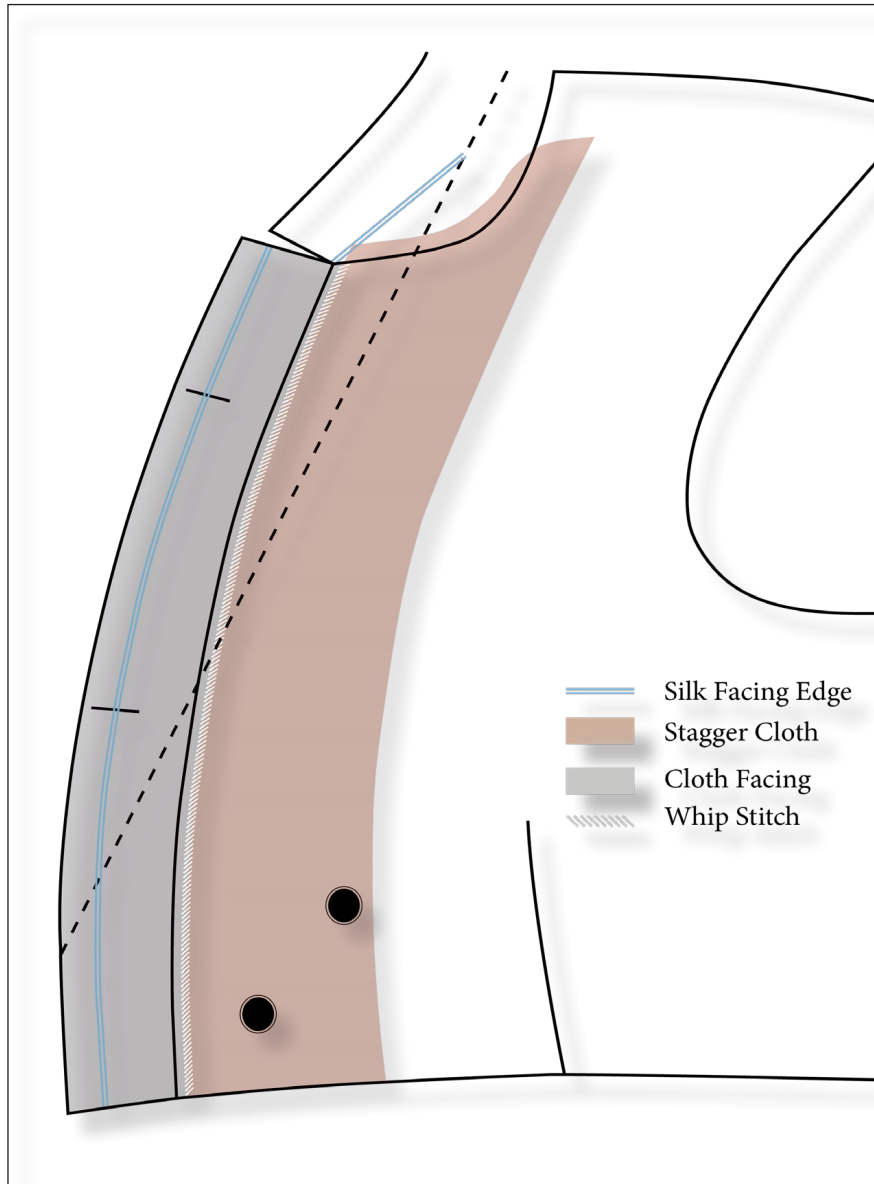
tirely free to do so in the older and well-established silk-faced peak draft (fig. 12, dia. 29):

The lapel seam in this case is of no other use than for style and to carry it to the bottom; so that it might just as well be cut on the forepart, in fact, it often is done so and the strap of skirt carried through to the front. Some contend it would be very much better to make all roll collar Dress coats single-breasted, claiming an advantage for this style in being able to fasten it at waist in putting on an overgarment; be that as it may, present fashion dictates D.B., with lapel seam and buttons on either side, and gentlemen are very slow to change; the distance MD is cut just long enough to allow the seam to come well above the turn.

That the lapel seam has here been relegated to the realm of absolute futility, and yet remains in the literature alongside a far more localised option to shape the chest (a V integrated into a seam running along the break line), confirms that its value is fundamentally predicated upon its legacy. The last vestige of note is the second lapel hole (fig. 13). Not only is it a sham, but it is also made up of a single row of pearl stitches, and like its half-sibling above, it is half-swallowed by the silk facing which has now been removed, its former placement visible by the row of severed stitches left in place. Beneath the silk facing, we see the edge of the quilted lining, and past that, another example of a coatmaker mitigating the side effects of a relic: a stagger cloth made of a loosely woven fabric of wool warp and cotton weft, assumably recycled (fig. 14). On lifting the top collar we see the edge of the stagger cloth following the shape of the undercollar (fig. 15). It has been folded and whipped up against the raw edge of

the broadcloth facing, and extends down the entire length of the forepart (fig. 16). In staggering the broadcloth facing just past the lapel seam and adjoining it with cloth, the silk facing which extends beyond this seam can be protected from the undesirable consequences of its bulk (i.e. impression and heat marking) by offering the silk a smooth and uninterrupted platform to rest on. To conceal its lateral edge, the stagger cloth is brought a good way into the forepart where it is secured behind the flax body canvas.

By examining several obscured vestiges symptomatic of the retardation of masculine sartorial transitions, it is possible to infer the consumer's primary culpability for setting the historically slow pace of change in menswear.



Indeed, a study of skeuomorphs raises the inordinate cutting and constructional impediment of preserving certain vestiges which it would be difficult to conceive as motivated by garment technicians who would naturally and necessarily incline towards more pragmatic approaches if given licence. The extent of visual and productive senselessness that sustains skeuomorphism indicts apprehensive consumers on charges of incrementality, for their impractical demands to have their style updated by only the finest gradations possible to avert nonverbal behaviour violations. Yet, this offers no blanket acquittal to the tailoring world, much of which remained tethered to moderate ideals and at least passively encouraged incrementality.

Furthermore, this study substantiates the importance of the consultation process as a dialectical space in which increments could be prudently negotiated, between cutters driven to experiment by their unexploited proficiencies and patrons too cautious to indulge them for fear of unintended self-abasement. On this point, men's trade periodical fashion plates can be taken as not only disseminators to the populace of the latest worn styles, but also as bargaining tools to forward the interests of progressive chroniclers of the craft and their aligned readership, against a backcloth of ardent resistance to their creativity (vid. above and next page). This also offers further support to the prescription of scepticism surrounding the authenticity of illustrated fashion as depicting real donned historical dress.

While tentativeness has all but disappeared in some spheres of menswear, when comparing the regularity of clothes the trade produces today with those of this period of inquiry—although possibly underpinned by different apprehensions—it might confidently be asserted as still very much *du jour*.

NEW IDEA IN OVERCOATS.

Changes in the styles of gentlemen's garments are rarely, if ever, what may be termed violent in their abruptness. Gents' garments are continually undergoing change, which can be best proved by comparing our Plates of to-day with those issued three or four years ago. These changes are gradual, and are more frequently changes in the detail of the same style of garment than in the introduction of any distinctly new style. Fashionists are not to blame for this. Anything new and original which was a positive departure from any existing style, would not be accepted by our patrons, simply because their customers would not look at them—certainly not adopt them. Very little effort, indeed, has been made on the part of tailors to introduce new styles, and to the lack of unity of action in this direction is doubtless to be attributed the present conservatism in the style of gentlemen's dress.

The over-garments on this page illustrate a foreign, and not an English idea, these being taken from the Plates of foreign contemporaries. It is just such an idea that some of our readers might feel disposed to adopt. The Cape can be cut in two ways; it can be cut with shoulder, and form a regular Cape in front, or the top of Cape may be cut to fit the scye, and drop loose from a couple of inches above the forearm pitch. The idea is new and novel, and would doubtless please young gents who believe in novelties in dress.



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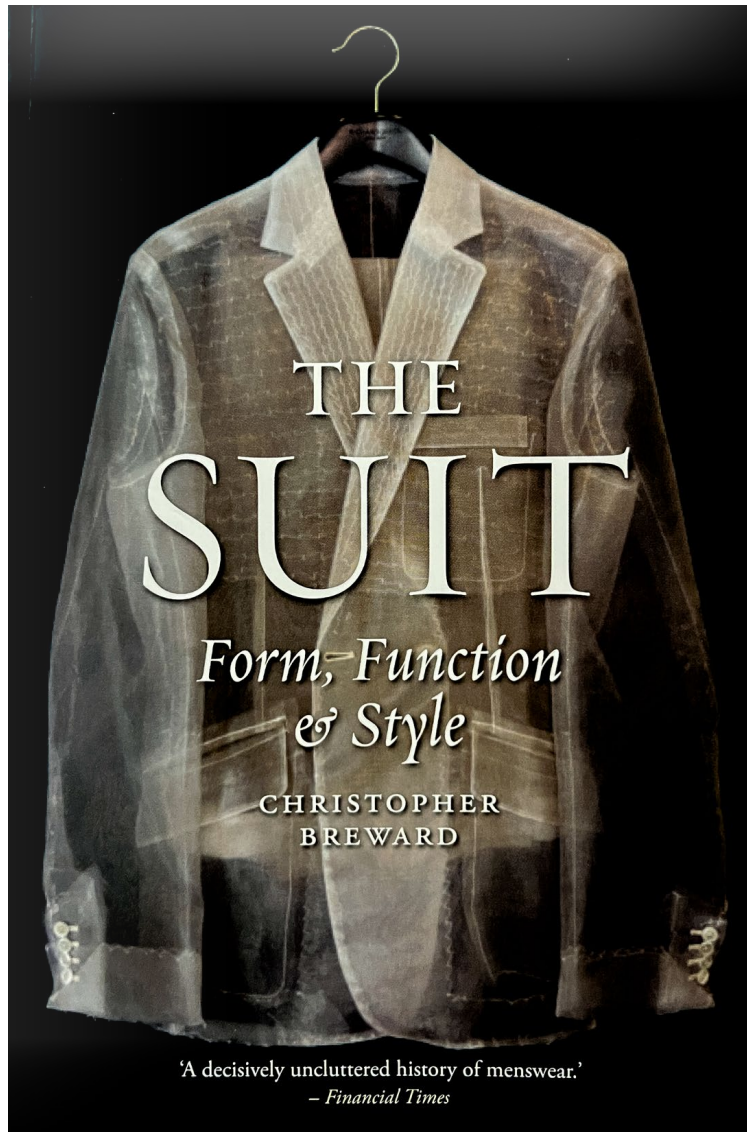


Badham & Gossan is a business-to-business tailoring partnership versed in cutting and making for bespoke houses, film and theatre. Offering a comprehensive approach to outsourcing, they accept typical coat making and trouser making jobs, while proposing finishing, buttoning and pressing services included within their log sheet for smoother turnarounds. Their cutting knowledge is utilised to the advantage of houses who require integrated drafting, fitting and recutting services.

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C H R I S T O P H E R B R E W A R D



Chris Breward is the Director of National Museums Scotland. He was trained at the Courtauld Institute and the Royal College of Art, London and has previously worked as Director of Collection and Research at the National Galleries of Scotland, Head of Research at the Victoria & Albert Museum, London and as Principal of Edinburgh College of Art, University of Edinburgh. His published interests include the relationship between art and fashion, visual and cultural histories of masculinity, and histories of city life. His works on the histories of menswear and fashion, include *The Hidden Consumer: Masculinities, Fashion and City Life 1860-1914* (Manchester University Press, 1999), *The Suit: Form, Function & Style* (Reaktion, 2016) and *Fashioning London* (Bloomsbury, 2nd Edition 2026). Chris has a connection with the original T&C, having been instrumental in the transfer of the EMAP archive, which included a long run of the magazine, to London College of Fashion. The reinstated T&C is indebted to him.

T&C: Chris, many thanks for taking the time to answer our questions. Your foundational work on the history of the suit has

reshaped our understanding of masculine dress, and we would be grateful for your guidance in navigating some recent puzzling trends. The impetuses for Westerners to wear suits have been at least as numerous as there have been iterations of the suit. To wear a suit has been considered at times an act of thrift or ostentation, distinction or conformity, puritanism or permissiveness, owing in part to its former ubiquity, variety and consequent propensity to hold greater, more nuanced meanings. In the context of our quotidian renunciation of suiting, and the nigh lone subsisting lounge category, could you explain the impetuses which now underpin its donning?

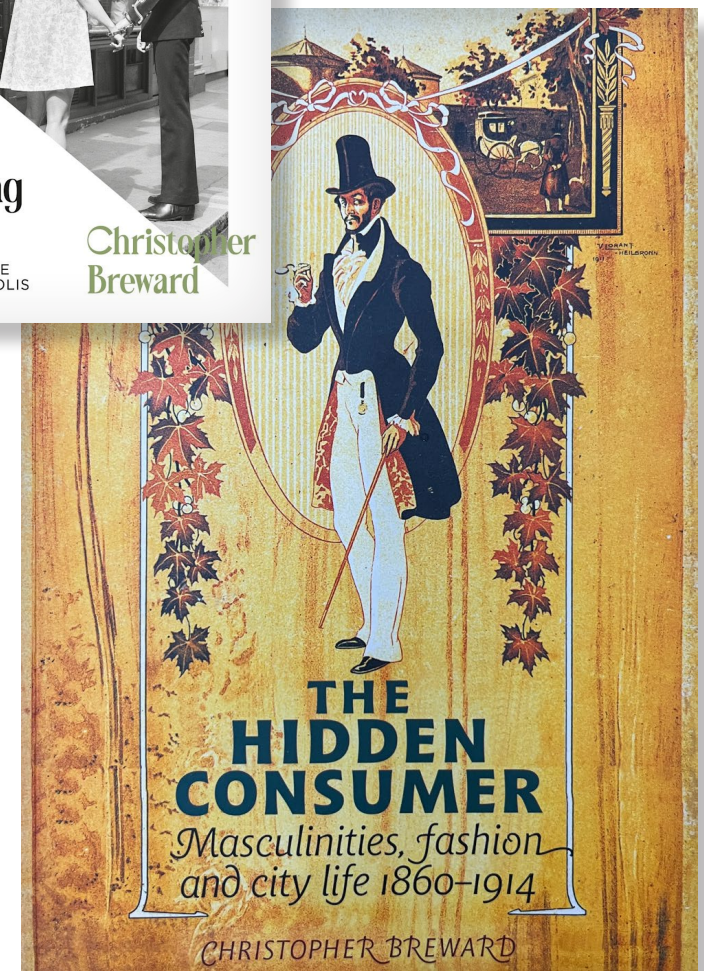
CB: Over its long history the impetus behind the wearing of the suit has always tended to reflect much wider social, economic, technological and cultural changes. Whilst I would agree that its ubiquity in twenty-first century everyday life has diminished since its peak a century ago, in a more focused sense its form and adoption have continued to evolve – but in more fragmented contexts. In political life, party leaders and heads of state continue to use it as a signifier of power while media commentators continue to decode its meanings – encouraged by political instability and the

rise of populism. Similarly the contemporary cultivation of the body through exercise and surgery as a tool for the redefinition of gender norms has resulted in suits designed to accentuate, sometimes to extreme degrees the visual characteristics of hyper-masculinity, and equally to contest them. An interest in fantasy, historic literature, film adaptation and costume has generated a whole sub-culture of re-enactment where the wearing of a suit can transport the wearer to another time or place, most often the Regency. The continuing commercialisation of weddings and wider access to formerly aristocratic sporting and leisure events has ensured that the wearing of Edwardian morning and evening dress survives virtually intact. In a shift affecting wider swathes of the working population across the world, changes in employment patterns and greater competition for professional job vacancies are resulting, so I read, in a return to office power-dressing. And finally, as the planet's climate and environment suffers from extreme fluctuations, the wearing of a suit can suggest a rejection of fast fashion's more damaging effects and the embracing of more sustainable ways of consuming and dressing. Power, prestige, desire, nostalgia, activism; these are the forces driving instances of suit wearing in the 2020s.

It was for a fair chunk of the 20th century, common for the average man to spend a week's wage on a suit; something which now seems inconceivable, notwithstanding present inflationary trends. Is our relative parsimonious clothing consumption analogous to any other moments in dress history, or is it that the 20th century was a particular exception in this regard? For working class men in previous genera-

tions the initial high outlay on the purchase of a suit tended to pay back over time. Suits were often pawned for credit and they had continuing value as hand-me-downs to the next generation or in the second hand market. I would argue that we are living at a time when the rapid consumption and choice of cheaper fast fashions, particularly leisure wear and micro-trends is greater than it has ever been in the history of dress and most closely analogous to the glut of styles and fads at relatively low prices which followed the commercialisation of cotton production in the later eighteenth century and the introduction of the sewing machine in the mid nineteenth century. In recent years the suit has suffered in this respect, but I'd suggest it's not so much about parsimony, as in the choices consumers make – both in fashioning their wardrobes with more expendable, short-term items and in choosing to invest in more experience-led luxuries (holidays for example), and in confronting the rising cost of living in other areas of their lives (particularly accommodation).

Stagnating spending power has not aided suit sales, and for around two decades, an ascetic silhouette seems to have dominated high street tailoring rails. Can you conceive of any non-pecuniary causes for this pervasive austere form? Some might argue we are living in a puritanical era, where peer-judgement dictates a degree of conservatism in dress. Suits of this nature seem to fit a world in which conformity and group-think are safer than more overt forms of sartorial expression. But when we veer too far in the other extreme we find ourselves in the reactionary, individualistic realm of the cavalier. Balance is the thing.



On the other end of the retail spectrum, high-end RTW/MTM tailoring almost invariably emulates bespoke (sham bastes in finished garments, unjustified hand-craft processes in factory settings, pseudo-workrooms and props/tools to decorate stores, etc.) at similar, even higher prices than the real McCoy. The trade has so far been unable to resist against this lost custom. How do you explain the existence—let alone success—of this type of consumption? Perhaps this form of fake craft and clichéd set dressing parallels the rise in influencer culture, 'AI slop' and a general homogenisation of consumer culture. What it fails to emulate is the haptic, person-to-person experience of bespoke transactions and the centrality of cloth and skill to traditional forms of tailoring. Wherever it takes place in the world, the hand-making of a suit is generally an 'authentic' grounded process. The styling of high-end ready-to-wear items is sophisticated and clever, utilising all the signifiers of authenticity. But it is also ultimately 'inauthentic', trading on the relative ignorance of most consumers so far as their knowledge of the circumstances in which clothes are made and marketed goes and their propensity to be swayed or intimidated by the retail experience. It's always been thus, since the invention of the department store.

In the final chapter of 'The Suit: Form, Function and Style', you describe a rapprochement of tailoring with fashion owing to 'new and inspiring variations of sartorialism' from 21st century iconoclastic designers. The bespoke sector has maintained a schism with fashion, to bolster its image of longevity and associated utilitarian values.

What is your take on the trade's reliance on conservatism as a stronghold, and do you think it would be beneficial for tailors to begin evoking in the clothes they create, much more than just their function? I see parallels between the bespoke tailoring trade, restaurant and food culture, gallery culture (particularly in the fields of contemporary and British art) and to some extent the resurgence of the garden as a focus for creativity and expression. All attempt to eschew fashion and maintain fairly rigid registers of taste (whose class origins are carefully but only partially disguised). When tailors have attempted to embrace fashion the financial gains have often been short-term and the aesthetic results questionable. The Peacock Revolution of the 1960s or Cool Britannia in the 1990s were great fun, but ultimately unfulfilling. Over the longue durée conservatism has worked and it hasn't necessarily meant that a tendency towards utilitarianism has hindered personality. In embracing the tension between the two tailoring finds its relevance and distinctiveness.

Lastly, you're going to a dinner party and Adolf Loos will be attending. What are you wearing to show him up? Isn't it rude to show someone up at a dinner party? But pushed, I might wear one of those full-body tattoo suits (I don't have any of my own). Loos famously suggested that tattoos, like ornament in architecture, were 'primitive' and 'criminal'. I think they can be beautiful.





S U I T I N G T H E M S E L V E S

Monte  Lys

A recent addition to the list of West End houses is crowned by a more than elusive name: Monte Lys. Perhaps inspired by a little known Madras military captain granted an allowance in 1845 for loss of a limb? Or the Piedmont valley Lys glacier on the southern slopes of the Monte Rosa? Or yet still, a twofold subconscious generation from a man imbued by the highland terrain surrounding his Madrid hearth and the pro-Bourbonism that pervaded his country. Whatever motivated José Manuel Benito to set up a house under this name, will remain lore, but it now welcomingly adorns the hanging sign of 22 Bury Street.

Originating from Burgos, the young maverick José Manuel left the capital of the conservative Catholic heartland of the Old Castile region for England in the mid 1930s, in an enduring Spanish tailoring tradition. The boldness of his pursuit of a first-rate education more than paid off when he nabbed a coveted coatmaking apprenticeship at Kilgour, French & Stanbury of Dover Street; a house hospitable to any young nomad by virtue of its formal

incorporation in 1925 of brothers Frigyes Samuel Siegried and Lajos Steinberger, assimilated as Fred and Louis Stanbury

Richard Walker writes on the Stanburys:

Anderson and Kilgour were emerging powers fuelled in part by the immigrant tailors, who were beginning to assert the kind of influence that the German artistes had exerted in Brummell's time. The influence at Anderson & Sheppard was Scandinavian, while the old firm of Kilgour & French was revitalized by the acquisition of the Hungarian brothers Fred and Louis Stanbury, and by the elegance of cut that they introduced. Fred was an engaging personality who revelled in the creation of clothes; Louis was more of a martinet, with something of the Scholte in him. There is a hilarious story of Louis seizing a jacket and stamping furiously upon it to demonstrate to one of his tailors how much he disapproved of shoddy workmanship. 'Er, yes,' said his startled customer, who was supposed to be impressed by the performance. 'But what about my watch? It's in the pocket.'

The Magyar pair would have benefited as much from the sanctuary the UK had to offer in the long unrests of the interwar, as José Manuel.

*All round the barren hills of Aragon
Announce our testing has begun.
Here what the Seventh Congress said,
If true, if false, is live or dead,
Speaks in the Oviedo mausers tone.*

John Cornford, 1936

Following eight years in London, José Manuel returned home to a Spain straining from the shortcomings of an isolationist economy. His gambit was to relocate kin and career to the capital, and begin anew, supplied with the skills he inherited in W1S. Monte Lys received its first clients in the Salamanca neighbourhood of Madrid, in 1944.

In 1963, the house was assisted by the errand-running 14 year-old Ramon, one of seven siblings whose lone enthusiasm for his father's craft would see him formally take up shears after *la mili* (compulsory military service). As is nigh convention in family firms, Ramon would join another workshop before taking on his father's: that of Bilbaoan brothers Andrés and Luis Sánchez Mogrovejo. Tailors to Cristóbal Balenciaga, they had spent a long stint at Kilgour shortly before José Manuel's, after which they began trading on Gran Vía, later relocating to Plaza de la Independencia where they remained until 1976. The Mogrovejos had inherited their business in 1934 after the death of the renowned Manuel Carretero, also supposedly trained in London owing to support from the three-time liberal prime minister, and his client, Álvaro de Figueroa y Torres.

In keeping with custom, José Manuel's grandson, Juan Carlos, shifts his attention to suiting as a teenager; and after a brief attempt at a career in basketball, cuts his teeth in the family firm before moving to London aged 28, to imbibe himself with our celebrated West End ways—first cutting for Oliver Brown, and then Hackett on their move into Hardy Amies' old home. Here he develops a silhouette which he sees as perpetuating the Iberian blend of continental and insular traditions. He has no masters per se, but by osmosis (and with semi-loving disparagement from his father) claims to instil even more of the Row's character into the draft his grandfather began. And this is his current offering:

Comfort remains a central tenet of the house cut, with ample tolerance left in the half-back, and upward of 17% fullness in the sleeves (>3 1/2" on a 40" coat). This is

achieved by early filling in of the under sleeve, and accepting a degree of breaking at the hind arm. Additionally, the front of the sleeve has a rich roll contrasted by a slight chest. The base-scye is rounded as opposed to egged, and set into a wide side body, motivated by a penchant for a broad sleeve when viewed from the side, which is further emphasized by a flat crown. His shoulder seam is utterly anachronistic, being displaced rearward in quasi-Victorian fashion. Finally, Juan Carlos explains how he edges the coat into excessive front balance, to open the fronts up, giving them a 'Mediterranean' soupçon. The coatmaking incorporates more of those classic Southern idiosyncrasies, owing to his maintaining a workroom of tailors in Spain, who've been with Monte Lys for over two decades, and have shifted their entire production to cater for a UK clientele upon closure of the Madrid showroom.







Bury Street's front of house is James Craig, a jocular West-Yorkshireman with a degree in English and Linguistics from KCL. Abandoned shoddy and mungo mills in the environs of his hometown of Ossett—now increasingly repurposed into housing or shopping centres—prompted his desire to be involved in the trade alongside his studies, and later drove him away from classical graduate employment routes. His affectionate relationship with Juan Carlos was forged at Hackett, where he was bespoke manager. When asked if he wanted to join the young Spaniard on his neo-reconquista of the British sartorial landscape, there was no question as to his eagerness, but only whether the new firm could afford such boundless Northern faculty for salesmanship (the author can attest to his social fluency).

He speaks of the great sense of autonomy he's gained by working for a smaller firm, where strategic priorities lie solely in the customer experience and quality of garb, which aren't stymied by the directives of a board who've only a modicum of knowledge in bespoke operations and the sentimental approaches they require for success.

In keeping with UK building regulations, the opening of the showroom was stalled by planning permission snags. In the 18 month interim, they occupied a little workroom off Hanover square, a mere hop, skip and jump from Lesley & Roberts, of 16 George Street, where Fred Stanbury also set in motion his stir on the London scene—which is enough historical parallel for one article to exhaust even the most ardent bespoke fangirl.



This article is the first in a new series. Shoemaker Sebastian Tarek, lubricated by unctuous nosh, muses in one long breath before an audience of one.



Xi'an	BiangBiang	Noodles
62 Wentworth	St, London	E1 7AL
Refreshing Vegetable Skin 2 x Hand-pulled	black noodles in BiangBiang noodles in special sauce	fungus pot sesame sauce
£25	pp	+ drinks

Patrick Burns, who runs the Leather Skills centre, an initiative he put together just before COVID, had a role with the Saddler's Guild as their educational development officer. He wanted to convince the guild to put funds into a program that had a framework with specific outcomes, rather than just handing piecemeal amounts of money to individuals or more nebulous programs. He set his eyes on Walsall, which is the saddlery capital of the UK. It's a place with incredibly cheap rents, and he found an old saddler's with a shop front to turn it into a purpose-built skills centre focusing on saddlery and other leather goods. He's dear friends with the person that runs the saddlery program at Capel Manor College, where I used to work, and that connection is how I became involved last summer. The new Shoemaking Development Path-

way (3 years part-time study) is not accredited, which is to our advantage given that usually comes with frustrating hoops to jump through. I'm usually a little bit reluctant to get involved with private institutions—there are always concerns around accessibility. In fact, we ended up turning the Capel Manor course into an access to HE course, not because it would best serve the course, but because it would facilitate it retaining its funding. And while the funding component is minuscule, the access to student loans is significant for most. So I was initially concerned about that with Walsall, but they have two bursary grants available to students under the age of 26 which help towards a substantial proportion of the course fees. In the absence of state funding for these types of programs, I couldn't really be asking for much more.

The pathway is a program of modular short courses that has a succession to it but does not need to be done sequentially. There are good stretches of time between stages for students to repeat, refine or expand on their learning. The intention is to provide a skillset that would be of value were you to be given a role in a workshop. Sadly, I think the days of being able to get a trade apprenticeship without having a level of acumen is kind of gone. Lobbs has recently hired a few new developers (young people for trainee roles), and those I know to have got the gigs had already done some sort of practical study. There used to be an old dodgy dictum which said that 'Shoemaking was the trade the dim-witted son went into.' Now employers feel they need good productive output from their apprentices in a quicker space of time, it's no longer sufficient to just show willingness and not mind cutting yourself.

I used to occasionally take interns from LCF, and that's where I first became aware of discourse around productivity. It became—selfishly—difficult to justify their presence given how little they were contributing to my work rate. Around the same time, it became increasingly frowned upon to take on unpaid interns who weren't in full time education. While all those I took on were, I began to question the morality of interning altogether. Not paying them was unethical then, and even more so now as living costs have spiralled. I came to the conclusion that I just wanted to make shoes alone and I stopped toying with this idea of using other people to help me with the process.

Making vocational training in craft more functional for business, particularly T levels, could help turn the tide on productivity issues. Upping apprenticeship funding would also be a very direct way of increasing the impetus for anyone to take on and train, but I'm not convinced that apprenticeships, as they stand, are the ultimate end goal. At the last shoemaker's conference, a few people were talking about the old journeyman system: once you finish your studies, you go off to gain experience for a given period, before eventually becoming a master craftsman. There were all sorts of stipulations involved that allowed somebody to gain a broad range of deeper knowledge during their time as journeymen. In France, the system of *Compagnons* still exists. While this conversation began rippling through the trade, a prominent independent shoemaker I know took on a young woman for a day or two a week thanks to a grant from Heritage Crafts or The Cordwainers' Company, I can't remember which. His particular set-up of using fitting shoes, made it sensible for her to travel to him weekly: both for him financially, and her technically—in this journeyman-like fashion.

Most of the popular proposed remedies to these issues of education seem to always fall along market-led solutions. Every shoemaker I know who contemplates taking someone on would usually only ever do so if they could sell more shoes. But that's, in my view at least, a conflation of a training and a commercial issue. It would be good to get support to help us sell shoes, and that would be a natural driver for increasing the numbers we would be teaching the craft to, but taking responsibility for training

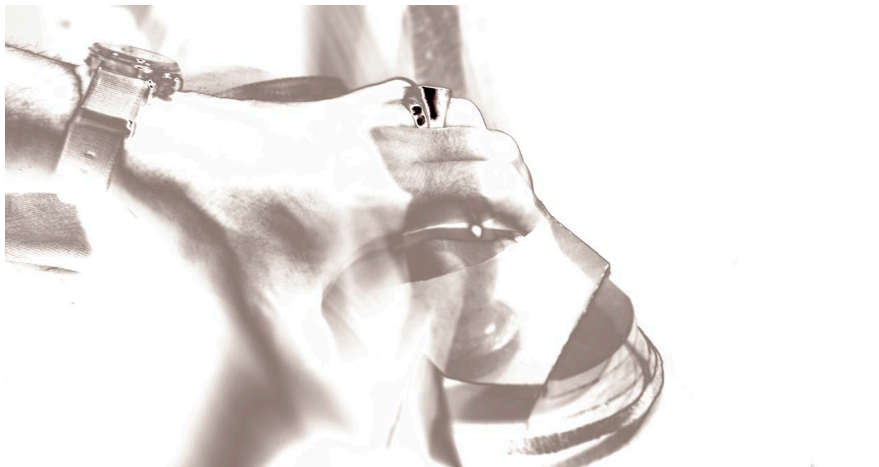
subsequent generations should not be predicated on shoe sales. This needs to happen, irrespective of demand, and demand shouldn't be the condition on which educational support from the state, livery companies or quangos, rests.

There are many reasons for this, amongst them is the need to ensure a stronger pool of UK shoemakers to balance competition with overseas workers; this could quickly become a very big problem for local outworking. As an example, there's been a recent evolution of a heritage business into a very contemporary one, that makes a bit of a virtue out of hiring abroad. I think, as a means of trying to differentiate from a previous version of this business; they talk about how they have sourced the best outworkers from all over the world to construct their shoes, rather than being bound to the 'ineptitude' of domestic producers.

I'm one of only three outworkers based in London, who works for West-End firms (classically-speaking).

It was for some time a natural expectation that if you worked at a firm and trained in your specialism, you could eventually move to the countryside and build a shed at the end of your garden where you'd continue on piecework. This local outworking model has been subverted by the number of Japanese shoemakers who have come to the West End, showed exemplary quality in their approach, and returned home when their visas expired after two years. It's legitimate to say the best West End style of shoemaking in the world is now coming out of Tokyo. The city is recognised as concentrating very skilled makers and boasts multiple shoemaking educational institutions which have secured training and succession for these jobs.





Japanese shoemakers are particularly keen to take on London piecework, for the prestige it offers and the opportunity to produce distinct house styles that are highly sought after. Anytime I challenge the stagnating rates of the past few years, I'm roundly told: 'Well, we can send it elsewhere.'

Whenever I talk to young tailors about their logs, I'm bowled over by how big the differences are with mine. These talented, skilled people, are justifiably earning close to double what I do for equivalent shoemaking tasks just three years out of university. It's representative of how bespoke tailoring is still largely conducted in the UK. I've stood in a guild hall beside two people that have employed me as a pieceworker, and had to listen to them being lauded by the guild, gritting my teeth, knowing they had engaged in price fixing while also stagnating outworker rates.

I'll give them credit for keeping their businesses and the tradition alive—it's not like they're not dealing with inflating costs. But if you've decided to keep your prices at the same bar for four years to make yourselves more attractive to consumers, while the rest of the fashion sector is putting their prices up, I think I could put forward the argument that I'm the one bearing the brunt of these tough times.

On the topic of demand, I think it's safe to say with the rise of the Internet and its role in how people consume things, shoppers are purchasing in a global way that they maybe didn't previously. You would expect that to have helped us along, and it's often said it has, but I can't recall anyone ever describing a period of time when London's West End largely serviced Londoners.

It's long been a very export-heavy line of work. I would say instead, that the internet has increased the interest in the pristine—and dare I say—manufactured shoe. When I first started, workshop managers would ask me to 'make it look handmade, not home-made.' There was a real interest in showing the craft of the shoe, and while the design of the upper may come and go, there would be more fixed tastes in the finishing, where you might see a less veneered appearance on the edge of a heel or sole: there was still a fascination with handmadeness. I think this is one of the reasons why the influencer sphere prescribes that if there's nothing wrong with your foot, you shouldn't necessarily get a bespoke shoe when there are risks associated with bespoke, and none with manufactured footwear.

What's really changed in terms of the economics is how people were trained a generation ago, and their ability to produce significantly higher volumes of work. There is one shoemaker I know who could easily produce twice in a year what I do. He's a machine. He studied saddlery first, so when he came into the shoe trade he was already a rapid stitcher. Speed, embarrassingly, is not something I would want to apply to my making. But equally, I would not feel confident in employing the techniques I've honed, which offer interesting points of differences, albeit of no greater calibre.

When you talk to workshop managers who've been in their jobs for a long time, they enjoy describing a previous generation that would turn up on a Saturday to drop off the four pairs they'd done in the week, get paid in cash, go home with the subsequent four, prep them on the same day, go to the pub, get blind drunk, have Sunday off and be back in on Monday. People that come into shoemaking today have ambitions to become grand artisans, whereas their forebears raced along because they'd bagged a job in the crafts. I remember having a conversation with a younger cutter who would really decry tailors who didn't express excessive pride in their work by dint of flying through it. I've always had a certain amount of sympathy for this unfussy type, unmoved by the beauty of what they were producing, unmotivated by some sort of higher calling. I'm uncomfortable with the word artisan. I'd call some people artisans, those who can innovate and progress.

I think deeply about what I do, but I'm not possessed of some innate talents that allow me to operate with greater novelty or sophistication.

TRANSMASCULINE SUIT DRAFT

JOSHUA DOBRIK



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.

ABSTRACT

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

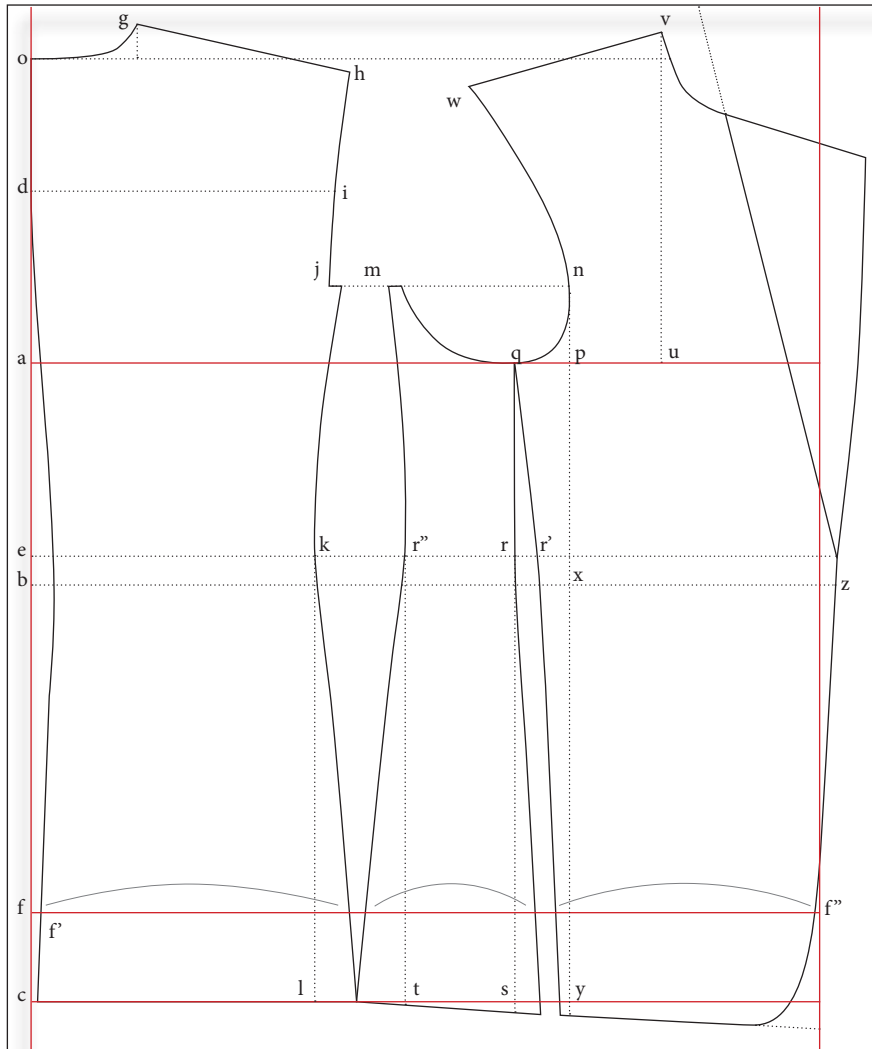
- Use of a nape-to-seat measure in the coat draft to create a well-placed seat line, ensuring precise tolerances.
- Adapted coat waist and coat seat circumference check measures to create a masculine silhouette while maintaining apt tolerances.
- Nape-to-shoulder, coat length and trouser rise averages 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.

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"

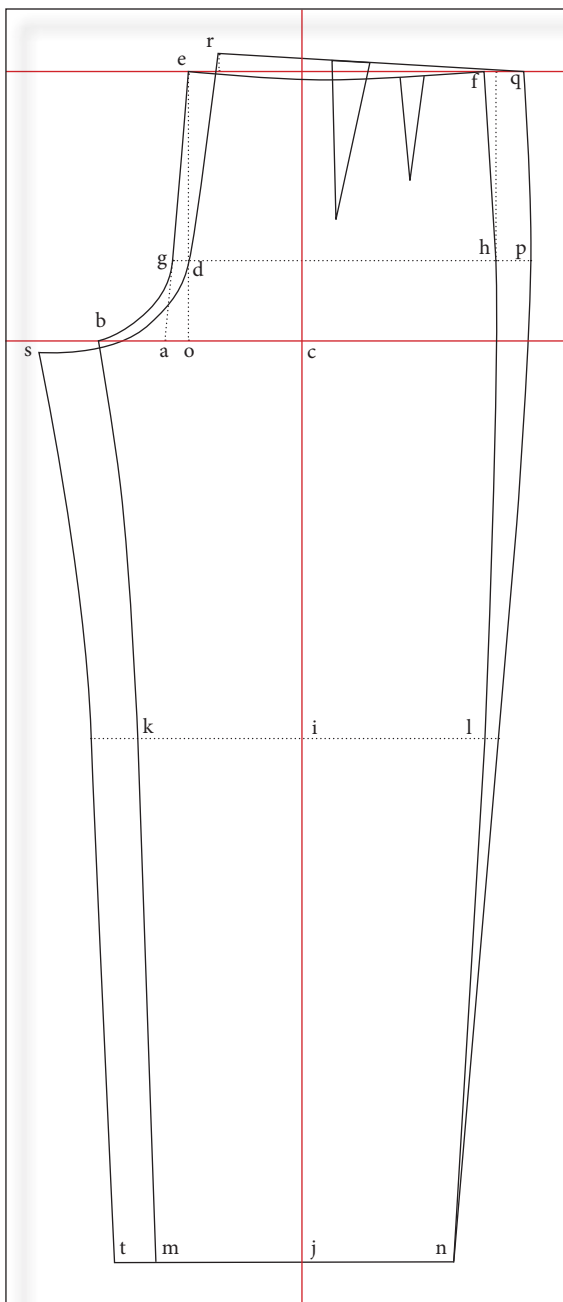
drop front edge 1 1/4" below **c** line

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.

$$\mathbf{o-a=3/4''}$$

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

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

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

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

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

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

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

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

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

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

$$\mathbf{c-i=1/2} \text{ } \mathbf{c-j}-2''$$

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

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

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

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"

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

$$\mathbf{m-t=1 \text{ } 1/2''}$$

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

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E X T A N T

C O N T I N U I T Y

The *Tailor* & *Cutter,* *Vol.105,* *No.5400,*
29 *May,* *1970.*

In the course of his speech at the annual dinner and dance of the Yorkshire Area last week (reported on another page) The National President of the Federation of Merchant Tailors made reference to the Apprentices Exhibition and its future. He also spoke of the interest which the FMT is now showing in the organisation of the event. The London Area Committee of the Guild of Bespoke Cutters (earlier the National Association of Craftsman Tailors) has already discussed the matter with FMT members and has expressed its thanks to the latter. From correspondence that has appeared in this journal on the GBC decision not to hold the exhibition this year—this was mentioned in an editorial of the issue dated March 27, together with the reasons why the decision was reluctantly made it would appear that there has been a feeling abroad that the Apprentices Exhibition has lost its life. To emphasise that this is not true, we repeat what was stated in the editorial mentioned:

Administration and arrangement of the event so far have been undertaken by master tailors and cutters who are members of the Guild—and they have been prepared to devote a lot of their spare time to the job. As years have passed since the first event

of the kind in 1947, some of those members have died, others have retired and have moved some distance out of London. Their places have not been filled—with the result that a lot of work has had to be undertaken by a depleted contingent. Further, costs have shown a steep rise and this has caused financial problems. All these considerations determined the decision of the committee. However, the second decision to make plans for the future gives us pleasure and we hope they will materialise in the revival and continuance of the Apprentices Exhibition. Those plans for the future have since been partly formulated and discussed. In the very near future the full details will be available and they will be made known to readers of the Tailor and Cutter, as well as to members of the FMT and the GBC—and to the tailors' and cutters' societies, the various schools and colleges and other organisations whose interest is concerned.

Though it is unlikely that an exhibition can be arranged this year, the point must be stressed that the continuity of the apprentices' and students' annual event is to be preserved. The enforced hiatus of one year is not to be taken as a total abandonment. Such a thing was never intended.



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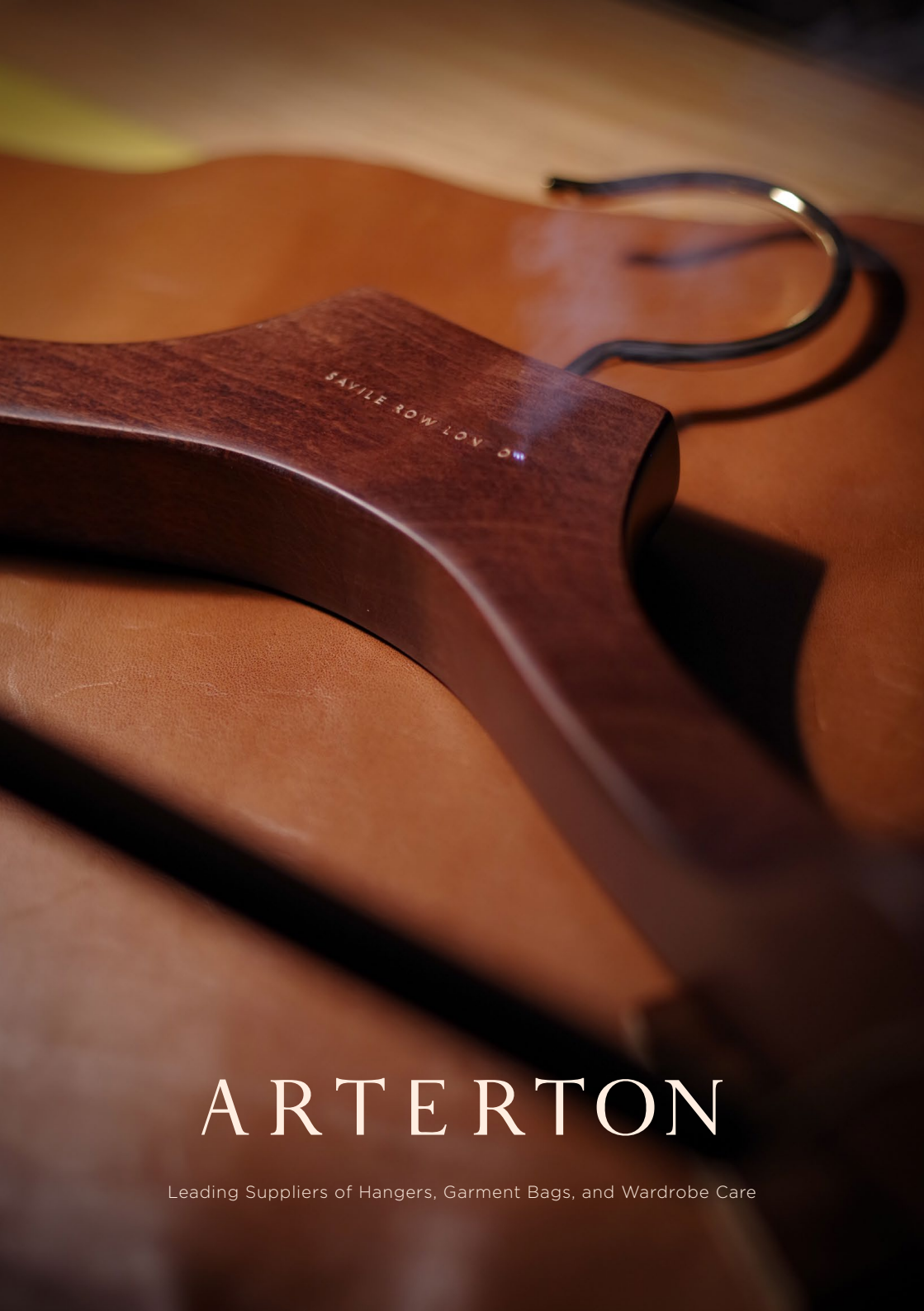
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