HENRY POOLE & CO.
— HOW A 200-YEAR OLD BESPOKE TAILOR HAVE MANAGED TO STAY MODERN.

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Title: Henry Poole & Co. – How a 200-year old bespoke tailor have managed to stay modern.

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Abstract

Background: During the last decade or so the century old bespoke tailors on Savile Row have become the epitome of luxury brands as far as menswear is concerned. At the same time, the different establishments on Savile Row have started to modernise themselves through various means to better fit into today’s fast paced retail-market.

Aims of the research: The purpose of this research is to discover what factors have played part in keeping the founders of Savile Row, Henry Poole & Co., modern and relevant throughout the years.

Methods: This research was conducted as a qualitative single case, case study. The data was gathered through semi-structured interviews with upper management and other available published sources and then analysed with the help of former research in relevant areas.

Results: It was found that the brand of Henry Poole & Co. stayed true to their origins as a bespoke tailor and that modernising is something that has not been forced upon the company and brand but should more be seen as a continuous process where each new generation bring something new to the company. The company had adapted modern ways of communication such as social media and a responsive website and also incorporated step down line extensions, where they sell ready-to-wear and made-to-measure garments in China and Japan. This is a way to develop their brand into other segments but they still kept their original brand vision intact as being a pure bespoke tailor located on Savile Row and kept their different business operations on a distance.

Contributions: This thesis has opened up doors to an area that has not had much interest from the academic world. It hopefully gives way for new research ideas, but it has also highlighted management tools and best practices that has contributed to the success of a more than two century old company.

Keywords: Bespoke tailoring, Savile Row, menswear, classical menswear, brand modernisation, brand development, family brand, heritage brand, step down line extensions, family business.
Preface

The idea behind this thesis was something that had been growing in my mind for some time. I had long had an interest for classical menswear and especially menswear brands that included a rich heritage. In 2012 I stumbled upon a documentary from BBC that told the story of the tailors on Savile Row and their efforts to cope with today’s changing retail environment. With that documentary an idea came to me that I would like to research the subject further in a more academic way to suit my university studies. As my earlier studies were in psychology and corporate finance it was a bit hard to incorporate this area of interest while writing a thesis in those academic fields. While doing my masters at the Swedish school of textiles I saw my chance and what you are about to read is the final version of the idea that came to me for more than five years ago.

A special thanks for this thesis will go to my supervisor David Goldsmith who have given me help beyond what could be expected, who gave me new insights and pushed me back onto the right track when things looked the darkest.

I am deeply thankful to Mr. Philip Parker who agreed to meet up with me for an interview and the rest of the staff at Henry Poole & Co. who were incredible friendly and helpful.

The final thank you will go to Johan, Sandra, Victoria and all the other classmates who helped me keep my sanity all those days in the library. To other friends and family who might have felt left out I apologize but promise I will be more available in the future.

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Abbreviations

MTM: Made-to-measure

RTW: Ready-to-wear

SDLE: Step down line extension

SRBA: Savile Row Bespoke Association
# Table of contents

1. Introduction ........................................................................................................... 1
   1.1 Background ........................................................................................................ 1
      1.1.1 Different types of garments ....................................................................... 4
      1.1.2 Bespoke tailoring ..................................................................................... 5
      1.1.3 Savile Row ............................................................................................... 8
   1.2 Problem discussion ............................................................................................ 17
   1.3 Purpose .............................................................................................................. 19
      1.3.1 Research question ..................................................................................... 19

2 Method ..................................................................................................................... 20
   2.1 Methodological approach ................................................................................ 20
      2.1.1 Qualitative study ...................................................................................... 20
   2.2 Case study ......................................................................................................... 21
   2.3 Sampling ............................................................................................................ 23
   2.4 Data gathering ................................................................................................... 23
      2.4.1 Interview .................................................................................................... 23
      2.4.2 Documentation .......................................................................................... 26
   2.5 Analysis of the data ......................................................................................... 27

3 Theoretical framework/Literature review ................................................................ 28
   3.1 Brand .................................................................................................................. 28
      3.1.1 What is a brand? ....................................................................................... 28
      3.1.2 Brand equity ............................................................................................. 29
      3.1.3 Corporate brand ..................................................................................... 29
      3.1.4 Brand architecture .................................................................................... 30
      3.1.5 Luxury brand ............................................................................................ 32
   3.2 Family business ................................................................................................. 33
   3.3 Incremental change ......................................................................................... 34

4 Case study Henry Poole & Co. ................................................................................. 36
   4.1 History .............................................................................................................. 36
   4.2 The Henry Poole & Co. brand .......................................................................... 38
      4.2.1 Brand idea and mission/vision .................................................................. 38
      4.2.2 Tangible assets ....................................................................................... 38
      4.2.3 Intangible assets ..................................................................................... 40
      4.2.4 Brand equity ........................................................................................... 42
   4.3 Brand architecture ............................................................................................ 42
      4.3.1 Pure bespoke ............................................................................................ 42
# Table of figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pyramid brand and business model in the luxury market</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Dege &amp; Skinner website banner</td>
<td>70</td>
</tr>
<tr>
<td>3</td>
<td>Gieves &amp; Hawkes facebook ad</td>
<td>70</td>
</tr>
<tr>
<td>4</td>
<td>Brand positioning map</td>
<td>71</td>
</tr>
<tr>
<td>5</td>
<td>Henry Poole &amp; Co. logo</td>
<td>71</td>
</tr>
<tr>
<td>6</td>
<td>Henry Poole homepage</td>
<td>72</td>
</tr>
<tr>
<td>7</td>
<td>Henry Poole bespoke garment label</td>
<td>73</td>
</tr>
<tr>
<td>8</td>
<td>Henry Poole Japanese garment label</td>
<td>73</td>
</tr>
<tr>
<td>10</td>
<td>Winston Churchill with a tommy gun</td>
<td>74</td>
</tr>
<tr>
<td>9</td>
<td>Henry Poole adidas sneakers</td>
<td>74</td>
</tr>
</tbody>
</table>
1. Introduction

In this chapter there will be an overview of what is in this paper, an explanation of why I have chosen this topic and a historical background related to that of the bespoke tailoring business at Savile Row so as to give the reader a thorough understanding of bespoke tailoring and its historical heritage.

1.1 Background

The Phoenix bird is the mythological creature that combusts in flames and rises again from the ashes to regain its former glory, and it is rather fitting that this story of brand modernisation takes its start in the Great Fire of London in 1666. This story spins around the subject of men’s bespoke tailoring but it is also a story that is deeply interwoven with the British history and the development of the suit as a garment in itself. The background for this subject takes us on a journey through the major eras of British history and important historical events that have in one way or another led up to the situation and fashion that we see today. In today’s London the place to go for luxury goods, and especially a true bespoke suit from Savile Row, is in the Mayfair area, the parts around the more widely known Piccadilly Circus. But that has not always been the case.

On the fateful day of the second of September in 1666 a fire broke out in the ovens of Thomas Farriner’s bakery located in Pudding Lane. As he did not manage to put out the fire the results were disastrous and nearly the whole City of London were destroyed (Sherwood 2012). The fire gave rise to two changes that still echo in our modern times: the creators and vendors of luxury goods moved, although a bit involuntarily, to the West End side of London (Sherwood 2012) and a royal decree to change the courts dress to a more sombre colour scheme was passed that same year (Musgrave 2009).

The place to shop for luxury goods in the time before 1666 was at the so called Royal Exchange, which was nothing more than a courtyard where sellers met with their prospective buyers, and at the Cheapside area, where the more prominent shops where located (Sherwood 2012). As these places where destroyed in the Great Fire of 1666 the vendors and tradesmen had to set up shop elsewhere and they quickly found their way to what is now the West End area. The primary driver behind this move was that after the Great Fire the prominent people of London had acquired living quarters in the vicinity of St. James Palace and the flow of the vendors that wanted to cater to this clientele soon followed after the distinguished residents had settled in (Sherwood 2012).

The period following the Great Fire is termed the Restoration and is a period when England went back on track after a few difficult years (Sherwood 2012). To understand the luxury goods market in England during the years before the Great Fire, one must imagine a country wanting to cast itself from the shackles of the Commonwealth, the decade where Oliver Cromwell acted as Lord Protector of England and let his puritanical ideas cast its shadow over all parts of the country (Sherwood 2012). As the monarchy was reinstated in 1660 with the re-crowning of Charles II the country somehow felt it had to make up for lost time, and as the king had spent his time in exile in France at the court of the Sun King himself. He was naturally deeply affected by the extravagance at the French court and took inspiration from France when he started out to regain the glory of the British Monarchy (Sherwood 2012). This led to a great inflow of artisans that wanted to capitalize from this new surge of need of lavish goods (Sherwood 2012). But as the British court tried to make up for lost time regarding its lavishness a few bad years made all this came to a halt. The Great Fire was in a way a peak in a few years that could not be considered to be England’s most prosperous time. In 1665 there was a large plague outbreak in London, combined with a financially disastrous naval war with the Netherlands and topped off with the Great Fire of 1666 the king, Charles II, imposed a decree that his court should change its dress to a three
piece outfit in a darker colour scheme more fitting for the dire circumstances (Musgrave 2009). Although the thought was good, the court quickly fell into old habits as only a month after the decree had been declared they had started using their old colourful clothes again (Walker 1988). Perhaps the more sombre garments was not more than a fad but this period, and this decree in particular, is said to be the birthplace of the three-piece suit we see today (Musgrave 2009).

As if the Great Fire of 1666 was not enough, another tragedy struck London the second of June 1698 when the Palace of Whitehall burnt to the ground, which led to the court moving to St. James palace and as such further enhanced the areas status and even more tradesmen followed in their wake (Sherwood 2012). The two fires was not the only thing that made changes to male fashion during this part of history. The 17th and 18th centuries were the centuries where a certain British style started to be distinguishably (Beazley 2002). What set British aristocrats apart from their French counterparts was that the Brits did not stay longer than necessary at court and at the first chance they got they quickly escaped to their grand country houses and enjoyed the country life to the fullest (Musgrave 2009). This way of life had an impact on the clothes demanded by the male part of the wealthy nobility as the combination of riding clothes and formal clothes that began laying the groundwork of the suit as we know of it today (Musgrave 2009). For example, the clothes worn at the British court were a long coat that was unpractical when riding, so the front part of the coat was shortened and it had tails sticking out in the back, not unlike the white-tie outfit we see at grand events today (Musgrave 2009). As time passed, these new ideas found their way from the country estates and nestled themselves into the regular fashion, and when the 18th century was coming to an end this riding influenced jacket had become regular wear for any gentleman (Musgrave 2009).

If the Restoration period was more of a physical transition period setting the groundwork for the geographical location of Mayfair and more subtle changes to the dress itself, the following Regency period (1789-1837) was more of a development of menswear in itself and the tailors importance thanks to a certain devoted and colourful gentleman (Sherwood 2012). George “Beu” Brummel was the man to know in the beginning of the 19th century, a former Hussar officer who through his military career managed to get some influential friends and even befriended the Prince of Wales, the future king George IV (Sherwood 2012). Brummel was a man of excellent taste and was said to have “created a style of his own, of stunning simplicity” (Walker 1988 pp. 18) His dressing regime could go on for hours, he had his clothes extremely well tailored and kings and noblemen came to him for style advice. If one needs to mention one single individual that forever changed the menswear fashion it would be George “Beu” Brummel (Walker 1988). He has later been called “the king of the dandies” (Black & Garland 1990 pp. 180). Brummel’s friendship with the King lasted until 1813 and a particular costume party where Brummel asked one of his friends who his “fat friend” was (Sherwood 2012). The fat friend, who unfortunately heard the question, was no other than the King himself who later proclaimed that Brummel was no friend of his, and with the king’s protection gone, Brummel had to flee the country in 1816 to get away from his creditors who only had been kept at bay with the kings protection. He sadly ended his days in 1840 as a poor man in Caen, France (Giners & Sjölund 2007).

Thanks to the industrial achievements in the beginning of the 19th century people started to invent ways on how to mass-produce men’s clothes. Thanks to Brummel and his fellow dandies, the male fashion of the day had become rather more sombre than before, both in colour and style, and was thus more easily mass-manufactured. The first ready-to-wear clothes in England were uniforms created in 1812 for the Napoleonic wars and only a short
time later it was used to manufacture clothes for ordinary people which meant that the fashion of the day could be accessible to a far larger crowd than before (Hollander 1992).

Even if we today associate tailoring with old fashioned workmanship it has also had its fair share of developments, that affected the whole industry as well (Beazley 2002). Tailoring had long been a profession that survived based on the knowledge of the tailor himself and it had no real underlying system (Beazley 2002). During the 19th century the tape measure was invented and the idea of using paper patterns to define where to cut the fabric was developed. These innovations could be seen as a further development of the tailoring craftsmanship and apply a more scientific and rational process to the tailoring industry (Beazley 2002).

In 1842 Henry Poole & Co., the subject of this thesis, opened their Savile Row headquarters thus starting the history of the most prestigious area in the world of menswear. Bespoke tailoring is a small-scale business and is based on the idea that every garment is created upon request from an individual customer and cut to his own measurements. The customer is the one to decide what type of garment he wants, what particular cloth to use and any other particular functionality on the garment they might require (Roetz 1999). Indeed this is in contrast to the mass-market industry that today is primarily associated with the fashion industry, where you buy ready-made clothes based on generic measurements. The industrial revolution made it possible to create large amounts of fabric in a reduced amount of time compared to earlier way of doing things.

The fashion industry has today grown into the colossal industry we generally refer to as the ‘fast fashion’ industry. Where pre-made clothes are sold in stores and advertising is used to help sell these pre-made garments. This has created an industry that is said to be the runner up for the position of the industry with the highest environmental impact, only beaten by the oil industry (Ecowatch 2015). In the UK alone the staggering amount of 1.1 million tonnes of clothes are thrown away each year and despite this people are buying even more clothes than before (Wrap 2016). A third of all clothes produced are sold on discount, indicating perhaps that one third of all garments produced are not really wanted by the market (Heikki n.d.).

What started out as a democratization of the clothing industry when poor people could start to afford fashionable garments has become a major issue for the health of our planet. The industry has during the recent years come to terms with the impact they have on the environment and different industry-initiated environmentally friendly projects have appeared in different aspects of the chain.

But it’s not only the way the companies think about environmental impacts; the world is also seeing a change in the way consumers think about consuming. A theory put forward by Alvin Toffler, is that the world has seen three phases regarding consumption. The first phase, before the industrial revolution, was based on the idea that we produced our own goods and tried to be as self-sufficient as possible. With the industrial revolution came the second phase, and a distinction became apparent between a producer and a consumer as people realised that they now had the means to produce goods for a mass market. The third phase that is happening now, is the return of the ideas of the first phase, which is coming back to life to form something called a prosumer. A prosumer is when a consumer and producer is the same (Toffler 1982). Stretching the idea behind the third phase, there has been a growing tendency in the market to involve the consumer into the production process of the product itself, and shifting into a business model where the garment is produced upon request of the customers themselves, often labelled as demand manufacturing or purchased-activated-manufacturing. This has not only affected the fashion industry but a wide area of industries are now offering products where the consumer can freely pick and choose from a wide range of alternatives to in a way, create a product that feels more like your own. The fashion industry is a slow moving behemoth but during recent years there has been a tendency for ideas that promote and offer this kind of purchased-activated-manufacturing. For example, From Roll to Bag is a
research project funded by the European Union to come up with solutions to digitalise the process and create a system for clothes to be produced on demand for a specific customer (Roll to bag 2015). Other similar services are Apparel Made For You, AM4U, that is similar to ‘From Roll to Bag’ but focus on the American market (AM4U 2017). The prominent American menswear brand Brooks Brothers, has been using a digital body scanner since 2001 in their store at Madison Avenue to take measurements from their customers (Prnewswire 2001; Brooks Brothers 2017). Especially the menswear market has seen a large rise in companies that offer clothes that are produced on demand and that creates a garment based on your specific measurements. This is usually what is best known as made-to-measure and can be found for a large variety of garments, such as suits, shirts, trousers and many more. What are these new times indicating for the century old tailors that inhabit the famous Savile Row? When reports indicates that consumers prefer to buy luxury experiences such as vacations, spa experiences and the like, instead of regular luxury goods (Sherman 2016), is this then something that has created the perfect market for the old fashioned tailoring firms? Going into a century old tailor to get your own personal suit must be the height of an experience for any man wanting to buy a suit. But how is it that the tailoring techniques on Savile Row is still available today and how have the tailors that still operates on that street adapted to the modern retail market. How have they as a companies and brands developed during all this years and managed to create a businesses that will be able to take on Intel’s latest body scanner with a simple measuring tape and a bit of chalk? Due to this background the thesis aims at trying to uncover what hidden factors have played part in keeping a bespoke tailoring establishment alive and up to date through all these years.

1.1.1 Different types of garments

Following the historical backdrop presented in the previous section some further information needs to be presented so as to create an even deeper understanding of the tailors of Savile Row and the type of business environment they are operating in. Certain key concepts will be highlighted and explained. The following part will explain the differences between the different types of garment manufacturing followed by a more thorough explanation of bespoke tailoring, its key concepts and a more in-depth description of Savile Row and its different stakeholders.

1.1.1.1 Ready-to-wear (RTW)

The modern concept of ready-to-wear, RTW, can trace its history back to the middle of the 18th century when RTW clothes were offered to the people in the lower classes of the population (Yarwood 1988). In the beginning the RTW clothes had been of extremely low quality but as time passed the quality of the clothes became better and so did their popularity and even the middle classes started to look for RTW garments in the later half of the 19th century (Yarwood 1988). The invention of the sewing machine greatly helped the expansion of RTW garments as it now went much faster to produce a garment (Yarwood 1988). RTW garments have made clothes and fashion more accessible for the larger population (Bond 1992).

A standard definition for ready-to-wear garments is that they have been produced according to a pre-set standardized size pattern (Aldrich 2007). They are sold at retail stores and are supposed to be worn as they are, close to no alterations are supposed to be done to the garments after they are bought. Other known names for this particular way of creating garments are: off the rack, off the peg and prêt-à-porter, prêt-À-porter is French and directly translates as “ready to be carried” (Diamond & Diamond 2013). Almost 35% of all clothes produced are sold at a discount (Heikki n.d.). That is a number that indicates that some sort of overproduction occurs with RTW garments.
1.1.1.2 Made-to-measure (MTM)

Made-to-measure, MTM, garments are created based upon the individual measurements of the customer and these measurements are then applied to a standardized pattern that is modified to fit the individual customer (Sherwood 2010). MTM services usually offers a limited amount of styles, fabrics and others ways of modification of the garment (Murdock 2013). Depending on the business model of the company offering the MTM service there are two major ways to order your MTM garment. The first, which is common with online retailers, is that customers take their own measurements, often with guidance from some sort of template offered by the company and then send them in together with their selected style of garment. Customers then receive a finished garment that is delivered to their home (For instance see: Shirtonomy 2017). The other way to handle a MTM-order is when the customer’s measurements are taken by an individual, employed by the company, on their premises and they guide you through what fabrics and styles that are available. When the garment is finished you go to the store to try it out and some minor alterations could be made to enhance the fit further (Kent & Haste 2017a; Hemingway Tailors 2017). It should be mentioned that there are differences between these two main routes, but these are the fundamental differences of what could be found on the market of MTM today.

1.1.2 Bespoke tailoring

“The development of the form divine” (Howarth 2003 pp. 20). The quote came from an article presented in the satirical paper The Town on the seventh of April 1838 (Howarth 2003). Although the point was to make fun of the tailoring business of the time it, perhaps involuntarily, created a great quote describing what is the core of bespoke tailoring (Sherwood 2010). To further highlight the exclusivity of a bespoke suit, it has also been identified as the “ultimate in luxury purchasing for men” (Musgrave 2009, p.37).

To find the original source of the term ‘bespoke’ is rather tricky as various sources states different origins. One theory is that the term originated on Savile Row when a customer had chosen a particular cloth for his suit; the cloth had then ‘be spoken for’ (Jasper Littman 2017). Whereas others state that the term comes from the particular order of the suit itself, the order was so to say bespoken (Sherwood 2010).

In the most basic sense, a bespoke suit is a garment that is created for an individual customer from a pattern created just for that individual with a nearly endless amount of variations to the look of the garment (Walker 1988). “It is a truth universally acknowledged that a bespoke tailor’s only limitation is the customer’s imagination” (Sherwood 2010 pp. 211).

A bespoke establishment usually have a variety of different people employed that have their own part of the process toward a finished bespoke suit:

**Governor** (pronounced ‘Guv’nor’): A title that used for the person in charge of a Savile Row tailoring establishment (Walker 1988).

**Cutter:** The cutter is the person that is in charge of taking the measurements of the customer, creates the individual customers pattern and later takes care of the fittings with the customer. The cutter is not so much involved in the actual building of the garment and is said to be “the architect rather than the builder” (Walker 1988).

**Striker:** The striker is a title used for either an under-cutter or an assistant to the cutter (Sherwood 2010).
**Tailor:** The person that actually puts the garment together (Sherwood 2010). It is common that these workers are not employed full time and instead works on commission per completed garment (Sherwood 2010). It is often the case that a specialized tailor constructs a specific part of the suit; usually called the coat maker, the vest maker and the trouser maker (Roetzel 1999).

### 1.1.2.1 The creation of a bespoke suit

This following section will provide a thorough guide by James Sherwood to the different steps involved in the creation a bespoke suit. The start of every bespoke suit comes from customer himself who by himself actively takes contact with the bespoke house of his liking to book a first appointment (2010).

During this first appointment what type of garment the customer want to order is settled and the rest of the physical characteristics are decided upon, maybe most important is the issue of what type of cloth to be used but this particular step also involves choosing buttons and linings. All of this is made with the help of the cutter and/or a salesman. When everything about the suit is decided upon the cutter will then take the customers measurements and from these measurements the cutter will create a unique paper pattern for that specific customer. This personalised pattern is kept at the store for future references and will be used for any eventual future suits. This paper pattern is then used by the cutter in a process called ‘striking’, where the paper pattern is put upon the cloth and the pattern is outlined with chalk so it later can be cut into the different parts. The tailor then loosely sews together the different parts with a technique called baste stitching, where the stitching used to hold the garment together is easily visible as white stitches running on the outside of the garment (Sherwood 2010).

The baste stitching is made for the customers first fitting, which is when the customer comes back to his bespoke tailor to try on the loosely constructed garment so the cutter can make notes on how to improve the fit of the suit. The basted garment is then ripped apart and the different parts are improved upon by the cutter and then sent back to the tailor construct the garment again, but this time more properly than the baste stitching (Sherwood 2010).

When the customer comes back for his second or even third fitting it is all about to finely tune the garment towards the customer’s wants and needs. For the first suit you order the most Savile Row establishments will recommend three fittings whereas regular customers might only need two. When everything is to everyone’s satisfaction the suit is then yet again taken back to the tailor who will add the finishing touches, such as adding the lining on the inside of the suit, to hand sew the buttonholes and similar things. The suit is then steamed and pressed before the customer comes back for his final fitting and can hopefully then take it back home (Sherwood 2010).

### 1.1.2.2 The cloth

“… without cloth there can be no suit” (Harvey 2007 p. 245). The tradition of weaving and cloth production in England is perhaps one of the few professions that can trace its lineage further back than the Savile Row tailors, and a weavers’ guild was founded as far back as 1130 (Harvey 2007). The British weather might be daunting at most times, but today’s excellence among British tailors might not have been if the British islands were blessed with a more positive weather climate. The British climate is perfect for farming sheep and the material used in linen thrives in rain, thus making it a perfect geographical setting for becoming a great cloth producer (Hopley 2006). This industry was of such importance that is was the major backbone of the British medieval economy (Harvey 2007). During the 18th century a number of inventions in Britain such as ‘spinning jenny’ and ‘the flying shuttle’ had
revolutionised the textile industry as a whole and with later introductions such as water and steam power made Britain to produce vast quantitates of fabrics (Hopley 2006). When the industry became bigger the industry saw the rise of what is today known as ‘cloth houses’, companies that act as the middleman between the weaver and the tailor, buying the goods from the weaver and then distribute and sell the fabrics to the tailors (Harvey 2007).

A bespoke suit is in itself a finely crafted masterpiece taking a vast amount of knowledge and man-hours to put together, but equally as important is the cloth that is the foundations of every suit. The importance that tailors on Savile Row puts on their selection of cloths is seen among the membership requirements for the Savile Row Bespoke Association (more on them in chapter 1.1.3.2.), the requirements states that a selection over 2,000 fabrics has to be offered to the customer (SRBA 2017a). Henry Poole & Co. boasts of a cloth library of more than 6000 different types of cloth (Henry Poole & Co. 2017a) and Norton & Sons has over 8000 different types of cloths (Norton & Sons 2017a).

The importance of the cloth to the Savile Row tailors is also shown through the fact that some cloth/fabric makers have become associate members of the Savile Row Bespoke Association (please see chapter 1.1.2. for more information), namely Dormeuil, Dugdale Bros, Harrisons and Huddersfield fine worsteds (SRBA 2017b).

Some well-known cloth houses that still operate today are: Dormeuil (est. 1841), Dugdale Brothers & Co. (est. 1859), Harrisons of Edinburgh (est. 1863), Holland & Sherry (est. 1836) and Scabal (est. 1938) (Sherwood 2007). Scabal is the only cloth house with an office on Savile Row (Sherwood 2007). Scabal’s Savile Row store/office opened in 1972 at No.12 and has during later years created their own RTW clothing line and they also offer an a range of MTM garments (Scabal 2017).

Not all fabric supplied to Savile Row comes from these cloth houses, some owners try to find small independent mills to source fabric from (Harvey 2007). Some more notable mills are: Bower Roebuck & Co. (est. sixteenth century), Edwin Woodhouse & Co. LTD (est. 1858), Johnston of Elgin (est. 1797), Lassiere Mills (est. 1949), Moxon (est. 1887), Reid & and W.T. Johnson & Sons (est. 1910) (Sherwood 2007).

1.1.2.3 Price of a bespoke garment

As have been described, a bespoke process is long, tedious and needs many man-hours of skilled work to be able to become the finished product. This combined with high quality fabric makes a bespoke suit an expensive garment. The price of a bespoke suit differs from tailor to tailor. The starting price can begin from around £3500 and go upwards depending on the particular type of cloth used. Price is something that is not commonly openly discussed on Savile Row, and some of the tailoring establishments do not even state their starting prices on their webpage (please see the overview in chapter 1.1.3.2.), Henry Poole & Co is one of them.

A simple pricing analysis of bespoke suits from tailors on Savile Row, written by Simon Crompton on the esteemed menswear blog Permanentstyle, came to the conclusion that the production cost of a three-piece suit with a standard quality cloth added up to around 33%, £1565 (approximately 18,780 SEK) of a suit with a retail price at £4800 (approximately 57,600 SEK) (2014). In comparison, regular retail garments usually have a production cost between 13-20% (Crompton 2014).

1.1.2.4 Bespoke tailors

Bespoke tailoring comes in many variations and can be found on numerous locations. For instance Zaremba Bespoke in Poland (Zaremba 2017), A.W Bauer in Sweden (A.W Bauer 2017), Oliwer & Rowan in the USA (Oliwer Rowan 2017), Cifonelli in Paris (Cifonelli 2017)
and A. Caraceni in Milano (A. Caraceni 2016). Although tailors that offer a bespoke service can be found around the world there is one country and location that stands out, England and predominantly a small street in London that has been called the mecca of tailored suits (Roetzel 1999), namely Savile Row who are also the tailors credited for the invention of bespoke tailoring itself.

1.1.3 Savile Row

In the heart of Mayfair in central London, only a couple of blocks away from Piccadilly Circus and located between well-known Regent Street and Bond Street lays Savile Row. A Street whose tailoring establishments have made garments for perhaps all of the most notable characters in our modern history, royalties and celebrities alike; Admiral Lord Nelson, Winston Churchill, Emperor Napoleon III, Fred Astaire, Daniel Craig, H.M the Queen and many more (Sherwood 2007).

1.1.3.1 History of Savile Row

The story of Savile Row begins in 1668 when Burlington House is built for the first Earl of Burlington, Richard Boyle (SRBA 2017c). At the time of the construction of Burlington House the area surrounding the estate had more in common with a rural countryside setting than that of the vibrant metropolis that we today associate with central London (SRBA 2017c). In 1733 the street itself is built by the 3rd Earl of Burlington on the west side of the Burlington House, and takes the name Savile Street, as an honour to the Earls wife, Lady Dorothy Savile (Walker 1988). The Burlington estate still exists and today serves as the Royal Academy of Arts (Sherwood 2010) and can be found between Piccadilly and Burlington gardens, just a few minutes away from Savile Row (Royal Academy 2017). During the first years the residents of the street were mainly military personnel, but it later saw a large flow of both physicians and people in the entertainment business (Gavenas 2008).

It was not until 1846 that the street got its first real established tailor, it was this year when Henry Poole took over his late father’s tailoring business, originally founded in 1806 (SRBA 2017d). The original business was located at No 4 Old Burlington Street and had workshops in the back of the building that faced Savile Row (SRBA 2017d). Henry Poole decided to use these workshops at No 32 Savile Row as the entrance for his bespoke tailoring business (SRBA 2017d). This arrangement bestowed Henry Poole the title of ‘Founder of Savile Row’ (SRBA 2017d).

The Row’s fame as a tailoring focused area might have started at 1846 but many of today’s inhabitants of the Savile Row have a heritage that go well beyond that, Norton and Sons was founded in 1821 (Norton & Sons 2017b), Davies & Son in 1803 (Davies and Son 2017) and Gieves & Hawkes can trace their company as far back as 1771 (SRBA 2017e).

According to James Sherwood business at Savile Row was thriving until WWI that horrifically erased an entire generation but also in a way changed the foundations of the world as they had known it. Some of the monarchies had been removed and thus erased a large base of the potential customers of Savile Row, when the demand for livery dress was diminished. This was also the time when the royalty had to step aside for the vast number of celebrities who became famous thanks to the new movie industry, celebrities who were not, in the beginning, natural customers of the tailors of Savile Row. The WWII had a similar impact on Savile Row’s progress, with so many people dead, both craftsmen and customers alike, but it was also the era when the RTW clothes made their proper entrance on the market. It was Hawkes & Co. who introduced RTW clothes on the Row as early as 1929 and 20 years later it had become more popular than the bespoke business (2010). Others soon followed, for instance Savile Row tailor Huntsman started selling RTW in 1981 (Walker 1988).
The bowler hat and rolled umbrella, the exquisitely prosaic city suit, express to perfection the man whose mission in life is to make money. The task of Savile Row is to create this uniform. And how supremely well Savile Row does this. If endless patience, long experience, and perfect co-ordination sufficed to produce a work of art, then the Savile Row suit would indeed be a work of art. … It is a protective colouring suitable for the financial jungle. Costly sobriety is its hallmark: costly to show that he is financially successful and can afford to have his suit made in Savile Row, sober to show that he is respectable (Binder 1958 pp. 28-29).

Although a bit gloom, perhaps it was views like the one described by Pearl Binder above that made Valentine’s Day in 1969 such an extreme turnaround for Savile Row and would shake the core of Savile Row for decades to come. That was the day when Tommy Nutter opened his shop together with Edward Sexton and brought a completely new clientele onto the row. The duo came to dress the world’s most famous pop stars of the day such as the Beatles and The Rolling Stones (Sherwood 2010). Before Valentine’s Day 1969 a Savile Row suit was seen as something old and traditional but Tommy Nutter and Edwards sexton managed to create garments that was at the height of fashion of the day but still created with traditional bespoke tailoring techniques (Nunes 2011). Besides being fashionable, they also brought contemporary store design onto the Row and put large windows on their store front thus making people on the outside able to look in to the shop, which was unprecedented at that time (Nunes 2011). The famous Beatles cover for their Abbey Road album, showing the Beatles at the pedestrian crossing, three of the Beatles are wearing suits made by Tommy Nutter (Woodward 2012). They also dressed Mick and Bianca Jagger for their wedding (Beazley 2002). It was during 1969 that the Beatles held their last ever live concert, on the roof of no 3 Savile Row, and of course two of the Beatles were wearing creations made by Tommy Nutter (Sherwood 2010).

Tommy Nutter brought change to the Row but it was not enough to keep the businesses thriving for all of them. In the 1960’s there were hundreds of tailors on the Row and in close vicinity but in the 1980’s only around 50 of these companies remained (Roetzel 1999). During the later half of the 20th century the Savile Row tailors had faced a number of hardships that each dealt a different blow to the tailors of Savile Row. Sales in England declined and the tailors had to more and more rely upon foreign trade to make ends meet, in 1987 it was estimated that around 68% of Savile Rows turnover came from exports (Walker 1988). During this period companies on Savile Row saw a large rise in rents that increased the overhead cost’s for the bespoke tailors (Walker 1988). But perhaps the biggest blow towards the Row and its craftsmen after WWII was the rise of menswear brands such as Armani (Sherwood 2007). To put it in the words of Richard James:

Even though we didn’t realise it at the time, he changed the face of men’s fashion for ever. After Armani, rather than fathers introducing their sons to their tailors in Savile Row, the sons were introducing their fathers to Armani (Musgrave 2009 pp. 6).

The rise of Armani and his likes made the new generation, that was meant to take over from their fathers, non-interested in Savile Row and what they had to offer (Sherwood 2007). Perhaps it should be at fault saying that Armani was to blame singlehandedly but the as the emergence of his unstructured jackets combined with the rise of a more casual fashion for men this lead to a situation where the sales of suits (not only bespoke suits, authors note) decreased significantly in late 80ies (Tredre 1993).

The sales figures went down for the tailors from the 60’s and forwards but in the beginning of the 90’s a more trendy type of tailors came to the street (Woodward 2012). They became known as the ‘New Establishment’ and consisted of tailors such as Timothy Everest, Ozwald Boateng, Richard James, Richard Anderson and creative director Carlo Brandelli. Some of
these even claimed their businesses were in part an idea sprung from the story of Tommy Nutter and his approach towards the bespoke tailoring industry (Sherwood 2010). Another fashion icon emerging from Savile Row is Alexander McQueen who trained as an apprentice at Gieves & Hawkes and then later moved on to create haute couture for major fashion houses in Europe (Milligan 2010). In 2016, Kathryn Sargent became the first woman to open her own tailoring establishment Savile Row, she had previous been head cutter at Gieves & Hawkes, the first female on that position for the whole Row (Hounslea 2016).

1.1.3.2 Savile Row Bespoke Association

In 2004 some of the bespoke tailors on Savile Row founded the ‘Savile Row Bespoke Association’, SRBA (SRBA 2017f). The tailors of Savile Row had previously tried to organize themselves in the 1950’s and 1960’s in something called “Men’s Fashion Council” but it did not last for long (Sherwood 2010). The SRBA is a not-for-profit association and aims towards helping the whole tailoring community on Savile Row with a number of issues, such as creating an environment for training apprentices, marketing bespoke tailoring and implement and develop a quality standard among their members (SRBA 2017f). They also act as a unified voice for the tailors when they are facing collective issues, such as talking with unions or local government (SRBA 2017f).

1.1.3.2.1 Membership requirements

Perhaps the most important implementation of the SRBA is their membership requirements, a set of rules a company needs to fulfil in order to be able to become a member, among the more noteworthy requirements are: offer at least 2000 different fabrics, minimum of 50 hours of hand work on a regular suit. All production must be located in the vicinity of Savile Row (SRBA 2017g). The following list is the membership requirements stated on the SRBA’s webpage to make public the level quality and workmanship that need to be upheld to be able to become, and stay as, a member:

- “Produce all bespoke garments within a 100 yard radius of Savile Row.
- Produce all bespoke garments from an individually cut paper pattern that has been made by a Master Cutter.
- Ensure that production of all bespoke garments is supervised by a Master Cutter.
- Employ at least one salaried apprentice cutter or tailor at any given time.
- Typically create a two-piece suit with at least 50 hours of hand work.
- Ensure an expert cloth consultant is present on the premises.
- Offer the customer a choice of at least 2,000 fabrics.
- Retain full customer records and order details.
- Provide first-class after care for garments, including sponging, pressing, repairs and button matching.” (SRBA 2016b).

The members of SRBA are allowed to add the ‘Savile Row Bespoke’ label on their garments, as to further give proof to the customer that they have received a genuine bespoke garment made to the standards of the SRBA (SRBA 2017f).

1.1.3.2.2 Brand protection through legal actions

Another important part of the SRBA’s work is their legal work to counter abuse against the ‘Savile Row Bespoke’ mark and thus prevent it from being diluted (SRBA 2017g). Today a number of companies use the word Savile Row without having any connection to the street itself or as tailors, something that has been called a “marketing abuse” (Jacomet 2014).

The SRBA made a formal complaint to the British Advertising Standards Authority, ASA, about Sartoriani, a retailer on Savile Row advertising MTM suits as bespoke (Ram 2008). The
ASA ruled in favour of Sartoriani as they argued that in the eye of the public a bespoke suit is something that is cut from an individual’s measurements and Sartoriani fulfilled these requirements and thus made it ok for them, and others fulfilling these necessities, to use the word bespoke in their marketing material (Daily Mail 2008). Although Sartoriani won the court case, their “bespoke” business was perhaps not as stable as the other tailors and in 2011 newspapers reported that the company had gone into administration (Bearne 2011). The company was later taken over by another menswear brand, ‘A Suit That Fits’ (Startups 2013). A Suit That Fits makes the same claim as being a bespoke tailor on the same arguments as Sartoriani did (A Suit That Fits 2017).

Working to counter these problems, the SRBA has together with Harris Tweed in 2016 initiated a lobbying campaign towards the European Union to try to get them both in the European Geographical Indication Scheme (Dege & Skinner 2016a). A geographical indication is mainly for agriculture products and makes it illegal to use the name on a product that has been produced elsewhere (European Comission 2016). Famous agricultural products that have been awarded a GI are for instance: Champagne, Camembert and Cognac. Lobbying on behalf of SRBA and Harris Tweed are oriGl, a global alliance of geographical indication groups (Origin 2016). This idea was already considered in 2006 but the idea was not followed through possible due to the large cost that lobbying infers (Mellery-Pratt 2014a).

A small victory related to the issues above was taken in the fall of 2016 when Westminster Council enforced a new set of planning restrictions on Savile Row and similar streets, such as Jermyn Street, that would restrict the use of the buildings in favour of independent companies devoted to some sort of craft, where bespoke tailoring was among those crafts given as an example. This would give the tailors an advantage over companies trying to buy themselves into Savile Row and perhaps pushing the existing tailors out (Henry Poole & Co. 2016).

1.1.3.2.3 Current members of the SRBA
This review in alphabetical order of the current members of the SRBA will present some historical background information but also give more information on ownership structure, presentation of their product offering to show if they only offer bespoke tailoring or have other garment types for sale and some information on their online presence, such as an online store or social media accounts. This is to further explain the environment in which Henry Poole & Co. operates in and how their closest competitors have worked towards modernising themselves.

It should be noted that high quality bespoke tailors is not only limited to Savile Row and one could argue that prominent tailors such as Ede & Ravenscroft, Ozwald Boateng and Timothy Everest that have shops outside of the Savile Row area should be mentioned as well, but due to the limitations in this thesis only full members of the SRBA will have their stories told.

Alexander McQueen, est. 1992, no 9 Savile Row
Alexander McQueen (1970-2010), was a British fashion designer who started his career as an apprentice on renowned Savile Row house Gieves and Hawkes (Milligan 2010). He later became famous for his luxury fashion brand that bore his own name and that company was later bought by the Gucci Group in 2002 (Milligan 2010). The fashion brand ‘Alexander McQueen’ sells both RTW women and menswear and information about Alexander McQueen’s bespoke business is available through links on their regular website where it is fronted as any other of their sub-brands (Alexander McQueen 2017). The bespoke tailoring side of the business is something that only started in 2013, three years after McQueen’s death (Carvell 2016). On their premises on no 9 Savile Row they only sell menswear and offer both MTM and traditional bespoke tailoring (Carvell 2016).
Anderson & Sheppard, est. 1906, no 32 Old Burlington St
Founded by the Swedish immigrant Per Anderson in 1906, who had earlier worked with Savile Row legend Scholte (Sherwood 2007). The company managed to early on attract a vast number of Hollywood celebrities, it is said the reason for this is that the Anderson & Sheppard cut is similar to a suit from Brooks Brothers, which is a highly distinguished menswear institution in the USA (Sherwood 2010). Anderson & Sheppard is one of the tailoring houses on Savile Row that are said to have a distinct house style. The look is characterised by wider shoulders but with less padding in them, slimmer sleeves and a visible waistline. This particular style is sometimes called ‘the limp look’ or ‘the drape’ and is said to be an extremely comfortable cut (Sherwood 2010). The current owner of the business is Anda Rowland, whose father had bought the business in the 70s and the family owns around 80% of the business today (Lobban 2014). Anderson & Sheppard has had offers from both Calvin Klein and Ralph Lauren to buy the businesses but none of the offers were taken (Sherwood 2007).

In 2005 Anderson & Sheppard had to move from their store at no 30 Savile Row and found their new home at no 23 Old Burlington Street (Sherwood 2007). The move created an opportunity to make a lighter and more welcoming store and create an atmosphere where the cutters and tailors came closer to the customers and not hidden in a room at the back as in the old store (Lobban 2014).

They also have a haberdashery close by, on Clifton Street, that sells RTW garments such as knitwear, trousers, shirts and various accessories. They do not however sell RTW suits or jackets (Anderson & Sheppard 2017a). They also sell their Haberdashery goods on an online store (Anderson & Sheppard 2017b). According to Anda Rowland the haberdashery goods should not be seen as some sort of sub-brand or similar:

We’re definitely not extending the brand or preparing to go into ready-to-wear or creating something that’s more entry level,” she says. “That is not the plan. It’s not because we don’t want to create something that is more democratic or people can buy; it’s just that we are bespoke tailors and we don’t make a ready-to-wear suit or jacket. That’s not what we do well. But what we can do is work with customers to provide things that they are looking for. (Anda Rowland in Lobben 2014).

Chittleborough & Morgan, est. 1969, no 12 Savile Row
Chittleborough & Morgan trace its lineage right back to foundation of Nutters of Savile Row, when Tommy Nutter and Edward Sexton brought their new ideas and clientele to Savile Row, Roy Chittleborough and Joseph Morgan had previously worked and trained on the Row, and both started working at Nutters of Savile Row from the beginning (Sherwood 2007). The story of Nutters is that of drama between the two founders and it all resulted in Nutter leaving the company in 1976 and Sexton leaving in 1981, thus leaving Chittleborough and Morgan by themselves (Sherwood 2007). In 2011 Roy Chittleborough retired leaving Joseph in charge of the company (Chittleborough & Morgan 2017a). The pair of them have been credited with giving a warm welcome to new ideas on the Row, for instance helping out shoemakers Gaziano & Girling when they were a new company (Sherwood 2007). Their housestyle is characterized by tight armholes, hourglass figured shape and roped shoulders (Sherwood 2007). They only produce bespoke garments (Chittleborough & Morgan 2017a). Beside their website they have a Twitter and Instagram account (Chittleborough & Morgan 2017b).

Davies & Son, est. 1803, no 38 Savile Row
Founded by the bank clerk Thomas Davies as he took over his brothers tailoring establishment (Sherwood, 2010). The company became infamous in 1892 when it became known that Davies & Son and other tailors, produced their clothes in sweatshops around London, some even tried to blame the company for the death of Prince Eddy as they claimed
these sweatshops where ridden with disease and in that way infected the prince and caused his
death (Sherwood, 2010). The Davies family left the company in 1935 and it was kept on
running under the same name by their former employees (Sherwood 2010). In 1979 they had
to leave their grand townhouse and after some more bad years the company was sold in 1997
to Mr. Alan Bennet, who had previous experience from some of the renowned tailoring
houses in London, and on Savile Row. Mr Bennet is also the man responsible for moving
Davies & Son to their current address on no 12 Savile Row (Sherwood 2010). They only
produce bespoke garments (Davies & Son 2017). They manage a Facebook and an Instagram
account (Davies & Son 2017).

Dege & Skinner, est. 1865, no 10 Savile Row
The company started when the sons of two different tailors, one had a shop at Conduit Street
and the other at Jermyn Street and both founded in 1865, met at school in 1880 and some
years later decided to create a merger of their businesses (Sherwood 2010). They have
specialized as military tailors (Sherwood 2010). Dege & Skinner launched an RTW collection
in 2016 that is both available on their website and in their store at no 10 Savile Row (Dege &
Skinner 2017a). They manage a Facebook-, Instagram-, Twitter and Google+ account (Dege
& Skinner 2017b). On their website they are promoting a “Summer Sale” where they among
other discounts offer a 10% discount on bespoke orders, please see figure 2 in appendix 1 for
an attachment of the sales banner (Dege & Skinner 2017c).

Gieves & Hawkes, est. 1771, 1 Savile Row
The company that boasts with the prestigious address of No 1 Savile Row is Gieves &
Hawkes is a rather modern merger between the two companies Hawkes & Co., est. 1771, and
Gieves Ltd., est. 1785 (Sherwood 2010). Gieves Ltd. had for some time been trying to take
over Hawkes & Co. and during these discussions an IRA bomb exploded and destroyed
Gieves & Co. flagship store at No 27 Old Bond Street in 1974, which is also the same year as
the takeover became finished (Sherwood 2010). They have historically been specialized in
naval and military tailoring (Sherwood 2010). In 2012 Gieves & Hawkes was sold to Trinity,
subsidiary to Li & Fung (Chesters 2012). The company was already under Chinese ownership
as it in 2002 was sold from British shareholders to Wing Tai, a Hong Kong based company
(Wallop 2012). Today they can be seen to promote their businesses through advertisements to
make people aware of sales and other events happening at their store, for instance on social
media, see figure 3 in Appendix 2 for one example of one of these advertisements.

They sell RTW, MTM, or Private Tailoring as they have renamed it, and bespoke at their
premises of No 1 Savile Row (Gieves & Hawkes 2017a). They also have an extensive online
shop for their RTW collections, where they sell everything from suits to accessories (Gieves
& Hawkes 2017b). They are present on Twitter, Instagram, Pinterest and Facebook (Gieves &
Hawkes 2017b). On their website they see themselves as “Gieves & Hawkes, No.1 Savile
Row, Bespoke Tailor and international luxury menswear brand” (Gieves & Hawkes 2017b).
As of now they have ten different stores in the UK and have stores in nine different countries
(Gieves & Hawkes 2017c). On their website they do not present any of their history and you
can not find any information about when they were established as a company (Gieves &
Hawkes 2017b).

H.Huntsman & Sons, est. 1849, no 11 Savile Row
H. Huntsman & Sons was founded by Henry Huntsman in 1849, but can trace its history as far
back as 1809 when the company existed as a specialised retailer of equestrian equipment
(Sherwood 2010). Huntsman is famous for being the most expensive tailor of Savile Row and
have a very distinct house style: they favour a suit jacket with only one button, high armholes,
strong shoulders and an accentuated waist and skirt (Sherwood 2010). They have over the years created advertising campaigns to try to attract customers (Sherwood 2010). After some bad years the company was taken over by a group of investors in 2004 (Sherwood 2010). A few years later, in 2013, Huntsman was bought by the Belgian fund manager Pierre Lagrange (Paton 2016).

They currently run a website, and have a presence on various social media (Instagram, Twitter, Facebook and Pinterest) (Huntsman 2017a). They have sold RTW suits since the 60’s and those and other garments are sold through their website (Huntsman 2017b). It was Huntsman’s shop on Savile Row that acted as the scenery for the blockbuster movie Kingsman, the director of the movie Matthew Vaughn had been a client of Huntsman since he was 18 (Huntsman 2017c).

**Hardy Amies, est. 1946, no 14 Savile Row**
Sir Hardy Amies, an already famous women’s couturier that had served as an intelligence officer during the war, was in 1945 walking down Savile Row and saw the remains of what had once been a Regency townhouse. After a managing to break into the place he decided that he wanted to move his business there and restore the house (Sherwood 2007). From this house he came to dress the Queen, make the costumes for the movie 2001: A Space Odyssey and create a number of licensing agreements (Sherwood 2007). When Sir Hardy Amies passed away in 2003 the ownership of the company was transferred between a number of companies (Sherwood 2010). Hardy Amies went into bankruptcy in 2008 and were later taken over by the company No. 14 Savile Row, a subsidiary to Fung Capital, in 2009 (Mellery-Pratt 2014). It has recently opened a flagship store on no 8 Savile Row where they offer RTW, MTM and bespoke side by side with crafted goods from outside producers (Hardy Amies 2017a). Their products are also sold at selected retailers throughout the world (Hardy Amies 2017b). They are also present on various social media channels (Hardy Amies 2017a).

**Henry Poole & Co, est. 1806, no 15 Savile Row**
As Henry Poole & Co is the company in focus for this thesis a thorough historical presentation will take place in chapter 4.

**Kent, Haste & Lachter, est. 2010, 7 Sackville Street**
The most recent founded tailoring house of all the SARB members. The original company was founded by the bespoke tailor and former head cutter John Kent and the prominent shirtmaker Stephen Lachter in 1986. In 2010 former head cutter and bespoke tailor Terry Haste joined the business (Kent & Haste 2017b). They offer both bespoke tailoring and MTM, and all their cloth is available for both types of orders (Kent & Haste 2017a). They sell accessories online but only through contact and not through a functioning online shop (Kent & Haste 2017c). As one of the few tailors on Savile Row they clearly state on their website their starting prices on different bespoke garments (Kent & Haste 2017d). They manage a Facebook page and an Instagram account.

**Kilgour, est. 1882, no 5 Savile Row**
Kilgour was for some time a joint venture of different tailors. In 1923 the two tailors A. H. Kilgour and T. F. French combined their business to create the company Kilgour & French, and only two years later, in 1925, the two Hungarian brothers Fred and Louis Stanbury also joined and thus created the company Kilgour, French & Stanbury (Sherwood 2010). In 1998 Carla Brandelli became creative director of the brand and in 2003 Kilgour launched its first RTW but after some years the company changed owners and decided that they should refocus on bespoke tailoring, resulting in the resignation of their Carlo Brandelli (Mellery-Pratt 2014).
But with Kilgour being sold again in 2013 to the company No. 14 Savile Row, that is a subsidiary to Fung Capital, Carlo Brandelli was reinstated as creative director (Mellery-Pratt 2014). Their new focus has led to a total makeover of their store on no 5 Savile Row as to make it more modern and contemporary (Bell 2014). Today they offer both bespoke and MTM-services on their Savile Row store (Kilgour 2017) and their RTW collection is sold only on the prominent online menswear store Mr Porter (Mellery-Pratt 2014; Mr Porter 2017).

**Meyer & Mortimer, est. 1798, no 6 Sackville Street**

The story of Meyer & Mortimer started with an Austrian tailor by the name of Jonathan Mayer who set up his tailoring business at no 36 Conduit Street and in Edinburgh the Mortimer family had started trading military equipment to the army (Meyer & Mortimer 2017a). The two companies became merged in the 1830’s and took up business at the no 36 Conduit shop of Mayer (Meyer & Mortimer 2017a). Unfortunately the building was destroyed during WWII and only one ledger survived (Meyer & Mortimer 2017a). After the war, the company moved to the premises in which they are still residing in, no 6 Sackville Street (Meyer & Mortimer 2017a). An interesting fact is that Jonathan Meyer tailored some garments for the 19th century fashion icon George ‘Beu’ Brummel (Meyer & Mortimer 2017a). Meyer and Mortimer only offers bespoke tailoring (Meyer & Mortimer 2017b). They can be found on LinkedIn, Twitter and Instagram (Meyer & Mortimer 2017b).

**Norton & Sons, est. 1821, no 16 Savile Row**

Norton & Sons was founded as far back as 1821 when Walter Norton set up his tailoring business on the Strand (Norton & Sons 2017b). It was not until the 1860’s that Norton & Sons moved to Savile Row (Norton & Sons 2017b). During the second half of the 20th century Norton & Sons bought and merged four other tailor related companies; Hammond & Co, J. Hoare & Co, E. Tautz & Sons and Todhouse Reynard & Co. (Norton & Sons 2017b). In 2005, after seeing that the company was up for sale in a newspaper ad, Patrick Grant purchased the company (Johnston 2015). At the time of the purchase, the company only consisted of one tailor and a cutter who only worked half-time (Johnston 2015). After the purchase the new owner decided to re-brand the business and took the help of a brand consultancy firm. The case is well documented and the idea of the re-branding operation was to make Norton & Sons heritage more available to a younger customer (Moving Brands 2017a).

Norton & Sons only offers bespoke tailoring at their premises of no 16 Savile Row (Norton & Sons 2017b). The owner, Patrick Grant, has however re-launched E. Tautz as a RTW brand that also offers MTM in their store on Duke Street (E. Tautz 2017). Norton & Sons is present on both Facebook and Instagram.

**Richard Anderson, est. 2001, no 13 Savile Row**

In 1982 when Richard Anderson was seventeen years old he started as an apprentice at H.Huntsman & Sons and from there he worked his way up to become head cutter (Sherwood 2010). But in 2001 Richard Anderson and the Co-director of Huntsman, Brian Lishak decided to leave Huntsman and start their own establishment, the reason for Lischak’s name being left out is because both of them decided it was the head cutters name that was to be displayed (Sherwood 2010). Trained by the legendary Huntsman cutter Colin Hammick, Richard still cuts his garments in the typical Huntsman style but with more modern types of cloths (Sherwood 2010). Richard Anderson has been said to honour the traditions of the Row but doing so with a modern twist (Sherwood 2010). The company sells both bespoke and mtm garments aswell as RTW clothes (Richard Anderson 2017) They sell RTW clothes on their
website, and also manage a Twitter, Tumblr, Facebook, Instagram and Pinterest account (Richard Anderson 2017).

**Richard James, est. 1992, no 29 Savile Row & no 19 Clifford Street**
The company named Richard James was founded by Sean Dixon and Richard James in 1992 and started off in a minimal boutique on the Row. In 2000 they moved into their current store at no 29 Savile Row, and later they added a townhouse on no 19 Clifford Street to their portfolio as a way to expand their business (Sherwood 2010).

They did not start out as a bespoke tailor, but only began offering bespoke tailoring because one of their customers had asked for that particular service. This new service became so successful that their bespoke business soon outgrew their RTW part (Sherwood 2010). They were the first bespoke tailor to have a TV-commercial and they were also the first to advertise in the monthly menswear magazines available on the market (Sherwood 2010). They say that their customers are people in the thirties (Sherwood 2010). When they took over their new premises in 2000 they installed large shop windows so as to better be able to present their goods to people walking by, according to Richard James this was something that was totally opposite to what was the usual store design on Savile Row (Sherwood 2010). The house style of a Richard James suit could be said to something that is best describes as an extreme Huntsman suit, with an extremely accentuated hourglass form (Sherwood 2010). They offer both bespoke tailoring, made to measure and RTW clothes on both their website and in their stores, their RTW garments are also sold at a selected set of retailers (Richard James 2017). Richard James is also found on various social media channels (Richard James 2017).

**Welsh & Jefferies, est. 1917, no 20 Savile Row**
Welsh & Jefferies started out as a tailor to the boys of the prestigious public school Eton (Sherwood 2007). In 1917 they arranged for a property on Duke Street and it was not until 1970 that they moved to Savile Row (Sherwood 2007). In the beginning they made themselves famous as an excellent military tailor and their work with the boys at Eton made them known to large variety of wealthy people from all around the world (Sherwood 2007). The company is since 2012 run by James Cottrell, former head cutter of the company, and Yingmei Quan who has attracted a growing client base of females (Welsh & Jefferies 2012). The company only produces bespoke garments for their customers (Welsh & Jefferies 2012).

**Associate members of SRBA**
The SRBA also incorporates a number of associate members that according to their website provide “support and ancillary services” (SRBA 2017b). The associate members are: Dormeuil, Dugdale Bros, Edward Sexton, Harrisons, Huddersfield fine worsteds and Kathryn Sargent (SRBA 2017b).

**1.1.3.3 Savile Row today**
The Row has been through a lot since Henry Poole & Co. first opened up their shop in 1846. Today the market for luxurious menswear clothes has seen a larger rise compared to the female luxury market and major companies on the global luxury market, like Kering and LVMH have both tried to give more attention to their respective menswear brands and thus try to capitalise on the new consumer trends (Mellery-Pratt 2014).

The current trends of the luxury industry has been in favour of the business model used by the bespoke tailors of Savile Row. In an interview, the boss of Anderson & Sheppard Anda Rowland, points out that while she was working with luxury brands in early 2000’s she saw a “paradigm shift” among these companies to try to personalize their offerings to their
customers. LVMH worked extensively with this and companies such as Gucci was showing the craftsmanship in their ads, which made her realize that they where in a way trying to create what the Savile Row tailors were already doing (Lobban 2014).

This has created a great opportunity for the tailors, but also faced them with a potential issue: a traditional retailer can earn more money by selling more goods but as the bespoke tailoring business model is that of slow and individualised production it is faced with many difficulties to scale up that kind of business (Mellery-Pratt 2014). It was earlier mentioned that a genuine Savile Row Bespoke suit should have at least 50 man hours of work on it and an apprentice take several years to train (SRBA 2016g). This indicates that an expansion of a traditional bespoke tailoring business is not something that is done overnight. To counter this characteristic of slow production, but still be able to capitalise on the ability to sell more garments some of the old bespoke tailors have tried different ways of expanding their businesses, for instance tapping into the RTW market and/or to offer MTM garments side-by-side with their bespoke tailoring business, as can be seen by the company review in chapter 1.1.3.2.3. This whole situation is elegantly phrased by Mr. Patrick Grant, owner of Norton & Sons: "The simple truth is that there are opportunities to sell ready-to-wear clothes thanks to Savile Row’s history," (Mellery-Pratt 2014). Savile Row in itself can be seen as a strong brand that is infused with quality and heritage and there are many interested parties that would be interested to add the name of Savile Row on their products and during recent years it has become more common for non-bespoke tailors to rent shops on the row (Bailey 2016). It is further said that: “Increasingly, it seems, Savile Row’s history and heritage is being drawn upon to sell clothes that do not represent what the street is known for.” (Bailey 2016). With all the ownership changes explained in the previous chapter some of the companies have been forced to re-brand themselves or develop their product offering. For instance No. 14 Savile Row, which is the Li & Fung controlled company that owns Hardy Amies and Kilgour, clearly states on their webpage that: “No. 14 savile row was founded in 2013 to own, manage and develop hardy amies and kilgour from small savile row labels into global ready-to-wear brands.” (No. 14 Savile Row 2017)1.

The current state of the row where many of the old tailors have changed ownership as of today is perhaps best explained with the words of James Sherwood:

> With so many once great names in Savile Row’s history sold to overseas investors and focusing increasingly on ready-to-wear, the few remaining firms in independent ownership gain authenticity and respect for maintaining standards and tradition. Tailors promising to revolutionise the Row or introduce modernity do not fool connoisseurs of bespoke tailoring (Sherwood n.d. pp. 7).

To expand further on this line of thought, Savile Row’s reputation can be said to originate from two core values: their superb quality bespoke products they are producing and the customer clientele they have catered to throughout the history (Bailey 2016). These two values are now under threat as non-bespoke clothing are getting more and more space on the row thus lowering the overall quality factor of Savile Row and perhaps in the end the risk of losing the prominent customer base (Bailey 2016).

1.2 Problem discussion

As have been presented in the chapters above, the history of Savile Row is something that is both steeped in a deeply rooted heritage and a high knowledge of a traditional craftsmanship where the knowledge is passed down from the older generation to the younger one. The companies have evolved into strong brands in themselves and Savile Row is in itself a brand

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1 It needs to be mentioned that during the writing process of this thesis the company No. 14 Savile Row, seems to have ceased to exist and their website is today (2017-08-13) not available. No information regarding
that many companies want to be associated with. Some of the tailors have become lost during the way, some have merged together and others are still in business in their original form more than 200 years after they first started out as small independent tailoring businesses.

As have been presented many of the earlier pure bespoke tailors on Savile Row have during recent time more and more shifted their business focus from being a traditional bespoke tailors and instead trying to become international menswear brands.

Many of these new brand visions’ for the companies on Savile Row have come from changes in the ownership of the company itself. When the new owner took over Norton & Sons he went about to re-brand the company with the help of a prestigious brand agency but also through a revision of the brands core values as well. The same story can be seen with Kilgour, Hardy Aimes and Gieves & Hawkes who are all connected to the Chinese company Li & Fung and now have the outspoken goal of moving from being a bespoke tailoring brand to morph into global menswear brand. This can be seen as opposite to the approach taken by for example Anderson & Sheppard and also Henry Poole & Co. who have a different approach to their business model.

These kind of structural changes, such as ownership change, in a company have been found to be a main driver of what academic researchers names corporate rebranding (Muzellec, Doogan & Lambkin 2003). Rebranding refers to when a company’s core brand image and values are changed into a new set of brand values, this is in contrast to corporate branding that should be seen as company’s original set of brand values that where set at the foundation of the company (Merrilees & Miller 2008). A rebranding procedure usually starts with a trigger of some sort, for example a company takeover, after the trigger event the process goes into a phase where the earlier brand vision is questioned and re-made. Following this, the new brand vision is both implemented in the organisation and communicated to outside stakeholder, such as customers (Miller, Merrilees & Yakimova 2014). The above mentioned companies, such as Norton & Sons or Gieves & Hawkes, have all initiated what could be labelled as a rebranding operation where their original core values have been revised and changed according to the new management’s wishes. Although re-branding is a fairly new research area (Miller, Merrilees & Yakimova 2014) there has already been some research done on luxury brands, for example of Burberry’s rebranding operations that originated from disastrous financial results in the late nineties (Moore & Birtwistle 2004). A well documented re-branding exercise that took place on Savile Row is that of above mentioned Norton & Sons when new owner Patrick Grant took over the business in 2005. It has both been featured in a documentary series on BBC (BBC Four Savile Row 2008) but also featured as a case study on the homepage of the branding agency that was commissioned to move the brand through the re-branding operation (Moving Brands 2017a). The ambition for this particular rebranding exercise was to reconnect the heritage of the original company and make it attractive to a younger clientele of customers (Moving Brands 2017a).

The subject of rebranding on Savile Row has been covered in the regular media and the subject of rebranding in it self is developing as an area of academic research. As pointed out above these rebranding exercises usually originates from some sort of crisis or ownership change that forces the brand to change from its original identity. By a first glance it is fairly easy to create a review of the different bespoke tailors from regular media and draw conclusions from different product offerings, website statements and logo changes. But how is that applicable to companies that still operate under the same management structures that was set centuries ago? If rebranding originates from external or internal events of great magnitude that in some way or another impacts the brand, what is then the underlying factors behind modernisation and developments for the companies that still have not felt the need to do a complete revision of their brand and change it into something new. As far as the author is concerned no academic research has been undertaken to get a deeper understanding behind
the continuous modernisation of one of these niche companies. To fill this gap in the research community this thesis will focus on a case study of Henry Poole & Co. that on the outlook have not made any drastic changes in its brand identity and have not communicated any similar activity to outside stakeholders.

1.3 Purpose
The purpose of this thesis is to look into how the founders of Savile Row, Henry Poole & Co. have developed their brand over the years with special consideration taken to their brand architecture and line extensions, which has been shown to become a widely used strategy on Savile Row during later years. The study aims to find if the current literature is consistent with the needs of such a heritage bound company, with such a niche product and clientele or if it is in need of some modification to fit companies with such a specific business model. Hopefully this study will be able to present some guidelines for best practise that might be applicable on similar companies.

1.3.1 Research question
Due to the problem discussion presented above this thesis will set out to try to answer the following research question:

What are the underlying factors of how Henry Poole & Co., an over 200 year old traditional bespoke tailor, have managed to stay relevant and modern throughout its history?
2 Method

In this chapter the methodology of this paper will be described and critically reviewed so as to present both the theory behind the methodology used and relate them to the methods used to collect and analyse the data.

2.1 Methodological approach

2.1.1 Qualitative study

The methodological ground in this thesis is qualitative. The majority of the research in the field of company brands is done with a qualitative approach and as the purpose of this study is to do a case study of a single company’s branding effort it is more fitted as a qualitative study than a quantitative.

The most widely used differentiator between quantitative and qualitative research is that the first is concerned with numbers and the latter with words (Bryman & Bell 2011). Going beyond this rather basic description a qualitative study shows three distinctive features that is especially seen in qualitative studies: (1) a qualitative study usually has an inductive view of the research process and thus believes that you are able to create a theory out of the findings from the research, (2) the objective of qualitative research is trying to create an understanding of the world through adapting an epistemological view called interpretivism and (3) a qualitative study is grounded in the idea that our social world is created through interactions (Bryman & Bell 2011).

There is however a more practical concern that needs to be addressed when discussing qualitative methodology, namely issues regarding on what criteria’s to be used when evaluating the said study. These criteria’s are usually labelled as validity, replication and reliability (Bryman & Bell 2011). Some researcher claims that these methodological criteria’s only adheres to a quantitative study and should not be considered in a qualitative study but others say that they do pose relevant guidelines but might have to be altered compared to their quantitative counterparts (Bryman, 2012).

Below follow a more thorough review of the reliability, replicability and validity concerns for a qualitative study and specifically to this particular study.

2.1.1.1 Reliability, Replication and Validity

The criteria of reliability and replicability is closely connected to each other as they both revolve around the idea of replicating the findings from the research. The reliability criteria is all about the consistency of the results from the research and if it is reasonable to believe that the same type of research will show similar or even the same result or if the findings will be completely different (Bryman 2012).

When the reliability criteria clings to the actual replication of the test, the replication criteria evaluates the research on how well you are able to replicate it. This means that the research process should be clearly laid out by the researcher so that other researchers wanting to replicate the study should find everything they need (Bryman 2012).

Both of these criteria are usually of a bigger concern in quantitative research than qualitative (Bryman 2012). Validity in research addresses the questions that arise around the findings of the study being done (Bryman 2012). It is usually the case that you break down the validity concept into four sub-categories: measurement validity, internal validity, external validity and ecological validity. Measurement validity is mostly a concern for quantitative research and as name implies reflects upon the issue if the things the researcher wants to measure actually is measured by the tests used in the research (Bryman 2012). When internal validity talks about causality factors, the external validity refers to the possibility to generalize...
from the findings of the research and apply them with the same result on a different audience (Bryman 2012). Ecological validity on the other hand is if the findings from the research has an impact on real life settings and urges the research to be done in the most realistic setting as possible, far away from laboratories and special interview rooms (Bryman 2012).

2.1.1.2 Research criteria's in qualitative research

As conducting qualitative research differs some from quantitative research there has been some debate regarding the use of reliability and validity criteria in qualitative research (Bryman 2012). Some researchers, such as Yardley and/or Lincoln & Guba, have proposed a bundle of more quantitative focused research criteria that they feel are more connected to the core philosophy of quantitative research (Bryman 2012). This thesis, although a qualitative one, will keep with the approach of the traditional research criteria as they have a longer proven track record in the academic world.

Throughout the rest of this methodology chapter the research progress will be presented in more detail and an discussion will follow about how each methodological choice can impact the above mentioned research criteria.

2.1.1.3 Triangulation

The concept of triangulation is sometimes used in research as to enhance the validity of the findings by using different methodologies in the same research project. This is meant to strengthen the validity of the research by drawing from the strengths of both research methodologies and thus covering for each methodologies weakness (Bryman & Bell 2011). Triangulation is a form of a mixed method research, where you use both quantitative and qualitative data to support your research (Bryman & Bell 2011). This thesis has not taken a triangulation approach mainly due to the fact that a purely qualitative research design is believed to cover the areas that this thesis sets out to discover. There is however also an availability issue that played into the decision, quantitative data related to the tailors of Savile Row is something that is hard to come by. There is an unspoken rule as to not talk about living customers and as they are not publicly traded companies they are not obliged to give out financial data. This indicates that getting access to a large enough customer base to conduct a quantitative study would be painstakingly hard and the same goes for finding actual financial data. It was early on decided that this was not to be undertaken in relation to the limited scope of this particular study. A triangulation approach for this particular frame of research with an added quantitative part would have been more of an anecdote than add any in-depth value and would thus have become somewhat of a wasted effort due to the huge amount of work needed to be undertaken for a quantitative research in this field.

2.2 Case study

A case study is generally labelled as a thorough investigation of a single case. (Bryman & Bell 2015). Another definition for a case study, contributed to Schramm but presented in Yin, puts an emphasis on that they try to understand decisions that has been made and ask questions such as why, how and what were the outcomes (2009). Yin argues that if your research sets out to explain current events while asking questions such as ‘how’ or ‘why’ or if the aim is to deeply understand and explain a certain phenomenon a case study is a relevant research method (2009). What constitutes a case might differ but is usually one of four different categories: (1) a single organization, (2) a single location, (3) a person or (4) a specific event (Bryman & Bell 2015).

Although a widely used social research method case studies comes with a set of issues that need to be addressed. Case studies are sometimes seen as lacking a systematic approach and might be prone to what is usually referred to as researcher bias and that it is hard to evaluate
in the presented study (Yin 2009). Another issue often ventilated against case studies is its possibilities to generalize its findings, especially if it is a single case study (Yin 2009). Although it has been noted that academic case studies that includes more than one case have become more and more common in the literature (Bryman & Bell 2015). This kind of argument is also present in Flyvbjerg’s defence of case study as a research method. He argues that you often are able to generalize from your case study findings but it is often related to the nature of the case. In case studies it is often useful to find so called ‘black swans’, where a case study might show that a certain theory is not as general as earlier thought. If the case study is done in an extreme environment, the idea is that if the findings show that the research questions being false, it is highly likely that cases that are not as extreme also are false, thus being able to generalize from the case study (2006;2013).

The reliability in a case study suffers from the same methodological issues as the qualitative field as a whole (Yin 2009). The reliability of a case study might be strengthening by the use of a ‘case study protocol’ and a ‘case study database’ (Yin 2009). The use of a specific protocol, as can be seen in Yin (2009 pp. 80-81), has not been used because this methodology chapter, and the overall outline of this thesis, has the same aim and follow the boundaries set up by the research question. The ‘case study database’ on the other hand is used on the data coming from first hand sources, the interview will be transcribed and offered to those who would like to see it so as to show readers what was said and thus being able to analyse the material by themselves and the list of references will be clearly laid out so as to make it easy for people to go directly to the source of the information presented.

Validity in a case study follows the same pattern as its reliability issues; it is the same for the qualitative research field (Yin 2009). The validity could be broken down into three different sub-parts: (1) construct-, (2) internal-, and (3) external validity (Yin 2009). Construct validity refers to the context of making the measurements operational, and employing a subjective standpoint in the data collection, this also where opponents of case studies usually argues the most (Yin 2009). To counter this potential flaw in the case study methodology two steps need to be taken: (1) use clear definitions of what you are studying and (2) to identify certain measurements that match what you are studying, these are things that could be taken from other articles (Yin 2009). In this thesis this has been countered with the definitions presented in various parts of the thesis, for example the definition of bespoke tailoring in the beginning of the thesis and the thorough discussion and definition of a brands building blocks, so as to create a coherent picture of the fields studied. Internal validity refers to the causality of the findings, if variable X really changes variable Y or if there is another variable, Z, not being accounted for that is the major contributor in the change in variable Y (Bryman & Bell 2011). For case studies, internal validity mainly becomes an issue for those studies where the research aims at explaining causality, why or how did X change Y, and this would be labelled as an explanatory study (Yin 2009). As the focus of this thesis is to look at factors for a successful modernization process of a brand, the possible impact of internal validity is not something that should be taken lightly as findings from the research might suggest certain variables to be the main drivers when in fact the outcomes are driven by other variables that was not covered in the gathered data. To counter this validity threat it is advised to take in as much information as possible in consideration when presenting potential causality (Yin 2009). The final validity threat, namely external validity, refers to if the findings in the case study are viable for being generalized to a broader context (Yin 2009). This was already discussed further up but another input to the discussion is made by Yin when he proposes that you need to make a distinction between ‘statistical generalization’, those you make from surveys and similar, and ‘analytical generalization’ that is derived from example case studies (2009). In a concluding remark on the generalizability of a case study it should be said that you preferably
need future studies replicating the first one to be able to further strengthen your case for
generalise your findings (Yin 2009).

### 2.3 Sampling

In the area of sampling there are two different approaches as to how you might gather your
respondents: probability or non-probability sampling (Bryman & Bell 2011). Probability
sampling is usually connected to quantitative research and its fundamental idea is that the
participants in the study should have been selected at random from the population that is
being studied (Bryman & Bell 2011). This approach to gathering respondents is seen as
creating a sample that is representative of the population as a whole and thus makes it
reasonable to argue that findings in this particular group is generalizable to the population as a
whole (Bryman & Bell 2011). Non-probability sampling on the other hand refers to those
sampling methods that do not make use of randomization in the selection process, thus letting
some research objects become more prone to become selected than others (Bryman & Bell
2015). Major non-probability sampling methods are quota sampling, convenience sampling
and purposive sampling (Bryman & Bell 2015). Where quota- and convenience sampling are
mainly used in quantitative research, a purposive sampling approach is usually the way to go
for qualitative research (Bryman & Bell 2015). As the name indicates a purposive sampling is
about the idea that the samples presented in the study are chosen on the basis that they might
have important information that might be beneficiary to the research question (Bryman & Bell
2015).

As this thesis was focused on a very niche selection of companies and with a main focus
on a specific one, namely Henry Poole & Co. it was natural that the sample for the thesis
would be selected from people within that particular organisation. So it should be mentioned
that the people being interviewed in this paper have not been selected at random but
specifically searched out as people inside the company with valuable knowledge about the
company.

### 2.4 Data gathering

The data gathering for this thesis were done continuously throughout the writing process as
new perspectives emerged and older became non-relevant. Yin points out that in case studies
there are six major ways of finding information: documentation, archival records, interviews,
direct observation, participant-observation and physical artefacts (2009). Due to the scope of
this thesis only the gathering methods used in the study will be presented below: interview
and documentation.

#### 2.4.1 Interview

Much of case study research use interviews as a way of gathering data (Yin 2009). Among the
current research in the area of branding area most of the case studies showed signs of some
sort of interview taking place as a way to get information. In the literature on interviews you
usually divide interviews in to three major categories: structured, semi-structured and
unstructured (Alvesson & Torhell 2011). Where the term ‘structure’ refers to the amount of
predetermined questions and how rigid the interview scheme should be (Alvesson & Torhell
2011). Structured interviews follow straight path where all questions should be asked
according to the predetermined plan and unstructured interviews is the opposite where only an
extremely broad framework has been established, in these kind of interviews going off topic is
no problem and the interviewee is free to talk about what comes to mind and semi-structured
interviews is somewhere in between (Alvesson & Torhell 2011). Another way of breaking
down interviews into subcategories is by referring to them as quantitative interviewing,
structured interview, and qualitative interviews, unstructured and semi-structured interviews
What sets the qualitative interviews apart from their quantitative counterpart is how flexible you allow the interview to be (Bryman & Bell 2011). Choosing one or the other of the qualitative interviews means having to be aware of each version’s positive sides and limitations (Bryman & Bell 2011). Where the unstructured interview gives the best opportunity to really understand the interviewee’s perspective of the world as your own ideas and biases do not show through as much due to the loose nature of the questions (Bryman & Bell 2011). The risk with applying a too loose interview guide is that specific questions goes unanswered, and if the interviewer goes into the interview with a specific aim and some idea of how the data will be analysed the semi-structured interview is a better choice (Bryman & Bell 2011).

The interviewer’s role is focused at being a neutral part in the interview process and should therefore not try to persuade the interviewee in a certain direction (Shaughnessy, Zechmeister & Zechmeister 2012; Yin 2009). What is commonly labelled as ‘Interviewer bias’ occurs when the interviewer’s own ideas about the theme and the outcome of the research is affecting the wording and phrasing of the questions thus leading the interviewee to give answers he/she might not have been giving with another phrasing. Another issue with interviewer bias is that only some parts of the interview might get written down thus selecting the parts being saved for later analysis (Shaughnessy, Zechmeister & Zechmeister 2012). To counter that kind of issue the interview for this thesis was recorded with the author’s cell phone and later transcribed so as to get an easier overview of the information provided. To record an interview it is important to get consent from the interviewee before the interview starts (Yin 2009).

As the particular field of study was clearly focused but it would be of great interest to let the interviewee to be able to elaborate on the answers and thus hopefully provide a more in depth understanding of the topic researched, the most suitable methodology of interviewing would therefore be a semi-structured interview. During the process special care was taken to address the issues described above and a notion of its limitation was taken into consideration. Before the interview the interviewee was informed about the usage of the interview, that he could choose to be anonymous, that he could leave the interview if he wanted to and he was asked about consent to be recorded and later being sent a transcript of the interview so as to have a final say. The person interviewed was Mr. Philip Parker, vice M.D., former M.D. at Henry Poole & Co. and with more than 30 years of experience from working at the company. Mr. Parker has been acting as a member of the senior management of Henry Poole & Co. for a long time and has invaluable long-term experience and knowledge of Henry Poole & Co., the bespoke tailoring business and about Savile Row itself.

The interview took place at Henry Poole & Co.’s premises on No. 15 Savile Row, London, on the 17th of May 2016. The interview started at 14.55 and ended 16.11 with a short break in the middle due to Mr. Parker were needed elsewhere for a short amount of time. The interview was conducted in the main room which is the reception room that you enter directly from the street. During the interview some customers entered the room and made enquiries to other member of staff and in the back of the room there was a workstation where members of staff worked with drawing patterns and cutting cloth. These factors were in some way distractions during the interview and they made some parts of the transcription process a bit difficult but it was also adding to the authenticity of the surroundings. The room where the interview took place is a setting in which Mr. Parker has spent a great deal of time during his time at Henry Poole & Co. and it should be safe to assume that he felt at home in that particular surrounding and felt comfortable during the interview, something that enhanced the settings ecological validity.

The interview was recorded on the author’s smartphone, a Sony Xperia Compact Z5, with the help of the app ‘Smart Recorder’ which was downloaded for free from the Google Play
Store (SmartMob 2016). The equipment was tested beforehand as to make sure it would work during the actual interview.

Mr. Parker has received a written transcript of the interview so as to be able to point out things that should be revised but nothing has as of this date, 2017-08-27, been brought up.

2.4.1.1 Transcription of interview recordings

A transcription of a recorded interview is a printed transcript of the interview and makes you able to more closely work with the information gathered from the interview. Although fairly straightforward a transcription has many different sides that need to be addressed.

First of all there are a numerous systems for writing down interviews called ‘notation systems’ that tries to incorporate parts of the speech that cannot be shown by using only letters such as pauses and hesitations (Romero, O’Connell & Kowal 2002). To only write down alphabetical what has been said is by Romero, O’Connel & Kowal called ‘ordinary transcription’ (2002). Another difference of transcribing is to divide them by naturalized- and denaturalized transcription (Oliver, Serovich & Mason 2005). Where naturalized transcription is when you transcribe as much detail in the conversation as possible, using ‘textual symbols’ as description of non-speech occurrence, such as hesitations and emphasize on specific words or pronunciations (Oliver, Serovich & Mason 2005). This particular style of transcribing is usually done for research about conversation patterns between people (Oliver, Serovich & Mason 2005). Denaturalized transcribing on the other hand is still a transcription of the interview but the focus lies on the actual information in the interview and not how it is said (Oliver, Serovich & Mason 2005). Some researchers even have two of these transcripts used for different purposes in the research process and thus get the best of both practices (Oliver, Serovich & Mason 2005).

Some suggest that an outsider should do the transcripts so as the researcher does not become familiar with the data that might influence the further analysis of the transcription (McCracken 1988). Going to an outside company to buy their transcription services would incur a cost that is not in the budget of this thesis, prices could be between $90 – 150$ (Franklin Square 2017) or cheaper and start at $0,69/Minute or $1,75/Minute for native speaking transcribers (Hour Trans 2017). Although not expensive per say but they would still be paid from the author’s private account on an already tight student budget and it was decided that no outside transcription service should be used and that the transcription should be done by the author himself.

With the decision to do the transcription “in house” came questions regarding what notation system was to be used. It was decided that a denaturalised notation system was to be used. Two factors both played an equal part in this decision: time and focus of the thesis. To learn a specific notation system would be far to time consuming in relation to the scope of the thesis. This thesis is about the actual information gathered from the interview, and other sources, and although some other academic fields might find certain pronunciation and similar vocal expressions an important aspect to take into consideration this thesis does not cover those aspects. The transcription of the interview was based on the above argumentation done in a denaturalised way, where only the words will be written down and no special consideration will be taken to address pauses or other linguistically issues. Some extreme forms of non-speech has been noted in the transcript, such as laughter and gestures that was intended to emphasize part of the conversation.

To help with the transcription a transcription program, Express Scribe Transcription Software, was downloaded. It is a freeware program produced by NCH Software. The program had features such as hotkeys for pause, rewind and play, settings for play speed and a simple noting system (NCH Software 2017).
Overall the transcription went smoothly and only a few words were inaudible due to background noises in the recording. These inaudible words were pointed out in the text so as to show them in the right context.

Some minor alterations have been done to the text after the initial transcription, such as writing the transcription in a more formal way, such as changing some speech-words such as “gotta” into “going to”, and breaking down large pieces of text into more readable sections. In the event of the interviewer making some short remark inside a longer piece of text this has been written inside a parentheses. These alterations were made to make it easier for the reader and no further adjustments have been made to the text.

The transcribed interview has not been made available as an appendix for this thesis due to respect of the interviewee but can be sent out upon request. The recorded version could also be made available on request.

2.4.2 Documentation

Documentation is a major part of case studies and can take many forms, such as: letters, e-mails, official documents, other studies in the same field and newspaper articles (Yin 2009). The advantage of most document types is that they are easy to come by but special consideration needs to be taken when reading documents as they have been produced for another purpose and another audience than intended for the study conducted and because of this they are biased in some way and cannot be considered as bearing an unconditional truth (Yin 2009). It could be further specified that a documentation type of data has not been created with the purpose of being used in the research taken place, or perhaps in a research setting at all (Bryman 2012). The quality of the document used is also a factor that should be reflected upon, and there has been suggested that a document used in a study should be evaluated based on four different criteria’s: authenticity, credibility, representativeness and meaning (Bryman & Bell 2011). This means that a document should be easy to trace back to its origins, it should be correct, it should be reflected upon if the document is representative of the area studied or if it is completely different from what is commonly believed and the documentation source should be easy to understand (Bryman & Bell 2011).

In this research the main types of documentations have been books written on the subject of bespoke tailoring and similar topics of interest, newspaper articles in both printed and online form and studies in fields connected to the purpose of the thesis. Documentation types such as letters and official documents, with the exemption of a short reference to a European Union legislation, was not relevant for this thesis and will not be presented further.

The types of documentations used have its primary strengths in its availability (Yin 2009), they are easy to backtrack to their original source and that they are easy to comprehend as they have been produced for a large audience (Bryman 2012). The primary weakness for this type of source is that it is difficult to assess the knowledge of the producer of the documentation (Bryman 2012). The producers of the documentation used throughout this thesis has been closely looked at. For some types of information it has been decided that the importance of the authors knowledge is of less importance due to nature of the information provided, such as a shorter newspaper article (for example see: Startup 2013), where the information could still be seen as trustworthy even if the author is not an expert on menswear or bespoke tailoring. In other instances the credibility and expertise knowledge of the producer has been of highest importance. This unfortunately led to that some producers are more frequently referenced in this thesis compared to others.

The research field of bespoke tailoring is a field where little academic research has been done before, so much of the document sources used in this thesis comes from sources outside of the regular academic literature. Many authors is frequently recurring in the text, for example James Sherwood, but as the literature world of bespoke tailoring is such a narrow
field there is only a handful of authors that are knowledgeable enough about the companies studied in this thesis. Due to that reason some authors have been more commonly referenced than others. Certain blogs have been used for the same reason as their authors, for example Simon Crompton, have an extensive knowledge of this particular field of menswear and have the most up to date information about certain events. Special considerations have been taken when reading this type of documentation as they could be said to have been written for a non-academic audience.

2.5 Analysis of the data

In a qualitative research process the data can be analysed in several ways. Two of the more popular methods are grounded theory and analytical induction (Bryman 2012). Grounded theory was invented as a way for qualitative researchers to be able to create a hypothesis from their research (Scott 2009). As a very basic explanation, grounded theory is based upon the researcher creating a coding system that is used throughout the data gathering process by adding broader labels to concepts that seem to have a higher importance than others (Bryman & Bell 2011). This is later followed by a rigorous analytical process with multiple steps that the researcher moves backwards and forward on to in the be able to produce a sound theory on the subject (Bryman & Bell 2011). Analytical induction is all about creating a broad hypothesis and the data gathering process is continuous until no data can be found that contradicts the hypothesis set out by the researcher (Bryman 2012).

Due to the limited scope of this thesis it was decided not to set off any time to thoroughly learn one of the above mentioned analysing techniques, as that in it self would have taken a significant amount of time. The exploratory nature of the thesis also played a part in not thoroughly learning one of these methods as the research did not have an aim to create a hypothesis but more create a better understanding of a new academic research field. The analytical tools although acted as a source of inspiration and bits were taken from both methods.

The data gathering could be said to have been a two-phase process. The first process was gathering background data on Savile Row and bespoke tailoring to get a deep understanding of both their historical heritage and their modern approach to bespoke tailoring so as to understand how and what have changed throughout the years. This is the information that is mainly presented in Chapter 1. From the data gathered in the first phase three main topics of interest emerged: that of brand and especially heritage brands and brand development through developed brand architecture, being a family business and to not rush change but let it come naturally through the flow of generations. These topics could be seen as an adaptation of the coding structure in grounded theory. With the emergence of these focus areas the analysis could go into the second phase where an academic data gathering took place so as to get deeper knowledge of the most interesting topics.
3 Theoretical framework/Literature review

This chapter will present an overview of the academic research done in the fields of brands, especially brand extensions and luxury branding, family businesses and organisational change, with the focus to present the major theoretical contributions in those research areas.

3.1 Brand

I think what’s happened, well it’s happened on Savile Row. You can wreck the brand.²

During the data gathering process the usage of the term brand in relation to the bespoke tailoring establishments on Savile Row was found in a vast amount of material. Therefore the major part of this literature review will be about discussing the foundations of a brand and different theoretical ideas on how a brand can be developed.

3.1.1 What is a brand

It has been said that “Products are created in the factory, but brands are created in the mind” (Trout 2007). According to Aaker a brand is a something that will distinguish your products from your competitor, it could be a name, symbol, some design element or something else that would set you apart (1991). The brand’s purpose is thus to make it easy for the customer to notice the manufacturer behind the product but also serves as a sort of protection against competitors (Aaker 1991). The American marketing association defines a brand as a “Name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers.” (AMA 2017).

Adding to this belief a brand could be said to include three different purposes: differentiation, consistency and emphatic signalling, which is the term used to explain the type of image the brand conveys and what type of image you as a customer want to send out by using this particular brand (Olins 2000). When creating a brand certain emphasize should be put upon making a clear statement about the brands mission and vision and what is the underlying idea behind the brand (Kendall 2009).

3.1.1.1 Bespoke tailoring as a brand

As time have passed, the most of the different tailoring houses of Savile Row have gone from a small scale business based on a single tailor, who often gave his name to the establishment into larger companies with multiple employees and larger business operations (please see chapter 1.1.3.2.3 for a brief history overview and daily status of the different members of SRBA). Every tailoring establishment have had their own unique style and product offering, for example the more loosely fitted garments of Anderson & Sheppard or the military characteristics of Huntsman, and this combined with different store layouts, pricing points, where Huntsman have put some pride in being the most expensive, and general product specialisation, Norton & Sons having a vast amount of tweed fabrics, have all positioned the different companies in the mind of the consumer. Although the core product they offer, a bespoke suit, is near impossible to distinguish from another even for the most interested menswear aficionado, each tailor establishment have their own unique feeling and market positioning. For a brand positioning analysis of a few of the bespoke tailors done by Moving Brands during their work with Norton & Sons, please see figure 4 in Appendix 3 (Moving Brands 2017b). Their work took the approach of viewing the different tailors as individual.

² Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
brands which has also been mentioned in various interviews. It is with this particular
information that the following literature review will be conducted: that the bespoke tailors can
be seen as a brand in the context of the definitions laid forward in chapter 3.1.1 and therefore
a brand related literature review will take place so as to later be able to explain the story of
Henry Poole & Co.

3.1.1.2 Brand elements
A further deconstruction of the concept of a brand is to divide the brands different elements
into tangible or intangible assets (Kendall 2009). Tangible assets are the physical
manifestation of the brand and include elements such as a logo, a symbol, a specific colour
and even such things as sounds, motion and a scent could be described as a tangible asset of a
specific brand (Kendall 2009). A brand’s geographical location strongly adds to its
provenance because of the associations made by the consumers to that particular location
(Pike 2009). The locality of the brand makes the bond to its history even stronger and is said
to “anchor” the brand (Collins & Weiss 2015). It was found that luxury textile brands has
created strong relationships with their places of origin, and that this relationship could be used
as an advantage in branding activities (Collins & Weiss 2015). Beside the important aspect of
geographical location the flagship store of a brand, and luxury brand in particular is an
important part of showing the brands status (Moore, Doherty & Doyle 2010). The intangible
assets of a brand are not as straight forward as the tangible assets, an intangible asset could be
something along the lines of: services the brand offers, different policies, perceptions and
sensations of the brand in the consumers’ mind (Kendall 2009).

3.1.2 Brand equity
When the issue of brand and branding comes up it usually boils down to the idea that the
brand is something of value to the company, this is where the discussion of brand equity
occurs. Brand equity is the impact a brand name has on consumers when exposed to a branded
product compared to their response to a similar unbranded product (Kotler & Armstrong
2014). If the consumers are more positive towards the branded product the brand then has
positive brand equity, but if the opposite is true that the consumers feel negative towards a
branded product the brand then has negative brand equity (Kotler & Armstrong 2014). A
widely used theory for defining the foundation of brand equity was created by Aaker, when he
suggested that a brand’s equity is constructed of five parts: (1) brand loyalty, (2) name
awareness, (3) perceived quality, (4) brand associations and (5) other proprietary assets
(1991). According to Farquhar brand equity can be achieved by three different means: (1) to
build it, (2) to borrow it or (3) to buy it (Farquhar 1989).

3.1.3 Corporate brand
Some scholars argue that you can make a distinction between a corporate brand and a product
brand (Aaker 2004; Balmer 2012). The major difference between the two types of brands is
that a corporate brand has a strong sense of values that is deeply rooted at the core of the
corporation and shared among all their employees. A product brand on the other hand is the
total opposite and the brand could in its most extreme case be seen as something created by
the company’s marketing department (Balmer 2012). A corporate brand involves both the
product but also the whole organisation that makes up the company itself (Aaker 2004). The
corporate brand is said to involve the whole company in the branding process and not just a
specific division (Balmer 2012).
3.1.3.1 Corporate heritage brand

In a world where luxury has become as ubiquitous as fast food, and fast fashion has made style accessible to the masses, heritage brands provide the consumer with a degree of certainty and timelessness amid a barrage of disposable excess and access – Cameron Silver (Cox 2013 pp. 6)

The previous part briefly introduced the concept of the corporate brand. A theory developed from this concept is the theory of corporate heritage brands (Balmer, Greyse & Urde 2006). During the recent years a new concept of brands has been shown to the research community, namely the concept of ‘heritage brands’. The concept of such a brand is a brand where the heritage itself is the foundation for both the company’s value proposition and positioning (Urde, Greyser & Balmer 2007). Where heritage is defined by five cornerstones: (1) the company’s track record regarding their success in giving value to both customers and non-customers, (2) longevity, (3) core values that have been consistent over time, (4) the usage of its company history in its communication and use of symbols, and (5) that the company itself sees its history as an important part of its identity (Urde, Greyser & Balmer 2007). A brand with a heritage is perceived as a company with depth, something that is authentic and that you can trust (Urde, Greyser & Balmer 2007). Brand heritage has been shown to positively affect perceived functional, -economical, -affective and -social value from a customer’s perspective (Wuestefeld, Hennig, Schmidt & Wiedmann 2012). These perceived values creates a sense of greater security and is something that makes customers prefer heritage brands in uncertain economic situations (Wuestefeld et al. 2012). To manage a heritage brand you need to approach it in three steps: First to find out and understand what the heritage of the brand really is, second is to activate the heritage found in step one and third, see to it that the heritage is protected (Wuestefeld et al. 2012). A heritage brand is often faced with the risk of being labelled old and with the threat of being left behind by newer competitors. The heritage brand need to be on continuous alert, both trying to keep their heritage alive, but also in regards to keeping an eye out on the competitors so as to try to stay ahead of the competition. If this is done in a suitable way, the heritage can then become an invaluable asset for the brand and its future (Wiedmann, Hennigs, Schmidt & Wüstefeld 2012). The role of the owner of a corporate heritage brand should be seen as that of a custodian of the heritage and not just a mere owner. This is drawn from the fact that these types of companies often is handed down through the generations (Balmer 2013). It is often a mistreatment of this custodianship that leads to the brand having issues (Cooper, Miller & Merrilees 2015).

3.1.4 Brand architecture

Brand architecture is the way a company decides to organise its different brands (Kendall 2009). The purpose of brand architecture is to create a clear picture of how the different brands are connected and highlight both similarities and differences towards the customer (Lane Keller 2014). Brand architecture should also be used to send as much brand equity into the different products and services that are offered by the company (Lane Keller 2014). How to label branding architectural strategies is a research area that is somewhat inconsistent and there is a substantial amount of different models of analysing this kind of structure (Wheeler 2012). The aim of this thesis is not to analyse them all but it should be said that the simpler theories talk about three different categories of architectural schematics and others have found up to nine different categories (Chailan 2009).

3.1.4.1 Brand development

According to Armstrong and Kotler, there are four possible ways to develop an already existing brand: create new brands, brand extensions, multibrands or line extensions (2009). A
new brand could be useful if the old brand is thought to be out of date for the potential customer segment or the brands they already manage are not suitable for the new product category they are entering (Armstrong & Kotler 2009). The use of multibrands is when the parent company creates new brands in the same category as the existing brand, this is useful to potentially be able to reach different customer segments in the same category (Armstrong & Kotler 2009). A brand extension is the use of the same brand but for products in a different category (Armstrong & Kotler 2009). In regards to line extensions, there is an important distinction to be made between a horizontal or a vertical line extension. A horizontal line extension is the differentiation of the function of the product offered towards the customers in your product category (Randall, Ulrich & Reibstein 1998). An easy example of a horizontal line extension could be that of Coca Cola, that offers a vast variety of different Coca Cola tastes for their customers (Armstrong & Kotler 2009). A vertical line extension on the other hand is the differentiation of quality in the same category as the original product, and it could both be used as to offer a product of higher quality, go ‘up market’, or offer a product in the same category of lower quality to then go ‘down market’ (Randall, Ulrich & Reibstein 1998).

A product being offered down market of the original brand is usually named as a “step-down line extension”, often abbreviated as SDLE (Magnoni & Roux 2012). The idea behind an SDLE is to be able to tap into a new market segment with the lower quality product, thus potentially raise your profits through a larger customer base and hopefully larger sales numbers (Magnoni & Roux 2012). The SDLE is targeted towards an audience that at this point is not able to afford your core product (Kirmani, Sood & Bridges 1999). If implemented, a SDLE is something that might bring a number of unwanted consequences to the original brand (Magnoni & Roux 2009).

The earliest research on bad performing extensions showed very little impact on the original brand (Cheng-Hsui Chen & Chen 2000). A bad extension can have a negative impact on the original brand, and must therefore be used with caution (Cheng-Hsui Chen & Chen 2000).

Some researchers have pointed out that different stakeholders might have different valuations of line extensions. If one assumes that people that own products from the brand have a greater liking towards the original brand itself, from the mere usage of their product it was found that they were more positive towards line extensions in both direction. This was not true when the brand in question was a prestige brand and it was a SDLE that had been issued (Kirmani, Sood & Bridges 1999).

An early research found that a dilution effect could take place if the line extension differs too much from the ideas of the original brand (Loken & John 1993). This effect also held true for a more price focused research, a too large difference in price/quality between the different extensions could, although not instantly, harm the brand in the long run (Dacin & Smith 1994). It has been found that if a vertical line extension is introduced it has a negative impact on how the consumers views the original brand, this was found to be true for both up market and down market extensions (Kim, Lavack & Smith 2001). Another study found that people through an implicit association test, IAT, showed a tendency to be more positive towards a low-quality retailer connected with a luxury designer and less positive towards a luxury designer connected with a low quality retailer (Hennigs, Wiedmann, Behrens, Klarmann & Carduck 2013).

A potential way to shield your brand from the possible negative impact from a SDLE is through distancing techniques (Kim, Lavack & Smith 2001). A distancing technique is one or multiple techniques, used to either make the vertical line extension and original brand closer together or further apart. Two ways to do this is to linguistically and/or graphically connect or separate the extension and original brand (Kim, Lavack & Smith 2001).
3.1.5 Luxury brand

It has been said by Bataille and Hurley that the very core of our social status lay in our ability to consume, more accurate to be able to “sacrifice productive resources to buy non-productive items” (Kapferer 2015 pp. 44). A definition of luxury presented by Kapferer and Bastien says that it consists of six different parts: (1) a high quality experience or product made of such quality that it will last for a long time, (2) the luxury good should be sold at a price much higher than their function entails, (3) a luxury good should preferable be able to trace its history far back, be connected to some sort of specialized know-how and be able to show off a rich culture, (4) the luxury good should only be accessible through a carefully selected distribution channels, (5) “offered with personalized accompanying services” and (6) the luxury good should also have a psychological aspect of creating a sense of privilege in the mind of the buyer but also work as a status symbol (2012). There are a wide variety of luxury definitions laid forward by various academic scholars, for instance Vigneron & Johnson that based their theory on a set of five perceived values that set a luxury item apart from a regular item: conspicuous value, unique value, social value, hedonic value and quality value (1999).

Kapferer also claims that there are two distinct categories among luxury brands where one category, mainly European luxury brands, build their brand on and old heritage and superior craftsmanship and the other, mainly American luxury brands, has their brand equity focused on their creator, such as Ralph Lauren or Donna Karan and the storytelling that has developed around them (2006).

3.1.5.1 Luxury brand architecture

A possible strategy for luxury brands is to divide its operations in two different parts, where one is the real luxury division and the other is made up of the opposite; mass produced products that are sold to a much lower price but does so by trying to take some glamour from the original brand (Kapferer 2006). This is shown in the Pyramid brand and business model in the luxury market (Figure 1) where the top is made of the so called griffe, that is the brands original creations that comes from the workshop of the brand creator themselves (Kapferer 2008 pp. 98).

![Pyramid brand and business model in the luxury market](image)

The levels below the griffe borrows from the luxury aura created at the top and tries to infuse this equity to the lower quality goods, and this is the only way to make profit from the huge
investments that goes into the work at the top of the pyramid (Kapferer 2008). The backside to this kind of model is that the products provided by the lower brackets of the pyramid might differ too much from the top and the brand might see itself offering goods that merely exploits the famous name from the top (Kapferer 2008).

A problem with this kind architectural approach is the issue with contamination and dilution of the brand itself (Kapferer & Bastien 2012). The brand becomes diluted when you move down through the pyramid, and is diluted in a way where the originality of the griffe goes lost the further down you go (Kapferer & Bastien 2012). By contamination, the brand gets infected from the lower parts of the pyramid with goods that might have high margins but in no way are comparable to the products offered in the upper brackets of the pyramid (Kapferer & Bastien 2012). The risk of contamination is especially prone to happen if the company is run by people demanding a certain amount of return on investment, ROI, as they tend to focus on the high sales capacity of the small high margin items from the lower brackets (Kapferer & Bastien 2012). The lower parts of the pyramid could in some instances be the only way for a luxury company to raise money to keep their top pyramid bracket working (Kapferer & Bastien 2012). To further strengthen the idea about dilution effects it is shown that a part of a luxurious image is directly related to the scarcity of the good or service being offered (Kapferer & Valette-Florence 2016). The modern luxury market is therefore facing the problem of trying to sell as many products as possible, while at the same time try to create an image of rarity (Kapferer 2012).

3.2 Family business

With a family firm such as Poole’s, inevitable family history blends with the business, and perhaps inevitable the earliest days of both are hazy. (Howarth 2003, pp. 9)

Henry Poole & Co. have been a family run business since they started in 1806 and this is something that is widely communicated across multiple channels and something that is closely intertwined with their heritage, therefore the following section in regards to family owned businesses.

As earlier stated, this thesis goes with the assumption that the company and brand has fused together and is a single entity, such as the corporate brand theory discussed earlier. Research have further theorised that a family business indeed can be seen as a brand on its own (Krappe, Goutas & Arist, v. 2011). How to specifically define a family business is something a vast number of scholars have tried to do (Chua, Chrisman & Sharma 1999). Many of these definitions wants to define a family business on the basis of ownership and management structures, for example does a single family own the company or do they control all the management positions (Chua, Chrisman & Sharma 1999). However there has been proposed that a family business should not be viewed and judged based on these structures but instead on the behaviour that is prominent in the business, that is the vision of the business and that there exist a family unit that want to develop and work towards this vision and preferably pass it down to future generations in the same family (Chua, Chrisman & Sharma 1999). The vision included in the brand is often credited to the founder of the business who in the beginning stated what the company’s identity should be, and is sometimes labelled as the desired identity of the brand (Balmer 2001). The founder of the business is the one to set the foundation for the business identity (Kimberly & Bouchikhi 1995). As a family business is connected to the family itself, they are more inclined to stick with good values and follow their vision as the family’s own reputation is at stake. If they resort to bad business behaviour it could rub off on the family themselves (Blombäck & Brunninge 2013). A family business more often seen to be connected to a set of positive characteristics, such as longevity and a special relationship with their location (Krappe, Goutas & Arist 2011). The family
management of the firm can also serve as a quality indicator towards external stakeholders, giving an impression of a successful family management that has kept the company and brand working over a long period of time (Blombäck & Brunninge 2013).

3.3 Incremental change

But I'm handing all that over, even that now, that area which I'm still heavily involved with (inaudible) and of course I still have a voice in here but I'm handing that over now. You got too, because the next generation have to pick it up. You can't be there, or shouldn't be there forever, you're not there forever, these guys are going to do it, so, so, no its great, it’s a good position to be in, in fact.3

During the data gathering process there was numerous references to the idea of changing with the times and let every new generation of employees in the company slowly make their way up the ranks and implement their generation’s ideas on the company as they went. This was the fundamental idea behind the following literature review on organisational change.

As earlier mentioned a heritage brand is always at risk to be left behind by newer competitors and to be seen as old and out-dated. A constant work has to be done with both keeping the heritage alive but also to keep the brand in the forefront of its field. If this is done correctly the heritage in itself becomes an invaluable asset for a brands future success (Wuestefeld et al 2012). A term that has become more and more popular among branding scholars is ‘rebranding’, which is when the management actively wants to take change an already formulated brand image into something new (Merrilees & Miller 2008). Rebranding is usually a three-phased process, where you first take a new look upon the image of your brand and decide a new image for it, while closely analyse their new customer segment. The second phase is to involve internal stakeholders, such as employees, into the process of the brand change. The third phase is about the process of implementing the new brand image and how this is communicated to outside stakeholders, such as customers and potential investors (Merrilees & Miller 2008). A more extreme way to change the image of a brand is to change the name, but doing this the brand is in great risk of erasing all of their positive brand equity (Muzellec & Lambkin 2006).

The basic tension that underlies many discussions of organizational change is that it would not be necessary if people had done their jobs right in the first place. (Weick & Quinn 1999 p. 362).

Change is something that is bound to happen in an organisations, whether the organization likes it or not (By 2007). In the research area of organizational change a theory has proposed that organisations can be more or less ready for changes in the organization, and this could be the key to implement successful changes in the organization (Armenakis, Harris & Mossholder 1993). This divide is further described as conscious or unconscious change management (By 2007). Conscious change management is said to be “continuous, proactive and driven by awareness choice and decision” (By 2007). On the other end of the scale, unconscious change management is said to be “discontinuous, reactive, and driven by organizational crisis, fear and chance” (By 2007). Organizational change is said to be differentiated on a two dimension scale: strategic – incremental and reactive – anticipatory (Nadler & Tushman 1990). A strategic change is something that has a large effect on the organization and usually are changes that changes earlier core beliefs or the foundations of the company itself, whereas incremental changes occur within the already set foundations of the organisation and only has an impact on parts of the organisation and merely is about such simple things as effectiveness enhancements (Nadler & Tushman 1990). Reactive changes are

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3 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
those that occur as a reaction to something that has happened outside of the organisation and anticipatory changes are the changes being implemented to counter something that the management think will happen in the future (Nadler & Tushman 1990).
4 Case study Henry Poole & Co.

This section will present the findings from the different data sources related to Henry Poole & Co. brand and company. The chapter will begin with a historical overview and then the information will be presented broken down into the categories that naturally emerged throughout the data gathering.

4.1 History

The story of Henry Poole & Co. begins in 1806 when the linen draper James Poole and his wife Mary decided to leave Shropshire and move to London (Howarth 2003). In London they came to set up their business at Russel Square (Henry Poole 2016b). James Poole started his career as a linen draper but went into military tailoring by the time of the Napoleonic War (Henry Poole n.d.). The story goes that the volunteer regiment that James Poole had joined at the time of the Napoleonic wars forced their men to supply their own uniforms, and when the other members of the regiment caught glance of James Poole’s extremely well made uniform they also wanted a uniform of the same standard (Howarth 2003). His uniforms made such a success that even some of the officers that fought at the battle of Waterloo wore uniforms made by James Poole (Sherwood 2007). James later moved his tailoring establishment to 4-5 Old Burlington Street, with a back entrance at Savile Row (Henry Poole 2016b). In 1846 James Poole passes away and his son Henry takes over the business (Henry Poole 2016b).

Among the first order of business he conducts is to open up the back entrance of the Old Burlington Street store, located at 36-39 Savile Row and use it as the company’s new grand entrance (Henry Poole 2016b). It has been said that while it was James Poole that started the business it was Henry Poole that created the legend (Howarth 2003). Over the coming years the company tailors to the likes of Napoleon III and Charles Dickens, receives a royal warrant from Queen Elisabeth in 1869 and tailor western garments to the first Japanese ambassador to England, apparently making such an impression so the Japanese word for suit spells ‘sabiro’ (which phonetically sounds like Savile Row) (Henry Poole 2016b). It is said that Henry Poole together with Baron Meyer de Rothschild lent £10,000 to the future Napoleon III so he would be able to stage a coup to retrieve power in France (Sherwood 2007). In 1860 the Prince of Wales, the future king Edward VII, with the nickname Bertie, places his first order with Henry Poole & Co. and that is also the start of a great friendship between the Prince and the tailor (Sherwood 2007). A friendship that paved the way for Henry Poole straight into the heart of high society of the whole of Europe but also gave birth to perhaps the most iconic menswear garment of them all: namely the dinner jacket (Sherwood 2007).

In 1865 the company received a special order from the Prince of Wales, for a short cut evening jacket to be used at informal events (Henry Poole n.d.). A garment that by the dress code The usual story regarding the invention of the tuxedo involves the Tuxedo Club in the USA where a member, Mr Potter, had been invited to king George VII’s country house in 1886 and when inquiring about what would be a suitable dinner outfit he got the answer to go to his tailor (Henry Poole, authors note) and get something done. They had then created a short cut celestial blue dinner jacket for Mr. Potter who later on came to bring it back to his old club and there that style of jacket came to be called a tuxedo (The tuxedo club 2014). At this time no American Mr. Potter is mentioned in Henry Poole’s ledgers but some of the founders of the Tuxedo club were regular customers at Henry Poole at the same time as King George VII so a more plausible explanation would be that one of them had seen the tuxedo at Henry Poole’s shop and then brought the style back to the USA and their club much earlier than 1886 (Henry Poole n.d.).

When Henry Poole dies on the 4th May 1876 the company has a major financial crisis. During this age, it was customary for the tailors of Savile Row to give generous financial
credits to their noble customers, and Henry Poole’s close involvement with the royalties and aristocracy of the time might have become both a blessing and a curse, as he had gone to the great length of giving unlimited credit to both the Prince of Wales and his close friends (Sherwood 2007). According to Sherwood there was a close likeness between Henry Poole’s tailoring establishment and a gentlemen’s club: “The Ton (London society’s leading men) would flock to no. 36 Savile Row between 3:30 p.m. and 5 p.m. to guzzle Pooley’s hock, smoke his cigars and order bespoke suits by the dozen on credit.” (2007 pp. 65). This was not a viable business model, but something that had to be done to get the aristocratic and royal customers you desperately needed (Sherwood 2010). In the last known letter sent by Henry Poole, to Mr. Bingley, who was both his friend and executor, the following sentence show Henry Poole’s view on these matters:

The trouble will not be what you thought – There will be nothing much to leave behind me. I have worked for a prince and for the public & must die a poor man – and less trouble to Executor (Howarth 2003 pp.67).

The letter inclined that the Prince himself had not paid his bills, something he later did but that also made him stop ordering suits from Henry Poole & Co until he became King Edward VII (Sherwood 2007). The company was in a disastrous financial state, but thanks to the hard work of Henry’s sister Mary Ann and their cousin Samuel Cundey, who had been left half the company in Henry’s will (the other parts had gone to his step niece Fanny and to Mr Bingley), the tailoring company came to survive the death of Henry (Howarth 2003). The person who continued to manage the business was his cousin Samuel Cundey, and upon his death in 1883 the company was left to his son, Howard Cundey, and thus starting the lineage of Cundeys’ as managers of Henry Poole & Co. (Howart 2003). Some years after his takeover, the company employed 12 cutters and had over 300 tailors employed (Sherwood 2010). In what could be best described as a sweatshop scandal and strike of the tailors in the 1890’s the new head of the firm, Howard Cundey, quickly took the lead amongst the tailoring establishments and managed to settle a deal with the workers that was satisfactory for both parties. This made Henry Poole & Co. regain some of its glory that had been lost during the hard times after Henry’s death and also made Henry Poole & Co into an unofficial leader of Savile Row (Howarth 2003). It is also around this time, in 1907, when Howard Cundey manages to take back the outstanding ownership pieces and thus regain full control of the business (Howarth 2003).

Henry Poole & Co. saw opportunities in other countries as early as 1904 when they opened a shop in Paris (Henry Poole 2016b). This was closely followed by one store in Vienna, from 1905 to 1909, and a store in Berlin, from 1906 to 1911 (Howarth 2003). Two of the new shops may not have turned out as planned but the Paris-shop was a more successful but had to close when Nazi-Germany invaded France in 1940 (Howarth 2003). The idea of branching out has been a part of Henry Poole & Co. during the last century, they made their first trip to USA in 1946 and their ties with Japan did not end with the first ambassador, they tailored to the Emperor of Japan in 1921 (Henry Poole 2016b) and in 1964 they entered the Japanese market, the first Savile Row tailor to do so, and launched a MTM and RTW line that were sold across Japan (Henry Poole n.d.). In 2006 they also entered the Chinese market with a shop in Beijing selling MTM services (Henry Poole n.d.). Thanks to these kinds of ventures they were awarded with the UK’s export award in 1996 (Henry Poole 2016b).

In 1961 the company was struck with a devastating blow, as their lease ran out and they were forced to move out from their original Savile Row address to an address outside of Savile Row, namely Cork Street (Sherwood 2010). The old building was demolished and a car park was built in its place (Henry Poole 2016b). This car park only lasted around 30 years before it was demolished (Sherwood 2010). After 24 years away from home, in 1982, the
founders of Savile Row were finally able to move back to where they belonged, this time at no. 15 Savile Row where they are still residing today (Henry Poole 2016b). The importance of being back on Savile Row is perhaps best explained in the words of Angus Cundey:

I remember visiting my father [Sam] in his hospital bed and saying, “Father, I’m moving the company back to Savile Row.” I got the most enormous smile, and three days later he died” (Sherwood 2010 pp. 60).

During 2017 two other business interesting business developments have taken place in Henry Poole & Co. In April of 2017 Henry Poole & Co. announced that they were to start selling a selection of their accessories at Crofton & Hall, a British ecommerce company (Facebook 2017; Instagram 2017). The other news was unveiled in July and was that Henry Poole & Co. had created a partnership with Adidas and co-created two pair of new sneaker models that are to be sold at as a limited edition item at size? (Henry Poole & Co. 2017c).

As we have been introduced, the history of Henry Poole & Co. is long and full of connections to important historical events, this is only a short description of a story that in itself is enough to fill up a book. A book focusing solemnly on Henry Poole & Co. was written by Stephen Howarth and in his final conclusion he claims that this is not a story that is finished and the four final words of the book reads “… - the legend lives on” (2003 pp. 149).

4.2 The Henry Poole & Co. brand

4.2.1 Brand idea and mission/vision

Henry Poole & Co. is a company focused upon creating bespoke garments for its customers according to their traditions and customs.

… because we've stayed where we know, this is what we do, this is what we do best, we're very good at it and this is where we’re going to stay. Yes we need new markets, yes we need to have something else going on to keep the roof over our heads, but nevertheless, that’s it. And, and that’s I think is part of this, I say the secret of success, survival, not success, survival I think.

We have a good formula, we always stick to what we do, yes we are a forward looking company we've got one or two little quite exiting little projects, that I can't tell you about them, but it's quite exiting as a fact. And we wouldn't turn away from these things, as long as we felt it was going to promote the company, and do the right thing, then "yeah ok, we'll go for that” so yeah so.4

4.2.2 Tangible assets

The Henry Poole & Co. brand is made up of certain elements that manifest their brand in physical form.

4.2.2.1 Geographical location

They are located on their premises of no 15 Savile Row, Mayfair, London. Their closest neighbours are Norton & Sons at no 16 Savile Row and Richard Anderson at no 13 Savile Row.

4.2.2.2 Store

The store is located on no 15 Savile Row. The authors first impression when entering the store was a warm welcome from one of the employees asking what I needed assistance with, and the other impression I got was that they had a workshop in clear sight from their “lobby”.

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4 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
store was renovated in 2006, so that it would be in great condition for the company’s 200-year anniversary. One of the things they wanted to achieve with the refurbishment was to bring the cutting tables into the showroom to show the craftsmanship that goes in to a garment from Henry Poole & Co. (Henry Poole & Co. n.d.).

On the subject of the store, Mr. Parker had the following to say:

Well again, we would have had the option to blitz it up or do whatever. But, this is a working environment it’s a manufacturing environment. Yes, we need the front shop, and we've got a lot of history, which we need to have around us, it is important to us.

And you know, it's always someone doing something here so this is what it is all about. People want, we deliberately put the staff at the front, cause before it was at the back, and girls were at the front, the office was here, and when we redid it, we said "No, we're going to put the girls further back and we'd put the cutters in the front". So that they can, people can see what’s going on.

But, yeah, but that’s the way we like it, we don't want to glitzy showroom, it doesn't do anything for us at all.  

On their website they have an interactive Google Map that shows the insides of their showroom, where you can clearly see the interior with all the warrants, swatch books and the visible workstation (Henry Poole & Co. 2017d). They also feature a similar interactive map of their workshops where you clearly can see the employees working on the different garments (Henry Poole & Co. 2017e).

4.2.2.3 Logo

The logo of Henry Poole & Co. is a simply made up from their name, and it is often shown together with some of their royal warrants and the year 1806, to further enhance their old heritage and prestigious connections. The logo can be found in Appendix 4 (Henry Poole & Co. 2017j).

4.2.2.4 Colour

Henry Poole & Co. use green and gold as their brand colours. An example of Henry Poole & Co.’s colour scheme can be found in Appendix 4 (Henry Poole & Co. 2017j).

4.2.2.5 Online presence

Henry Poole & Co. has a webpage, an Instagram account, a twitter account and a Facebook page. On their website you are able to buy various accessories such as ties, cufflinks and braces (Henry Poole & Co. 2017f). A creative design agency, Fiasco design, was hired to redo their website, and one if the things they wanted to accomplish was to create a responsive website that would work on different types of devices (Creativebloq 2013). For a visual presentation of their website please see figure 6 in Appendix 5 for a picture of their starting page (Henry Poole & Co. 2017f).

Their social media accounts are focused on showing various parts of their business, for example showing garments in various stages of the construction process, show of new decorations in the store or inform their followers on current events, such as exhibitions or trunk shows.

5 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
PP: You've got to go forward, you've got to have your website, and you've got to, I mean, I think we've probably be looking over ours again. We've got to have internet-shopping, if you like, and all this kind of stuff. And with Instagram and twitter and oh god.

LS: Yeah I saw that you have all of them.

PP: All the rest of it. Well, yeah I don’t deal with any of that, but you have to have it. You know, if you're going to, put yourself out there, and do business in this world now, you've got to be out there. Of course, I suspect there's all good things but there is also danger, cause I mean I must admit for myself I know that there is a lot about me out there. Probably more than I think there is. But you just hope it's all good because you know, it's, it can be a dangerous thing all of this.  

On being asked about commercials and advertising Mr. Parker gave the following answer:

No, you won’t. You find us in magazines with articles and one thing or another, but you won’t find any advertising, no. We don't, don't need to. And anyway, that's cheapening the brand as far as we are concerned.  

4.2.2.6 Goods

The brand of Henry Poole & Co is strongly associated with their flagship product, namely a bespoke suit. Henry Poole & Co. only sells bespoke garments from their shop at no 15 Savile Row. They do not have a unique house style as some of the other tailors but they create a garment precisely as the customer requests it. A bespoke three-piece suit from Henry Poole & Co. starts at £4,500.  

When the author visited the store for the interview some cloth rolls had recently been delivered and they were being unpacked by the current M.D. Simon Cundey in the background and afterwards the author managed to have an informal talk with the MD himself as he carefully cut open the packages and unpacked more of the cloth, it gave a feeling that he showed great respect for the goods at hand. During another section of the interview a gentleman was choosing cloth for a garment, and the whole table behind me was filled with swatch-books full of high quality samples from different prestigious mills and weavers. Around the shop were also a few mannequins that displayed garments that had been created by the tailors. Henry Poole & Co. has its own page dedicated to their materials where they have a selection of fabrics on display for the customer to look at (Henry Poole & Co. 2017g).

4.2.3 Intangible assets

Beside their tangible assets, Henry Poole & Co. could also be described as having a certain set of important intangible assets as well.

4.2.3.1 The staff

In the interview it was established that Henry Poole & Co. today employs around 35 people, both young and old but all highly skilled craftsmen.

Well you know if you want to keep the people you got to look after them. 

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6 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
7 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
8 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
9 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
It may be that if they go out there they might get arguably more for the price of the job but they know that here they'll be looked after. And if they got a problem, we will help them. And it can be a bit of a Jungle. Out there. And so that they are quite prepared to do that, and I think in general terms we are an easy bunch to work with, working to high standards but we work with your team of people. And they know that. So, I mean, it makes it a much better environment to work in as well.\(^\text{10}\)

For a firm such as Henry Poole & Co. the staff is more than just employees, they are the ones that creates the actual garments and in the long run will transfer the skills of the craft down to the next generations. Every new apprentice to enter the business is a huge investment and take a long time to train to the correct standards.

### 4.2.3.2 Bespoke as an experience

Henry Poole & Co. is all about creating the best suit or similar garments for their customers. But the there is a whole experience connected with the process of ordering a bespoke suit. Mr. Parker acknowledges the fact that Savile Row can seem a bit intimidating but Henry Poole & Co. wants to create an atmosphere where the customer is at ease and feels comfortable:

PP: Well yeah cause well hopefully you know one of the things, you do get it from people who, cause you can understand it people think coming in not necessarily Henry Poole but in Savile Row anywhere and they're not used to it but they know they want to do it, they want to have a suit, they want to do something, it can be a bit intimidating.

LS: Mhmm.

PP: And I hate that, I have experiences it. I don’t know how many other shops you have been into, but if you go into you will find the atmosphere in each one is different. But what we want in here is for people when they open the door "yes can I help you, can I help you", and then "hello Mr. so and so, yeah Mr. Parker is here we'll go and find him for you". You know so that you feel relaxed, comfortable and at ease. You don’t want people looking down their noses at you thinking "Who are you" and that (laughter) even now that can happen, you know but you don’t want any of that. Because we're ordinary guys doing our jobs, it's just happens that this is the job that we do. So yeah we want people to feel comfortable, definitely.\(^\text{11}\)

### 4.2.3.3 History and heritage

Henry Poole & Co. extensively uses its vast history in their various branding activities. Their store is filled to the brim with items that reconnects them with their past (see chapter 4.2.2.2) and the name and image of being the founder of Savile Row is something that makes them get attention whenever Savile Row is mentioned in the media:

Yes, I know Catherine very well, in fact, she's had a huge amount of publicity recently, and some of that, a lot of that spun up on us, for two reasons, number one, we're the first tailor on Savile Row...\(^\text{12}\)

When asked about being the record holder of royal warrants Mr. Parker had this to say:

Yeah we are, we got 40, no one else’s got more than that, and of course they never will, you know that’s done, it’s all part of our history, but it is a fantastic history, incredible history, but you can’t live on it cause you got to move forward as well.\(^\text{13}\)

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\(^{10}\) Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17\(^{th}\) of May 2016.

\(^{11}\) Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17\(^{th}\) of May 2016.

\(^{12}\) Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17\(^{th}\) of May 2016.

\(^{13}\) Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17\(^{th}\) of May 2016.
Even if their old ledgers had been in bad quality and some even being destroyed during WWII, they have now done their best to preserve them and today keep a whole room just for the old ledgers.

It never would have happened now, it would have been a listed building (yeah) anyway it's done and its gone. We went into Cork-street which is where I came from, from another company, but that won’t, and a whole loads of stuff, they had to, they had to get rid of a whole lot of stuff, and I think it was Angus's father, who, 'cause the ledgers weren't in very good condition, and they wanted to get, he said "get rid of them, get rid of them, get rid of them". And Angus in fact said, oh no, it was his uncle said "no we must not do that" and thank god we didn't although we did lose some in the second world war through incendiar bombs and stuff the bulk of them, the big bulk of them had been preserved and in fact we're getting through them, we've had them rebound and cleaned, because they get infested and all that kind of stuff, and now we have a dedicated room downstairs but we've still got stuff down there that we've opened up and "Really" cause we always thought that Henry Poole had the shop in London, Shop in Paris, shop in Vienna".14

Thanks to this preservation of their old archives they have realized that their history is even greater than they have first thought:

Yeah one in Vienna, London, Vienna, Oh Berlin, unfortunate the one in berlin was on the wrong side of the Brandenburger gate, but we've had those four, cause first world war, second world war came along and all that went, but we've only discovered very recently that in fact, they also had a shop in Budapest.15

4.2.4 Brand equity
An analysis of Henry Poole & Co’s brand equity will take place in chapter 5 as this is more of a feeling for the brand in itself and what it stands for and thus is not suitable for this part of the thesis.

4.3 Brand architecture
The company operates a pure bespoke business on their Savile Row premises but has branched out by opening stores in China and Japan offering MTM and RTW clothes that are sold under a differentiated label so as to make it different from the original brand (Jones 2014).

4.3.1 Pure bespoke
Henry Poole and Co. have their pure bespoke tailoring business on their premises of no 15 Savile Row, although they sell some ready to wear accessories as to complement their bespoke creations, both in their store and online. The major focus of their Savile Row store is the creation of a bespoke suit for an individual customer.

… because we've stayed where we know, this is what we do, this is what we do best, we're very good at it and this is where we going to stay. Yes we need new markets, yes we need to have something else going on to keep the roof over our heads, but nevertheless, that’s it. And, and that’s I think is part of this, I say the secret of success, survival, not success, survival I think.16

14 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
15 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
16 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
4.3.2 Asian licensing operations

Beside their pure bespoke business on Savile Row they also have two on-going operations in the Far-East. In 1964 Henry Poole & Co. decided to enter the Japanese market with MTM and RTW garments (Henry Poole n.d.). In the beginning Henry Poole & Co. had a licensing agreement with the company Matsuzukaya Company Ltd (Henry Poole & Co. 2017b). Matsuzukaya started out as a drapery business in 1611 and is considered to be the oldest department store in Japan (Company Histories 2012). Henry Poole & Co designed the garments and they were sold in branded shops in the department stores around Japan (Henry Poole & Co. n.d.). As Matsuzukaya shut down their factory in 2011 Henry Poole & Co. is now in a partnership with the company Onward Kashiyama. To start of their new collaboration they launched a marketing campaign featuring male model David Gandy (Chester 2014). This continued with an expansion into the Chinese market in 2006 also selling MTM and RTW (Henry Poole n.d.). In the interview Mr. Parker mentioned that they occasionally do trunk shows in these countries and send back the clothes to be finished at the Savile Row shop and then shipped back again.

During the interview Mr. Parker indicates that financial interest is a factor that lies behind the expansion into the Asian market with RTW and MTM, for example see the quote in the section above.

In an interview, former M.D. Mr. Angus Cundey have expressed hopes that by entering the Chinese market this way, Chinese customers would be interested in stepping up and buy the more expensive pure bespoke suits (Kharpal 2014; Torsten 2011).

4.3.3 Brand protection

It is extremely hard to find information about their products offered in the Japanese and Chinese market, and most of the websites that features some information are either in Japanese or Chinese. Henry Poole & Co. are not shy about their business in Asia, they talk about it openly in their brochures (Henry Poole & Co. n.d.), on their website (ex. Henry Poole & Co. 2017f) and in various interviews (Ex. Kharpal 2014). It is also discussed in various books on the subject of Savile Row (Ex. Howarth 2003). According to Mr. Parker a company trying to create line extensions into the market of RTW clothing need to be especially cautious:

I think what’s happened, well its happened on Savile Row. You can wreck the brand, other companies have gone into readymade clothing, all together now, but don’t do it on your own doorstep. I mean we do do it in Japan, we've done it for a long time, and we do it in China, but we do not do it here. We've stayed firmly on our base, Marks and Spencer’s made terrible mistakes, by moving of their base and now they've running into real trouble, even now they're still trying to sort it out. And I think that part of the reason is that the people in charge don’t understand the brand. They just don't understand it.17

On the discussion if Henry Poole & Co. could see themselves offer RTW or MTM garments in their Savile Row shop, Mr. Parker gave the following answer:

Yeah, as I said to you we do have it in the Far East, but nowhere else. And it certainly won’t happen here, and we certainly wouldn't do it in America. Because you are just weakening your brand. If you’re spending X thousand dollars on a Henry Poole Savile Row suit, you don’t want to see the label in Macy's. You know, it's not going to happen.18

17 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.

18 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
For instance, the garment label used for their SDLE is different from their regular one, and the phrase “By Royal Appointment” is removed (Torsten 2011). A picture of both labels are attached in Appendix 6 (Merchant makers 2014; Pinterest 2017). The new logo was designed by Tsunezo Fujinami and was “based on the imperial crest of Napoleon III” (Howarth 2003 pp. 133).

Although it is hard to find any statements from regular customers regarding Henry Poole & Co.’s line extensions the issue has been debated, not least in Henry Poole & Co. as some of the older generation disapproved of the idea to sell RTW garments (Howarth 2003). Or as written by Richard Walker back in the late eighties:

Japan would seem to be a sufficient distance from Savile Row to permit such a descent into merchandising, though perhaps the question to be asked is whether Savile Row is a sufficiently safe distance from Japan (Walker 1988 pp. 146).

### 4.3.4 Accessories sold by other retailers

During the spring of 2017 Henry Poole & Co. revealed on their social media that they were going to start selling a selection of their accessories at Crofton & Hall, a British department store based in the Lake District in the northern parts of England (Crofton & Hall 2017). The news was accompanied with the following message on their Facebook and Instagram account:

Pleased to announce @croftonandhall now stock a selection of our accessories in the North of England. #accessories #luxury #savilerow#quintessentiallybritish (Facebook 2017a; Instagram 2017).

### 4.3.5 Henry Poole & Co. x Adidas

During my interview with Mr. Parker and on the subject of modernising the brand he mentioned one or two new interesting projects that he could not elaborate on:

We have a good formula, we always stick to what we do, yes we are a forward looking company we've got one or two little quite exiting little projects, that I can't tell you about them, but it's quite exiting as a fact. And we wouldn't turn away from these things, as long as we felt it was going to promote the company, and do the right thing, then "yeah ok, we'll go for that” so yeah so.\(^{19}\)

In July 2017 what Mr. Parker had mentioned became clear as it was unveiled that Henry Poole & Co. had co-created two sneaker models with Adidas in a limited edition to be sold exclusively on Size? (Henry Poole & Co 2017c). The idea for the collaboration first started out during a fitting with cutter Tom Pendry and a client. They had casually talked about having a shoe to match with your suit, and the client, who worked in the shoe-business came back a while later and presented a more developed idea. Tom Pendry then took the idea to the board of Henry Poole & Co. and they decided to go along with it. (Youtube 2017a). To mark the occasion of this collaboration Henry Poole & Co., Adidas and Size? hosted a dinner party event in London where invited guest could both see the new shoes but also listen to panel discussion with people from both companies involved in the process (Youtube 2017b).

Liberty, the department store in London and famous for their elaborate prints, is a company with a rich heritage and history that for some time now have extended their traditional prints into other garments, for instance shoes and bags (Liberty 2017: Shopstyle 2017).

The shoes created in the collaboration are based on the Adidas NMD model and both adaptations are deeply connected to the history of Henry Poole & Co (Henry Poole & Co. 2017c). The NMD was chosen due to its more edgy look which is supposed to be a tribute to

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\(^{19}\) Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
the first dinner jacket, a garment that when it was created was something completely different from the tailcoats worn at dinner at that time and showing that Henry Poole did not shy away from creating new ideas (Youtube 2017a). For further references, please see figure 9 in appendix 7 for pictures of the two shoe models (Size? 2017c). One shoe the XR1, draws its inspiration Henry Poole & Co’s invention of the dinner jacket, the shoe is created in a celestial blue colour that was featured on the original dinner jacket and the medial cage of the XR1 is inspired by the the silk lapels on a dinner jacket and is created with the same type of silk (Size? 2017a). The other shoe, R2, is inspired by the famous picture of Winston Churchill holding a tommy gun in a grey chalk striped suit made by Henry Poole & Co (Youtube 2017a). See figure 10 in Appendix 8 for a copy of the picture (Rare Historical Photos 2013). The shoe features a lightweight reinterpretation of the cloth used for in the famous picture, but the chalk stripes are made up out three stripes instead of two, a homage to the other partner in the collaboration (Size? 2017b). The stripes on the right and left shoe on the R2 model create a chevron effect, which is a tailoring term referring to when inverted lines meets up, often seen in the back seam of trousers in high grade tailoring (Youtube 2017a). The linings of both shoes is made up of a Angus Cundey Tie Weave in black burgundy, which can be seen in both Henry Poole & Co.’s ties and is also a popular choice of lining for dinner jackets (Youtube 2017a). Another feature found on both shoes is that the inside of the heeltabs are made up of the selvedge of Henry Poole & Co. cloth, not directly visible when viewing the shoe (Size 2017b). In relation to the launch of the sneakers, Henry Poole & Co. have created a Bluebird striped cloth in a limited edition, based on a colour that Adi Dassler himself liked and the company have enough cloth to make around 50 suits (Youtube 2017a).

4.4 Family business

Henry Poole & Co. has been in the same family since they started, although with a slight change as one of the cousins took over in 1876 (Howarth 2003). The company is today owned and managed by the Cundey family, a tradition that is now in its seventh generation (Henry Poole 2017b). Today’s directors and co-owners are Angus Cundey and his son Simon Cundey (Henry Poole 2017h). Their website has its own category page titled as “A family business” where they proudly talk about their lineage and long connection as bespoke tailors on Savile Row (Henry Poole & Co 2017h).

Mr. Parker gives credit to Henry Poole & Co. being family owned for staying true to their brand and business:

Fortunately for us and it is a very important thing, is that we are still a family business in its seventh generation, Simon here now, and maybe, one of his sons may come, I don't think there is any pressure, but I'm sure he will want to keep the family business going, he don’t want to be the last one. Because ultimately that could mean that the company being sold, and one of its strengths, as I know with Anderson & Sheppard around the corner, and Dege's along here, they're all family businesses, and that is their strength, because the people in charge care about the business and they understand and know the business.

And yes, we all do all sorts of different things, even with Andy, Andy Rowland who owns Andersson's, she has a shop on Clifford Street. But it's totally separate from the shop, it has nothing to do with the shop whatsoever (Mhm) It's a different thing and that's the way to do it.20

Some time after the interview took place, Henry Poole & Co. informed their followers on their social media that the company had been nominated as a finalist in the 2017 annual National Family Business Awards:

20 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
Proud to be a finalist for The National Family Business Awards 2017. We are very much looking forward to the awards ceremony on July 15 at Wembley Stadium. #familybusinessplace#familybusiness #luxurybrand #savilerow#henrypoole #bespoketailor (Facebook 2017b)

4.5 Change through generational change

During the interview Mr. Parker kept coming back to the idea that the older generations had to step down to make way for the younger people in the organisation:

Having come up, and then I was 65, and they wanted me to stay on as MD for a bit longer, and I said no because we got young people here, Simon the son in the business he was already on the board, we got cutters there in their forties they want to progress and carry on, and there would have been some frustrations about influencing what's happening so I said I'm not going to do that. So I got a silly title at the moment, as vice chairman, which doesn't mean a thing and then we move the other guys up, and Simon and Alex up now they're joint MD's, we got a young board and we got structure in place now some even were even recently so that everybody is getting involved with what the company is doing at whatever level, and were moving things along, cause in fact there is a nice saying which I heard some years ago and I thought that is fantastic cause that's where I come from and that was Nelson Mandela when he said "Lead from behind and let everyone else think they're leading from the front" and that really rang a bell with me and so I've always kept that in the back of my mind.21

I'm there if they want to discuss things and chat and whatever as we have done just very recently with one of the guys. But now it's you that's doing this not me, you make the decisions and if you want to (inaudible) about this don't come to me, well you can, this is where you go, you know, cause when you do that you got to hand it over you cannot keep it, you can't have your cherry and bun you got to, right "that's it I'm here if you want me but you guys are in charge now" (I understand). Yeah and that's, it's far better than they come to you if they want to, rather thinking "oh he's still there" you know, cause that can happen. And I think all these things that have happened to me and why I do all these things is because things have happened to me in my career. When I couldn't get past because there were people higher than me and they weren't going to move. And so cause when it's your turn you think no I'm not going to do that. We got good people here and they got to learn, and they got to crack on and they got to get on with it and make their mistakes cause we all make mistakes, even now.22

But I'm handing all that over, even that now, that area which I'm still heavily involved with (inaudible) and of course I still have a voice in here but I'm handing that over now. You got too, because the next generation have to pick it up. You can't be there, or shouldn't be there forever, you're not there forever, these guys are going to do it, so, so, no its great, it's a good position to be in, in fact.23

This generational change should not only be for the different management positions but also to match customer and tailors/cutters with people of the same age, as the relationship is supposed to be for a long time and people of the same age tend to connect easier than if there is a larger generational gap between them:

I don't want to have huge amount of work that I will got to hand over to other people, young Tom, he's not there at the moment, but he's taken over *inaudible* German if you like, and every time he sees, I say, one of

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21 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co's store at No 15 Savile Row, London. On the 17th of May 2016.
22 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co's store at No 15 Savile Row, London. On the 17th of May 2016.
23 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co's store at No 15 Savile Row, London. On the 17th of May 2016.
my customers, and he starts to do something I say, "well here is his pattern you do it". I'll say hello to the
guy if he happens to come into London, but you do it.24

You know, and we got some good guys here and you must support them that's what I tell them and so now
my work level is going down, so yes I've got younger customers for sure, cause for some, you know, you
might have a father who brings in his son, and said "now Mr. Parker" cause I say "look, you ought go with
one of the younger guys not that I don't understand what you want but these guys are on a different
wavelength" and sometimes they say "yeah I totally get that" others will say "well I like you to do it Mr.
Parker" because the other thing is that if you regimented it too much that young person, once he is
successful in his own right hopefully, he may not come back because, don't get me wrong here, but I dealt
with him whereas if he'd been with one of our younger guys so he can connect to that, so there is all this
kind of stuff. And quite frankly I can easily talk to customers about this I'd say "look, I'll do it if you want
to but really you ought to let Tom deal with it" because the two guys are on the same wavelength. And I
can always poke my nose through the door, and say you know "how you doing" sort of thing.25

An important aspect of the business is the influx of new apprentices that is trained in the ways
of the company:

Well it can frustrate the young ones a little bit sometimes, when they think they want to do so, and so, and
so, but the boss would sit there and say "No way". You do let to have them their heads a little bit
sometimes, cause they think they've, they've think can, sort of, reinvent the wheel, but in fact they can't.26

"yes I know who we are but not everyone in different generations looks to Savile Row, the world has
changed" the Italians has done a surprisingly good job of marketing themselves, you know all this kind of
stuff, and Savile Row is not for everybody, we certainly have our place in the marketplace, and there is no
doubt, there is no doubt, that everybody looks to Savile Row, this is the mothership and even the Italian
tailors would tell you that, so yeah, and if you look at say Tom Ford and people like that, you look at it,
they're trying to emulate what we do it's as simple as that. So yes, we have our place in the marketplace.27

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24 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co's store at No 15 Savile Row,
25 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co's store at No 15 Savile Row,
26 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co's store at No 15 Savile Row,
27 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co's store at No 15 Savile Row,
5 Analysis

5.1 Brand
The Henry Poole & Co. is by the definition’s stated a brand that serves as to differ themselves from both the other tailors on Savile Row, but also from other makers of suits that they are competing with. Although as Aaker states, a brand’s core function is to distinguish the good from that particular brand and thus differentiate it from other makers. When referring to a suit, it would take an expert to be able to distinguish a suit from any of the bespoke tailors, even from the ones that have a distinct house style, where Henry Poole & Co. is not one of them.

5.1.1 Brand vision
Henry Poole & Co. has a strong and firm commitment to their brand vision that is to create bespoke suits for their customers. They acknowledge the fact that this is where their tradition lies and also that this is where they have their expertise. They do however have some business operations that contradict this view, but they are fully aware of that but see this as a way to keep their core business going forward.

5.1.2 Brand elements
Henry Poole & Co. is seen to have a certain set of assets that goes well with the definitions that are explained. Perhaps the most important assets of Henry Poole & Co. are their premises on Savile Row, as it is this address that ground their business in the tailoring tradition that comes from the area. As highlighted by earlier academic research and also greatly accentuated by the SRBA the location plays an important part of the brand of a Savile Row tailor, and even a slight geographical change can have great impact on the credibility of the tailor. This is for instance shown in the membership requirements of the SRBA but also with the happiness Angus Cundey told his father that they were finally able to move back to Savile Row again after they had been forced to move to Cork Street.

5.1.3 Brand equity
Based on the information provided throughout this thesis and especially in chapter 4 it can be argued on a solid base that Henry Poole & Co. are infused with positive brand equity, meaning that a product ordered from Henry Poole & Co. is seen upon more favourable than a similar no-brand garment. Comparing Henry Poole to Aaker’s brand equity measurement scale it can be seen that they do have loyal customers, some customers might even be from a long generation of customers. Henry Poole & Co. have a widely known name, perhaps greater than the other tailors as they are often mentioned as the founders of Savile Row, they are seen as producing goods of the highest quality and the brand is associated with heritage and high quality workmanship. Taking Farquhar’s theory into this, it can be said that Henry Poole & Co’s brand equity is something that has been built over the years and not something that has been bought or borrowed from someone else. Whereas some of the other tailors have been bought by foreign companies and investors to in a way get a hold of the brand equity that existed in those brands, for example Gieves & Hawkes or Kilgour.

5.1.4 Corporate brand
Henry Poole & Co. is a relatively small business with around 35 employees on their premises at Savile Row. As they are a producer of niche products people looking for employment in this kind of business must be aware of what they have applied for and in a way already from the beginning are strong advocates of the brand values. Henry Poole & Co. has a strong
commitment to their core values of being a bespoke tailor and this is deeply interwoven in the whole of their business.

5.1.4.1 Corporate heritage brand

Henry Poole & Co. is a corporate brand that can trace their foundations to 1806 when the business first started. Henry Poole & Co. has created beautiful high quality suits for their customers since the beginning and also trained a vast amount of people in the tailoring craft, they have been in business for over 200 years, always stayed true to their brand vision, at least on their Savile Row premises. The company history is widely used in their different communication channels: their logo show the year they first were established as a company, their website clearly features a thorough explanation of the their history and lists prominent historical figures that have been customers. Perhaps the most important aspect of all is that the management of Henry Poole & Co. themselves sees the company’s history as an important part of their identity. An important part of managing a corporate heritage brand is to be aware of what the heritage actually is, involve the heritage in all of its activities and see to it that the heritage is protected. The case study showed that Henry Poole & Co. is aware of their heritage, use it in their activities, such as on the website, and through protecting the heritage by only offering bespoke tailoring on their Savile Row store. As with everything old, a 200 year old tailor faces the problem of being out of date, whereas it is the trend cycles that have shifted or that someone else comes along claiming to offer the same kind of service in a more approachable way, this is a constant risk that every corporate heritage brand faces, and the management need to continuously keep the heritage up to date. This was shown to be the case of Henry Poole & Co. as Mr. Parker clearly said that: “it’s all part of our history, but it is a fantastic history, incredible history, but you can’t live on it cause you got to move forward as well”28. This is perhaps best shown in their adaption of their online presence, such as a website and different social media accounts, that they have moved into a modern business approach without steering away from their true core values. Another recent way of bringing their heritage in to the modern world is their collaboration with Adidas and Size? that cleverly brought their rich heritage in to a contemporary setting.

As described in chapter 3 management of a heritage brand is different from that of normal corporations, the ownership should in a way more be looked at as a custodianship of the business that is supposed to be handed down to the next generation. This particular way of viewing the ownership and management of a brand might therefore be one explanation as to why Henry Poole & Co. is still true to their old brand vision of bespoke tailoring, as each generation has seen its ownership not as that of business owner but as that of a custodian that merely lends the company for a while until it’s time to hand it down to the next generation.

5.2 Brand architecture

Henry Poole & Co. has since the 1960’s operated a licensing business in Japan, and now since 2006 they have also added a similar venture in China. They have also started to sell their accessories on a third party e-commerce retailer, located in the UK. The core business is the bespoke tailoring business that takes place on no 15 Savile Row. The other parts of the business are sold under the same name, and thus they try to infuse some of the brand equity that comes from the original brand into the new ones. These new ventures should be seen as something that compliments the core business model and not something that is supposed to be the primary focus of Henry Poole & Co.

28 Mr. Philip Parker. Vice M.D. and former M.D. of Henry Poole & Co. Interview at Henry Poole & Co’s store at No 15 Savile Row, London. On the 17th of May 2016.
5.2.1 Brand development

Along the lines of what has been said by Kotler & Armstrong, Henry Poole & Co. has decided to develop their existing brand by adding a line extension to their businesses. This has taken the form of a vertical line extension where the new products being offered are in the same category as the original brand. This line extension of the Henry Poole & Co. brand is the introduction of lower quality suits in the RTW and MTM product range, this is what’s often referred to as to go down-market but could also be called a SDLE, a step-down line extension. These new type of products are intended for another customer segment, as they are both sold in another country but also in a price range much lower than the original products. Along the literature on the subject Henry Poole & Co. acknowledges that this is a way to earn money but also in some way, a possibility for a new segment of customers to be introduced to the brand of Henry Poole & Co. and perhaps at a later stage buy one of the bespoke suits.

A SDLE is not without possible side effects and from what has been presented in Chapter 4, it indicates that the management at Henry Poole & Co. is fully aware of the potential risks a SDLE might bring to the original company. One of these negative side effects is the possibility of brand dilution, when the SDLE differ too much from the original products and this difference spill over and damage the original brand. Some of the earlier research on this subject indicates that this effect is not harmful for regular brands, but prestige brands might have troubles with brand dilution. As Henry Poole & Co is perhaps the very essence of a prestige brand, a SDLE could be potentially harmful. To counter these possible side effects Henry Poole & Co. has used a kind of distancing effect to shield the original brands exclusivity. They have decided to only sell RTW and MTM garments in China and Japan, and claim they would never do it on their premises at Savile Row. The literature on this subject is scarce and the only distancing techniques to be mentioned talks about creating a graphically and/or linguistically differentiation between the two brands. They are sold under the same name so no linguistically distancing technique has been used, beside the fact that they have removed the statement that they hold a royal warrant. The garment labels on the other hand are different from each other thus creating a graphically distinction between the two different businesses.

A better name for Henry Poole & Co’s distancing technique would be that of a geographically distancing technique. Where they have created a SDLE but limited it to a certain specific geographical location so as to not dilute the value on their original bespoke tailoring business, by keeping an actual distance to the whole other business. This is a technique used by some of the other bespoke tailors as well, perhaps not as extreme as having a new business set up on another continent but Norton & Sons created a new brand for selling RTW garments and Anderson & Shepperd are selling various RTW garments in a haberdashery close by. What combines these businesses is that they are not willing to dilute their pure-bespoke business with RTW garments. This is another approach than, for example, Kilgour and Gieves & Hawkes have decided to take as they are now selling RTW and MTM garments side by side with their bespoke operations.

Their recent outspoken business venture of selling their accessories through a department store in the North of England is a step further down the SDLE path but still has no resemblance to their original product, the bespoke suit, thus perhaps not diluting the core product as much as would have been possible if they would have sold RTW suits at the same department store. It is although a possibility that this will create a dilution effect if their logo starts to become all too visible on the streets on various accessories.

5.2.2 Luxury brand

A true bespoke suit from Henry Poole & Co. has a starting price of £4,500 surely indicating it costs a vast amount more than its function of keeping the wearer clothed requires. Drawing
from the luxury definition of Kapferer & Bastien it can be concluded that a bespoke suit from Henry Poole & Co. is a true piece of luxury: (1) A suit is a purchase that lasts for a lifetime, (2) with a starting price of £4,500 it must be considered to be a cost much higher than the function of the suit would entail, (3) The history of Henry Poole & Co. stretch back more than 200 years and through this history they have been connected with a vast amount of important historical figures, (4) A bespoke suit from Henry Poole & Co. is only created at their location on no 15 Savile Row or in some instances, the process start at a trunk show somewhere in the world which means they have total control of their distribution, (5) to be able to call a garment a true Savile Row bespoke suit, you need to offer excellent after purchase services towards your customers and (6) to be able to buy a Savile Row bespoke suit with a price of £4,500 it surely must spark some thought of exclusivity in your mind, it is although almost impossible for the average person on the street to be able to distinguish your suit as a bespoke piece. One could with certainty recognise a well fitted suit on a person walking by but it would take someone of great knowledge to distinguish it as a bespoke suit, and then it would be even harder to make out the particular bespoke tailor. This is the only factor where the idea of a bespoke suit differ from Kapferer and Bastien’s luxury definition.

Henry Poole & Co. is a company that is the typical image of a European luxury brand, as they have built their business and brand on a heritage and certain superiority in craftsmanship, in this instance high quality tailoring as opposed to create an image around a founder. This could although be debated as the company is built on the foundation of what Henry Poole started in 1846, and as the history have shown he created an interesting image of himself in the high society of Victorian England. Perhaps this is a natural expansion of a luxury producer, starting of as a high profile individual and then in the end becoming a company where the legacy of the founder is protected and morphed into a heritage that becomes protected by future generations.

Henry Poole & Co. current business model is similar to the strategy presented by Kapferer, where the company divides their business into two parts: They have their true bespoke business at Savile Row and then they have their RTW and MTM garments that are sold in China and Japan, trying to take some of the glamour from the bespoke business and fuse into the SDLE that are sold abroad. With the griffe still on the top, where the bespoke garments are produced towards the middle segment Henry Poole & Co. has not entered the real bottom part of the pyramid, which is where you usually find the designer perfumes and similar goods that uses the logo of a luxury brand but sells at a low price in vast quantities. It is by going downwards in the original pyramid when brand dilution occurs. This is something Henry Poole & Co. has done but only to a certain level and they have shielded themselves from infection, as they have not entered the lowest part of the pyramid. Infection into the brand could arguable still occur, but perhaps from a higher level that it might not have the same severe impact as if it was on the real bottom. Their MTM and RTW garments are still of high quality that are in some way still managed from their Savile Row establishment thus still giving them a fair bit of control over the production and the different retail outlets. The thing that could potentially cause some sort of trouble would be their accessories becoming to accessible. But one needs to bear in mind that these are items that do not carry any big logos on them and would not be easily recognisable if used.

They manage the trade-off between earning money by selling large quantities of high margin low qualitative goods or only producing highest quality bespoke garments with smaller margins with a road down the middle. They sell lower quality garments with a high enough quality, but still only through a selected retail chain indicating that they can still have a say in how their goods will be presented and where.
5.3 Family business
Henry Poole & Co. is a family business and has been that since the beginning. It was passed from father to son, then to a cousin and that cousin became the first of the line of owners that still owns and manage the business to this day. By the basis of this it seems fairly easy to say that Henry Poole & Co. is a genuine family business that has been handed down through the same family since 1806. But as a theory suggested that a family business is much more than just an organisational issue, Henry Poole & Co. is based upon the idea of creating bespoke suits for their customers and this has been their leading vision since they started their business, at least from 1846 and onwards when Henry Poole himself took over the business. This vision has then been passed down through the generations and acts as the foundation of the brand itself. It was mentioned in the interview that being a family owned firm was perhaps the most important factor to Henry Poole & Co. still only doing bespoke tailoring on their premises on Savile Row, which was the same for the other family run businesses on the Row. They all had in common that they either only did bespoke tailoring or had implemented some sort of SDLE, but by doing so used several distancing techniques as to protect the original brand from dilution and contamination effects. This aligns well with the literature describing that family owned businesses are more prone to be driven by the founder’s vision and thus might have a harder time straying away from that path. Also drawing on the custodianship discussed in 5.1.4.1 one could say that the family ownership is what creates this custodianship as there must surely be a strong feeling of not wanting to be last one in the line and that you do not want to stray too far from your ancestor’s vision for the company.

Henry Poole & Co. has been in business for over 200 years, and longevity is something that is usually connected with family businesses. It is also an intelligent move to promote the fact that they are family owned because the family and the longevity in itself is a quality indicator to outside stakeholders, customer for instance, giving an indication that this company will be in business for many more years.

5.4 Slow change
Henry Poole & Co. is a company that have not changed much over the years. There has been a rise in interest of rebranding theories in the research community, theories explaining how a brand might rethink their old brand vision and then adapt the brand for this new vision and all the factors that are affected by such a change. The trigger for these kinds of operations is usually some sort of crisis or ownership change that occurs in the brand that force people to rethink the businesses that are conducted. Henry Poole & Co. is not one of those companies. They have had bad years and some larger crisis over the years, for example moving out of Savile Row must have been an incredibly rough period as so much of their identity lay in the fact that they are a Savile Row tailor, but they still kept true to their core vision of being a true bespoke tailor.

The literature indicates that all organisations change. Henry Poole & Co. could be said to make use of a more incremental way of changing as they, from the evidence put forward in the chapter before, stand firmly on their base as a bespoke tailor and the changes that do occur in the organisation is those of smaller nature, that can be changed under the current vision of the company. To start a licensing business in Japan and later China is arguable something on a larger scale that were in a way completely different from Henry Poole & Co’s original business, but this did not deter the foundation for the original bespoke business and it should therefore not be regarded as a pure strategic change, and still something that occurred under the original company’s vision.

It was earlier said that the Henry Poole & Co. could be seen as a corporate heritage brand, thus including the organisation itself in the brand and also indicating that the employees plays a large part of building the brand of Henry Poole & Co. During the interview, Mr. Parker kept
coming back to the idea of passing the organisation over to the younger generations, both as leaving management positions to younger people but also match customers to younger cutters and tailors as they are on the same wavelength. A tradition bound organisation that relies heavily on the influx of new skilled labour that are in it for the long run could be seen to be changing with the generations. As an incremental way of changing, new people comes in and get schooled in the craft and traditions, but they as younger people will have their own set of ideas and values that they will bring into the brand itself thus developing it in small steps without deteriorate the brand from its original values of bespoke tailoring.

The rather surprising collaboration with Adidas is one such event that sprung from this exact idea. Where a younger cutter of the company dared to bring forward a rather extraordinary idea to more senior members of the company, and they had enough trust in their co-workers that they went ahead with the idea. This is something that might not have happened if there would have been an older cutter tending to the customer and it is a perfect example of that every generation might bring something new to the company. The sneakers from this collaboration might not be as long-lived as the legacy of the dinner jacket, but it does show a company that is so strongly rooted in their core values that they dare to do these more extravagant side-tracks.
6 Conclusions and ideas about future research

6.1 Conclusion

What are the underlying factors of how Henry Poole & Co., an over 200 year old traditional bespoke tailor, have managed to stay relevant and modern throughout its history?

This research found three distinct factors that each have played an important part as to how Henry Poole & Co. have modernised themselves over the years.

The first part is all about creating a SDLE for Henry Poole & Co., in this case referring to selling RTW and MTM garments through licensing agreements in both Japan and China, but also recently selling some of their accessories through an external retailer. This is a type of brand development that is both widely discussed in the academic world but also something that is regularly seen in the real world, even among the other bespoke tailors on Savile Row. There is however a difference between Henry Poole & Co. and some of the other bespoke tailors that have implemented this kind of brand hierarchy. Henry Poole & Co. has been extremely thoughtful about their core company and their brand vision and has thus created this SDLE with the additional implementing of certain distancing techniques so as to not taint their bespoke business with the presence of RTW or MTM garments. This thesis found that in addition to those distancing techniques discussed in prior research a new technique could be added: a geographical distancing technique where the brand is distanced through different geographical markets. This is something that has created new markets for Henry Poole & Co. and thus creating new revenue streams that will keep you in business and letting you keep on working with what you know best: creating bespoke suits.

The second way Henry Poole & Co. has modernised themselves is in the fact that they are a family owned business. The research suggests that a family owned business is going to be more cautious of their brand vision and thus stick to their core values and this was something that held true for Henry Poole & Co. To call it factor for modernising might be a bit extreme, as the way I use modernising here is not what could be commonly referred to as something modern, but the fact that they are a family owned and managed brand have made them honouring their heritage, making them proud of what they are and as such they have not had the need for a revision of their business model. To modernise could be seen as having the guts to stay the same in an ever changing world around you when more and more of your competition goes into business ventures that are far away from what your brand vision is.

As been said earlier, every organisation has to change, so also a more than 200 year old bespoke tailor. But change need not be so drastic, there has been shown that change can be incremental and seen as something that naturally occurs as the old generation leaves its place for the younger people who naturally bring new ideas into the company and in that sense infuse the brand and company with new ideas. This could be viewed as a sort of slow change as it is not forced upon the brand or company by the management but instead a natural occurrence where every generation works from the same brand vision but applies it to their generational context.

The findings from this research were at first surprising and not what was expected from the beginning. The results from this thesis have highlighted some important business practices that would be applicable to companies with a similar heritage to Henry Poole & Co. but also for any company struggling with keeping in line with their original brand vision. So perhaps not a thesis that has uncovered a step-by-step modernisation implementation scheme but instead highlighted the importance of having a brand vision that everyone in the company can
believe in and from there let change come naturally and make it slowly enter the brand without going away from the business at heart, in this case bespoke tailoring. Thus letting every new generation apply their own generation’s thoughts and feelings to the same business model that have been with the company for ages.
6.2 Future research

This study was focused on providing a qualitative in-depth focus on a single Savile Row tailor and their process of brand modernisation. This thesis focused on a company that stayed true to their core brand vision and put their main brand away from any diversions from this idea. An idea to develop this further is to do a similar study on another Savile Row tailor that has had another focus, perhaps incorporated RTW under their own name, such as Gieves and Hawkes or Kilgour, and do qualitative interviews with members of staff who took part in that shift of brand focus and try to uncover the underlying motives.

As this was done as a qualitative research there would be of great interest to try to quantify the experienced brand equity of the different tailors of Savile Row and see how the introduction of SDLE have impacted the different tailors. This type of research has been done by other researchers in different contexts so it would be interesting to apply their research methods to the context of bespoke tailoring on Savile Row.

As they operate in a retail environment it would be of great interest to see any shifts in sales figures between bespoke suits or RTW counterparts, does the introduction of RTW suits cannibalize on the sales of bespoke suits, or does it perhaps cater to a new set of customers and the older customers have changed bespoke tailor since the introduction of RTW?

The area of incremental change in a brand is something that also needs to be researched more, as the theories now were taken from the field of organisational theory and a sort of slow brand change seemed to be an under-researched area.
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7 Appendix

Appendix 1

![Dege & Skinner website banner](Dege & Skinner 2017c)

Figure 2 Dege & Skinner website banner

Appendix 2

![Gieves & Hawkes facebook ad](Found on: Screenshot from the authors own mobile phone.)

Figure 3 Gieves & Hawkes facebook ad
Appendix 3

Figure 4 Brand positioning map

(Moving brands 2017b)

Appendix 4

Figure 5 Henry Poole & Co. logo

(Henry Poole & Co. 2017j)
Appendix 5

Figure 6 Henry Poole homepage

(Henry Poole & Co. 2017f). Screenshot by the author.
Appendix 6

Figure 7 Henry Poole bespoke garment label
(Merchant makers 2014).

Figure 8 Henry Poole Japanese garment label
(Pinterest 2017).
Appendix 7

Figure 9 Henry Poole adidas sneakers
(Size? 2017c)

Appendix 8

Figure 10 Winston Churchill with a tommy gun
(Rare Historical Photos 2013).