Savile Row and America

A Sartorial Special Relationship

A Savile Row Bespoke Exhibition curated by Nick Foulkes

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Welcome

Ambassador Sir Peter Westmacott welcomes you to the British Embassy for *Savile Row and America: A Sartorial Special Relationship*, an exhibition celebrating the art and heritage of British bespoke tailoring.

Eight years ago, when I was Her Majesty's Ambassador to France, we decked out the magnificent 18th-century residence in Paris with a display of historical and contemporary British bespoke menswear and French haute couture to celebrate the excellence of Savile Row tailoring. Since Washington is every inch a suited city, where appearances matter, it struck us that our fine 20th-century residence on Massachusetts Avenue was tailor-made for a similar show.

Savile Row is the birthplace of sartorial inventions, like James Bond's tuxedo, that have forever altered the landscape of fashion. Today, a new generation of tailors is energising the industry, honouring their heritage while applying contemporary technologies to the finest fabrics and styles to win admirers worldwide. Today, Savile Row is a vital part of the thriving British fashion industry, worth £26 billion ($39.5bn) to the British economy in 2014 — and it is rapidly expanding around the globe.

When I got a job after leaving college, the last thing my father did before taking me off the payroll was buy me a decent suit. I remember it well: a hand-made three-piece pinstripe by John Bedford of Bristol costing £69. Forty years on, it would cost a bit more, but it gave me good service and lasted long enough to be worn on occasion by both of my sons. I haven't forgotten the experience — wearing a nice suit makes you feel special. Today I wear everything from made to measure Chester Barrie to Marks & Spencer off-the-peg, because a good British suit is always well made and a pleasure to wear.

I welcome you to the Ambassador's residence in Washington, and wish you a very stylish visit.

Lutyens's Masterpiece

Lady Westmacott opens the doors to the British Ambassador's residence in Washington, a building designed by Sir Edwin Lutyens that has been at the heart of the Anglo-American friendship for more than 80 years.

The British Ambassador's residence in Washington was designed by Sir Edwin Landseer Lutyens (1869-1944), the pre-eminent British architect of his day. It blends the tradition of the English country house with the American Colonial style, and is the only building Lutyens designed in the United States.

Since it opened in 1930, this gracious and aesthetically pleasing building has been considered the premier diplomatic address in the city. Lutyens designed the residence to impress visitors with grand, light-filled spaces, patterned stone floors, dramatic staircases, and striking balustrades. He also designed the quintessentially English gardens, which are integral to his overall concept of a perfect house. As a place to bring together Britons and Americans from all walks of life, as well as a place to live, the residence has served successive ambassadors remarkably well over the years.

The residence has been at the heart of the Anglo-American relationship since 1930, playing host to a stream of visitors, including most presidents since Herbert Hoover. Many members of the British royal family and every prime minister since Winston Churchill have visited since King George VI became the first British head of state to come to the United States, shortly before the outbreak of the second world war.

Among the many splendid clothes on display in *Savile Row and America: A Sartorial Special Relationship* are bespoke items worn by such distinguished British and American visitors to the residence as the Duke of Windsor, J. Pierpont Morgan, Jr, and presidents Gerald R. Ford and George H.W. Bush.

Today the residence receives around 15,000 guests a year for an extraordinary range of functions, from intimate meals to major dinners, receptions, conferences and garden parties. Guests' attire runs the gamut from Bermuda shorts and T-shirts for casual barbecues to traditional suits for receptions and conferences and dinner jackets for formal dinners. The residence welcomes them all.

INTRODUCTION

Curator Nick Foulkes on why Savile Row, a special London street among many, is worthy of an exhibition in its honour.

At the end of January this year Pierre Lagrange, Chairman of The Savile Row Bespoke Association asked me if I would care to curate an exhibition of Savile Row clothing in Washington, D.C. I am still unsure as to whether it was wise to accept. However, such is my respect for the history, the craft skills and the culture of this world-famous London street that when Savile Row calls, I have a hard time saying no.

Savile Row is one of the unique things that makes Britain, a small, damp, post-imperial island off the northern coast of mainland Europe, truly great. A Savile Row suit is a distinguished object, a stroke of sartorial shorthand for taste and refinement. More than the name of a single London street or even a neighbourhood, Savile Row is an internationally renowned brand — two words that mean the same thing in every language; two words with the power to summon up a world of craftsmanship and elegance.

So it was with a mixture of pride and (a rare quality for me) humility that I set to work producing a show that I have called *Savile Row and America: A Sartorial Special Relationship*. It is an exhibition dedicated to the men and women past, present and future, without whom Savile Row would be just another street among many.

Savile Row

Savile Row has evolved to meet an ever-changing society while refusing to compromise its unique character and tradition. Nick Foulkes delves into the archives to explain how the "Row" — a small community of highly skilled craftsmen — became a synonym for enduring style and taste.

Savile Row predates the United States of America, but not by much.

On the morning of March 12, 1733, readers of the Daily Post learned that "a new pile of buildings is going to be carry'd on near Swallow Street by a Plan drawn up by the Right Hon. The Earl of Burlington, and which is to be called Savile Street."[1] As was customary for the aristocratic owners of the undeveloped land that would become some of the most valuable real estate on Earth, Lord Burlington had given the street a name with a family connection: his wife had been born Lady Dorothy Savile.

Tailors appeared in the West End of London long before the cash-strapped Lord Burlington, whose house is now home to the Royal Academy, began developing nearby land in an attempt to balance his precarious finances. The first tailor recorded in the neighbourhood was Robert Baker, who plied his trade here in the early 17th century, making elaborate pleated ruffs for the fashionable society of late Elizabethan and early Jacobean England. These ruffs, known as piccadills or pickadills, have passed into history, but they live on in the name of Piccadilly, which embraces the area's main thoroughfare and the area around it, thus enshrining the West End of London as a "garment district" in name as well as fact.

Savile Row was built as a collection of townhouses to be occupied by men of substance and standing: landowners, soldiers, the occasional nobleman and gentlewoman, and widows of impeccable social credentials. And so it remained for about a century — just another residential street occupied by the sort of people about whom Jane Austen wrote novels. However, fine men require fine clothes, and those who sought to meet the sartorial needs of Georgian England's moneyed and landed elite located themselves at addresses as close as possible to their clients. As the area's tailors catered to the residents' exteriors, so physicians tended to their bodies — indeed, it was doctors and dentists rather than tailors and cutters who were the first professionals to change Savile Row.

The Survey of London records: "The class of occupant with which the streets of the estate are now associated appeared rather later, at the end of the 18th or beginning of the 19th centuries, when tailors began to take premises here, principally in Cork Street. One of the first was probably John Levick, at No.9 in that street, from about 1790. The successful and fashionable tailor George Stulz was at No.10 Clifford Street from 1809. A trade directory of 1828 mentions nine tailors in Cork Street, four in Clifford Street, three or four in Old Burlington Street and three or four in Savile Row. There had been a tailor in this last street, towards the northern end, since 1806."[2]

So, while the area was established as a nexus of tailoring excellence, the Row's status as menswear's most famous street was still

some way off. In 1838, the year of Queen Victoria's coronation, Britain was poised to embark on the assembling of an Empire the like of which the world had never seen. By then, tailoring in the West End of London had elevated itself from the status of artisanal labour to something more sublime, as the *Town newspaper* noted that year. "Of all handicrafts, that of tailoring appears to be the most successful in modern arts — in the way of making (coining) money, we might compare it to witchcraft," the paper wrote. "The march of refinement has made rapid strides in this particular walk of scientific improvement. There is now no longer a tailor to be found in the classic region of St. James's. No! They are one and all professors of the art of cutting, 'the development of the form divine'."[3] All in all, 16 different tailoring houses are identified in this article, at various addresses on streets Cork, Clifford, Old Burlington, Conduit and even South Audley.[4]

However, during the early years of Victoria's reign, London, and with it Savile Row, started to change. The stucco squares of Belgravia, built by Cubitt and Seth-Smith, provided a model for new, smart residential quarters that sprouted in west London, and as the gentry moved slowly westwards the Row became increasingly a commercial street.

Over the course of the 19th century, the tailors' shops became de facto clubs where men of fashion could meet, drink, smoke, exchange manly banter, and even "entertain" female companions. But even without the distractions of wine, women and cigars, bespeaking a suit is a pleasurable business, and presumably the rattle of carriage wheels, laughter and gossip as the fashionable bucks and blades came and went from the Row's fitting rooms disturbed the calm of the medical men in their consulting rooms. During the second half of the century, the tailors routed the doctors from Savile Row, pushing them north of Oxford Street to Harley Street, where they have remained ever since. Even so, as late as 1897, the Row was still sufficiently associated with the medical profession for the *London Times* to quote a "famous wit" on the subject of the dearth of doctors in London during the summer: this anonymous joker was "reputed to have said that in the months of August and September he could walk along Savile Row with his tongue out and be unable to find a single doctor to look at it".[5] And such daring neologisms as shop windows did not begin to appear until the closing years of the 19th century.

What is remarkable about Savile Row — the wider area rather than just the thoroughfare of that name — is that, even into the present century, it retains its character and its traditions. It is a cliché to talk of London as a series of villages, but clichés tend to have some truth in them, and Savile Row really is a village, a community, an extended family of craftsmen who often spend the entire span of their working lives within a tiny pocket of real estate in the centre of London. Savile Row is a miracle, and that it continues not just to exist but to adapt, evolve and flourish — while so much around it changes — is testimony to the stubborn excellence of its craftsmen and the discrimination of their customers, who are satisfied only with the best and have not just the means to pay for it but the patience to wait for it, too.

Today, as in the past, Savile Row tailoring is about more than just Savile Row, for it embraces several nearby streets. More importantly, it embodies certain values and standards that are universal. Much more than a name, Savile Row is a synonym for impeccable male style, summing up a world of exquisite hard work, unique personal service, centuries of tradition, and time-honoured skills ... all in just nine letters.

© Vandyk

W. F. Cody
"Buffalo Bill"

Transatlantic Tailoring

From pro-revolutionary MPs to modern-day titans of industry, from princes and dukes to Hollywood royalty, the histories of Savile Row and the United States are closely entwined. In other words, writes Nick Foulkes, America might have decided it could live without an Old World landlord, but its love of British tailoring is non-negotiable.

George Washington was a remarkable man: from a disagreement about the price of tea he helped create a nation that would become the most powerful on earth. Yet depriving the mother country of its chief colonial possession was not the only influence he had on the ruling class of George III's Britain, for he also changed the way they dressed.

The United States dates its independence from 1776, but England was rather slower to catch on, and it was not until the humiliating defeat at Yorktown five years later that opinion in the British parliament turned against keeping boots on the ground on the other side of the ocean. Perhaps the most provocative display of pro-revolutionary sentiment in the House of Commons came from a rising young Whig politician called Charles James Fox, who espoused radical politics and opposed George III with as much vigour as he pursued women. Fox was a vividly colourful individual who divided his time between the gaming tables and the Houses of Parliament, where he had been bought a seat in parliament by his father as a sort of coming-of-age present after leaving Hertford College, Oxford without a degree. A talented orator and enthusiastic reader of the classics, his considerable intelligence was equalled by his splendid girth. He was a large character in all respects.

Drinking, gambling, eating and womanising aside, the chief preoccupation of the Regency rake, of which Fox was the prototype, was clothes, and after a school holiday (during which he had gone to Paris to lose his virginity and some of his father's money at the gambling tables), he returned to Eton "in red-heeled shoes and Paris cut-velvet, adorned with a pigeon-wing hairstyle tinted with blue powder and a newly acquired French accent."[6] He was promptly flogged by the schoolmaster.

If nothing else, the episode taught Fox the power of clothes. During the Revolutionary war in America he again courted opprobrium, this time on the national stage, demonstrating his support for the colonial rebels by dispensing with the rich fabrics and ornamentation that were as much a part of menswear in the 18th century as they were for women; instead, he donned the simple blue and buff ensembles that had become synonymous with George Washington and his army. The effect was like the detonation of a bomb: there was outrage and accusations of treachery and disloyalty.

And yet, a quarter of a century later, an almost identical way of dressing had become established as the apotheosis of male elegance by George Bryan "Beau" Brummell, who, ironically, exerted an almost Svengali-like influence over George IV's taste in clothes. Brummell's obsession with cleanliness and the almost maniacal simplicity of the way in which he put clothes together guaranteed that his name would live on long after his death. The Brummellian maxim that if a gentleman's

dress attracts attention he is, ipso facto, not well dressed continues to be repeated by priggish advisers on menswear to this day.

Happily, it is not just Beau's name, memory and advice that has survived the 199 years since. In fear of debtor's prison, he slipped across the Channel to evade his creditors and live in exile. His tailor, Meyer & Mortimer, continues in business to this day at premises next to my own tailor, Terry Haste, on Sackville Street. To step into this charming shop, with its museum-like vitrines of antiquated military regalia that honour its eponym John Meyer's expertise as a military tailor, is an experience that no student of male elegance should forgo.

While Meyer dressed his customers for the battlefield (surviving ledgers record the orders of many who fought at Waterloo), his business partner, Mortimer, furnished them with the guns and swords to use when they got there. Mortimer was a gunsmith, and the combination of firearms and fine clothing under one roof must have been irresistible to men of fashion in the early 19th century. Certainly, the appeal reached well beyond the West End, and by the beginning of the 19th century the reputation of Meyer & Mortimer had crossed the Atlantic.

In 1801, not even 20 years after the Treaty of Paris, which brought the war between England and its quondam colony to an end, the American government placed an order with Meyer & Mortimer for a pair of diamond-set pistols, costing the immense sum of 5000 guineas. They were intended as a present, presumably some sort of diplomatic gift for the Bey of Tunis. It seems that Meyer & Mortimer were instrumental in helping the U.S. pursue its foreign policy aims at a critical stage in the history of the young nation. It was a fact quickly grasped on arrival in Tunis by U.S. consul William Eaton, who communicated his findings to the House of Representatives: "Mr. Famin, chargé d'affaires, had formed sanguine expectations of an appointment to the consulate of the United States at Tunis, and had, by a very liberal distribution of presents and promises, so established himself in the interests of the Government that it was with difficulty [that] the proper consul was received and accredited. For he had already presented to the Bey $50,000 cash and to his minister $10,000; had engaged to them naval and military stores, arms, and jewels to the value of (as per invoices, including freight, and excluding insurance and other contingencies) about $181,000; and he had scattered among the subordinate officers of Government presents to the amount of about $20,000, making an aggregate of $201,000. Though we did not admit the claim for arms and jewels, they being evidently promised by Famin after our arrival, yet, after much discussion, we succeeded in obtaining a modification of the treaty with but a very trifling sacrifice. The Bey of Tunis allowed the United States six months to send forward the naval and military stores, and one year to procure the arms and jewels stipulated by my predecessor."[7] It seems that Meyer & Mortimer were able to combine the arms and the jewels, and the Bey must have been delighted.

It is early evidence that even though the United States of America had decided that it could get along without King George III as head of state, it could not manage without the tailors of Savile Row. And it set the tone for what would develop into an almost Oedipal relationship between the U.S. and U.K. The former satrap would rival and then surpass the economic and military importance of its former parent, and yet for all the rejection of its erstwhile colonial master, America has throughout its history remained passionately in love with Savile Row. Indeed, those great plutocrats of the Gilded Age, who did so much to hasten America's economic eclipse of the British Isles, were themselves among the greatest supporters of Britain's tailors. It would appear that a good many men,

having made fortunes in America, crossed the Atlantic to spend them on antiques, art, aristocratic husbands for their daughters (the most celebrated half-American offspring of these unions of New World cash and Old World cachet was Sir Winston Churchill, who forms an important component of this exhibition), and, of course, Savile Row suits for themselves.

Henry Poole had taken over his father's tailoring business on Old Burlington Street in 1846 and made the important decision to turn what had been the workshops and counting house backing on to Savile Row into the main entrance to his shop. He later engaged the fashionable builder Cubitt to design an impressive façade that owed much to the grandeur of Belgravia, and it proved to be a magnet for Americans. Junius Spencer Morgan became a customer in 1854 and introduced his son, John Pierpont, to the joys of Savile Row tailoring three years later.

The Morgans were sartorial pioneers among the plutocrats of the New World, and such was the awe with which Savile Row tailoring was viewed across the Atlantic that the story began to circulate that J.P. Morgan had been turned away by the august firm. The mystique surrounding the Row in America would still guarantee a respectful reverence when it came to tailoring more than a century later. In 1971, a time when most taboos were broken and class barriers torn down, *The New York Times* could still write, "To dictate to a Savile Row tailor is as unthinkable as telling Picasso how to paint your portrait".[8]

Although apocryphal, the J.P. Morgan story proved so stubborn that in the end Poole's had to take the unusual step of issuing a statement contradicting the fable, along with producing as evidence the ledger entry recording the first visit of J.P. Morgan on July 15, 1857. In fact, relations between the great houses of Poole and Morgan could not have been more cordial, as, in addition to making for father and son, the firm did likewise for grandson J.P. "Jack" Morgan, Jr, who kept ordering until the year before his death in 1943. (Jack's Anglophilia was especially notable in one of the garments he bespoke from Poole, a black silk velvet Court Dress suit ordered in 1937 and made to a pattern that had been designed by Poole, and was officially accepted by Queen Victoria's Court in 1839.)

Ironically, considering how his great-grandfather had been sent packing as head of state, it was the Prince of Wales who did much to stimulate the appetite for Savile Row in America. In 1860 the Prince of Wales, Albert Edward, visited New York, and the city went wild in its enthusiasm; October 10 was declared a public holiday to mark the arrival of the heir to the British throne. From early morning, crowds started lining Broadway, with seats on grandstands commanding a premium of $5; by the time he landed it was estimated that 100,000 New Yorkers were lining the route as he made his way up Broadway.

City worthies, among them the solemn John Jacob Astor III, had planned a banquet for the future king of England, thinking that he would like nothing more than to sit in the midst of the Knickerbocracy making polite conversation. Not a bit of it: the young royal wanted to dance, already demonstrating the tastes for good living and female company.

It was decided that a ball would be given in two days' time, on the Friday night, and that the Academy of Music on Fourteenth Street, which had opened a couple of years earlier, would be a suitable venue. Preparations were hurriedly made: seats were taken out and a huge dance floor was constructed, and the backstage area was transformed into a dining room with a horseshoe table around the room, behind which would stand liveried servants. The prince and his party would eat on a little dais, with other, less favoured, guests allowed in 50 at a time to see this real royal consume his supper.

The venue was decorated to demonstrate New York's newly rediscovered Royalism. British and American flags linked in amity, but from the effusion of royal ciphers, royal portraits and the omnipresence of the Prince of Wales's familiar trio of feathers, one would have thought New York was hoping to be readmitted to the British Empire. At 10 o'clock on the evening of October 12, the Governor of New York stood ready with his wife to welcome His Royal Highness.

On his arrival the scene was one of scarcely controlled pandemonium; even before the dancing started two large vases of flowers were overturned, drenching some guests. Then word went round that the dancing was to begin, with a quadrille; the Prince was to lead the Governor's wife, who had been frantically taking dancing lessons since the ball was announced. Guests made their way onto the dance floor to be able to catch a glimpse of the fun-loving royal at play. The impromptu dance floor sagged under the weight of the guests, and then, with a splintering of wood and the shriek of women, it gave way beneath the feet of New York's high society, opening up a large hole into which at least two guests fell. Bertie did not mind — he was having a great time chatting up the mayor's daughter, Miss Wood.

Within a quarter of an hour the floor was repaired and the stately quadrille was successfully danced, after which waltzes followed, with the prince acquitting himself admirably. The evening, which drew to a close some time after six o'clock the following morning, was judged to have been a splendid success, with those who attended remembering it as "one of the events of their lives".[9] It established a pattern of a uniquely American form of royalism. While by no stretch of the imagination monarchist in sentiment, Americans have had a soft spot for British royalty — and their clothes — ever since the Prince of Wales waltzed his way into their affections.

Where British royalty led, America followed. "King of the Dudes" Evander Berry Wall, perhaps the greatest Savile Row aficionado the U.S. has ever produced, and a Henry Poole customer, was summering at Saratoga when another flamboyant figure of the Gilded Age, John "Bet-a-Million" Gates, wagered that he could not wear 40 changes of clothes between breakfast and dinner. It was a challenge that Wall and his wardrobe were more than able to meet. "Wall repeatedly appeared at the racetrack in one flashy ensemble after another, until, exhausted but victorious, he at last entered the ballroom of the United States Hotel in faultless evening attire to wild applause."[10]

The histories of Savile Row and America are often so closely intertwined as to be inseparable. Take, for instance, the invention of the dinner jacket or tuxedo. There are differing accounts of how the tuxedo was created. The first involves the splendidly named Griswold Lorillard, a Savile Row customer in America who turned up to a formal ball in 1886 at the Tuxedo Club in Tuxedo Park in a tail coat from which the tails had been cut. Another telling of the tale involves a Tuxedo Club member called Potter, who had been a guest of the Prince of Wales at Sandringham, where he was told that for dinner His Royal Highness wore a short smoking jacket of a type he had first bespoken from Henry Poole in 1865. Potter was enamoured of the Prince's dinner jacket almost as much as the Prince was of Potter's beautiful wife, Cora, and he wore the royal-endorsed garment back home in Tuxedo Park. Either way, the name stuck.

Savile Row mania gripped America. Even Buffalo Bill had clothes produced on the Row, and his coat has made the journey from Cody,

ANNUAL DINNER
MASTERS OF FOXHOUNDS ASSOCIATION
OF AMERICA
UNION CLUB, NEW YORK CITY


HOW IT BEGAN
THE TUXEDO
ONE OF THE TRIBES OF DELAWARE INDIANS, WHO INHABITED THE REGION AROUND NEW YORK, WAS THE "WOLF" TRIBE..
THEIR ENEMIES, THE ALGONQUINS, CALLED THEM TUXEDO ("HE HAS A ROUND FOOT") IN ALLUSION TO THE ROUNDED FOOT OF A WOLF.
THE WOLF INDIANS LIVED NEAR A LAKE IN ORANGE COUNTY, N.Y., WHICH WAS CALLED TUXEDO LAKE, AND----
BUY
WHEN PIERRE LORILLARD IN 1814 TOOK OVER 15,000 ACRES SURROUNDING THE LAKE IN PAYMENT OF A DEBT HE NAMED THE ESTATE TUXEDO PARK..
THE LAND LAY IDLE FOR YEARS UNTIL LORILLARD'S SON SAW ITS POSSIBILITIES AS A FASHIONABLE SUMMER RESORT, AND FOUNDED THE TUXEDO PARK ASSOCIATION.
IN 1886 HE ESTABLISHED THE TUXEDO CLUB FOR SOCIETY'S HUNTERS AND FISHERMEN, AND IT BECAME ONE OF THE MOST EXCLUSIVE IN AMERICA.
IT WAS AT THIS CLUB THAT THE SHORT DINNER JACKET WAS INTRODUCED FOR THE FIRST TIME AND IMMEDIATELY BECAME KNOWN AS THE TUXEDO JACKET.
AND GRADUALLY THIS TUXEDO COSTUME— NAMED FOR THE ANCIENT WOLF INDIANS — CAME TO BE ACCEPTED FOR ALMOST ANY FORMAL DRESS AFFAIR.

Wyoming, to Washington for this exhibition. But the Wild West seems rather metropolitan when compared with some of the places Savile Row tailoring has been seen. It is perhaps apocryphal, but the words "Dr Livingstone, I presume?" have entered history as the opening gambit of Welsh-born American journalist Sir Henry Morton Stanley as he successfully completed his challenge — set by his newspaper, the *New York Herald* — to find the Scottish medical missionary and explorer David Livingstone in 1871. Livingstone had got lost in Africa looking for the source of the Nile and had become, after several years' absence from the developed world, the most famous missing missionary and errant explorer on the planet. Tracking him down had become an obsession, and many doubted he was alive, yet Stanley found him on the shore of Lake Tanganyika. For the occasion Stanley was wearing Savile Row, in the form of a belted poncho from Poole, and his head was protected from the fierce equatorial heat by a cork helmet of a unique design by a military outfitter called Hawkes. For his part, Livingstone was wearing a uniform tailored by Gieves & Co. of Portsmouth and a jaunty "consular cap"[11] by the same maker.

Thus it was that two great names were brought together long before they were officially united under the title Gieves & Hawkes and located at the sepulchral address of No.1 Savile Row, which in Livingstone's day was still occupied by the Royal Geographic Society, and was where his body lay in state before being interred at Westminster Abbey in April 1874, following his death the previous year.

Men such as Livingstone did much to extend the reach of the British Imperium, and during the high summer of empire the cork helmet or solar topee was favoured not only by the British army or intrepid New York reporters but by other honourable figures, including that of Edward, Prince of Wales, later the Duke of Windsor. To go tiger hunting without one would have been sartorial suicide.

In many ways the Duke of Windsor can be considered an honorary American, in that he preferred America — predominantly in the never-too-rich and never-too-thin shape of Wallis Simpson — to the British throne. As romantic gestures go, giving up an empire for the woman one loves takes some beating. Besides, liberated from the cares of running a kingdom and empire, he was able to concentrate on his clothes. Moreover, as much as he loved clothes, he also embodied a freedom that was particularly attractive in the U.S. "His fair and clean-cut good looks were sufficient to make him an idol, considering his position, but he possessed just that combination of conventional good taste and slight but never exaggerated whimsy to make him a fashion idol,"[12] was the considered verdict of one American commentator. *Men's Wear* in New York was of the opinion that "the average young man in America is more interested in the clothes of the Prince of Wales than in the clothes of any individual on earth".[13].

And yet, no matter how closely his family's former subjects across the Atlantic scrutinised his appearances, Edward could on occasion still catch them out. Richard Walker, the author of *The Savile Row Story*, believes that his increasingly informal approach even affected his father, the notoriously correct George V, and that it was under the influence of his son that "he also abandoned spats, a fact discerned too late by visiting Americans who were said to have 'snowed under' the Buckingham Palace shrubberies with hastily discarded spats at a subsequent royal garden party".[14]

The Duke was the best-dressed man of the 20th century, and he probably did more than anyone to popularise Savile Row tailoring in the U.S. His fondness for America was not limited to his taste in women, however. He also had a weakness for American trousers, and would have his coats tailored on Savile Row while maintaining that his trousers be made in the States. In this exhibition, Davies & Son has graciously supplied one such example of transatlantic tailoring.

The effect of the Duke of Windsor's dress was felt in all sorts of ways across the Atlantic, not least in showbusiness circles. One keen observer of royal style was a young Fred Astaire, who was paid a visit in his dressing room by the Prince, as he was then. "He was dressed impeccably in tails," Astaire said, recalling the moment later in life. "H.R.H. was unquestionably the best-dressed young man in the world, and I was missing none of it. I noted particularly the white waistcoat lapels — his own special type. The waistcoat did not show below the dress-coat front. I liked that." Having ascertained that H.R.H.'s evening shirts and waistcoats were made at Hawes & Curtis, he lost no time in getting himself a similar waistcoat. "Next morning I was there and asked if I could get the waistcoat like H.R.H.'s. I was apologetically told that it could not be done. So I went somewhere else and had one made like it."[15]

Hawes & Curtis's loss was Kilgour, French and Stanbury's gain; it was Kilgour who made the white tie that Astaire wore in *Top Hat*. Kilgour quickly settled into the role of tailor to cinema's elite, making for Robert Mitchum, Ava Gardner, and the smoothest, best-dressed man in Hollywood: Cary Grant, who wore Kilgour in *North by Northwest*. This tradition has continued into the 21st century, for Brad Pitt wore Kilgour in the 2000 movie *Snatch*.

Nonetheless, not everyone on Savile Row was initially sure what to make of these extraordinary beings called Hollywood movie stars. Bing Crosby recalls being bustled out of sight when he visited Lesley & Roberts, now part of Welsh & Jefferies. "They took one look at me and whisked me into an inner room, a cubicle in the back," he said. "I guess they didn't want the clients to see such an apparition in their shop."[16] The visit took a surreal turn when a moth fluttered out of a length of cloth Crosby was examining, and in an instant the shop was filled with newspaper-wielding tailors and cutters chasing the unwelcome intruder, enabling Crosby to make his exit unnoticed.

It is great credit to Hollywood that its actors persevered in the face of snobbery and eccentricity. Crosby returned to the moth chasers at Lesley & Roberts, who also made for Gary Cooper and Clark Gable. Gable was also a customer of Huntsman, and he ordered extensively in the 1950s for life both on and off screen, commissioning battle blouses, flannels, tweeds and overcoats. Gregory Peck became a devotee of Huntsman, and today the styles and cloths he favoured have been meticulously reproduced. Poole picked up Gable and Cooper, while Douglas Fairbanks, Jr, whose smoking jacket has been reproduced for this exhibition, became a loyal customer of Davies & Son, and still found room in his wardrobe for tweeds, riding clothes and an overcoat from Huntsman.

After a slightly shaky start, the tradition of showbusiness on Savile Row has become a source of great pride to tailors. Astaire was not the only American entertainer for whom Savile Row tailored. For some evening wear became the equivalent of overalls or office clothes — Benny Goodman, a Huntsman customer for more than 25 years, ordered seven dinner jackets during his patronage of the company, one of which is exhibited here. Whether with eternally elegant men such as Bobby Short, the singer and pianist who was a mainstay of the Carlyle Hotel in New York, or even actors whose screen persona does not immediately suggest bespoke tailoring, Savile Row became a cherished habit of the Hollywood and entertainment elite in the United States. Female stars, too, found much to recommend in the Row. For instance, Katharine Hepburn was quite addicted to Huntsman's trousers. Indeed, there was clearly something special about the way they cut ladies' trousers at No.11 — Elizabeth Taylor had a pair made in yellow nylon (alas, these are not on show here).

These days most houses can muster a showbiz name or two. Tony Curtis was an enthusiastic customer of both John Kent and Maurice Sedwell, where Andrew Ramroop O.B.E. has

made suits for Samuel L. Jackson, and suits worn by both Curtis and Jackson have been reproduced for this exhibition. It seems that Michael Jackson had an insatiable appetite for the gold braid, frogging and ornamentation of the best of British uniform tailoring; among the houses he visited to reinterpret the traditions of British military tailoring for the purposes of entertainment were Dege & Skinner, Gieves & Hawkes, Maurice Sedwell, and Davies & Son. From the King of England to the King of Pop, Savile Row is nothing if not versatile and adaptable. As Richard Walker puts it in *The Savile Row Story*: "Where once the Prince of Teck and the Emperors of Brazil and France were the names to conjure with, a new brand of transatlantic celebrity put its sheen on the product."[17]

The years after the second world war gave rise to an American boom on Savile Row. Britain was financially prostrate; the Marshall Plan was putting a shattered Europe back on its financial feet. And without its American aficionados, Savile Row, which was looking the worse for wear after the attentions of the Luftwaffe, or at least many of the Row's houses, might have passed into history. By now the importance of U.S. trade was such that Savile Row trunk shows in America had become an established ritual. The crossing would be made by ocean liner, and after a couple of weeks in New York hotel rooms, tailors undertook epic tours of the States by train that might last a month or two.

Traditionally Savile Row would decamp to America at the beginning of the year, and on one such visit, in January 1965, *The New York Times* interviewed the sales manager of Huntsman, who was staying at the Biltmore and regaled the reporter with anecdotes about some of the specific requests he had encountered. One of them required that a suit be made to directions set out in Chapter 22, Verse 11 of Deuteronomy, which says: "Thou shalt not wear a garment of divers sorts, as of wool and linen together." The man from Huntsman said: "We had to use silk thread instead of linen to sew on the buttons, and the interlinings had to be completely of cotton instead of partly of linen, but we made the suit." He added that the suit was sent to a "laboratory in the north of England" to verify that Huntsman had "met the Biblical requirements". Among the other specific requests were a suit without any pockets (for one customer whose wife disliked her husband's bulging cloth), and suits equipped with tape, which would enable him to empty them in a hurry. The request for space for a firearm was quite commonplace: "More than one customer has requested that a gun-toting pocket be put into his suit coat. This requires a bit of a drape in the chest area."[18] It is a tradition that has continued into the age of jet travel and the internet. Even with all the benefits of today's information technology, there remains no substitute for the placing of a baste on a customer and the running of a practiced and critical eye over the result.

Even America's finest fashion designers acknowledge the expertise of the Row's tailors. Bill Blass, for example, a man of taste with an eye for quality, was an enthusiastic customer of Huntsman and Edward Sexton. And the influence that English tailoring has had on the way America dresses can be seen in the style that Ralph Lauren has created. Two early examples of Ralph Lauren's Purple Label, which were manufactured by Chester Barrie, are exhibited here.

Just how important Savile Row had become to the U.S. was also evident when it became clear that it was not just America's financiers and entertainers who were being dressed by the Row, but its leaders, too.

Washington is not just a city of suits, but, at least at the highest levels, a city of Savile Row suits. "Wild Bill" Donovan, the wartime head of the Office of Strategic Services (the precursor of the C.I.A.) was a Huntsman customer, as is Washington veteran Henry Kissinger. Harry Truman had suits by Davies & Son. John F. Kennedy and Harold Macmillan were so close that they had their suits made by the same London tailor. It was Macmillan who

attempted to define the relationship between the U.K. and the U.S. by saying, "We are the Greeks to their Romans", implying — perhaps patronisingly — that it was up to the worldly, educated and culturally superior "Greeks" to guide the more powerful "Romans". When it came to suits, this meant guiding them to Savile Row.

Remarkably, Macmillan and J.F.K. were both customers of Morgan, and had their suits cut by the same man, John King Wilson. While this was a matter of some pride for their tailor, it caused a little embarrassment for Kennedy, as *The New York Times* reported: "In addition to the problems of taking over the government, the new Democratic leaders face trouble on the male fashion front. An omen appeared today in a rebuke by Representative Thomas M. Pelly, Republican of Washington, to Vice President-elect Lyndon B. Johnson for having ordered five suits at $147 each from a London tailor. President-elect John F. Kennedy has irritated Washington tailoring circles by his predilection for Savile Row suits. Mr. Pelly's objection to Mr. Johnson's London shopping was based on economic ground. 'At a time when it's important to the stability of the American dollar to hold down purchases from abroad, Senator Johnson sets a bad example for the American people by buying his suits from a London tailor,' Mr. Pelly said. Mr. Kennedy, he suggested, could also 'relieve the pressure on the dollar' and help end the gold drain by buying American.

"Mr. Kennedy's London tailoring also drew a protest of hurt pride last week from Robert E. Stein, a Washington custom tailor. In a letter to *The Washington Post*, Mr. Stein complained that he saw no need for Mr. Kennedy to buy in London, since 'the finest clothes in the world' were made 'in the good old U.S.A'.

"According to reports from London, Savile Row was disturbed by Mr. Johnson, but only on the ground of taste. He insisted on suit jackets with two vents — in the best-dressed British circles, this style is suitable only for sportswear."[19]

The idea of the down-home, straight-talking L.B.J. in Savile Row struck the dandified novelist Tom Wolfe as hysterically funny. "Lyndon Johnson, the salt of the good earth of Austin, Texas, turned up on Savile Row in London, England, and walked into the firm of Carr, Son & Woor. He said he wanted six suits, and the instructions he gave were, 'I want to look like a British diplomat'. Lyndon Johnson! Like a British diplomat! You can look it up. Lyndon Johnson, President of the United States, Benefactor of the Po', Lion of N.A.T.O., Defender of the Faith of Our Fathers, Steward of Peace in Our Times, Falconer of Our Sly Asiatic Enemies, Leader of the Free World — is soft on real buttonholes!"[20]

Far from putting the nation's leaders off the best of bespoke, presidents Kennedy and Johnson established something of a tradition among occupants of the Oval Office. While Nixon is not recorded as a Savile Row customer (he is cited by no less an authority than *Fodor's* travel guide as a patron of Sam's tailor in Hong Kong), his nemesis, Ben Bradlee, wore suits by Dege & Skinner. Gerald Ford was a customer of Fallan& Harvey (now part of Davies & Son). Jimmy Carter was so taken with a suit worn by "Sunny Jim" Callaghan, the stripes of which were formed from repetitions of the minutely woven letters J and C, that in the spirit of the special sartorial relationship, a length of the Jim Carter/Callaghan-initialled cloth was sent with warm wishes from No.10 Downing Street to the White House. More recently, Bushes senior and junior have been dressed by Dege & Skinner, while the archive of Gieves & Hawkes brims with letters of gratitude from American presidents who have received silk ties, demonstrating that Savile Row's tailors continue to excel at making diplomatic gifts, even if tastes have moved away from gem-set pistols to silk neckties.

The Bespoke Experience

Harold Koda, the Curator in Charge of the Costume Institute at the Metropolitan Museum of Art, always felt that custom-made goods were 'laughable on a curator's salary, and to an extent rather beyond my station'. Finally he was persuaded to indulge himself in a hand-made suit from Savile Row, and the result was transformative …

In the 1980s, as a young curator, I visited a donor who had had a collection of suits made for him on Savile Row more than three decades earlier. They were in a traditional style, with lapels neither too narrow nor too wide, gently padded shoulders that seemed to respond to the anatomy rather than exaggerate it — this at a time when men looked like American footballers in their jackets — and a silhouette not quite snug but alluding to the chest, waist and hips, quite different from the boxy sack-shape that prevailed in the U.S. for the decades following the second world war. Amazingly, the suits still fit the gentleman, and revealed surprisingly little wear. He pointed out the quality of the cloth and the fact that he almost never sent the suits to the dry cleaners — instead he wore them in rotation, only brushing and airing them at intervals, with the occasional spot-cleaning. The linings of two, he confessed, had been replaced, but the bodies of the jackets were immaculate. Additionally, he had always ordered his suits with two trousers in the same cloth, so those, too, were in impeccable condition. He was an ad man, and I thought at the time that he was perhaps a bit overly fastidious, but admired that when he shrugged them on, to show me their fit, they still conveyed a distinct dignity, even elegance, a bit out of time but with an authority beyond fashion.

As a costume curator, my relationship to clothing is necessarily a bit more historical and academic in its focus. Though my closets and dressers are filled with clothes as subjectively acquired as anyone else's, my professional thinking, with its skewed scholasticism and focus on what we wear as a socio/political/economic/aesthetic issue, necessarily informs some of my personal decisions about how to dress. Encumbered by this, I have generally veered toward the minimalist default of a generic uniform. The late creative director of Condé Nast, Alexander Liberman, was described by his stepdaughter, the writer Francine du Plessix Gray, as wearing an unchanging series of apparently identical grey suits with white shirts and dark ties of an almost monastic asceticism and perfected interchangeability. This approach to dressing appeals to me, a professional witness to the vagaries of fashion, and the off-the-rack suit with minor alterations seemed a perfectly workable strategy for clothes that have to convey only a repetitive expression of habit and affected disinterest.

We all know that a little knowledge can be a terrible thing, and I confess to having taken classes on flat patternmaking and draping techniques. This meant that, over the years, I could with some confidence suggest to the various tailors adjusting my Armani, Ralph Lauren, or Thom Browne suits the need to compensate for my longer right arm, straighter than usual upper back, and long-waisted proportion. More than the average person,

and certainly more than the average American man, I can point out where the tucks have to be taken in to compensate for too much ease, or where the seams should be released for a constricting pull. In short, I can be something of an irritation to people responsible for making the alterations. Operating in this way, the impulse to invest in a Savile Row suit eluded me, almost despite the fact that I was exposed to the exceptional virtuosity of British tailoring in historic examples. Working on an exhibition, "Tartan", early 19th-century jackets made for the Royal Company of Archers, first introduced to me the precision of military tailoring and its hidden details addressing martial requirements.

In "Jocks and Nerds", an exhibition co-curated with Richard Martin, the late art historian, and based on American male paradigms — the Cowboy, the Rebel, the Jock and the Nerd, among others — was meant to be a playful amalgam of the most legible codes of masculine identity. If there was a Village People aspect to the representation of masculine dress in such a reductive typology, we felt the sober traditional thinking about menswear could use a bit of shaking up.

While the sartorial virtuosity of Savile Row figured in the categories of the Businessman, the Man about Town, and the Dandy, the handiwork of the bespoke tailor also appeared in the Sportsman, the Hunter, and the Military Man. There were examples from Anderson & Sheppard, Gieves & Hawkes, H. Huntsman, and Henry Poole taken from the Fashion Institute of Technology archives. Because they were made for the individual donors of the ensembles, each was a representative model of some aspect of the traditional wardrobe. Surprisingly, however, the pieces were nothing short of a nightmare to dress. What on the original wearer had been a subtle "correction" — a realignment of an exaggerated curvature of posture, an adjustment for a slight asymmetry of the legs or the weakness of a shoulder slope — on both mannequin and tailor's dummy created a disconcerting appearance of eccentric fit. The mastery of the tailor's hand was in the creation of a platonic ideal of the dressed body with technical accommodations for individual physical idiosyncrasies secreted in the seams and interfacings. Placed on an idealised form, the personalised refinements became notable deviations. If anything, that underscored both the technical and aesthetic virtuosity of bespoke tailors, with such subtleties burnishing the personae of movie stars, businessmen and politicians.

In total disclosure: the plunge I have taken to be fitted for my first bespoke suit was primarily motivated by the fact that my good friend Jason Basmajian had taken on the role as creative director of Gieves & Hawkes. To have something custom-tailored has always struck me as laughable on a curator's salary, and to a certain extent rather above my station. The process of having a hand-made, personally fitted garment required time for travel and appointments, with the final cost of the suit beyond my meagre means. But there has been a tipping point, where the cost of a bespoke suit is only negligibly more than a made-to-measure designer suit.

In addition, many British firms have had their tailors visit the major U.S. cities with regularity. No longer is it necessary to go to London to schedule fitting appointments.

Though many men, with the exception of a relative minority of snappy dressers, enjoy the prospect of shopping for clothes as much as a frat boy dealing with a hamper of last week's laundry, the actual process is not onerous at all. There is an initial appointment to take measurements, discuss the details of personal styling, and select fabrics; a second to fit the basted garment with further refinements; a third for the finished suit and any smaller adjustments. When asked to write about the experience of ordering a bespoke suit, I agreed, as it seemed like a simple recounting of a sequence of steps. The coda, of course, is the finished garment. For someone who has, for the past 40 years, subscribed to the notion that a properly altered garment is more than good enough, the bespoke garment is revelation. Tailored menswear has, since Beau Brummell, been about the perfection of details and the refinement of cut. My selection of a plain grey wool, standard notched lapel, and flapped pockets — the most anonymous and prosaic of suits — was transfigured because of the detailed and seemingly blithe attentiveness of David, the tailor. It is the most psychically reassuring garment I have ever owned. Despite my selection of self-effacing details that verge on the banal, the suit's perfect cut and exceptional materials transfer a confidence that comes only with absolute comfort. What a luxury, to be wearing a suit and to forget you are wearing it.

Gregory Peck and Huntsman

As the lead sponsor of this exhibition, Huntsman is pleased to present a tribute to one of its most charismatic customers, Academy Award winning actor and eternal gentleman Gregory Peck. His son Anthony Peck recalls the important part Huntsman played in his private and on-screen life.

My father, whom I call Greg, did not own a pair of jeans. Well, that is not quite true. When I was young and foolish — I think I was 18 — I gave him a pair for Christmas. He might have tried them on for me, but he never wore them! It wasn't him. Greg knew who he was — from birth, I think. He was a man of great taste and elegance, of refinement and culture, an artist. Huntsman was a natural for Greg, and he was a natural for Huntsman.

He discovered Huntsman at the age 35 or so, when he went to London to make a movie called *The Million Pound Note*, for which Huntsman made the clothes.

I became aware of Huntsman at an earlier age. I entered the hallowed hall there as a lad of 12, with my dad, and remember feeling that I should organise my behaviour to suit the room: quiet and respectful. Despite the stags' heads, it was not unlike being on the movie set with my father. There was an atmosphere of purpose, of men at work, of craft and concentration. I had grown up on the sets, but I found it a bit overwhelming at 11 Savile Row — in a good way. For one thing, I did not understand how you went shopping for clothes when there were no clothes on the racks. There weren't even any racks! Just the highly prized bolts of fabric being unfurled before my father. There was discussion of weight and pattern, of colour and style, of appropriate use. This was all very seriously presented, yet there was a palpable sense of fun and adventure. I found it daunting and intriguing. I asked my father about it. What he said stuck with me: "Huntsman is where the finest clothes in the world are to be found." This was very like Greg: a statement of truth as he saw it, plain and simple.

The clothes would arrive at our home regularly. They might arrive in a well-packed box with the Huntsman colours on it and the foreign postage. Other times, the clothes might be picked up by a trusted friend or colleague in London, flown over the pole and then delivered to our front door. My parents came to London frequently, and lived here for long periods of time in the 1960s and 70s, so they might pick up the clothes themselves. Or the new suit might be delivered to the Hotel Ritz in Paris or our villa in the south of France. However the clothes arrived, it was a always a bit of an event, something special in the air — not over the top but in proportion, as was everything in Greg's life. But this was fun!

I remember well, as a young boy, when the boxes would arrive, sturdy cardboard with the crisp Huntsman label. They would rest on the front table until my father came home from the studio. There would be the opening of the clothes, the trying-on of the sports coat or suit, my mother's appraising eye, my father's comfort in the new garment. There would be a glass of wine, perhaps a scotch. After trying on the new piece, Greg would read the paper or his script in the living room. My sister and I would be upstairs doing our homework. We would come down and see the new pieces. Dinner would follow. More wonderful discussion would ensue

about the excellence of the craftsmanship, the beauty of the fabric, the perfection of the cut. The greatest appreciation was always reserved for the craftsmanship, for the hands doing the work of the cutting and sewing. Greg related to that from his own work and craft.

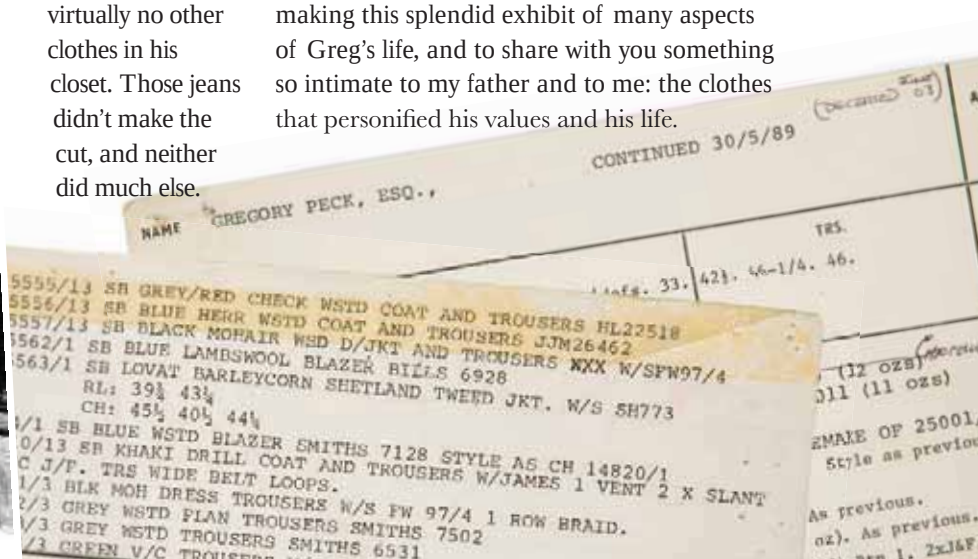
The truth is, in our family, Huntsman was spoken of in the same tones and with the same respect as any discussion of a fine performance or work of art. Greg had an artist's appreciation for detail, for line and execution, for the constant striving for excellence that embodies any world-class art form. In Huntsman, that art form lived and breathed with Greg; it was on him for every pulse.

What Huntsman brought to Greg in terms of taste, Greg reciprocated, for he was photographed everywhere he went. He was, after all, dashing — a Hollywood icon, an international movie star. Through choosing roles that spoke to his conscience, Greg became an emissary of his own political, social and artistic beliefs. He was an outspoken liberal who campaigned on behalf of racial equality, human rights and increased gun control laws. He chose roles and stories that fit him.

Huntsman's style was Greg's style. There were virtually no other clothes in his closet. Those jeans didn't make the cut, and neither did much else.

The clothes I inherited from my father are one of the things that tie me to him. As you can see, they are immaculate and indistinguishable from new. But some of these are more than 50 years old. Wearing them is an honour and a pleasure, of which I am constantly aware: the honour of wearing my father's clothes and the pleasure of wearing these fine works of Huntsman.

Greg inhabited his clothes effortlessly and fully, with care and deliberation, just as he inhabited his life. When I think of my father, it is most often in one of these tweeds that you see this evening. Greg wore Huntsman for the special occasions — for instance, you will see the dinner jacket he wore when he won one of his Academy Awards. There is the blue suit he wore when presented with France's highest civilian award, the Légion d'Honneur. There were many great moments, many great evenings of theatre and symphony, awards and presentations. But Greg also wore Huntsman every day and all the time. He wore the Huntsman tweeds in his private life, during read-throughs and rehearsals, and when he visited us at school and in college. He wore them in a few movies, for meetings, and walks through Central Park, Hyde Park, the Champs-Élysées, and on visits to museums and galleries. He wore them when he took me to baseball games. He loved the tweeds and wore them until they needed the elbow patches. So I am very moved and very grateful to Huntsman for making this splendid exhibit of many aspects of Greg's life, and to share with you something so intimate to my father and to me: the clothes that personified his values and his life.



The Exhibition

1. The Military

The British military has a long connection with the United States. It fought against them in the 1770s and in 1812, and with them in the first and second world wars as well as subsequent conflicts. Savile Row tailoring remains an important part of the ceremonial aspect of life in Her Majesty's Armed Forces, not least for the Queen's grandsons William and Harry, who served in the Blues and Royals and the Royal Air Force (William) and the Blues and Royals and Army Air Corps (Harry).

2. The Pattern

Created by a master cutter, these brown paper patterns are the foundations on which a suit is built. And over the years they tell the story of a life, changing with the customer. It is the magical ability of cutters and tailors to conjure these lifeless two-dimensional plans into garments that is the daily miracle of Savile Row. Think of them as the ever-evolving blueprints of a building — with the added difficulty that a suit is something that must look as good when its wearer is in motion as when standing still.

3. Sir Winston Churchill

The Churchill 'grotto' is Savile Row's tribute to the greatest Englishman of the 20th century who also happened to be half American. Several of Churchill's personal effects, on loan from the private collection of his great-grandson, add further texture to this evocation of one of history's titans.

4. Daywear

From sporting pursuits to rather more serious environments of law, finance, business, or, in the case of Washington, the business of governing the most powerful nation on earth, the term "daywear" fails to convey the sheer variety of garments that a Savile Row tailor has to tackle. From the mixture of function and tradition that is a tweed shooting suit to the sort of apparel worn by occupants of the Oval Office, the versatility of the Row's tailors is nothing if not impressive.

5. Tartan

The United States has long appreciated the charm of a vivid and eye-catching check. National Tartan Day on April 6, with its colourful parades, celebrates the Scottish Declaration of Independence, upon which the American Declaration was based. And while the bright checks of tartan might be associated with the skirl of bagpipes in the Highlands, Bill Haley showed that tartan could be worn just as easily for rock 'n' roll.

6. Formal Wear

In the past there has been a bit of disagreement between America and Savile Row as to who invented the tuxedo. The answer is simple: the Americans invented the name, taking it from the place where the garment was first worn. However, it was the Prince of Wales, later Edward VII, who popularised the wearing of a short dinner jacket when dining at home. Otherwise, whether dressing for Academy Awards ceremonies, attending at Court or the Met Ball, the Row can always rise to the occasion.

7. Showbusiness

America is the home of the modern entertainment industry, whether jazz music, moving pictures, pop music or pop art. The country has dominated the popular art forms of modern times, and it could be argued that in dressing talents as diverse as Michael Jackson (in elaborate military-inspired outfits) and Gregory Peck (in any number of impeccable tweeds), Savile Row has dominated the wardrobes of the world's leading entertainers.

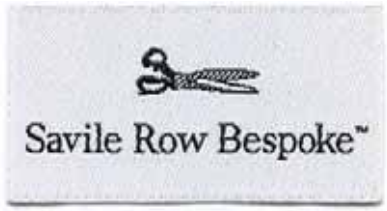
8. Bentley

Inspired by the British style and craftsmanship of Bentley Motors of Crewe — the automotive marque and a key exhibition sponsor — four of the Row's leading tailors have interpreted the Bentley legacy using needle and thread rather than metal and wood.

The Houses

&

The Savile Row Bespoke Association



Savile Row into the Future

Pierre Lagrange, Chairman of the Savile Row Bespoke Association, on the role of the SRB in protecting and promoting the fine art of bespoke tailoring.

This show is about a love story, between American connoisseurs and one of the finest of British arts, bespoke tailoring. The United States has a long tradition of bringing home and enjoying the best of what Europe has to offer. I, for one, never stopped marvelling at that phenomena as a young intern at J.P. Morgan and Goldman Sachs in New York, gazing longingly at the wares on display at Bergdorf, Barneys and Saks Fifth Avenue.

The show is also about the love Sir Peter and Lady Westmacott have for bespoke tailoring. We are very grateful for their invitation to show our creations in their extraordinary home. We are also indebted to Bentley, another leading light of British craftmanship, as well as our partners The Macallan, Graff, and United Kingdom Trade and Investment for their support in putting this show together. Without them, and the tireless work of our curator, Nick Foulkes, and the Blonstein production team, we would never have been able to create the unprecedented gathering of over 70 important pieces from 15 Savile Row houses that you will discover today.

I came to the world of bespoke by chance, when the fruits of a career in the investment management industry allowed my partner and I to take advantage of an opportunity that arose over dinner one night — to acquire a leading Savile Row house established in 1849!

Previously, I did not know much about bespoke tailoring. The closest I had come to a bespoke product was in commissioning a custom-made Harley-Davidson and a pair of Holland 20 bores. I quickly became smitten, looking forward with anticipation to our board meetings because I would have the chance to walk through the shop, pick up fabrics or linings, chat with the cutters and tailors, and inevitably wind up with a new garment! As we are located in the middle of Savile Row, I also enjoy walking up and down the street, catching a glimpse of the other houses through the windows and marvelling at the work in progress on display and the craftsmen and women at work. And over the months I have come to salute the familiar faces in the workshops and showrooms.

I soon joined the Savile Row Bespoke Association, offering my services to help protect and promote the art exercised on the Row. And art it is, as one can see from the love, care and creativity that accompany each of these garments. Art it is to make every client — of all shapes and proportions — look and feel elegant yet practical. Giorgio Armani was quoted recently as saying that Coco Chanel's breakthrough was in dressing women elegantly for practical situations. Savile Row bespoke tailors have excelled in this art since the early 19th century, and continue to do so today. Art it is again, when you consider the diversity of creation, some of which is presented here. From the invention of the tuxedo, to sequin bespoke jackets, riding coats, shooting garments, custom tweeds and impeccable suits, the range offered by these tailoring experts stretches ever further.

What strikes me when I look at today's Savile Row is how current it is. The museum has become an art gallery. The art is not only sold but made on the Row, literally, in dozens of basements and attics where centuries-old techniques are recreated every day.

On Savile Row, the client plays a very important part in the creation of the garment — choosing fabrics, linings, trimmings and details of the cut with the tailors. It is a very special and rewarding shopping experience. The clothes are the fruits of a dialogue between the tailors and customers, translating one's desire into a personalised piece of ultimate elegance, balancing house style with tasteful discretion.

To belong to the association, each house has to offer at least 2,000 different fabrics to choose from, as well as maintain an apprentice programme to help perpetuate the savoir-faire. The older generation is training young cutters and tailors, so that the overall feeling is of a dynamic blend of heritage and tradition with today's world.

I am pleased to see this mix of old and contemporary reflected in the list of garments on show today. For instance, there is a piece commissioned by John Pierpont Morgan and a riding coat made for Juicy Couture's founder (following in the long line of couturiers who are customers of the Row for their own needs; Ralph Lauren and Bill Blass are other examples).

As this exhibition opens in Washington, in London 20th Century Fox is hosting a party to celebrate the home release of *Kingsman: The Secret Service* at Huntsman — the shop that inspired the movie on its way to taking $400 million at the box office. What better tribute to our craft, that a new generation of young men is aspiring to the fine tradition of bespoke tailoring!

Alexander McQueen

Innovative, emotional, uncompromising — all words that describe the romantic and provocative fashion of Alexander McQueen, a brand that has become synonymous with modern British couture. Integral to the Alexander McQueen culture is the juxtaposition between contrasting elements: fragility and strength, tradition and modernity, fluidity and severity. An openly emotional and even passionate viewpoint is realised with a profound respect and influence for the arts and crafts tradition.

Sarah Burton was appointed Creative Director in May 2010 having worked alongside the founder, Lee Alexander McQueen, for more than 14 years, and she has since continued to design and produce collections acclaimed for their technical excellence and craftsmanship.

Tailoring has always been the backbone of the house, with Lee McQueen himself an apprentice on Savile Row. The debut opening of the menswear flagship store at 9 Savile Row in October 2012 was like a homecoming. Following the tradition of Savile Row, Alexander McQueen subsequently set up a Bespoke Tailoring workroom beneath the store. Since then, clients visiting for the bespoke service have been able to choose from an extensive range of classic and exclusive house fabrics, patterns and prints. Known for progressive and contemporary tailoring, the house style is cut with the signature McQueen pagoda shoulder and a precise silhouette.

Alexander McQueen
SRB Member

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Davies & Son

Established in 1803, Davies & Son was founded by George Davies, and after his sudden death in 1804 it was run by his brother, Thomas.

Just two years after the company began trading, the Royal Navy won a famous victory under Admiral Lord Nelson at Trafalgar, and navel officers were eager to order both uniform and civilian clothes.

Under Thomas Davies, the company established itself as Court Tailors, boasting that at one time it made for all the crowned heads of Europe, including the King of Spain and King George V. During the 1930s, Davies & Son were tailors to Edward, Prince of Wales, and following his abdication continued to make for the then Duke of Windsor into the 1960s.

The Davies family owned the company until 1935, when it was taken over by its cutters, who ran it until 1996. Alan Bennett, already an established Savile Row tailor, took over, and he has maintained the court connection, holding the Royal Warrant for H.R.H. the Duke of Edinburgh as military tailors.

Davies & Son made the first uniforms for Sir Robert Peel's police force, as well as clothes for the man himself, and over the years they have also made for Calvin Klein, Michael Jackson, Douglas Fairbanks, Jr., Clark Gable, President Harry Truman, and Benny Goodman, to mention a few.

Davies & Son
SRB Member

38 Savile Row
London, W1S 3QE
Tel: +44 (0) 207 434 3016
Email: info@daviesandson.com
www.daviesandson.com

Dege & Skinner

Dege & Skinner has been dressing royalty, heads of state, officers of the British Army, and an array of business leaders for exactly a century and a half. This year, in celebration of the company's 150th anniversary, Dege & Skinner has launched a special "Anniversary Collection" of cloths, as well as a selection of complementary accessories for men and a series of one-off dressing gowns selected by bespoke shirtmaker, Robert Whittaker, who is also based in the shop at 10 Savile Row.

Managing Director William Skinner, a member of the fifth generation of his family to join the bespoke tailoring trade, has seen business grow significantly since his father's first trip to see customers based in the U.S. in 1964. Today Dege & Skinner's team of bespoke tailors and shirtmakers travel extensively across Britain, Europe, Asia, the Middle East and Russia to meet, measure and fit customers.

Described by *The Rake* magazine as a "design classic", the Phitwell® Shooting Coats seen on display here feature a laced, sprung-back design that was first seen in 1930 and is now registered as a design unique to Dege & Skinner.

Dege & Skinner
SRB Member

10 Savile Row
London, W1S 3PF
Tel: +44 (0)207 287 2941
www.dege-skinner.co.uk

Gieves & Hawkes

Gieves & Hawkes, originally two prestigious tailoring houses, can trace its history back to the late 18th century.

For centuries Gieves supplied fine bespoke uniforms to officers of the British Navy and Hawkes to officers of the British Army. Ledgers that remain in the company archive to this day show the firms' patrons to have included such military figures as Lord Nelson, the Duke of Wellington and Winston Churchill, as well as important aristocrats and noblemen from both the U.K. and abroad. To this day Gieves & Hawkes proudly holds all three Royal Warrants to the Court of St James', dressing three generations of the British royal family. Despite having been among the first to launch both made-to-measure and ready-to-wear collections, and with a retail network spanning the globe, it is bespoke tailoring that is at the heart of the business. From workshops at No.1 Savile Row, home to the brand since 1913, master cutters and tailors continue the traditions of sartorial artistry unchanged over generations.

Hawkes
SRB Member

No 1 Savile Row
London W1S 3JR
For bespoke enquiries please contact Mr Jolyon Bexon:
jolyonbexon@gievesandhawkes.com or 44 (0) 207 432 6403

Henry Poole

Known as the "founders of Savile Row", Henry Poole was established by the military tailor James Poole in 1806, the firm's fortunes were made during the Napoleonic wars. James's son, Henry, inherited the company in 1846 and took the then daring decision to open a new premises with an entrance on Savile Row.

Poole's is the only business in the world to have been awarded 40 Royal Warrants of Appointment from both British and international ruling houses, and it was the first Savile Row tailor to cultivate a major international trade.

By 1900 Henry Poole & Co was the largest bespoke tailor in the world, employing more than 300 tailors and cutters. In the first half of the 20th century, Poole's tailored suits for leading historical figures such as J.P. Morgan, Sir Winston Churchill, General de Gaulle, and William Randolph Hearst.

Henry Poole has resisted all calls to sell ready-to-wear or made-to-measure suits from the flagship at No.15 Savile Row. A Henry Poole & Co suit is still pure bespoke: measured, cut, fitted, sewn and finished entirely by hand in a process that involves three fittings and more than 60 hours of labour. Every suit is made in the workshops below 15 and 16 Savile Row, whether it is a livery for Buckingham Palace or a business suit destined for New York, Shanghai or Mumbai.

Henry Poole
SRB Member

15 Savile Row
London W1S 3PJ
Tel: +44 (0)20 7734 5985
Email: office@henrypoole.com
https://henrypoole.com

H. Huntsman & Sons

With a team of experienced cutters, tailors, finishers and a presser, Huntsman hand-cuts and hand-tailors all of its clothing in-house at 11 Savile Row, ensuring that the highest standards are maintained at every stage. More than 80 hours of workmanship go into creating each garment, with skills being passed on through generations.

Since 1849, Huntsman has dressed a veritable Who's Who of customers, from European royalty and heads of state to stars of stage and screen on both sides of the Atlantic. The firm first visited the United States for its trunk shows almost a century ago, with the pattern of regularly visiting our patrons on the east and west coasts continuing today. The company has more than 80 ledger and visitors' books, as well as patterns and photographs, all testifying to a fascinating customer history. This rich heritage and inspiring client portfolio has ensured Huntsman's success and deserved reputation: a supreme tailor that continues to create iconic clothing in the distinct Huntsman house style.

Huntsman uses tailoring techniques that have remained unchanged for hundreds of years, much like its values; the firm's passion for tailoring remains at the very heart of the business.

H. Huntsman & Sons
SRB Member

11 Savile Row
London W1S 3PS
Tel: +44 (0)2077347441
Email: shop@h-huntsman.co.uk
www.h-huntsman.com

Kent Haste & Lachter

A hidden gem of Savile Row, tailors and shirtmakers, Kent Haste & Lachter are Royal Warrant holders to H.R.H. The Duke of Edinburgh.

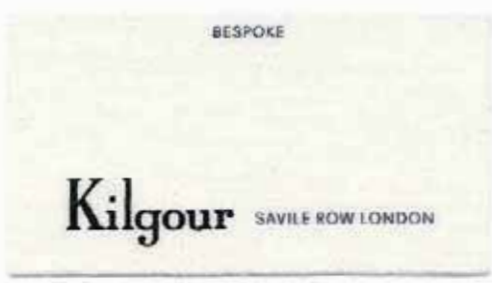
From royalty to film stars and from heads of industry to leaders of commerce, Kent Haste & Lachter tailor for some of the world's most stylish dressers. They are known for exemplary quality and enyclopaedic selection of suitings and shirtings.

Having initially met some 40 years ago, John Kent, Terry Haste and Stephen Lachter have more than 130 years in the tailoring trade between them. They have built up a worldwide following, with a particular focus in the United States, where they travel frequently. It is a testament to their abilities and the quality of their clothing that so many clients have been loyal to each of them throughout their careers.

The partnership between Kent, Haste and Lachter is rooted in the principles of an in-depth understanding and respect for one another's skills, as can be seen in their cutting styles and finished garments. They are renowned for their professionalism and ability to make the bespoke experience an extremely enjoyable one.

Kent, Haste & Lachter
SRB Member

7 Sackville Street
London W1S 3DE
Tel: +44 (0)20 7734 1433
Email: enquiries@kenthaste.co.uk



KILGOUR

Founded in 1880, Kilgour is one of the oldest and most distinguished houses on Savile Row. Although distinctly British, Kilgour's progressive outlook has always had an international slant. The advent of the "Roaring Twenties" and the European "Dolce Vita" brought lightweight tailoring techniques and fabrics to London. Kilgour was at the forefront of this revolution, introducing a new cut and silhouette that revolutionised tailoring in Savile Row.

The film industry embraced Kilgour, and many leading actors have became ambassadors for the brand. Cary Grant wore Kilgour in North by Northwest (Hitchcock worked with Kilgour to get exactly the right look for many of the key scenes), and Fred Astaire, Robert Mitchum and Frank Sinatra all had clothes made by the firm.

Kilgour has always blended modern style with the finest handcraft. In 2003 the designer Carlo Brandelli took the lead creative role at Kilgour, and his striking new designs and interiors set a new standard for how Savile Row presents itself internationally as a tailoring and menswear brand.

Presenting the house as an artistic expression as well as a serious craft, an acclaimed fashion show on the Paris catwalk and several awards for design have all cemented Kilgour's place as the pioneer on the Row.

Kilgour
SRB Member

5 Savile Row
London W1S 3PE
Tel: +44 (0)20 3283 8941
Email: info@kilgour.com
www.kilgour.com

Meyer & Mortimer

With an understanding of modern lifestyles and contemporary styling, Meyer & Mortimer's highly skilled team of craftsmen and craftswomen create garments using artisanal techniques that have been honed during the company's 200-year history. The unfailing quality of our work is illustrated by the accolade of a Royal Warrant from Queen Elizabeth II.

Every piece of tailoring that leaves our workshop at No.6 Sackville Street is unique, having been measured, cut, sewn and finished by hand to each customer's exact specifications using the finest cloths, linings, trimmings and buttons.

We are a founder-member of the Savile Row Bespoke Association, which sets exacting rules for the tailoring elite of London's Mayfair district. We can create any tailored garment, from a fine business suit to an elegant white-tie outfit, from immaculate morning dress to stylish sports jackets, from neat casual trousers to robust shooting breeches.

At Meyer & Mortimer we bring this same passion and attention to detail to servicing our customers both here and abroad, and are very proud of the American custom we have built up over the past 50 years.

Meyer & Mortimer
SRB Member

6 Sackville Street
London W1S 3DD
Tel: +44 (0)207 734 3135, Mob: +44 (0)7751 337 126
Email: oliver@meyerandmortimer.com
www.meyerandmortimer.com

Welsh & Jefferies

Established in 1917, Welsh & Jefferies opened on Eton High Street, building a reputation during the first world war as a formidable military tailor. The firm made uniforms for the officers of many regiments, such as the Rifle Brigade and Coldstream Guards.

In the present day, Welsh & Jefferies now has a small but neat shop at No.20 Savile Row. In January 2012 the business was taken over by James Cottrell, who has been working at Welsh & Jefferies for nine years, and Yingmei Quan.

Welsh & Jefferies's house style is contemporary with hints of the firm's military heritage. Distinguished features include a slim-fitted chest, which flows into a defined waist, and sharp shoulders with roped sleeves.

Welsh & Jefferies
SRB Member

20 Savile Row
London W1S 3PR
Tel: +44 (0) 20 7734 3062
info@welshandjefferies.com
http://welshandjefferies.wix.com

Dormeuil

In 1842, Jules Dormeuil created a family business that soon became a world leader in luxury fine cloths. Renowned for quality and creativity, the House of Dormeuil has developed timeless and iconic fabrics in natural fibres that have cemented the company's reputation across all five continents. Each season, Dormeuil unveils exclusive and innovative designs that are manufactured in England and use traditional methods blended with modern technology. In the enduring Made in England label, Dormeuil's past and present are united in looking towards the future.

Dormeuil
SRB Associate Member

35 Sackville Street
London W1S 3EG
Tel: +44 (0)20 7439 3723
Email: cloth@dormeuil.com
www.dormeuil.com

Harrisons

Harrisons of Edinburgh was founded in 1863 by Sir George Harrison, who began his career as an apprentice with an Edinburgh tailor. His first business venture was with a partner, establishing a business of wool drapers, hatters and hosiers in 1838. Twenty-five years later he bought an existing firm of woollen merchants, J&A Ogilvy, changing the name to what is known today as Harrisons of Edinburgh.

Harrisons has always traded in the finest cloths, specialising initially in pure cashmeres, both for jacketings and suitings. The firm has also gained an excellent reputation for sporting tweeds, all of which are woven in Scotland under the name Porter & Harding, offering a fine collection of bunches from 12oz to 18oz.

Acquiring other woollen merchants was a means by which Harrison could expand its business, especially for the overseas markets. Though it wasn't until 2010 that the company acquired their next woollen merchant, H. Lesser & Sons. Renowned for servicing the tailors of the West End and the City of London, H. Lesser gained an excellent reputation among the best tailors in the U.K. and beyond. More recently Harrisons have acquired Smith Woollens & Co and W. Bill, commencing what promises to be another exciting chapter in the company's history.

Harrisons of Edinburgh
SRB Associate Member

LBD House, Waterbridge Court
Matford Park Road
Exeter EX2 8ED
Tel: +44 (0) 1392 822 510
www.harrisonsofedinburgh.com

Edward Sexton

Since the founding of Nutters of Savile Row in 1969, Edward Sexton has cut a dash. His distinctive and timeless style has clear echoes of Hollywood's Golden Age while remaining relevant and contemporary.

Sexton shot to fame in the 1960s with his groundbreaking approach to tailoring. Together, he and Tommy Nutter paved the way for a modern Savile Row, appealing to rock stars, captains of industry, and leading figures of the fashion world.

At the time of their launch, Savile Row was steeped in conservatism; Sexton and Nutter were instrumental in bringing tailoring to a modern audience. While neighbouring tailors hid from view behind heavy curtains, Sexton and Nutter opened up their shop-front with eye-catching displays, placing their suits amid garbage cans, rats and diamonds. Their art-deco showroom was extravagantly decorated with giant phallic patchouli candles. Unsurprisingly, their rebellious mien attracted a new type of client. Mick Jagger, Bianca Jagger, The Beatles, Yoko Ono, Twiggy and Jack Lemmon were just a few notable customers. Sexton has famously dressed many prominent designers, too, including Sir Hardy Amies, Bill Blass, Stella McCartney and Bruce Oldfield.

Today, Sexton continues to attract dandies, rock stars and business people alike with his distinctive, strong shoulders, rich lapels and waisted and flared tailoring.

Edward Sexton
SRB Associate Member

26 Beauchamp Place
London SW3 1NJ
Tel: +44 (0)20 7838 0007
Email: info@edwardsexton.co.uk
www.edwardsexton.co.uk

Lutwyche

Lutwyche is the creator of luxurious hand-crafted garments, using traditional English artisan techniques that are honed for the 21st century.

Founded by Tony Lutwyche in 2000, the brand champions British craftsmanship through its pioneering workshop, the origins of which date back to 1937.

The Lutwyche workshop is the only one of its kind remaining in England producing beautiful and classical garments that are combined with a sophisticated, refined and innovative styling. This workshop provides the house with the quality and consistency required to produce gentlemen's hand-finished tailoring to the exceptional standard for which it has become known.

Today the brand continues to focus on this styling and expertise by investing in the training and development of its craftsmen and state-of-the-art facilities, while remaining true to the core of its artisan roots and traditional British manufacturing heritage.

Lutwyche
SRB Associate Member

15 Clifford Street
London W1S 4JZ
Tel: +44 (0) 207 287 5455
E-mail: info@lutwyche.co.uk
www.lutwyche.co.uk

Chester Barrie

Chester Barrie was founded in 1935 by an American, Simon Ackerman. He had been running his own tailoring business in New York for more than 40 years when he decided his home market was crying out for Savile Row-quality, English-made, ready-to-wear tailoring.

County Clothes was born. A factory in England was opened, producing exquisite hand-made tailoring. Soon after, Chester Barrie was launched on Savile Row.

Success in America came quickly — in New York, but also along much of the eastern seaboard. Then came success in Britain. Harrods was an early customer, and over time many of Chester Barrie's Savile Row neighbours turned to it for ready-to-wear tailoring.

During the second world war, the factory made uniforms for U.S. Army officers stationed in Britain, but it was after the war that Chester Barrie came into its own. All the big department stores — Bergdorf Goodman, Neiman Marcus, Saks Fifth Avenue — bought into the brand.

They were attracted to Chester Barrie's quality and attention to detail, as well as its ability to work with cloth from the finest European mills. Indeed, at first, Ralph Lauren turned to Chester Barrie to make his newly launched Purple Label and Chester Barrie's love affair with America continues today.

Chester Barrie
SRB Guest

19 Savile Row
London W1S 3PP
Tel: +44 (0)20 7734 4577
Email: gorris@chesterbarrie.co.uk
www.chesterbarrie.co.uk

Kathryn Sargent

Before launching her own house in 2012, Kathryn's career included 15 memorable years at Gieves & Hawkes, where she was appointed Head Cutter in 2009, the first woman in the history of Savile Row to hold this position. Kathryn's passion for tailoring and personal service drove her to open her own house, where she could bring alive the art of bespoke tailoring.

Kathryn Sargent is a modern tailoring house with traditional Savile Row values at its core. The focus is on handcrafted bespoke garments and luxury customer service for men and women.

The pieces on display here showcase work undertaken for a range of distinguished clients in the worlds of business, academia and the arts in the United States. Whether for a special occasion or the everyday, they highlight the versatility of the products we create.

Kathryn Sargent is located in the heart of London's Mayfair at No.6 Brook Street, and the house visits the U.S. three times a year. For further information, please go to www.kathrynsargent.com.

Kathryn Sargent Bespoke Tailoring
SRB Guest

No.6 Brook Street
1st Floor
London W1S 1BB
Tel: +44 (0) 207 493 2450, +44 (0) 7846 047 133
Email: kathryn@kathrynsargent.com

Maurice Sedwell

Maurice Sedwell established his business on Fleet Street and incorporated it into Savile Row after winning the prestigious Gold Medal for tailoring in 1956. Today the company is known as the venue where craftsmanship, style, elegance and comfort are of paramount importance.

It is not just the perfect fit of cloth to the body that distinguishes a Maurice Sedwell suit — it is that indefinable element of style. Suits are individually designed, hand-cut and hand-tailored on Savile Row. Soft-structured tailoring ensures the garment stays in shape.

In determining the use of the suit, the style features and the best cloth, measurements follow and figuration recorded. The skeleton fitting then takes place. The jacket seams are opened and moulded to the customer to ensure a comfortable fit.

Our responsiveness to the customer's requirements, coupled with the benefit of our experience, produces optimum results. Our one-to-one personal care, allied to dedicated craftsmanship, is the rock upon which the Maurice Sedwell philosophy was built, and it is still the hallmark of the company today.

MAURICE SEDWELL
SRB Guest

19 Savile Row
London W1S 3PP
+ 44 (0) 207 734 0824
www.savilerowtailor.com

Our Sponsors


HUNTSMAN
established 1849
HUNTSMAN

HUNTSMAN

11 SAVILE ROW, LONDON

established 1849

Huntsman

Of all the great names in tailoring, on (or indeed off) Savile Row, Huntsman is undeniably the house with the strongest visual signature. A classic Huntsman coat is instantly recognisable, to those who recognise such things. The silhouette is characterised by a single button coat with high armholes, suppressed waist and a flair that hints at the house's sporting heritage. Shoulders are sharp but not quite "roped", the coat is a longer-than-average coat, and the clean line does not over-emphasise any aspect of the wearer's physique. This is elegance at its most understated, whispering its quality and excellence rather than shouting it. As such, Huntsman has been the natural choice of outstandingly stylish men of the calibre of Gianni Agnelli, the Duke of Beaufort, Hubert de Givenchy, Bill Blass, Ralph Lauren and Hardy Amies.

Founded in 1849, initially as a breeches maker and sporting tailor, the house moved in 1919 from Bond Street to No.11 Savile Row, where today the premises are little altered from that time — a pair of stags' heads, left in the shop by a customer in the early twenties, still hang on the wall above the slate fireplace, for example. It is to this historic address that some of the best-dressed men ever to bespeak a garment have made their pilgrimage.

Huntsman soon became a favourite among Europe's royal houses. First came the Prince of Wales, later Edward VII, and then his brother, Prince Alfred The Duke of Edinburgh. Queen Victoria became a customer in 1887. Thereafter, the royal warrants began to cover Huntsman's walls: Edward VII (1901), George V (1910), The Prince of Wales (1921), King Alfonso XIII of Spain (1926), and Prince Bernhard of the Netherlands (1957) ...

While royalty left their warrants on the walls, Hollywood stars brought the unique Savile Row style of Huntsman to the big screen. Gregory Peck, of course, was Huntsman's most devoted Hollywood fan — he had a soft spot for the house's signature checks — but he was not the only one. Paul Newman wore Huntsman, and Clark Gable became a customer after Huntsman made his costume for the big-game-hunter movie *Mogambo*.

As a house that prizes and promotes the unique skills practised on Savile Row, and as a house with a particularly special relationship with the United States, Huntsman is proud to be the chief sponsor of *Savile Row and America: A Sartorial Special Relationship.*

BENTLEY

Bentley Motors is among the most sought-after luxury car brand in the world. The company's headquarters in Crewe is home to all of its operations, including design, research and development, engineering and production of the company's three model lines: Continental, Flying Spur and Mulsanne. The combination of fine craftsmanship, using skills that have been handed down through generations, alongside engineering expertise and cutting-edge technology is unique to U.K. luxury car brands such as Bentley. It is also an example of high-value British manufacturing at its best. Bentley employs approximately 3,800 people at Crewe.

GRAFF

Graff Diamonds is synonymous with the most fabulous gems in the world. Graff jewellery is exceptional; the quality, style and workmanship are among the best in the world.

From the founding of the company in 1960 to the present day, Graff continues to operate as a family business. Laurence Graff's son Francois Graff is the company's Chief Executive Officer; his brother Raymond Graff manages the workshop; and nephew Elliott Graff controls the design, merchandising and production of the jewellery.

Throughout its rich history, Graff is said to have handled more diamonds of notable rarity and beauty than any other jeweller. Today, after more than five decades at the pinnacle of the luxury jewellery industry, Graff continues to push the boundaries of ever-greater innovation and excellence.

The Macallan

HIGHLAND SINGLE MALT SCOTCH WHISKY

The Macallan, founded in 1824 as one of the first licensed distilleries in Scotland, finds its home in Speyside, an area that sweeps from granite mountains down to fertile countryside and is acknowledged as the heartland of malt whisky distillation. The Macallan's reputation as one of the world's most awarded and admired single malts is the result of the devotion, commitment and skill of The Masters of "Spirit and Wood", the craftsmen at the heart of The Macallan. Their obsession with the finest barley, yeasts and water, their skill in taking only the finest cut of spirit, and their care in maturing it in only the best oak wood has ensured the timeless quality of this legendary single malt.

Furthermore, The Macallan invests more than any other distillery in sourcing, crafting and seasoning its casks. As a result, the character of its exceptional oak casks is the single greatest contributor to the outstanding quality, natural colours and distinctive aromas of The Macallan.

GREAT

BRITAIN & NORTHERN IRELAND

The GREAT Britain campaign showcases the very best of what Britain has to offer and welcomes the world to visit, study and do business with the UK. The GREAT campaign works with British luxury brands in fashion, design, service and style – all synonymous with quality, heritage, craftsmanship and innovation. We are delighted to partner with this exhibition and bring the exquisite work of Savile Row to Washington DC.

The UK's dynamic economy and business-friendly environment make it a great place to locate and expand your business. To find out more about how UK Trade & Investment can support your business and follow us at @UKTIUSA.

Exhibition Design, Production and Logistics: Blonstein Creative Production, www.blonstein.co.uk

Catalogue Design and production: Fetherstonhaugh, www.fetherstonhaugh.com

Essay notes:

[1] Quoted in The Savile Row Story, An Illustrated History, Richard Walker, p14
[2] Cork Street and Savile Row Area: Introduction, in Survey of London: Volumes 31 and 32, St James Westminster, Part 2, ed. F.H.W. Sheppard (London, 1963), pp. 442-455 http://www.british-history.ac.uk/survey-london/vols31-2/pt2/pp442-455 [accessed 2 April 2015].
[3] Quoted in Henry Poole, Founders of Savile Row: The Making of a Legend, Stephen Howarth p20
[4] Henry Poole, Founders of Savile Row: The Making of a Legend, p20
[5] The Times (London) quoted in The New York Times, September 19, 1897
[6] Charles James Fox: A Man For the People, Loren Dudley Reid, Longmans, 1969, p16
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[8] New York Times, June 27, 1971
[9] Ward McAllister, p129 (the Royal visit is covered in greater detail in High Society, The History of America's Upper Class, by Nick Foulkes, pub. Assouline)
[10] New York Sun, June 22, 2005
[11] One Savile Row, The Invention of the British Gentleman, various authors, Flammarion p88
[12] Quoted in The Savile Row Story, Richard Walker, p94
[13] Quoted in The Savile Row Story, Richard Walker, p94
[14] The Savile Row Story, Richard Walker, p95
[15] Quoted in The Savile Row Story, Richard Walker, pp97-98
[16] Quoted in The Savile Row Story, Richard Walker, p98
[17] The Savile Row Story, Richard Walker, p114
[18] The New York Times, January 12, 1965
[19] The New York Times, November 30, 1960
[20] The Kandy-Colored Tangerine-Flake Streamline Baby, Tom Wolfe, p269

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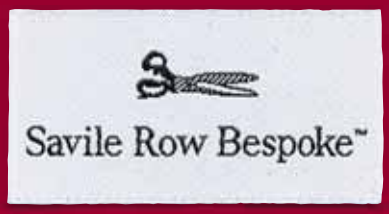

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Dormeuil

Harrisons

Edward Sexton

Lutwyche

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Chester Barrie

Kathryn Sargent

Maurice Sedwell