



31 July — 31 August | Free admission: 10am — 6pm | Terrace Rooms, Somerset House

**RALPH LAUREN
AND FERRARI F430 SCUDERIA**

Black wool suit with Ferrari-yellow cotton shirt and black silk tie

Ralph Lauren is the only one of our designers to collaborate with a piece of work, rather than the artist who produced it. He chose the Ferrari F430 Scuderia, designed by the Carrozzeria Pininfarina design house.

Ralph Lauren I grew up loving cars and being inspired not only by their beauty, but by their purposefulness. Ferraris have always defined for me that kind of accidental beauty. They are designed with the flair of Italy, but never at the expense of utility. I have 14 in my collection and each one has a different spirit. The 2008 Ferrari F430 Scuderia evokes, for me, the spirit and style of one of my sleek Black Label suits. The Italian style and sophistication are reflected in both designs. Automobiles are an expression of the person who drives them, just as a suit is an expression of the man who wears it.

Carrozzeria Pininfarina This leading Italian design house is responsible for the aesthetic of many of Ferrari's most iconic cars. The world-famous partnership has existed since 1952, when Battista "Pinin" Farina and Enzo Ferrari forged a working alliance at the latter's headquarters in Maranello.

AQUASCUTUM AND ANTONY GORMLEY

Electro-plated wool/mohair canvassed suit

Graeme Fidler Antony has made creative changes to our surroundings; he has continued to inspire me with works such as 'Allotment II', 'Event Horizon' and 'Static I'. By revitalising the human image through a dynamic investigation of the body, Antony has evoked emotion and feelings, creating work that we can live with and enjoy. His use of material is also something that has always intrigued me, from fibreglass to concrete to stainless steel. The detail is unique throughout his work, which in some way is reminiscent of my way of design. I was thrilled to be asked to be a part of this project — it has been a wonderful experience to work with Antony to create 'Habitat'.

Antony Gormley 'Habitat' is a wool/mohair fully canvassed suit tailored by Graeme Fidler of Aquascutum and electroplated by Ross Morgan of Organic Metal. I think of it as a cave. Clothing is the intimate form of architecture, here transformed through an industrial process that makes the suit both more durable and more organic: the 'place where a man might dwell' is rendered self-supporting and useless.

•**Antony Gormley OBE** is the celebrated sculptor behind *Angel Of The North*

GIORGIO ARMANI AND ROBERT WILSON

Olive velvet suit featuring a sleeve appliquéd with individually cut bronzed leather leaves

Giorgio Armani When I first began designing menswear, all men were dressed in a similar fashion. There was a certain uniformity that was wider at one point and narrower at another, with very little variety. My idea was to customise jackets by adjusting them to suit the wearer. But how could I achieve this? By deconstructing and removing the rigid lining, I tried to turn the jacket into a second skin that moulded to the body's shape. Today, this hard-won freedom enables me to implement a spectacular variation of the theme for Esquire's project — its key feature is the sleeve covered by golden, bronze-coloured leather leaves. It is a detail that recalls nature, just like the olive green velvet. This creation also refers to artistic forms that mediate with culture, born from a collaboration formed with the

visionary artist Robert Wilson after the Guggenheim exhibition.

Robert Wilson 'Be, as thy presence is, gracious and kind / Or to thyself at least kind-hearted prove / Make thee another self, for love of me / That beauty still may live in thine or thee.' (William Shakespeare)

•**Robert Wilson** is a theatre director, artist and designer who fuses sound, imagery and movement to create highly evocative works

BURBERRY AND GEORGE CRAIG

Wool/mohair suit with feather pocket details and white cotton pin-tuck shirt

Christopher Bailey George Craig is an incredibly talented young British musician. I love his energy and his effortless style, and we wanted to do something classic and simple that allowed that natural expression to come through in a subtle way.

George Craig The combination of my passion for rock'n'roll and my love for fashion has inspired me to wear it the way I do. It didn't need much, just my Sixties Rickenbacker and some feathers. My friend Zoe Graham, who is a designer, did the feathers on the pockets for me.

•**George Craig** is the lead singer and guitarist of British indie rock band *One Night Only*

CALVIN KLEIN AND NATE LOWMAN

Neon coral suit with concrete detail applied with foam and a putty knife

Italo Zucchelli For this project, I chose Nate Lowman because I think that he is one of the most interesting, up-and-coming new artists. I appreciate the subversive elements of his work and think his point of view is very connected to the American culture.

Nate Lowman The inspiration for my collaboration with Italo comes from a scene from the movie *Forrest Gump*, in which Tom Hanks's character is sprayed with mud. A man asking Gump for career advice lends him a T-shirt with which he wipes his face. The resulting 'Shroud of Turin' is a have-a-nice-day-style smiley face imprinted in the negative space, to which the struggling entrepreneur adds 'Shit Happens' and goes on to make millions.

•**Nate Lowman** is a mixed media artist famous for appropriating pop-culture motifs

DIOR HOMME AND MAT COLLISHAW

Wool Dior Homme suit customised with Jamaican sea water. Collishaw is wearing his creation, accessorised with a machete. (Photograph by Ella Kenneway)

Kris Van Assche Mat Collishaw, the so-called Master of Illusion, is constantly revisiting the history of art to create the images of his own world, a world of 'delicious horror'. He explores ambiguous territories at the edges of attraction and fear, seduction and repulsion, life and death. He has also been portraying himself as a fairy catcher, a hero, a cowboy, or even as Jesus, with a very British sense of derision. It appeared to me that Mat Collishaw, better than anyone else, could revive the history of the suit, the luxury and perfection of a Dior Homme costume, incarnating it with male power, irony and beauty. Collishaw's photography bridges our two universes: his suit drenched in sea water tells us about arrogance, freedom, splendour and pride. Elegance thrown to the waves, all the better to recharge it.

Mat Collishaw I was leaving for a vacation in Jamaica, a place of roughness and colour, with which my perfectly tailored Dior Homme glamour black suit was in great contrast. Jamaica's nature is unrestrained and wild, and a machete was lying around — the perfect

accessory. With my suit, the machete and the nature, I am ready to go — ready for everything really, for every date.

•**Mat Collishaw** is an artist specialising in (often controversial) photographic tableaux

DOLCE & GABBANA AND RON ARAD

Hand-woven silk tailored jacket with visual and audio sensors which activate when the wearer is approached

Domenico Dolce & Stefano Gabbana When we were approached to work on this project, we immediately thought that the best way to convey our idea of the suit was as a combination of classic and modern elements. Ron Arad seemed the organic choice, as we are great fans of his work and his vision — futuristic, yet contemporary. The idea was to create an interaction between personal space and style (the suit) and social interaction (people getting close to each other). The sensors were to be placed in a one-of-a-kind tailored jacket, made of a hand-woven fabric, worn over classic trousers and white shirt. A mix of modern and classic indeed.

Ron Arad When I was approached by Domenico and Stefano about this project on a suit, I thought that I couldn't add anything more to Dolce & Gabbana's fashion, so I felt that my collaboration with them should have a different meaning, a different perspective. I came up with the idea of making a suit that protects the wearer's personal space — a suit that is designed to be at the same time attractive and protective. The suit is studded with sensors (like the ones in car bumpers) that alert you if someone invades your space by standing too near. The distance can be fine-tuned and the 'alarm' can be visual (LEDs) or audio (blips). It can even be reversed: the alarm can go off when no one stands near enough. I think there is a definite potential for a real product here.

•**Ron Arad** is an Israeli-born industrial designer, artist and architect

DUNHILL AND TERENCE KOH

Single-breasted wool suit featuring mixed media such as white paint, fabric and rope

Kim Jones Terence is someone I greatly admire and like as a person. We grew up together professionally; he is truly one of my contemporaries. I really love that he creates what is 'now' — which is always reflective of his generation.

Terence Koh I find pure white compelling. Manipulating articles I collect with mixed media and soaking the piece in white creates a transformation and a new perspective, exploring light and dark, life and death. I am interested in the fragility and impermanence of art; some of my pieces will crack or decay over time, changing and giving life to the initial pure form. The suit being worn adds another dimension to this, changing as it is worn. The suit as a subject appealed to me, being an elegant representation of masculinity.

•**Terence Koh** is a sculptor, photographer and performance artist

GUCCI AND MARK RONSON

'Evening glitter weave' cotton, silk and polyester mix suit

Frida Giannini I have been a fan of Mark's work for quite some time now and admire his ability to create such an eclectic sound. When Esquire's Singular Suit project came up, I thought it would be a great opportunity to share music and style tips with Mark.





We worked on a suit that combines classic lines in a very modern way, and in an exclusive material.

Mark Ronson• The sharp, skinny suit is reminiscent of so many musical styles — mod, new-wave, ska, blue note, even Dylan and the early Beatles — so it's perfect for me. The silhouette here is a mix between mod and new-wave and Frida is a genius at tapping into that genre. That's why I went for this cloth — it's luxurious without being camp or over the top. I love that attention to detail. I'm a producer so I prefer not to be in the spotlight. Flamboyant, gold-sequined Scissor Sister suits just aren't me.

•*Mark Ronson is a British music producer, DJ and recording artist*

HENRY HOLLAND AND SCOTT CAMPBELL

Tan leather suit with strap detailing, featuring supermodels' names tattooed into the skin

Henry Holland I was so excited to be asked to be part of this project, and I am really pleased with the result. I feel like Scott and I managed to achieve something that was a perfect mixture of both of our creative styles.

Scott Campbell• So many tattoo artists, when you approach them saying you want a lover's name tattooed on you, will advise you against it. They'll cite the probability that you and this person will someday break up, and you'll be left with this name shamefully tattooed on you. I take great responsibility in what I tattoo onto people, and if it's something I think is a bad idea, I will refuse to do it. But, I'll enthusiastically tattoo the name of a love on someone in almost any situation. I like the idea of falling in love wholeheartedly. I love seeing someone so enamoured by another, so inspired, that they challenge the probability that someday they won't be together, and get their name permanently scribed into their skin. Hell yes! There's nothing romantic about falling in love cautiously. If you're going to fall in love, do it. Do it like you mean it.

•*Scott Campbell is a New York-based artist and tattooist, whose clients include Marc Jacobs*

HUGO BOSS AND JAN DE COCK

Black wool Hugo Boss suit with yellow paint graffiti, photographed by de Cock as a diptych

Bruno Pieters Jan de Cock is an innovator; his work is inspiring to me. He has a completely new vision on sculptures. I loved working with him on this project.

Jan de Cock• A good suit, like a work of art, is a form that thinks. It is not the thought that constructs this form. Only a few designers understand this. Bruno Pieters is one of them.

•*Jan de Cock is a Belgian visual artist specialising in large, plywood structures Repromotion Copyright Jan de Cock*

JOHN GALLIANO AND ZANNA

One-button dinner suit with satin lapels, worn with white cotton hooded top and netted ruff. The 20ft-photograph collage features the Galliano highway man riding Gypsy the Horse

John Galliano Every time someone wears a piece from the collection, it is like a collaboration of sorts. I chose the photographer Zanna for this project as she has a deep empathy and understanding of the Galliano soul. Zanna was able to capture the creative eccentricities, the curiosity and step into my world. Her images can tell the story without words, and set the scene like you're opening the door to a magical adventure.

Zanna• Modern-day Dick Turpin caught in a Grimm's fairy tale. It's more about John's menswear in general and not about one particular suit. For me, the Galliano man is a dandy, dangerous, dark, romantic — a highway man.

•*Zanna is a fashion photographer, film-maker and stylist*

NORTON & SONS AND JEREMY DELLER

Utility suit designed to be emblazoned with mementos of the wearer's life

Patrick Grant Like Jeremy, I've spent a lot of time in the US. I am drawn in a very similar way to the people and places that populate his work — and the idea of a work that grows almost accidentally through everything that he encounters strikes a real chord with me. Jeremy's suit ages and changes and collects mementos as it makes its own journey. This has many parallels with my own view of a man's clothes unwittingly telling the story of his life.

Jeremy Deller• What I wanted to create with Norton & Sons was a traditional utility suit, or boiler, not so different from the siren suit that Churchill used to wear. I wanted a hardwearing outfit that was practical and gave the impression that I looked like I knew what I was doing on my travels through the southern US.

•*Jeremy Deller is a Turner Prize-winning conceptual and installation artist*

RICHARD JAMES AND SPENCER TUNICK

Sheer organza bespoke suit illustrating the tailoring process

Richard James I find Spencer Tunick inspirational on many levels. He is innovative and constantly pushes boundaries through his work. The result of our collaboration, 'The Naked Suit', is a perfect example of his art and ideas married to the craft and skill required to produce a bespoke suit. Yes, the suit is transparent, but it also reveals the delicate work and detail that is normally hidden.

Spencer Tunick• It was exciting to be asked by one of Britain's sharpest tailors to collaborate on a project. My London dealer [Paul Hedge of Hales Gallery] wears Richard's clothes, and I have long admired the cut and style of a classic Savile Row suit. The thought of combining the formality of this with what I do at my art events, where everybody 'gets naked', seemed like diametrically opposed ideas, which intrigued me. So we came up with the idea of a suit that retained the crisp features of a garment that could only have been made by the English, with the complete transparency and openness that I try to engender in my performances and photographic works. It seems that since we have been working on this project together, everybody in Britain wants a little more transparency, although I don't think this will catch on in Westminster.

•*Spencer Tunick is an American artist known for assembling crowds of nudes*

LOUIS VUITTON AND CHRISTIAN SCHOELER

Suit made from oil-painted canvas

Paul Helbers The idea of the suit was to look at the 19th century (the start of Louis Vuitton), when the attitude was either dynamic or fragile — less based on power and more on travel and expression. So, the idea to do something with 19th-century men's portrait paintings seemed ideal. Christian Schoeler uses 19th-century techniques (inspired by Delacroix) to paint beautiful, contemporary and hypnotic men's portraits. 'Hide And Seek' is the title of the oil on canvas he made for Vuitton to be cut into a jacket. It shows a young man hiding behind flower petals playing 'hide and seek', the perfect metaphor for male beauty. The jacket has been hand tailored in Italy and cut so that the painted panels continue all around the body — as in Renaissance frescoes. The oil paint is mixed with wax for this occasion, to make the material softer for tailoring. The jacket is cut to perfection and finished with all the particular Vuitton details, and is therefore perfectly wearable. The jacket can be seen as a piece of clothing or an art piece.

Christian Schoeler• When Paul called me about this

project I was sitting on a park bench and so was he; I was in Düsseldorf and he was in Paris. Bringing my work from two to three dimensions was the biggest challenge for me. Painting is supposed to happen in two dimensions, as opposed to sculpture, architecture or fashion, which exist in three. This was like overstepping the formal borders of my comprehension of painting. The boy in the sea of lilies on the suit is Benedikt, who constantly reappears in my work. His unknown beauty and shyness were the inspiration for 'Hide And Seek', which I made the topic of the suit.

•*Christian Schoeler is an oil and watercolour artist known for his intimate portraiture*

PAUL SMITH AND RICHARD WOODS

Corduroy one-button suit printed with graphic logo design

Sir Paul Smith I have been a fan of Richard Woods for some time. He made a great mural for my Milan shop many years ago, then he made the entire interior of a store for us in Tokyo and a piece for my New York flagship on Greene Street. Recently, we put on an exhibition for him at our Space Gallery in Tokyo. So, with all this connection I thought he was the perfect artist to collaborate with on this suit project, and the idea of a 'wooden' suit makes me smile.

Richard Woods• I hope that on first inspection the lining looks just like Paul's signature stripe, but take a closer look and one would discover the detail of my graphic wood-grain 'Logo' design. It's the perfect collaboration.

•*Richard Woods is a British artist whose work often explores form and decoration in British architecture*

TOMMY HILFIGER AND MARKY RAMONE

Khaki cotton three-piece suit featuring silk detail and denim shirt, with silk bow-tie and black patent evening shoes

Tommy Hilfiger I wanted to create a tuxedo that combines two sources of inspiration that have always been close to my heart: American sportswear and rock'n'roll. We chose khaki cotton twill with brown silk detail to reflect my classic American style, and to also mirror Marky Ramone's rock attitude. Wear this tailored piece with the time-tested denim shirt and the tuxedo is instantly reinvented with a twist, making it undeniably rock'n'roll.

Marky Ramone• I like the idea of tailoring with an unexpected edge — and that's what's cool about this tuxedo. The skinny fit has always been a big look in rock fashion, and definitely matches my own personal style.

•*Marky Ramone is the former drummer of punk rock legends The Ramones*

VERSACE AND JAMES CLAR

Grey wool suit pierced with Perspex light tubes

Donatella Versace I'm very impressed by James Clar's art and by his study of light and its properties. I really liked the idea of a classic suit reinterpreted in a futuristic way. I found it very contemporary, very Versace.

James Clar• Versace suits are high class. They're what lead characters wear to spy on evil masterminds in socialite environments, or as they drive expensive cars in high-speed chases. So what I created is a still frame from a big-budget action movie. The main character stands motionless as explosions of light go off around him. These huge 1.5m spikes of light emanate from the Versace suit in random directions, allowing viewers to walk around the scene like a 3D still frame.

•*James Clar is an interactive lighting designer and installation artist from New York*