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HGAMEON WINNER MAGGIE URBANOWICZ





Photo: JOSHUA GORDON – Stylist: AISLINN ELLEN I

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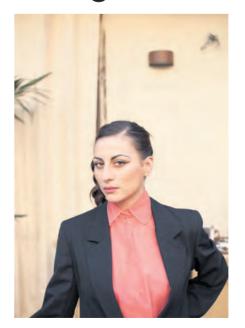


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COVER IMAGE MODEL: LARAGH MCCANN PHOTO: SEAN + YVETTE



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EDITOR'S NOTE



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There's been a lot going on in the world of Thread since our last issue. With moving across the world, moving studios, stores closing, new engagements and the same old conundrum: should we stay or should we go. It can be hard enough to keep momentum on a project let alone find ways to progress it.

Sometimes there is just so much going on that we get caught in the headlights.

So move it on. If something's not working, quit procrastinating and approach it from another angle or drop it altogether. The paralysis in getting started on Thread was largely centred on what the theme would be. Quite simply, who cares? We feature some of our favourite publishers, photographers, stylists, models and designers who have all come across professional and creative hurdles. The message dictates, more often than not it's just yourself holding you back and nobody else.

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Here we are, issue 5 and not only are we going strong we are moving it on. We've positioned ourselves somewhere on the edge of fashion, talking shop, supporting locals, loving talent and celebrating success. Each issue introduces us to new people, forms new friendships and takes us into new territory. We'd be kidding to say we were satisfied with what we have — living in recession and working with limited resources — but hop the fence and move it on.

Aisling Farinella

Editor

#2

WEAR: PETRIA LENEHAN SS13 8 WRITER: WENDY CRAWFORD WEAR: HOMEBIRD 9 WRITER: HANNAH MULLEN

WEAR 1

WEAR 2

PETRIA LENEHAN

The new collection by Petria Lenehan is every bit as quietly gorgeous and dutiful to detail as the designer herself. With a strong focus on traditional materials such as Irish linen for Summer and hand loomed tweed from Donegal for Winter, Lenehan's aim is to create "quietly unusual wardrobe staples for the design and quality conscious girl".

The designer was always drawn to traditional fabrics and from an early stage was influenced by the Japanese for their clear vision, attention to detail and simple aesthetic "I am also influenced by the way men shop and dress, where each piece has a clear function in their wardrobe and I love this idea of stripping things down — buying well but only buying what we need".

The summer collection is designed and made entirely in Ireland using finely woven linens, which as washed get softer, more luminous, and the character within the creasing becoming less evident and over time becomes an inherent part of the garment.

In essence the collection is not defined by fashion, but beautifully simple pieces that hold secrets for the wearer like Liberty print lined pockets & seams, carved wooden buttons and of course the undeniable craftsmanship that lies within each piece.



Image: RICH GILLIGAN

HOMEBIRD



When graffiti artist Maser and stylist Leah Burke decided to take their friendship to the next level, it culminated in the creative collision of each of their art forms, ultimately hatching Homebird.

Maser is Dublin's very own celeb graffiti artist. His work is sprawled across the city in explosions of colour and uplifting positivity. Not only are his paintings visual masterpieces, they are often riding on a stream of political consciousness. In similar style, the statements and images emblazoned on Homebird clothing are equally witty; cue Quiet Dog Bite Hard and a reworked guaranteed Irish symbol.

Leah Burke is part of the fabric of fashion in Dublin with her knowledge of street-style and penchant for shell suits, she has been boosting the cred of high street retailers for years and is now finally stepping out with her own project.

The dichotomy of Dublin is a simultaneous growth of creativity at home while many of our brightest continue to flock to greener pastures. We could focus on mass emigration and the tragedies of the brain drain or we could take a leaf from Maser \times Burke and become a Homebird.

STOCKED AT BOW + DOLLS HOMEBIRD.COM

WATCH: PUSH WATCHES 10 WRITER: NIAMH KEENAN WHAT: 31 CHAPEL LANE 11 WRITER: JOANNE MCLAUGHLIN

WATCH



PUSH WAT CHES

Architects Andrew Griffin and Michael Bannon are not the kind of people who like to sit back and watch the world go by. Architects by day, watch designers by night, the old school friends came up with PUSH on one of those long train journeys where inspiration strikes. True to form of the creative thinker, first came the concept, then, came the plan.

PUSH aims to make good design attainable to all (from €35 a pop); an accessory line can be accessible to all and opens up possibility for future collaboration; collaboration can support and showcase the work of young designers looking for a leg up; PUSH is somthing we all need to do and how better to remind youself than by wearing it on your wrist.

Sleek, minimal design is translated into the serious retro look of the Night & Day range, while funtimes Rainbow range looks like you might want to eat it, in selected shades of berry brights and sorbets.

With ten percent of each sale going to the Irish Cancer Society and sustainable paper used in the cute origami packaging, PUSH sounds like a good way to approach the future. Yes, you can have two!

WHAT



31 CHAPEL LANE

Inspiration can come from anywhere, sometimes a fresh curiosity can illuminate the things we see day-to-day, to create something quiet beautiful.

When Cavan native Damien Hannigan and partner, Australian Joy Fu began to do some research into the history of Cootehill they uncovered something that would inspire a shared passion for Irish linen. Hidden behind the meanings of place names and roads was a history of linen production in the area. In the 19th century Cootehill was in fact a major linen producer before production moved to the Lagan Valley in the 1850s.

By tapping into this history 31 Chapel Lane was created, bringing new life and modernity to the Cootehill connection. Drawn to being part of Ireland's blooming cottage industry and to doing things with a fresh approach, 31 Chapel Lane provide beautifully crafted, contemporary natural Irish Linen.

Each collection is a small capsule of limited edition pieces where simplicity is key. Through their respect for the fabric, they choose to provide Irish linen in its raw state. As a fabric it improves over time through washing and use, which is a great thought in an over produced perfectionist world.

Only two hours away from the Lagan Valley Linen Mills where their linen comes from 31 Chapel Lane enjoy a very close relationship with their suppliers. Recent collaborations with revered Donegal tweed masters Molloy & Sons and Yellowhammer Illustration add a new dimension to the possibilities of of working with the fabric.

Being small means that responding to high demand or expanding a product range isn't possible at this time, instead you get beautiful, unique, top quality Irish linen. In days of mass production and rampant homogenization, getting something that is natural, raw, Irish and limited edition is something truly special.

With the ambition to grow and ultimately to create employment in Cootehill, 31 Chapel Lane see it fitting to achieve this through linen production, to bring history full circle, wouldn't that be cool?

WWW.ALWAYSPUSH.COM WWW.31CHAPELLANE.COM

13 12 **LISTEN: MMOTHS** LISTEN: ORQUESTA WRITER: SIMON JUDGE **WRITER: SIMON JUDGE**

LISTEN 1



PHILIP WHITE

ORQUESTA



"Each track usually starts with some kind of texture and I build the music from that. Kind of like the way a potter uses a piece of clay and molds it into something else."

MMOTHS

Molding sound into textures and constructing layers is a technical skill that requires no small amount of artistic flair. Having the foresight and know-how to translate the oscillations of mechanical waveforms into something yet more intangible, which connects on an emotional level with an audience; that's the important thing. That's a real skill.

Jack Colleran, aka MMoths, is someone who seems to have been born with the innate ability to make those connections. Take a listen to the recently released 'Diaries', a delicate collection of songs that tugs the listener's ear in tranquil directions, washed over in waves of soothing reverb.

'Diaries' is the result of time spent alone touring. The solitary situation affected and influenced how the MMoths sound developed. As Jack explains, "I was spending weeks on end by myself. It was definitely a very lonely experience. (This EP) was written during that time. I feel I have grown up a lot and my music has grown with me."

Having recruited a band to perform his songs live, the possibility of MMoths metamorphosing further is inevitable as Jack steps away from his laptop and sits back down to the piano, which he last played as a child. We eagerly anticipate the shape of his sound to come.

"I love percussion." This declaration is very clear from your first listen of any track produced by Orlando Fitzgerald. In the beginning, the sound of Orquesta was influenced predominantly by South American music such as Cumbia, a complex and rhythmic music, usually in 2/4 time, in which the drum is king.

It is therefore unsurprising to hear Orlando proclaim that "the rhythm is usually what I start with when forming a song." The involuntary swaying and bobbing of heads that accompanies hearing his music is an endorsement of the elemental quality of the beat.

Having garnered international praise for collaborations with vocalists, sometimes in languages he cannot speak, Orlando did what anyone on the cusp of achieving success would do. He changed it up and moved it on.

It is a hugely confident approach to making music. Developing a unique voice is one of the hardest things. As Orlando explains, "I don't really have a process anymore. In the past, the way I formed songs has been quite formulaic, working like a typical songwriter, but this is something I have consciously tried to break away from on my new material which is a bit more free and unpredictable."

"I love being around people who have definite ideas and work hard towards achieving them." With this kind of determination, free will and a healthy dose of talent, Orlando appears to be very much on the right path to achieving any and all of his aspirations.

MMOTHSMUSIC.COM

LISTEN: I AM THE COSMOS 14 WRITER: SIMON JUDGE WHERE: TROPICAL POPICAL 15 WRITER: HANNAH MULLEN



I AM THE COS MOS

"What have we got to lose," so began the I Am The Cosmos' digital leap into the unknown when they released their sublime debut, 'Monochrome', into the wilds free of charge. Nada. Zip. Zero. It's a brave move that has exposed this particularly talented Dublin duo to a much wider audience.

Allowing the ten melancholic yet conversely uplifting tracks on 'Monochrome' wash over you in its entirety, it is very easy to come to the realisation you are listening to one of the most accomplished Irish debut albums in recent times.

Having honed their craft as musicians playing for and with other singers and musicians, the duo came together in 2010 and quickly realised the benefit of fusing their talents. As Cian explains: "There's more at stake on a personal level when doing our own songs. It's more rewarding when you get it right."

For Ross, collaborating with Cian and completing the album, was a profound experience. He says: "The album signifies moving on from a huge part of my life. It is a documentation of a life changing experience. Making music with Cian really pushed the album to where it arrived. Before that I was making music on my own and I never would have gotten an album this far without his friendship and collaboration."

Despite the ostensibly austere and subtle instrumentation, there is an emotional depth to Monochrome which reveals the heart in the project.

WHERE



TROPI CAL POPI

CAL

Andrea Horan, proprietor of Dublin's hottest nail bar Tropical Popical, is a veritable poolside cocktail of polka dot, bling, neon and leopard print. Her sparkling style and personality have been gloriously translated into the locale, a haven of all things gaudy, fun and well, tropical. The neon palm tree signage may cause some to mistake it for a sex shop, but inside it's pure pedicure paradise.

Not only are the prices a far cry from the luxury salons Dublin has become accustomed to, but so too is the atmosphere. "We wanted to focus on the social side," Andrea explains, referring to the salons in the US she frequented with her sister (and business partner) Michelle while travelling last year, which placed as much emphasis on the experience as they did on primping and preening. Although the business model has been plucked from the States, Andrea's desire was to set up shop on home shores. "I have something of a love affair with Dublin," she confesses, "I definitely wanted to do something different here."

Mission accomplished — there's nothing average about Tropical Popical. While taste buds feast on bounty bars and gold pineapples, desert island murals and a barrage of collage featuring 'Rides of the Week' and nail art suggestions, surround you visually. A pure piña colada with a splash of sunshine.

IAMTHECOSMOS.COM TROPICALPOPICAL.COM

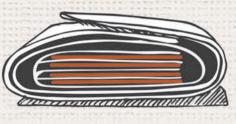


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TOO MUCH LEATHER? RECEIPTS FROM 1988?

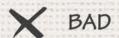


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LOOK



LOOK: 4 BOOTHIES





Luke Franklin is an adventurer. An award-winning artist and filmmaker, the Four Bothies project reconciles artistic process with his love for mountaineering and exploring the wild.

Inspired by the histories of intrepid legends like Lawrence Oates & George Mallory, Luke took the concept of the bothy, a basic structure built to provide shelter for travellers in need, as his starting point.

The journey for Luke was to transport and build four bothies in the most remote parts of Ireland, keeping secret their locations so that finding them would be a true discovery. Each bothy has a defined role in the process of the artist adventurer; a library, study, studio and gallery.

The first show in the gallery bothie is a temporary home for the work of photographers Niall O'Brian, Rich Gilligan and Kenneth O'Halloran. Keeping the destination secret may not be the easiest feat in the days of social media, but making a trip to experience the event will underline the premise that the journey is the destination.



"I'm not sure that I have a set photography aesthetic. I think it's probably still evolving or possibly in a constant state of flux, but I like to keep things simple," confesses Perry, the enigmatic Britishborn photographer who introduced <u>Vogue</u> to the Irish pony. He is perhaps best known amongst his Irish audience for the Pony Kids series and his sensitive portrayal of Irish travellers in IFTA awardwinning film <u>Pavee Lackeen</u> (The Traveller Girl). Internationally, his fashion shoots have featured in <u>Vogue Italia</u>, <u>L'Uomo Vogue</u>, <u>W</u> and <u>Arena</u>, and he has shot compaigns for Ralph Lauren, Calvin Klein, Chloé, and Nordstrom.

He spent his childhood growing up in London and at the tender age of fourteen cut his teeth assisting photographer John Timbers. "Initially I was a general dogsbody, running errands, sweeping the studio floor, making cups of tea and coffee, but I was able to work my way up." Lipstick, a one-off school magazine was his first opportunity to really express himself visually. He interviewed and photographed the likes of legendary fashion editor Diana Vreeland as well as Andy Warhol amongst other off-the-charts icons during his tenure as editor. Luckily, he archived a copy of the magazine at his studio and endearingly promises to show me after our conversation. In recent years he has interviewed filmmakers the Dardenne Brothers and Anthony Dod Mantle from Dogme films, as well as the late Irish artist Louis le Brocquy. Both friendly and insightful, it is no wonder Perry enjoys to interview as well as photograph his subjects. As a result, he ardently supports magazine publications. He has been there, done that, so to speak and assures me that he likes to interview those whose work he admires.

There is a magical element prevalent throughout Perry's fashion and social documentary work. Perhaps it derives from his fascination with Irish culture, our traditions and our mysticism. Or possibly, it is the Irish landscape that inspires his aesthetic, which he continually returns to in his fashion narratives.

Why Ireland? Initially, a chance work encounter led Perry to Ireland and later he explains how a more profound connection rooted him here. In 1985, while still residing in New York, Perry's affection for Ireland became apparent after just one week's recce for a Japanese client. Luggala in Co. Wicklow was one of the first and most memorable places he visited in Ireland. "It was still fairly untouched and felt raw, it was a different place back then and I came to like it more and more as I came back to shoot, I fell in love, had a child, fell out of love, yet I remained here," recalls Perry.

With a Mother named Moire, and an aunt called Bridget, he always knew there was a deeper connection with Ireland as "you couldn't get more Irish than those two names!" He knew his mother's family was Irish "but she died when I was eleven and so I never heard much about it and, anyway, my mother was born in Rangoon so it was geographically confusing!" Through inheriting a box of photographs he discovered much more about his family than he ever anticipated. "My great-grandfather left Ballybrack in about 1900 and went to India to work as an engineer on the railways. I think that too has had an impact on the way I look at the past, present and future."

Perry spends substantial time in his Dublin studio and travels back and forth between Italy, New York, London and any other location his work takes him. Mexico is his next port of call where he will be shooting the new Anthropologie campaign. His work takes him to Italy often where he regularly contributes to <u>D Magazine</u>, a weekly fashion supplement with the broadsheet La Republica.

"D Magazine is a really lovely magazine; it's rather like the way English supplements used to be before becoming infested with celebrity. D has the right mix of fashion and news stories with just the right amount of celebrity." Much of Perry's work features in Italian fashion magazines and he is renowned for producing some very elaborate shoots for global fashion bible, Vogue Italia. "Italians eat, live, and breathe fashion and their fashion designers impact the rest of the world," remarks Perry. Vogue Italia is a great publication to work for as it provides a perfect showcase for personal work: "the whole shoot isn't paid for, they give me a certain budget but it usually doesn't cover all the costs, however, they do allow you to create more personal stories, and in turn you get lots of feedback which helps in terms of getting more commercially-based work such as advertising campaigns."

Perry's initial foray into the world of fashion advertising happened unexpectedly while on a break from photography early on in his career. While living between Ireland and Paris, he decided that he wanted to paint and therefore had to learn how to draw. "All I could draw back then were stickmen so it was a big challenge." While focusing on painting, Perry began to spend quite a bit of his time living in Connemara: "It was like my own personal studio, I knew the land and the light." Intrigued by the locals and the turf process, he decided to start taking black and white Polaroids. His passion for photography was reignited once again. Unexpectedly, W Magazine called him up looking to do a shoot in Ireland. Connemara was the obvious choice. The casting consisted of Connemara locals,



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actor David Wilmot, model Cecilia Chancellor, friends, and Perry's daughter Violet. The fashion story was a big hit. "Ralph Lauren saw the shoot in W and they went nuts about these photographs, next thing I was doing a big campaign for them and it all started up again. It was by default; if W magazine hadn't contacted me to do that initial shoot, I'm not quite sure what would have happened." Defining oneself in one single shoot is a difficult task for any photographer but when asked about his favourite, Perry replies that "there are so many favourite shoots — or should I say projects — on so many different levels." A magazine shoot that stands out is Vogue Italia shoot in Mississippi and Louisiana following in the footsteps of the great photographer of the American South, Clarence John Laughlin. "My daughter Violet was one of the models and it was freezing cold. I had promised her that it would be warm and a welcome break from the Irish winter (it was January) — but we had a lot of fun and made some good pictures. Others that stand out are the Hackett project, the Pony Kids, the Bacon studio and many other magazine shoots."

Despite his ongoing success, Perry eluded the fate of being pigeonholed exclusively as a commercial or fashion photographer. According to Perry some of the most successful photographers, commercially speaking, are those who stick to one thing (such as the Bruce Webers of the fashion world), and tend to produce work the audience comes to expect. Perry began tapering off his commercial work as he began to delve deeper into the film world. He then started to invest the money he made from those commercial shoots into making a film. "Fortunately, I was getting paid well and was working quite a bit for Victoria's Secret. It's bizarre to think now, that they indirectly helped fund Pavee Lackeen! But I've always worked in this way; obviously to earn a living, but also to pay for creative projects such as Pony Kids and Pavee Lackeen," which were both very much self-financed from the offset. Admittedly, Perry agrees that it's tougher now to make enough money to fund those kinds of projects. He advises being extra vigilant in film as it can often be a bottomless pit, however, future film pursuits are in the pipeline. He mentions — albeit reluctantly — that it will be a period piece set during the War of Independence and that in terms of just costumes alone, the budget will be far greater than the previous film.

Perry is an advocate of <u>Thread</u> magazine and strongly supports the current theme; "I think the idea of moving on, or should I say, 'move it on', is great. I like that theme, it's so easy to procrastinate and I often find myself sitting on unfinished projects. Sometimes it's easier to start a new project rather than finish the one that is closer to completion. I can relate to that."

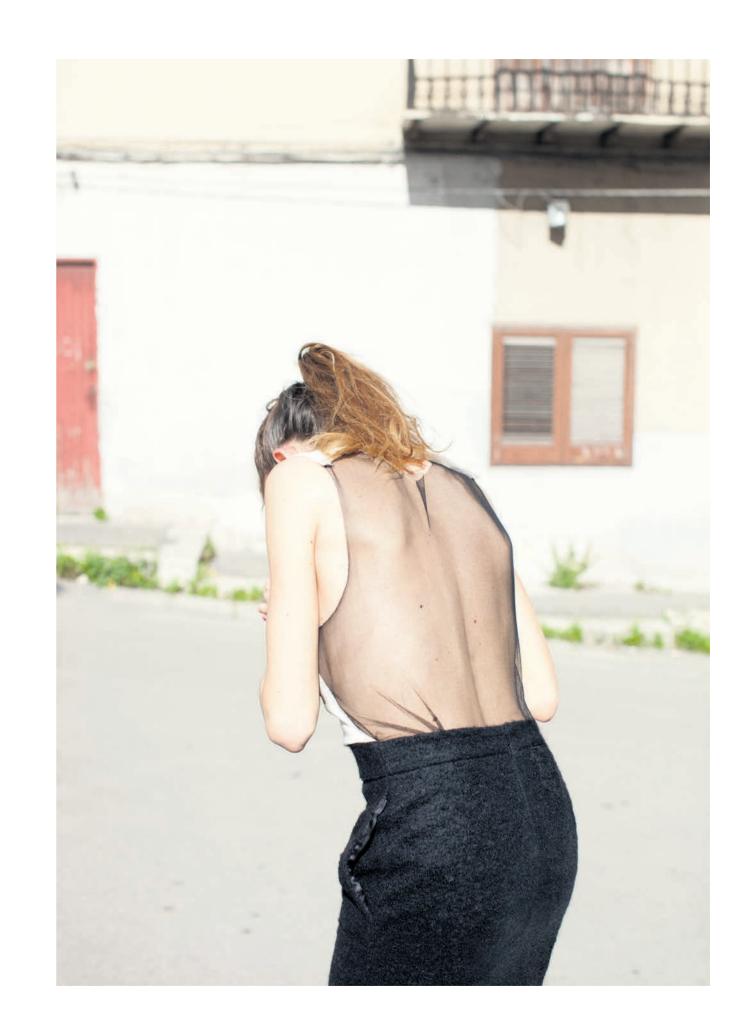


PHOTO: LINDA BROWNLEE 24 STYLIST: AISLING FARINELLA 25

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Clothes: SIMONE ROCHA ARCHIVE



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PHOTO: LINDA BROWNLEE 26 STYLIST: AISLING FARINELLA 27



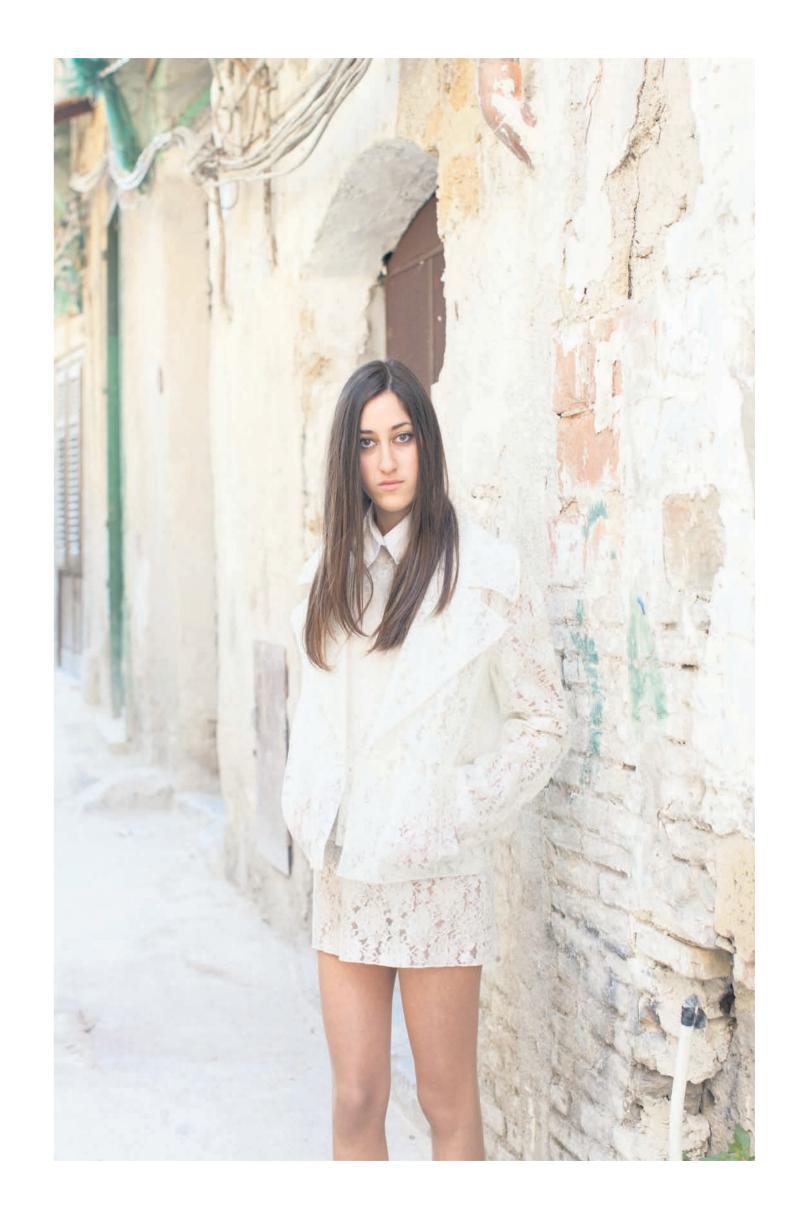


PHOTO: LINDA BROWNLEE 28 STYLIST: AISLING FARINELLA

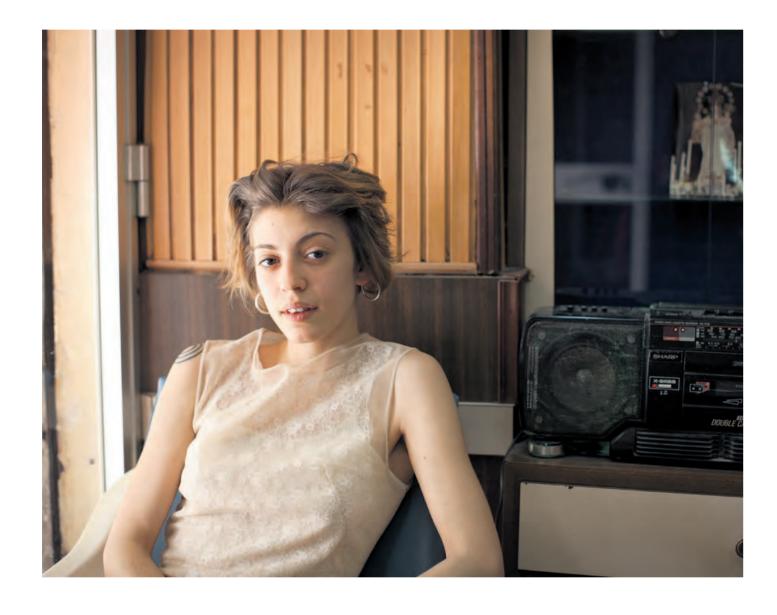




PHOTO: LINDA BROWNLEE 30 STYLIST: AISLING FARINELLA 31

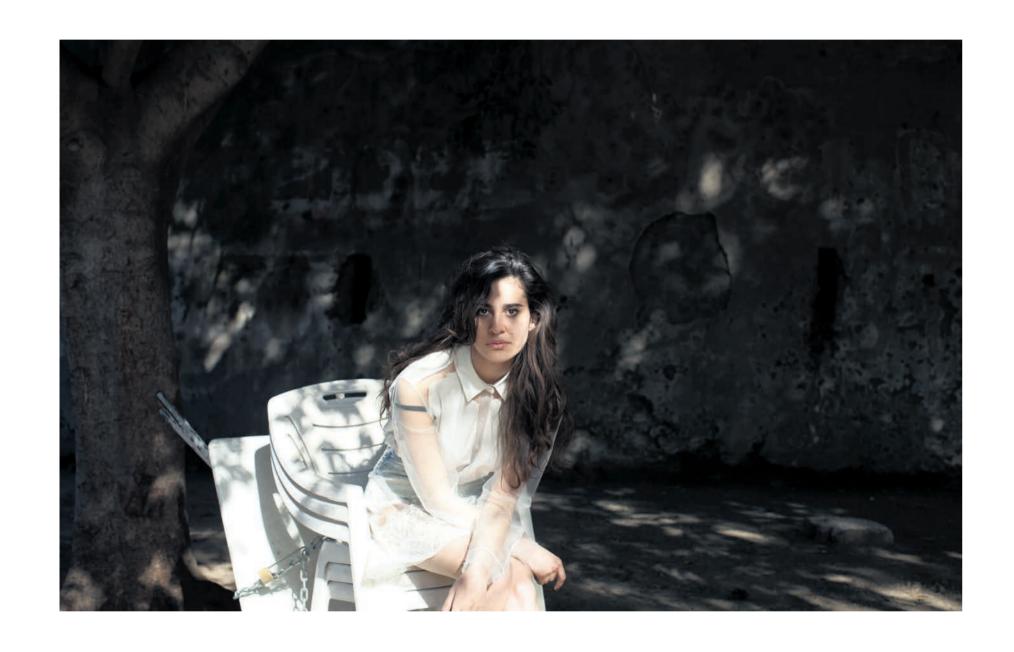




PHOTO: LINDA BROWNLEE 32 STYLIST: AISLING FARINELLA 33







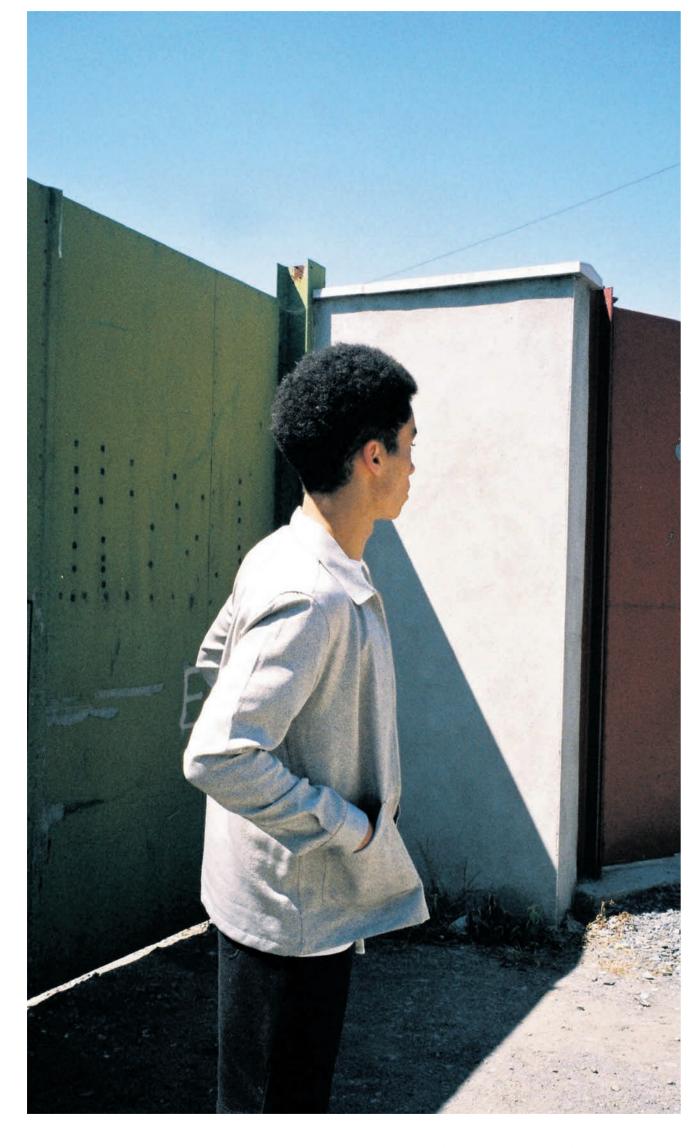
Jumper: OUR LEGACY at INDIGO & CLOTH — jeans & bea AMERICAN APPAREL — shoes & watch: MODEL'S OWN



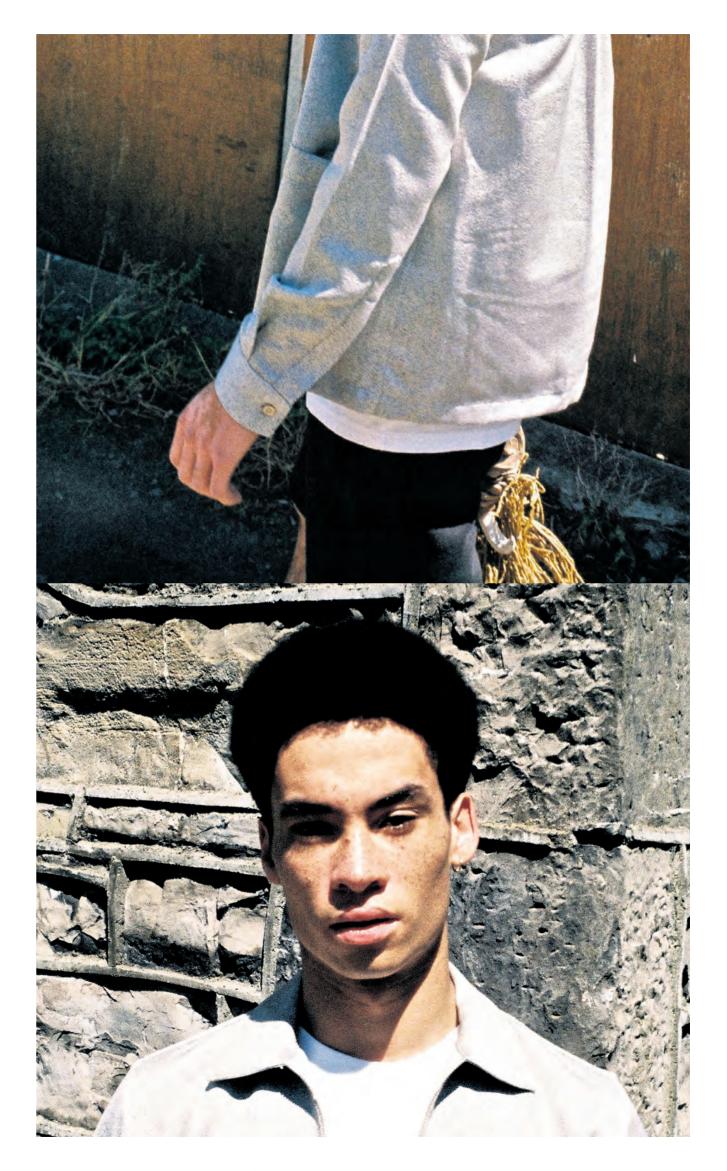




PHOTO: JOSHUA GORDON 36 STYLIST: AISLINN ELLEN LAWLOR 37



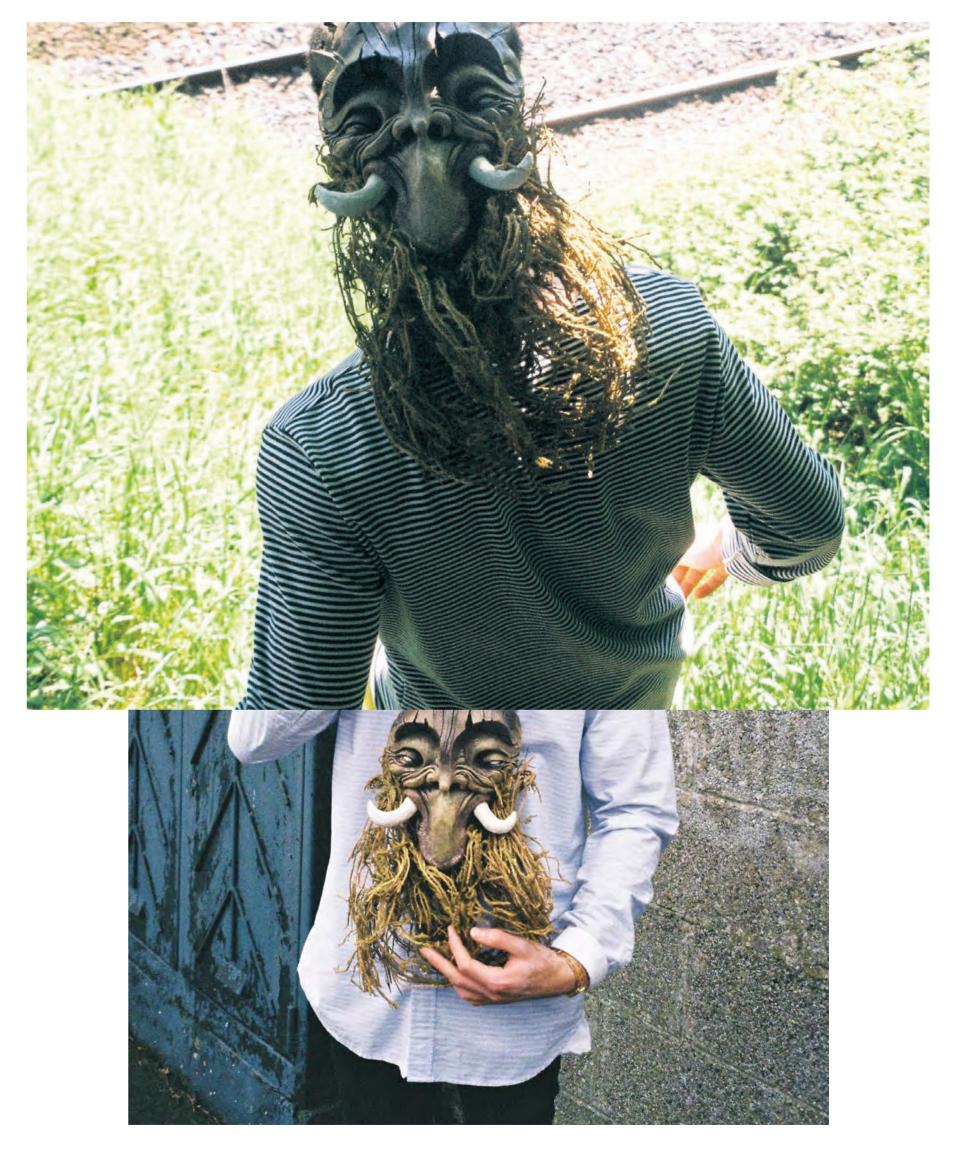
Shirt jacket: OUR LEGACY — white tee & shorts: NORSE PROJECTS all INDIGO & CLOTH



Shirt jacket and white tee: AS BEFORE



Yellow jacket: NORSE PROJECTS at INDIGO & CLOTH — striped tee, FRED PERRY, jeans: LEVIS both URBAN OUTFITTERS



Above; Striped top & yellow shorts: AS BEFORE Below; Grandfather shirt: LEE, jeans: LEVIS all URBAN OUTFITTERS — watch: MODEL'S OWN

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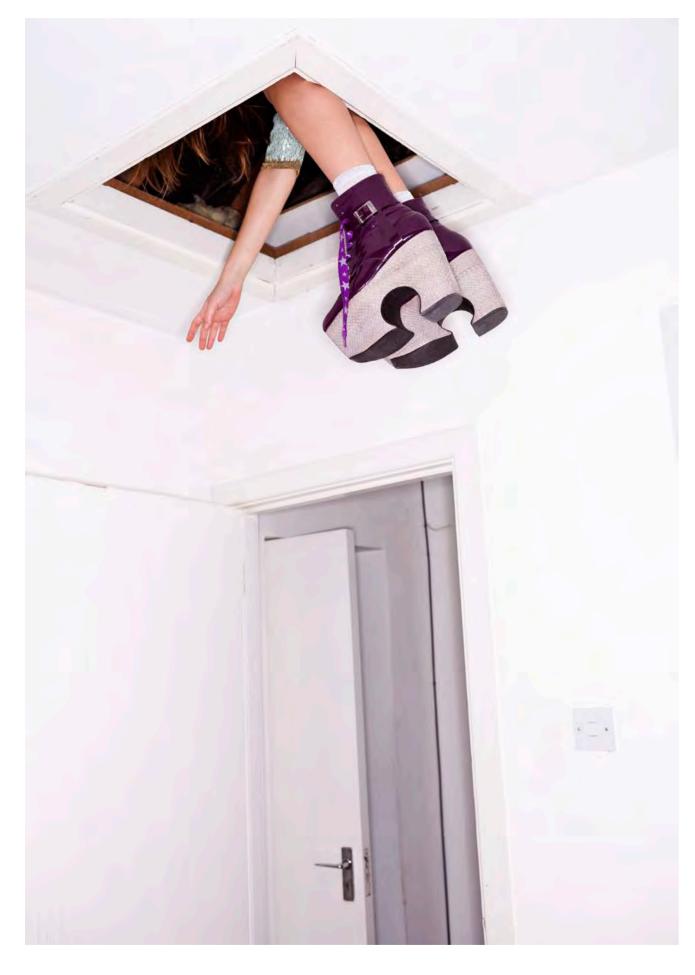


T-shirt: JW ANDERSON — animal print silk trousers: STELLA MCCAR1 at BROWN THOMAS — sunglasses: FACTORY 900 FROM OPTICA



Cotton & velvet mix slouch top: ALISON CONNEELY — neon bikini: AMERICAN APPAREL metallic socks: TOPSHOP — animal print platforms: KENZO at BROWN THOMAS

PHOTO: SEAN + YVETTE 42 STYLIST: AISLING FARINELLA 43



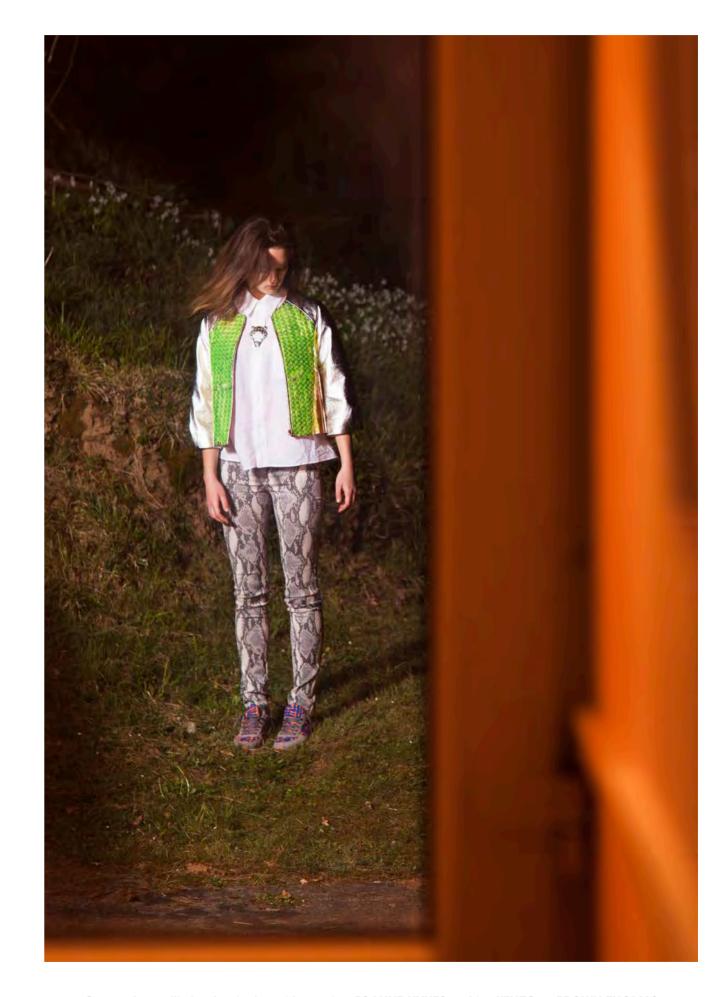
Purple patent platforms and sequin crop top: JOANNE HYNES



T-shirt: JW ANDERSON — animal print silk trousers: STELLA MCCARTNEY snakeskin runners: CELINE at BROWN THOMAS — sunglasses: FACTORY 900 FROM OPTICA



Leather shirt with rhinestone embellishment: ISABEL MARANT at COSTUME — Bainín tweed & plastic paneled skirt: ALISON CONNEELY — shoes: ACNE at BROWN THOMAS



Cropped metallic leather jacket with sequins: JOANNE HYNES — shirt: KENZO at BROWN THOMAS skinny snake print jeans: ZADIG & VOLTAIRE at COSTUME — animal print runners TOPSHOP

PHOTO: SEAN + YVETTE 46 STYLIST: AISLING FARINELLA 47



lvory organza jacket, aqua organza skirt, ivory satin trousers: JOHN ROCHA neon bikini top: AMERICAN APPAREL — animal print runner and metallic socks: TOPSHOP



Embellished tiger sweater: KENZO at BROWN THOMAS— Cotton & velvet mix skirt: ALISON CONNEELY yellow cap: NORSE PROJECTS at INDIGO & CLOTH — metallic socks and animal print runners: TOPSHOP



Damian Foxe, the London-based stylist, journalist and photographer creates spectacular fashion features in The Financial Times magazine, How To Spend It. Deirdre McQuillan caught up with the Dubliner during Paris fashion week.

Tall, bearded, tattooed and dressed in tattered Damir Doma jeans, Damian Foxe cuts an unmistakable figure when we meet in Café Castiglione, a favourite centre city haunt during Paris fashion week. He's here for research, to take in a few collections and to style Wunderkind's catwalk show which he does occasionally. French comes easily to him as he lived and studied in France for a year.

Not just a leading stylist, Foxe is also a talented journalist and more recently has taken up photography. "I wanted to get to the point where I was creating the images and owning them. As a stylist you never own the images — I only started taking pictures two years ago," he says. Despite the lavish spreads in How To Spend It, many shot in exotic locations, he reveals that he works with just one assistant and on a "tiny budget, one of the smallest in the industry. But it's a privilege really because you get access to these beautiful things. I love the clothes more than the

people. I have a physical love of the clothes and holding them in my hands. It's like Christmas when they arrive wrapped in tissue paper in their boxes," he says with a grin.

Ideas for the shoots, which he produces every seven to ten days, start with the clothes. He contributes to 32 issues a year, sometimes twice in one issue. "Some (shoots) are driven by trends though I try not to make them too literal, like stripes, for example. I try to think laterally and extrapolate a story idea in an abstract way. I read a lot and sometimes I connect a fashion story to a narrative, like the one I did with a soldier falling in love with a czarina and helping her escape — almost like a mini movie with gowns and military coats."

Such an approach is inherently romantic and escapist and he is unapologetic about that, admitting that he loves drama and melodrama and the idea of producing images that make people cry. "That is always my goal. I'm not into reality or grunge. I grew up in the suburbs of Dublin, so I had enough of reality. I appreciate the skill and observation of such pictures, but they don't engage me.

A fashion shoot on a housing estate holds no mystery for me."

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From Castleknock, the son of a carpenter and a nurse, he went to a Christian Brothers school, St. Declan's on the Navan Road. "They got good results, they were tough teachers, but I was not allowed to study art and I loved drawing and making things. It's in my blood," he says. Instead he took evening art classes and completed a whole course in a year. A bright student, he was offered law in **Trinity College Dublin on leaving** school, but ended up in DCU doing a degree in international marketing and languages. After his year in France, he applied for a Master's degree in Fashion Journalism in Central St Martins in London. "There were only four places at the time and that was the start of doing something creative. Alexander McQueen was just finishing his BA as I was starting my MA," he recalls.

His first job on graduation was with Time Out where he became fashion editor and started his styling career. "Isabella Blow, then fashion director of The Sunday Times, saw my work and commissioned me to do a shoot, then five more." While still a student, an article he had written on how to shave had been accepted by the Financial Times and led to the first of many others for the paper and eventually to his current position of style editor.

"Our readers are fantastically wealthy and buy directly off the page. It's like their shopping manual — that's the feedback we get. Apart from fashion shoots, everything is driven by words and when words are right, pictures are found to complement them. The information is incredibly well-researched, detailed and rigorous," he explains.

His eyes light up when talking about the clothes with which he works. "I love drama and volume and a bit of texture. I love that Gothic and Victorian look in super light fabrics that seem much heavier. I have shot so many of these garments," he says. Fulsome in his praise for models, he believes that modelling is an underrated and underestimated skill. "Silent movie actresses had to emote without speaking and to be able to look happy without looking like a Cheshire cat — or sad — is an amazing skill. I always try and elevate women. They are so extraordinary in some way, not necessarily ultra powerful, but compelling and fascinating and when showing vulnerability, you show strength. You have to believe in what you put on the page. I always shoot with sincerity."





Mono.kultur is quite possibly the perfect publication. The idea is simple — one interview. The design is purpose built, the content paced by print and the subjects consistantly inspiring. Each issue brings us to the table of art, architecture, film, fashion, music, society, science or literature and shares with us a hearty meal. Cillian O'Connor interviews founder Kai von Rabenau on publishing and the growth of the mono.family.

Ironically enough, the theme of this issue of Thread is 'Move It On' and yet, mono. kultur seems at its core a quiet but staunch backlash against the contemporary hunger for a constant supply of transient and often innocuous content. How did the one issue, one person, one interview format come about?

Maybe, and quite possibly, yes, or at least a sense of resistance against this all-consuming speed that we are constantly exposed to. If anything, we would like to see mono.kultur as a really good conversation over coffee with someone incredibly interesting and inspiring — a conversation you don't want to end any time soon, that takes your mind off all the clutter our days seem to be filled with.

The format came about almost accidentally, we're ashamed to admit — we always had the interview at the heart of mono.kultur, but the idea of dedicating each issue to only one person came out of a financial dilemma: we simply did not have the money to print a 100+ page publication with several interviews, so the initial thought was how we might be able to break up the costs to more manageable chunks. Obviously, as soon as the idea came up to divide the interviews into separate issues, we realised we were onto something special and fresh, which also opened a lot of possibilities in terms of design and how to push the format of a magazine as such. Commercially, it was probably the wrong direction to go, but creatively it was so much better than what we had planned before, so there really wasn't any way back anymore. It also confirmed my suspicion that a lack of money can be a great thing, forcing you to rethink old and tired ideas.

How do you select your interviewees?

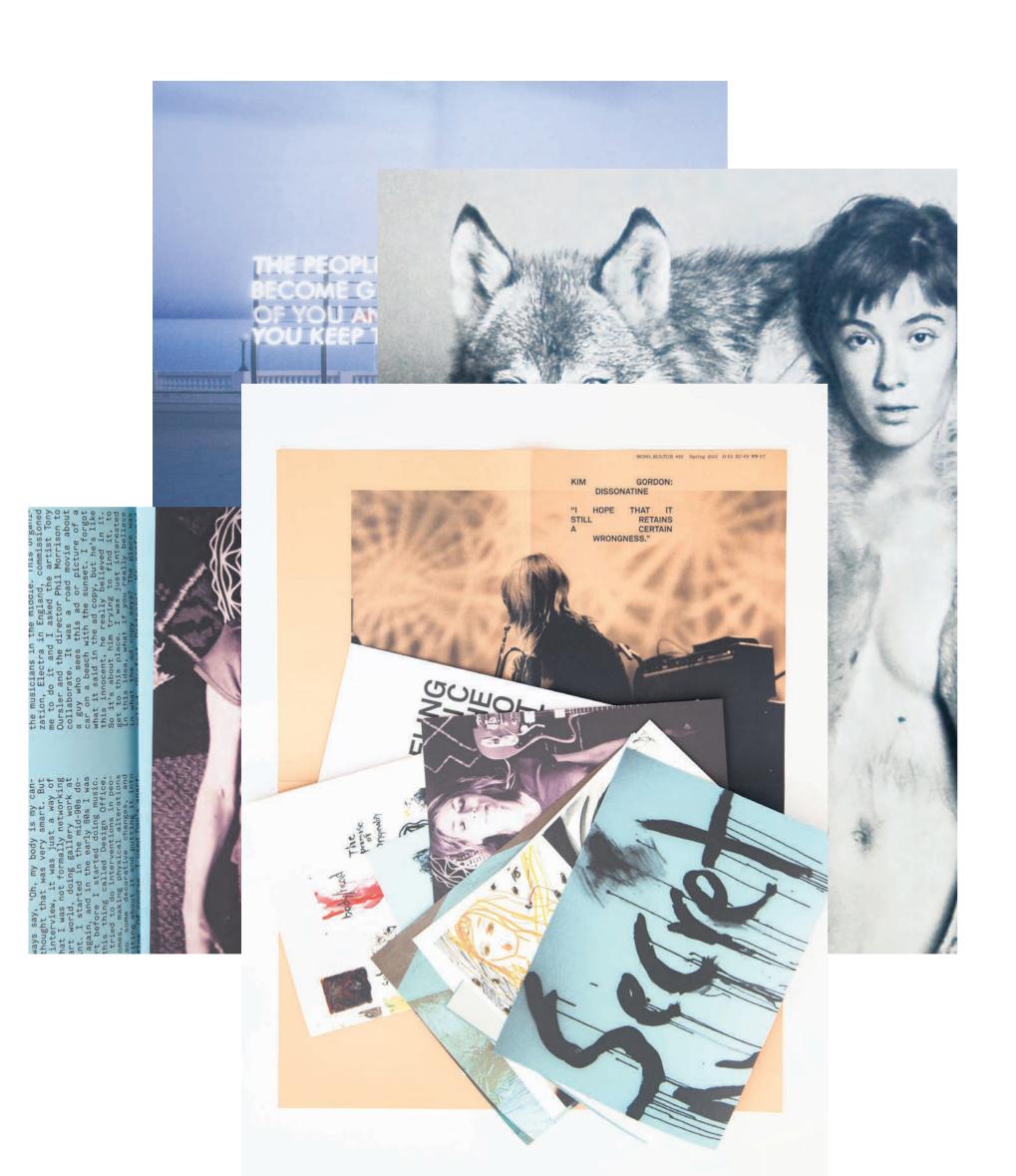
That's probably the question we get asked the most often and I never quite know how to answer it. There is no real master strategy, we only have a pretty lengthy wish list of potential candidates that we find intriguing or would like to know more about. Since there is an editorial team of more than ten people behind mono.kultur, our personal dreams tend to differ a lot, naturally, which makes for an interesting mixture — but it's pretty difficult to describe what makes us go for certain artists and not for others. Maybe a sense of timelessness or single-mindedness? A lot has to do with intuition, and I always felt that one should be able to differentiate quality and personal taste, so hopefully all our interview partners have distinguished themselves to maintain a certain quality, in the broadest sense. Apart from that, we try to stay away from the too obvious or over-exposed, and want to keep surprising our readers as much as ourselves.

What has been your most memorable issue to date — whether due to its production or to the person featured within?

In terms of content, that's a tricky question some of my personal favourites might be the least popular issues within the editorial team. But I do think we can all agree on issue #23 with Norwegian scientist Sissel Tolaas being somewhat of a milestone for us — if only in terms of stubbornness and masochism. Sissel Tolaas works exclusively with smells and challenged us to produce an issue entirely without images, but using scents instead, which we somewhat naively accepted. In terms of production, it was a pretty excruciating experience, but the result turned out to be quite amazing, and a great example of the many wonderful things that print can do, particularly in comparison to digital media. We are firm believers in paper.

Having lived in Berlin for a time, I know well the city's singular pace (far removed from cities such as New York, London and Paris), and its vibrant art and literary scene; do you feel there is something intrinsically 'Berlin' about mono.kultur?

KAI VON RABENAU-MONO.KULTUR 54 WRITER: CILLIAN O'CONNOR



I don't think there's anything overtly Berlin about the magazine as such, but having said that, mono.kultur could not exist in a city like London or New York. Berlin still allows for projects like ours to evolve and survive in a niche corner without bowing to commercial or financial constraints — in larger or more expensive environments, these kinds of projects tend to either conform to the market or die.

With the launch of mono.log, you've expanded into book publishing. What was it about book publishing specifically that attracted you?

The idea of publishing books had been on our mind for a while, since over the years and around mono.kultur we have set up the infrastructure for it (we only work with art book distributors, for instance). But then so far there hadn't really been a need to expand on the format of mono.kultur, which is kind of perfect in itself — until we came across the work of Robert Montgomery, which is so large and beautiful and it just felt like it would be such a shame to print this in A5 size. My initial reaction was instantly that I wanted to see this big - as in HUGE. So that's why we ended up going for the other end of the sprectrum instead, a really annoying A1 size.

Why did you choose Robert Montgomery and his work as your first subject?

It was a bit of a coincidence; I was coming across Robert's work here and there, and it always caught my eye and stuck in my mind, until I finally started looking for a catalogue or book of his and realised that there weren't any. And I just had this thought that, finally, here is an artist that I really believed should have a proper publication. Normally, it's the other way around, I find, there are way too many art books in my opinion. So I just had this urge to do this, and the conviction that we were the ones who could do this better than anyone else, so I wrote to Robert and things ran their course from there.

As an editorial brand with a presence both in print and online, what is your opinion on the phenomenal growth of online media?

Do both print and online media have their place, or do you feel one should give way to the other?

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Sure, they both have their place. Digital media are a wonderful development and have no doubt made our world a more interesting and diverse place. But the Internet is not a remedy for everything, and I am certain there will be a space and a desire for printed matter for many years to come. I believe reading something like mono.kultur on a screen would be an infinitely less rewarding experience. On the other hand, in many ways, niche publications like ours and so many others could not exist without the Internet, so they complement each other in so many ways.

Are you planning to continue your collections as part of your fashion division, mono.gramm?

Our fashion label mono.gramm is currently on hold, for many reasons — one of them being that it was born as a labour of love, but we quickly realised that you can't run a label on love alone; it is way too much work — and cost-intensive for that. So we're currently re-thinking the entire model of what a small fashion brand could look like or how it might work for us, commercially and creatively. We haven't really come to any conclusions yet, and we're in no rush either, but I am sure that when we do, mono. gramm will return in some form or other.

What are your plans for the mono.kultur family in the future?

We have been working on some design and editorial commissions recently, which is something we really enjoy when the partners are right; and out of that was born something which was kind of overdue, really, namely mono.studio — a small boutique agency for design and art direction. It hasn't been really officially announced yet, but sort of grew into life by itself. But that's a project that has been really super exciting for us, and feels like a natural and logical extension to the magazine, which will of course keep running and hopefully improving.

MONO-KULTUR.COM

tors

The Decorators is a London-based collective composed of a British-Co-lumbian psychologist Carolina Caceido, a Portugese architect Mariana Pestana, a Spanish type-designer Xavier Llarch and an Irish landscape architect Suzanne O'Connell.

Combining cultures, talent and disciplines the group designs installations and events for the community and commercial clients. Rosa Abbott chats with Suzanne about a selection of their projects past and present.

You're a very multi-disciplinary team. Are you all trained in different areas, or does everybody chip in with everything?

We have a psychologist, an architect, an interior designer. People have their strengths, but we all end up doing everything. Recently, I've been doing some of the more client-facing work, chatting to people. But we mix and match all the time — our work is a conversation, and we've continuously blended our skills over the last few years.

What design background are you from yourself?

I studied landscape architecture, and worked in that in Dublin for a year. I started off building some gardens, just to get my hands dirty, and then did some installations at festivals like Electric Picnic. Then I saw a course at Central Saint Martin's on **Creative Practice for Narrative Environ**ments; it's all to do with storytelling, space in the public realm, and how to create spatial experiences that tell stories. So I did the course, loved it, got amazing experience, delved into London, and was all over the place doing mad stuff. I met the guys there, and we decided to start the collective at the end of the course.

A lot of your projects are very socially orientated, for example, your current project is transforming

Cottrell House in Wembley into a community enterprise space. Do you think that art and design should engage more with the community?

Yeah, definitely. I've always questioned things — what am I doing and why am I doing this? As a collective we've decided that social and community projects are good, but then you also look at people who are working in marketing and branding and they're often great people as well. I think design has a place in all sectors. It's more interesting for us when working within a social or community realm because there are so many more layers of different people. When it's people's homes you're working with, you have layers of collaborators, whereas if you're working for a brand, you're telling a prescribed story.

With the stuff that we do, the story's always twisting and turning and changing, you never really know where a project's going to go to. Design is all about problemsolving, so it really can have a strong role in society, in politics, in the economy, and in science.

Has the recession pushed that social element for you?

Yeah, well groups like us who finished college in the recession, really started as a result of people graduating and not being able to get jobs. We began making our own projects. The recession has produced some interesting responses as well, in that there is potentially no building in a recession, so people are doing more small-scale and quick interventions.

I think Ireland is crying out for more use of temporary projects, but it's such a shame because there's no money at all, and sometimes you need just a tiny bit of money, even just for materials. You need a little bit of a helping start. I was working with UpStart, who were attempting

to get a garden park in the Jervis
Centre. There was so much great
energy going into it, and so many
great people were working on it,
but the project got so choked by
bureaucracy. They rang me recently,
and are still potentially trying to
make it happen, but it's tough.

The theme of this issue is 'Move it On', and how sometimes if you get stuck in a rut, you need to just pick things up and move on. I think what you said there about new graduates having to become proactive and make projects of their own in lieu of getting traditional jobs is very true, and a good example of 'moving it on'...

I believe so much in process, and I think the recession has made us keep at it, even when things were financially very tough. That probably wouldn't have happened if there was still so much money around.

The nature of life is the unknown, and that unknown that comes from random interactions and conversations and dialogue, and following your nose a little bit. Before I moved to London, I saw myself doing all the things set out by example — doing a course, finishing, getting a job.

But that process not happening does bring you to an interesting place. It does push people into the unknown, and that's the way you're meant to develop your career.

You worked on Simone Rocha's SS13 catwalk presentation. What was the brief, and what did you guys end up putting together for it?

She had a show at Somerset House and asked me to create a garden that replicated her backyard. It was about five or six meters high, this big green structure, I collected lots of greenery from a local green space for it. It was crazy — I had lots of volunteers of Simone's helping to create it, and lots of volunteers of my own.

It was the most stressful space I've ever worked in! It was crazy. I was on the floor at the end, scrubbing on my hands and knees because there was dirt everywhere. But it was fun! It was a weird experience, actually, because most of the things I do are people-orientated, so my installations spend a bit of time in the space. This one was so in-and-out.

You also did the S/S installation, working with the brilliant pun 'String Summer'. The results kind of remind me of Gothic ribbed vaulting — it's very beautiful and ethereal. Where you looking at those kinds of structures at all, when working on the project, or did the idea come from somewhere else?

It just came from the ceiling actually — the structure of the ceiling was very stringy, and had nice trusses and architectural detailing, so we just wanted to reflect that. We came across the material, hoopla, and weaved it all across the space — thousands of meters of it. Then afterwards we used the hoopla to make a skirt and dress to finish off the circle. That project took ages! It was part of London Fashion Week as well.

Have you worked on any other fashion-orientated projects?

Mariana has done a lot of stuff with Lacoste. In one project they set up a game of tennis with two famous tennis players, and the movements of the ball in the court were recorded in a line pattern, which then became embedded and folded and used for display. It was great.

I remember seeing your 'Chatter Chair' at the Point Village Market. Where else has the Chatter project been on its travels? The Chatter Chair was research for the Chatter Mat, which I developed after that. It never got into full-scale production, so it just got to the Point and Electric Picnic.

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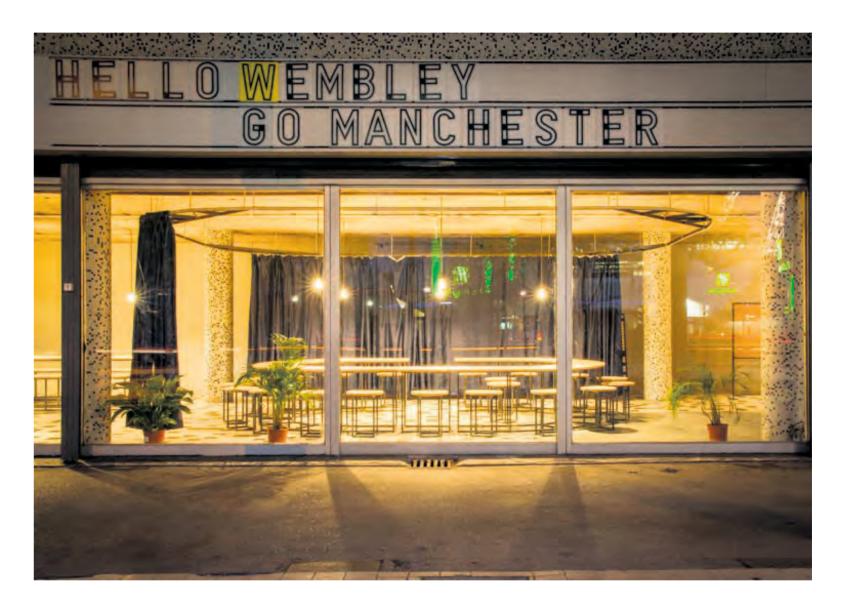
I became really interested in public space and storytelling, creating a piece of furniture that would make people feel more comfortable about creating a dialogue, and bringing storytelling back into the Irish behaviour in public spaces. The more research I did, the more I realised I was more interested in chat and conversation, and what's conducive to conversation. People feel more at ease when sitting down, and when people are sitting lower on the ground, like at a picnic, they adopt a more child-like pose and the conversation begins to flow. So that's why I developed the Chatter Mat! I have it in my garden at the moment. It's great for the old chats.

You also did a storytelling-based project in Istanbul, with clothes on a clothesline.

Yeah, that was a quick intervention done in about a week. We came across this place, which is considered a no-go area in Istanbul. It's right in the middle of town, and is associated with prostitutes and drugs, but we found that it was actually a very family — and child-orientated place. One way we could demonstrate that was in the way they hung their washing: the washing is hung from one building to the next, so you need to talk to your neighbour to put your washing out. You're sharing a line. We wanted to show that this was a place where children can play as well, so we used the washing lines as a symbolic way of showing that. We asked people to write their stories on the t-shirts and put them up, and then the photographs were exhibited in the Istanbul Modern. It was a way of trying to change popular perception of the area.

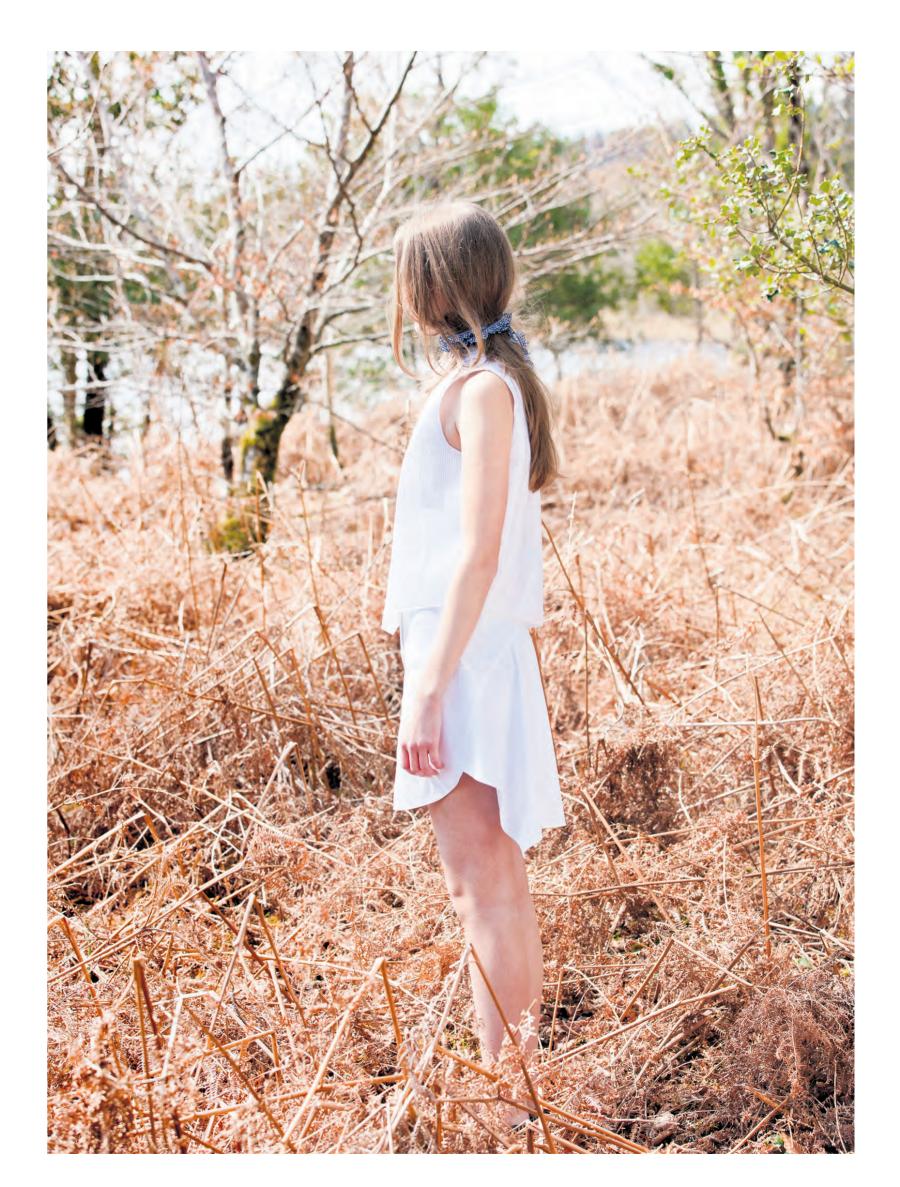
The Design Psychology Test you did for 100% Design sounds fascinating — an invitation for designers to find out how much of a designer they really are. Did you take it yourself?

Did I? I think I did, but I can't remember what it was... socialite or something! That was our first project we did together. We talked for hours about it. It was amazing how seriously people took it, though. Some people took it twice. The results people got were printed on tote bags, and people got so offended if they didn't get what the wanted, they were walking away trying to hide their bags. It was really very funny.



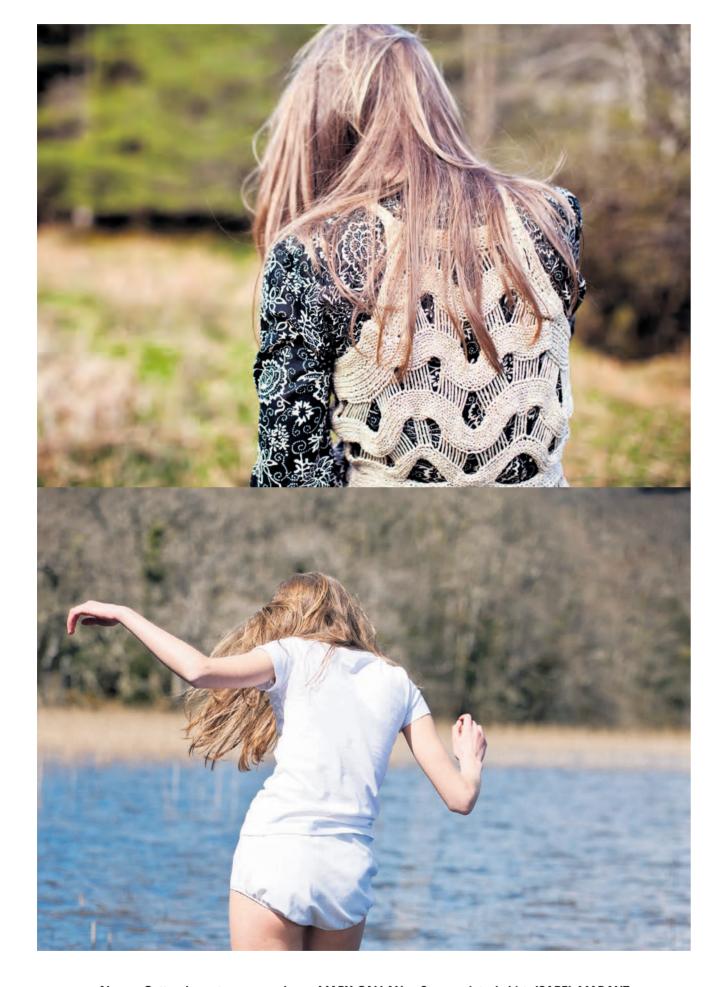






White asymmetric button tank top: J. W. ANDERSON — sleevless dress, 3.1 PHILLIP LIM both BROWN THOMAS — ribbon — STYLISTS OWN

PHOTO: MALCOLM MCGETTIGAN 62 STYLIST: KIERAN KILGALLON 63



Above: Cotton lurex tape yarn dress: MARY CALLAN — Stacy printed shirt: ISABEL MARANT ETOLIE at BROWN THOMAS Below; AS BEFORE



Paintbrush textured t-shirt: J. W. ANDERSON at BROWN THOMAS — black silk organza skirt: JOHN ROCHA sandals: BIRKENSTOCKS — briefs: STYLISTS OWN

PHOTO: MALCOLM MCGETTIGAN 64 STYLIST: KIERAN KILGALLON



Box pleat jacket: COS at BT2



Hannah



Cotton dress: COS at BT2 — cotton and lace dot apron belt: DANIELLE ROMERIL pleated skirt: VINTAGE at GORTA CHARITY SHOP



PHOTO: JASON HEALY 68 STYLIST: RUTH ANNA COSS



Cotton dress: COS at BT2 — cotton and lace dot apron belt: DANIELLE ROMERIL — pleated skirt: VINTAGE at GORTA CHARITY SHOP — bag: BELLEBAS at BOW — shoes: STYLISTS OWN — rings: MOMUSE at BOW



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Floor length jersey dresses: OM DIVA — Rubberised acrylic flowers: COCO 13 by MELISSA CURRY (made into boxing gloves) — Flowers by APPASIONATA FLOWERS. Left image; AS ABOVE

PHOTO: LIAM MURPHY 72 STYLIST: ALISON CONNEELY 73



Cropped leather jacket: JOHN ROCHA from HAVANA



Left; Crochet headpiece: ALISON CONNEELY — Cropped leather jacket: JOHN ROCHA from HAVANA — Printed silk dress: GILES from KALU — Li-Ann holds Chaos 13: Black / White acrylic collar by MELISSA CURRY — Flowers: APPASSIONATA FLOWERS Right; Black leather jacket, black guipure lace dress, black short tulle skirt & black butterfly lace skirt: JOHN ROCHA from HAVANA — Black / White Acrylic collar (at feet): MELISSA CURRY from CHAOS 13 — Shoes stylists own

PHOTO: LIAM MURPHY 74 STYLIST: ALISON CONNEELY 75



Left; Dress (worn as top): JULIA BERTHULE at OM DIVA — Rubber coated glass collar with Japanese cotton tie necklace: MELISSA CURRY (worn as belt) — Brocade fabric draped as a skirt: THE CLOTH HOUSE — Roses: APPASSIONATA FLOWERS
Right; Wool crepe top: ALISON CONNEELY — Ivory organza skirt: ivory hand crochet lace skirt, ivory tulle underskirt: JOHN ROCHA from HAVANA — Rubberised acrylic flowers: COCO 13 by MELISSA CURRY (made into Boxing Gloves) — Shoes stylists own



Cropped leather jacket: JOHN ROCHA from HAVANA

HENTSCH MAN 76 WRITER: GARRETT PITCHER

Spot



light

HENTSCH MAN

1

Classics are judged over a period of time. I don't remember when I first came across the Hentsch Man label but that is a good thing. The best labels in menswear grow from small beginnings. The ones that hit you in the face with big campaigns are the ones you worry about as a buyer. These generally spin a shorter life cycle, unlike Hentsch Man who are as enduring as their search for the perfect white shirt. The label launched in 2008 when childhood friends Alexia and Max felt they could get it right and placed a small order. Orders grew, and so did the collection, and now the label sits in some of the best stores around the world.



Can you tell us about your background up to working for Tyler at Winkreative and your position or the type of work you did there?

I studied graphic design at the Rhode Island School of Design in the US. In my first year of college, I did an internship for Wallpaper Magazine, which Tyler Brûlé was still at the helm of at that time. So when I graduated from college four years later, I came back to him to beg him for a job! [It] was with his creative agency, Winkreative. It was my first job, so sort of like a glorified internship. I worked mostly on shoots, assisting the stylist, coordinating production, some design and copy writing etc.

What makes a girl who didn't study fashion want to create the perfect men's shirt?

I've always been interested in fashion, despite the fact that I didn't study it, especially men's fashion. Always paying very close attention to what my friends and boyfriends wore. The final straw was wanting to create a great shirt for an ex-boyfriend who was oddly shaped and so could never find anything to fit him properly. It all started from there...

At what point does making for friends and family become a fashion brand in its own right?

When there are other outside pressures, I suppose. All of a sudden you find yourself having to be in line with a fashion calendar, showing at different fairs with agents and buyers expecting new collections from you. At this point, friends and family don't even know what you do anymore.

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Opening Ceremony seem to have been a big influence.
What kind of things did you discuss in the early days?

They really helped us get up to speed with that fashion calendar. Given that I had never worked in fashion, I didn't really know about the timing of seasons, fairs, fashion weeks etc. Opening Ceremony really helped prep us and get our first collection ready to sell. They gave us some really invaluable advice in the early days.

A look at your stockists quickly tells people the brand is in some of the best stores around the world. Is there something these stores in particular see in Hentsch Man?

I hope so. Hopefully they see a young brand with potential for good and innovative product and longevity.

We don't hear much about Max your business partner. Is there any advice you would give to young designers in how to structure a fashion company?

to Hentsch Man — he's the numbers man. You don't hear too much about him because it's not really a sexy position! But it's crucial and that's definitively the advice I would give a young brand — get yourself a numbers guy early on.

Max's position is invaluable

I hear things about a permanent store in London.

Any plans we should know about in 2013?

All up in the air, but hopefully soon.

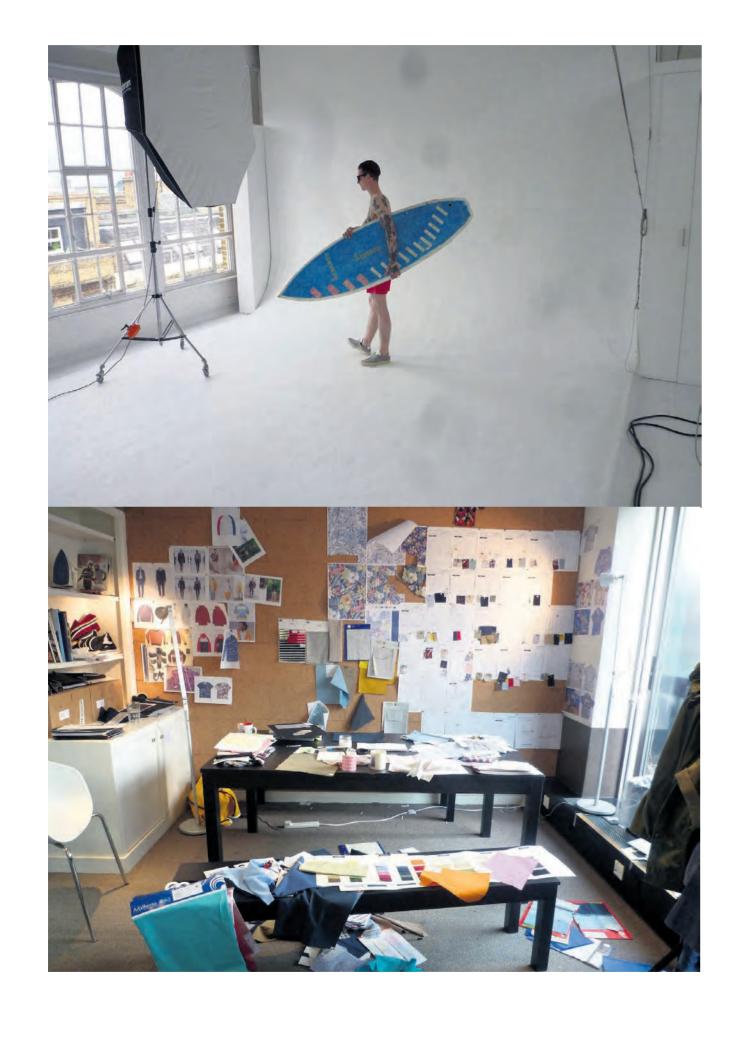
Is there a common thread from the guy who wears the brand in Paris to the guy in NY? Is there a typical Hentsch Man?

There's definitely a thread between the different Hentsch Men. They're young and pioneering. They've heard of a small brand that's different and quirky and they're having fun playing with it. They're interested in their aesthetic but not too serious about their look.

The emphasis of the brand seems to be on quality and fit. It would seem obvious but is this what differentiates Hentsch Man from other labels?

There's a sense of fun and irony to the brand that makes it different to a lot of other equally well-made and well-fitted brands out there. Most of our products make up simple and basic pieces in a man's wardrobe — but there's a small percentage of each collection, which is fun and almost a little outrageous. And that's where the brand stands apart. We like guys that don't take themselves all that seriously, but all within good taste.

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Spot

light

2

KENNY BURNS

Behind every great photographer there is a host of amazing people working to arrange the right conditions for them to create their magic. The schedule needs to be set, flights booked, bizarre props sourced and, well, the job needs to be found for them in the first place. While the troops are on hand to set the task, Kenny Burns of D&V Management is pretty much responsible for keeping all these plates spinning at the same time.



With the company for the last ten years, working his way up from production to photo agent, he now represents a stable of talent including Miles Aldridge, Michael Baumgarten, Liz Collins, Niall O'Brien, and Horst Diekgerdes. When I ask him what he considers the most important attributes for his job to be, he replies with, "I need to be smart in my head, I need to be smart looking and I need to have a certain je ne sais quoi when it comes to personality." That is certainly something that Kenny's got bags of. Charming, witty and hard as nails, he cut an enigmatic figure in a Celtic jersey top when I first met him, appearing as both the storyteller and a razor-sharp producer.

From good Irish stock and reared in Glasgow, Kenny has been in the business of fashion for over fifteen years. "I have quite a chequered background. I've always been a good boy at heart," overcoming whatever life brought his way and getting on the path to where he is today. "I find it an enormous privilege to look after such creative talent because I don't have a creative bone in my body. I get things done - that's what my job is."

It's apparent however that no small amount of creativity would need to be employed in doing this job, whether it is securing sales appointments, fixing a computer, or getting one of his photographers "a fucking gold clock." His phone is hopping

throughout our early morning Skype call over a bowl of porridge. With two bosses, Natalie Doran and Laurence Vuillemin, Kenny's role is not just to respond to the many needs of the company, but to anticipate demands and manage personalities. With clients like Céline, Nike, Italian, Japanese and Chinese Vogue, every day is needless to say different and each decision made, crucial.

Even though he's been in the office since 6.30am, business at the beginning of the year is slow. While it's hard to imagine a company with a profile like D&V having a dull day, the change in media and the plethora of new photographers, stylists and fashion talent has created challenging conditions within the industry. There is a saturation of people competing for work and invariably clients will often opt for the cheaper, less experienced option. "Business is quite tough all around just now. It speaks volumes that the volume of work has been downsized. We've done some amazing work this year but we are just used to being frantic 100% of the time."

found himself employing his charm as a salesman, but he reckons not much charm is needed when you have amazing work to sell. The passion he has for the people around him is both genuine and impressive in an industry that fames itself on being fickle. Recounting how he came to work with

So, right now Mr. Burns has

photographer Niall O'Brien, whose transition from assistant to international player he has personally witnessed, he reveals a network of relationships and hard work that did not go unnoticed. "Everybody loved Niall and was astounded by his lighting techniques. An assistant is an integral part to a shoot. You can't underestimate their importance."

Boo George, another Irish rogue, was introduced to Kenny through Niall. In Boo he saw aspects of his own personality — cheeky persistence and a little rough around the edges. "My boss Natalie told me to tell him to stop calling," but Kenny got him some assisting work and helped him out if he was skint, remembering how his own friends had helped him out along the way. It's these relationships that matter in the long run and Boo is now represented by Streeters, another principal creative agency.

In Kenny's world the gods are in charge and he reiterates how grateful and proud he is to be doing what he does, working with some of the best creative talent there is, and to be commanding some respect from them. "I know I need to keep on top of my game as there are a million people who will take this job." Not so many, however, I imagine who would be able to hold on to it.

Inde

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BELLEBAS

Bellebas is designed by Dolores Mouriño and Lucila De Paula, an Argentinian duo with operations based in Buenos Aires and Dublin. The pair met in design school when Lucila transferred after beginning her studies in architecture, a groundwork that she now applies to their line of leather handbags. They began their transatlantic collaboration in 2009 when Lucila moved to Ireland with her partner. Starting out with a clothing line called Lolo & Lulu, they have since evolved into Bellebas and talk here about the transition with designer and Dolls store-owner Petria Lenehan.





BELLEBAS 84 INTERVIEW: PETRIA LENEHAN

You have been designing clothes for some time under Lolo & Lulu. What sparked your interest in bags and what made you change?

We decided to focus on bags because we wanted to go back to our roots and concentrate on our country's heritage. Argentinian leather is recognised worldwide for its premium quality, finish and durability. Argentina has some of the best tanneries in the world as well as highly skilled artisans.

We were also attracted to the idea of creating a high quality product that would stand the test of time. We love details and simplicity and we wanted to express that by creating the perfect bags, where every single aspect of the design and production is carefully considered and resolved in a particular way.

the leathers and materials used? How important are they in the design process?

All our handbags are made out of 100% leather sourced from Argentina's finest tanneries. We use soft, gently tumbled, and smooth fine grain leather, premium embossed leathers, high quality innovative patents, soft rich goatskin, and nappa leather.

We have spent the last four years searching for the best tanneries in Buenos Aires as well as for the best metallurgical companies. We have also researched the Italian and French tanneries, which further reassured us of the quality and level of finish in Argentinian leather.

Leather and hardware are extremely important during the design process. Each leather has different characteristics that need to be taken into account while developing each design. We create each new bag with our leather samples next to us and we have already decided what type of material we are going to use once we start drawing. This is a very exciting and rewarding process and we feel very fortunate to be working with such enduring and beautiful materials so readily available to us in our home country of Argentina.

How has your experience been as a Dublin-based designer? How important is the place for the creative process?

Being in Dublin for the last four years has made me grow and evolve as a designer and as a person. I have met great people, some of whom I have had the chance to work or collaborate with. The colours of the Irish landscape, Donegal, the sea, the pace, the people, are all a great inspiration. Ireland's natural beauty and slow pace has made me lower my Buenos Aires mad speed and has helped me to engage with new thoughts and ideas. The desire to create timeless objects has definitely come about by spending time in Ireland and by the way it has evolved over the past few years.

The bags have a clean,
minimal and even modern
aesthetic, and yet still
maintain a vintage feel.
Where do you draw
your inspiration from?

My inspiration comes from the simplicity of classic design and a love for harmony in craft. I studied three years of architecture before switching to fashion design and I believe this has marked my way. During this time, I became aware of the work of Mies van der Rohe with his simple perfection and Le Corbusier and his modern ways. My French grandmother Cocón has also been a great inspiration for me as we spent all our summers together. I believe I have inherited all my love for sewing and creating from her.

Bellebas seems to have grown quite a bit in a relatively short space of time and yet you are still in the early stages of developing the brand. Where do you see it going in the future?

I am very happy with the way things are going and I would like to keep growing slowly in this direction, placing our products in the right stores for our customer. We are currently developing a more relaxed line of everyday bags. We design each group of bags based on a new idea or theme while thinking of our customer and their changing needs, but always adhering to our key values: simplicity, harmony, timelessness and fine quality materials.



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88 89 **DISPOSABLE** PHOTO: LARAGH MCCANN



COLOPHON

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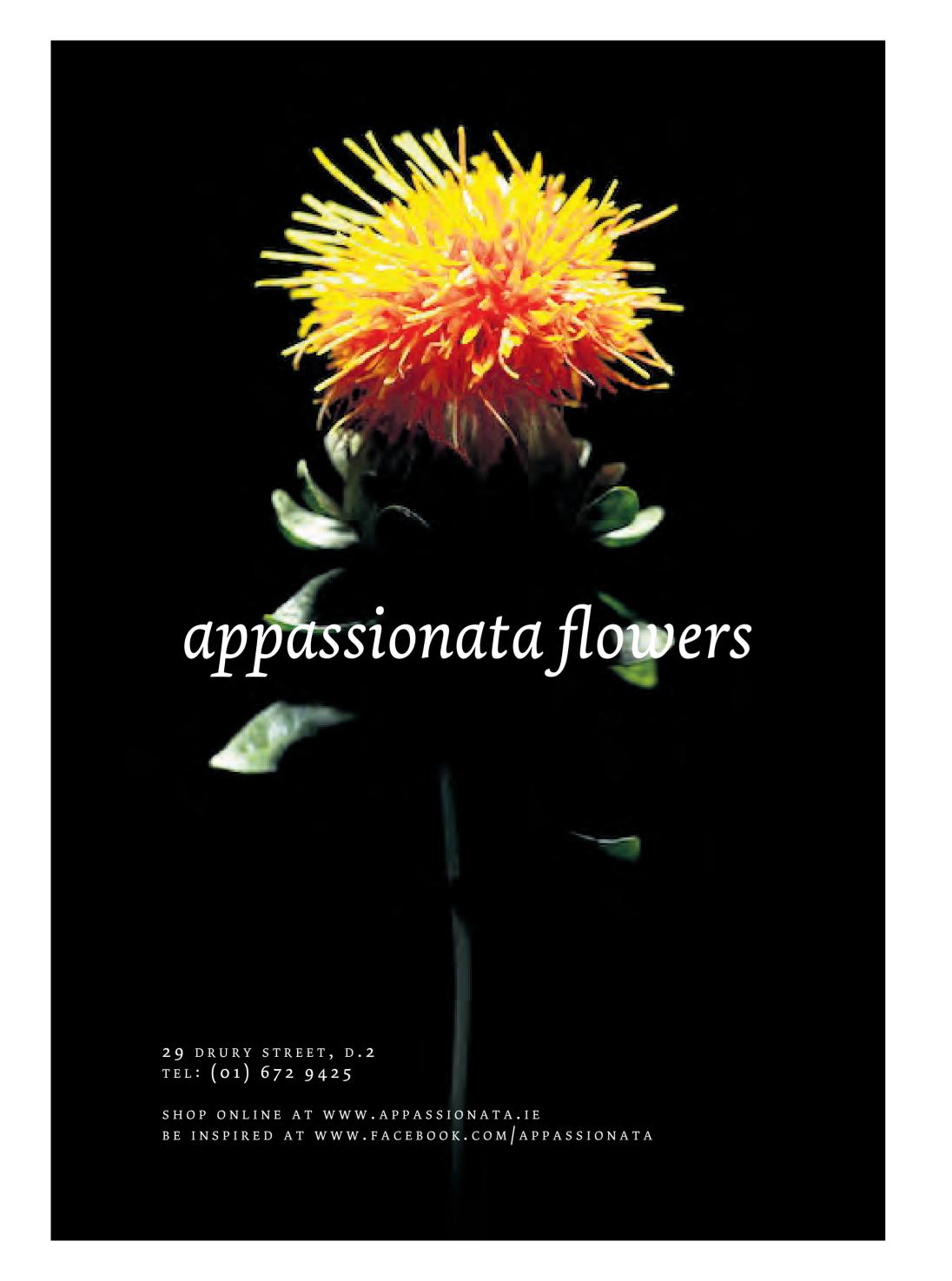
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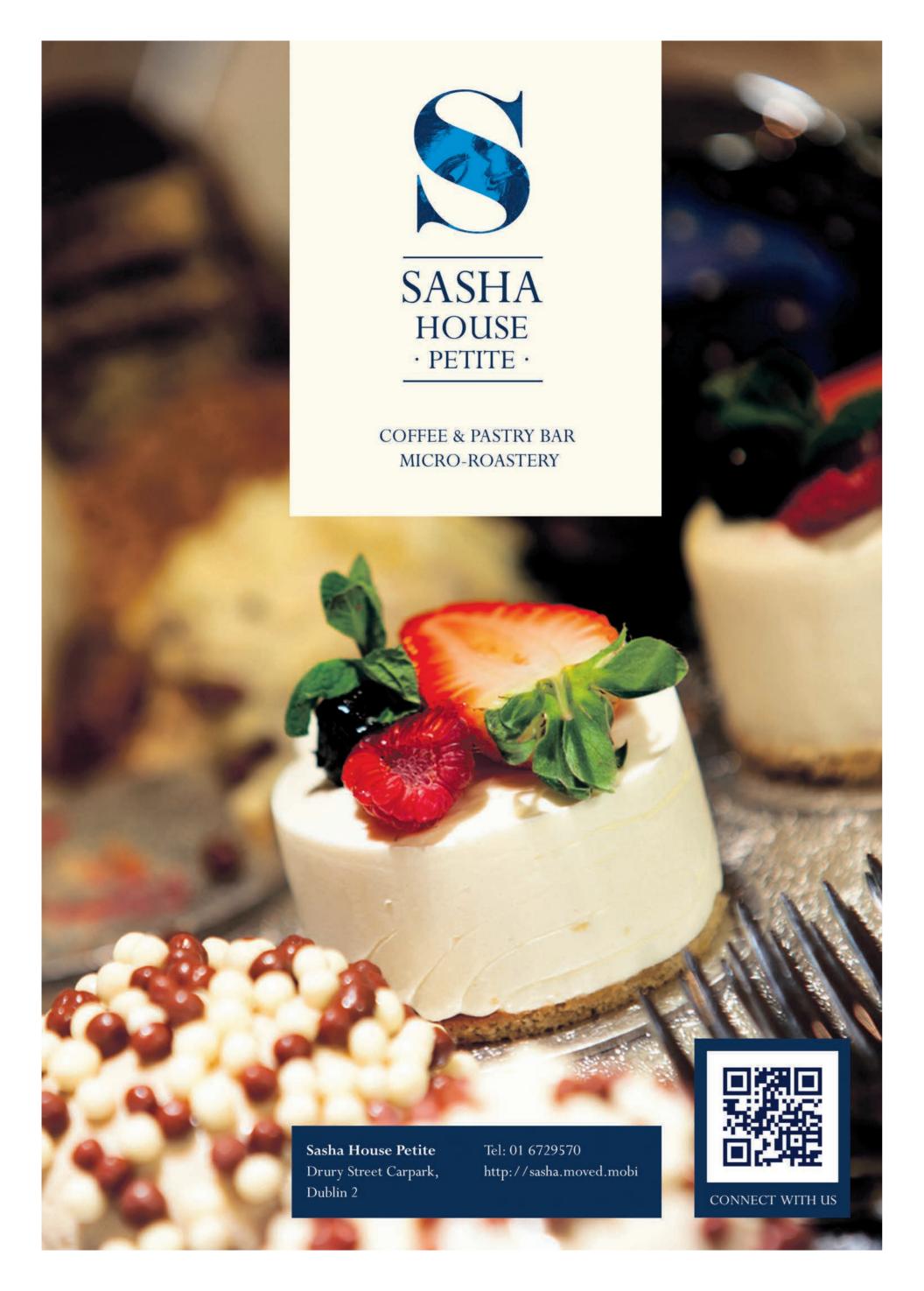
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