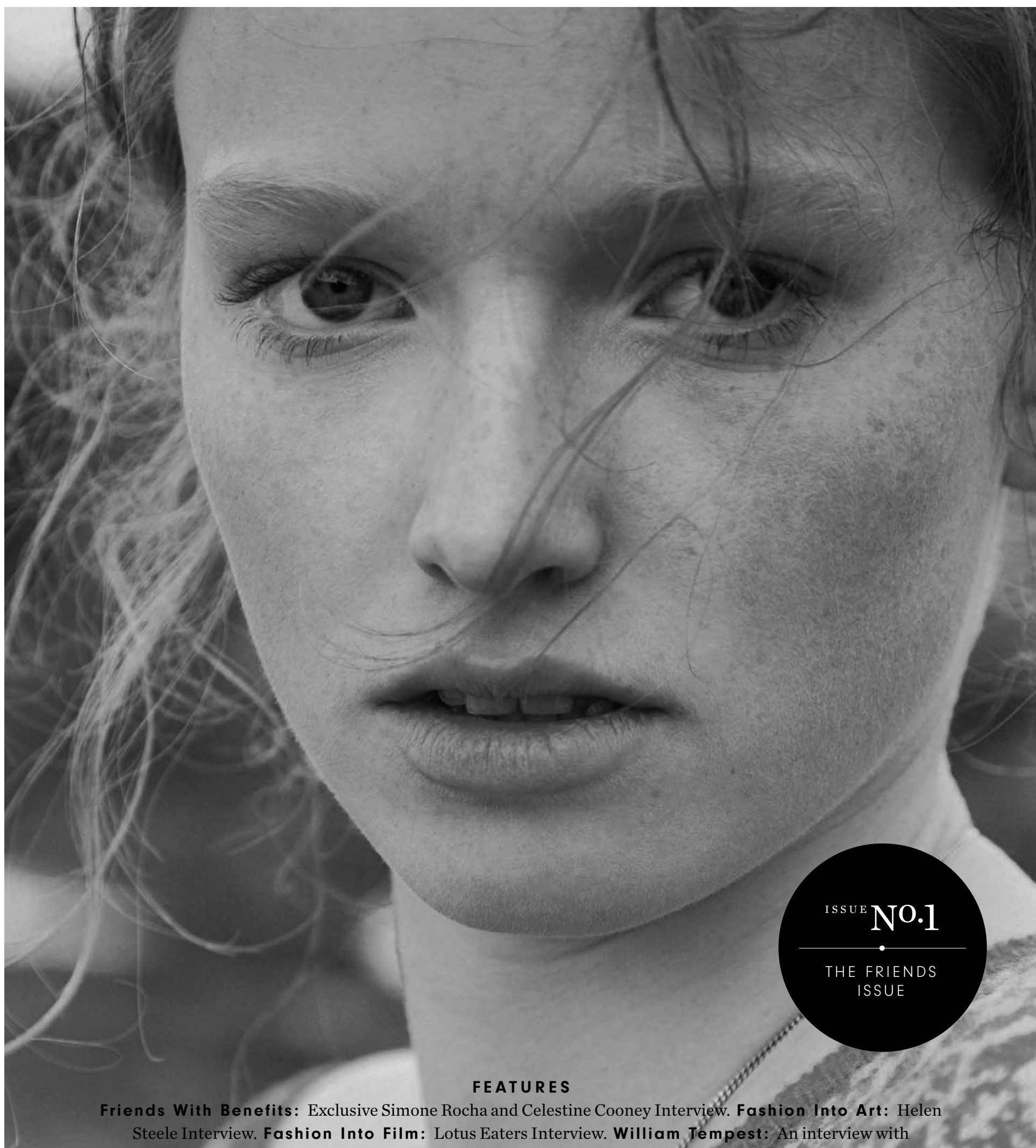


F R E E

# THREAD

A FASHION MAGAZINE FOR DUBLIN



ISSUE **No.1**

THE FRIENDS  
ISSUE

## FEATURES

**Friends With Benefits:** Exclusive Simone Rocha and Celestine Cooney Interview. **Fashion Into Art:** Helen Steele Interview. **Fashion Into Film:** Lotus Eaters Interview. **William Tempest:** An interview with William Tempest. **Our Legacy:** We chat to the boys from Our Legacy. **Who:** We profile Niall O'Brien's 'ANGER'. **What:** The patterns of Kyle Cheldon Barnett **Wear:** Indigo & Cloth x Fred Perry store. **Watch:** We keep an eye on the talent of Keelin Cunningham. **Plus:** Exclusive editorial shoots.

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Cover **Photographer** Liam Murphy, **Stylist** Angela Scafon, **Model** Justine @ 1st Option

## Editor's



## Note

Making the first issue of **THREAD** happen has been nothing but a positive experience. Bubbling under the surface in Dublin is a creative fashion scene made up of people who were more than ready to contribute and collaborate making the whole process pretty plain sailing.

It all came about when a small group of independent retailers, headed up by one incredibly passionate Garrett Pitcher, decided to get together and shake things up a little. **THREAD** is about supporting what is original and individual about fashion, in Dublin and internationally. By linking into a network of people that already exist, we are able to bring you the best of what is happening at home and what we've been creating abroad. We love to cross over and look at how fashion links into art, film, music and design. Fashion is many things to many people but it is possibly one of our most simple and important forms of expression.

Although a relatively loose theme, in the back of our minds we were always looking at issue 1 being the 'friends' issue. There is no way it could have happened without involving the amazing people we know and work with, or just happened to meet somewhere along the way. It turned out everybody was all over the chance to get involved and we ended up with more content than we could print...

So roll on issue two!

...

XX AISLING





# Store Profiles



## uCCa

**Biggest love?**  
Chocolate

**Best thing about Dublin?**  
The size

**Fashion means?**  
Comfy, chic & confident

**What does the future hold?**  
Growth and lots of good things

**Favourite recipe?**  
Rhubarb crumble and whipped cream...  
yummy!

**Friends are?**  
Important

...  
CATHERINE / UCCA



## Costume

**Biggest love?**  
Billy and Mabel,  
my family of course!

**Best thing about Dublin?**  
Is that even though it is a capital city,  
there is a great neighbourhood feel!

**Fashion means?**  
Having your own personal style  
and being open to something new

**What does the future hold?**  
If I knew that...

**Favourite recipe?**  
My partner is a chef in  
Coppinger Row, so he makes me  
all my favourites!

**Friends are?**  
The most important  
thing in the world

...  
TRACY / COSTUME



## Smock

**Biggest love?**  
Great scarves

**Best thing about Dublin?**  
Always knowing someone walking  
down the street

**Fashion means?**  
Feeling like yourself

**What does the future hold?**  
Hopefully the holiday of a lifetime...

**Favourite recipe?**  
Banana bread with cinnamon, sugar  
and butter drizzled on top

**Friends are?**  
The best dinner party guests

...  
SUE & KAREN / SMOCK



## Indigo & Cloth

**Biggest love?**  
Apart from the obvious, I love animals  
and untouched nature. They are my constant  
references for how simple the world can be

**Best thing about Dublin?**  
Dublin Castle – the past, present and future.  
Politics to Music. Trinity, Guinness Brewery  
and Phoenix Park too

**Fashion means?**  
Glenn O'Brien once said,  
'Fashion is what everyone is doing. Style is what  
you're doing'. I tend to go along with that

**What does the future hold?**  
I always say that the world is changing faster now  
than ever before so I only look in six month cycles and  
I'm excited about the rest of this year

**Favourite recipe?**  
Baked fish cased in salt and seasoned with  
a side of green beans and fried potatoes

**Friends are?**  
The people who are there for the good  
and the bad times

...  
GARRETT / INDIGO & CLOTH



## Dolls

**Biggest love?**  
Tess the dog

**Best thing about Dublin?**  
The sea

**Fashion means?**  
Self expression

**What does the future hold?**  
Creativity, positivity, growth, learning  
and hard work

**Favourite recipe?**  
Thai broth with chicken stock, lemongrass, ginger,  
fresh chilli, galangal, lime juice, palm sugar, fish sauce,  
pak choi, red peppers, sugar snap peas,  
coriander and bean sprouts

**Friends are?**  
Welcoming, understanding, forgiving,  
honest, challenging and fun

...  
PETRIA / DOLLS



## Bow

**Biggest love?**  
Family

**Best thing about Dublin?**  
Friends

**Fashion means?**  
A way of self expression

**What does the future hold?**  
Who knows?

**Favourite recipe?**  
*Sullivan Street Bakery* no knead bread

**Friends are?**  
Everywhere

...  
ELLIS, MAGS & WENDY / BOW



A STYLIST AND A DESIGNER, BOTH IRISH, MAKE THEIR WAY IN THE INTERNATIONAL FASHION SCENE. FROM DINNERS AND DESSERT TO PHOTOSHOOTS AND RUNWAY SHOWS, HERE’S HOW SIMONE ROCHA AND CELESTINE COONEY HAVE STUCK TOGETHER.

WORDS BY LAURA GARVEY, PORTRAIT BY NIALL O’BRIEN

London is the obvious stomping ground for Irish talent to flex their fashion muscle, as an epicentre of an international industry and just a short hop from home. The current scene of home-grown photographers including Niall O’Brien, Boo George, Neil Gavin and Linda Brownlee makes it a pretty exciting time in our fashion history. Add to the mix the city’s new guard of London-Irish designers, stylists and fashion creatives and something of a movement becomes undeniable.

As Simone and Celestine’s careers have developed in London, so too has their friendship. It transcends the social-professional boundary, and as such has helped them grow together as artists. They have both reached a point where their statuses in fashion are rising at a fantastic rate – Simone with her label and Celestine as fashion director of Twin, and with clients such as Preen, Topshop and Ashish. The symbiosis between them has pushed their work together to extraordinary heights.

‘Originally I met Celestine because I was interning at Dazed & Confused about five years ago, who she shoots for, and she asked would I be interested in assisting her for the summer,’ says Simone.

‘We’re both Irish and I think there is an affinity with people who are from the same place as you. The first time we worked together we had to get a feel for how we worked, to get a sense for where our friendship and professional relationship stood,’ says Celestine. Once they found that ground, they realised a way of working together as a team. ‘Since we are so close, I think we have a deeper understanding of how we work,’ she adds. For Simone, her decision to become a designer was prompted by the world around her from a very young age. ‘I grew up in a very creative household and I think inevitably it influenced me to become a designer,’ says Simone. The combination of her hard work and creativity caught the attention of London’s godmother of fashion, Lulu Kennedy,

and a runway slot at Fashion East followed. The show offers young designers a chance to expose their collections to international press and buyers during the London Fashion Week period and with excellent reviews from the likes of Vogue UK, Dazed Digital, i-D and 10, Simone has had a dream start with her label.

Celestine hadn’t considered the possibility of working in fashion when she was younger, ‘I wanted to be a vet when I was a kid, I was so crazy about animals,’ she says. In the end, working in fashion happened by accident. Having worked as a fashion editor for the now defunct Dublin magazine, Mongrel, she decided to take things more seriously.

‘I dropped my book into Dazed & Confused on a whim when I was visiting friends in London. When I went back to collect it they told me Nicola Formichetti wanted to see me. I thought this person was girl so I went straight up to the first woman I saw and said, ‘Hi, are you Nicola?’ A couple of months later, Celestine found herself working as Formichetti’s assistant in London.

A huge part of Celestine’s career progression came when she was asked to work with Twin. ‘I was in the process of setting up my own magazine at the time, so I just transferred my contacts over, rewrote their fashion list to be the very best that I thought it could be and joined the Twin family,’ she says. With the magazine, Celestine chooses to work with the next generation of designers like Simone. ‘It always feels so fresh and pure with new designers. I support everyone I believe in with Twin by using their clothes all the time in my editorials,’ she says. Simone’s designs were featured in a shoot with model Dree Hemmingway in the latest issue.

It is evident that both Simone and Celestine share an intense work ethic. Once an initial vision is formed, they won’t rest until the desired end result is reached.

At the start of each season, Simone begins research, varying from a visit to a gallery to seeing somebody on the street who catches her eye. ‘Once all the initial ideas are down,’ she says, ‘I work on the stand and develop the fabrications and ideas. After that it’s a case of creating numerous toiles, sampling fabrics and changing ideas until we come up with the collection as a whole.’

Simone’s drive to design with different fabrics and shapes comes from the desire to create a physical thing, a beautiful garment that embodies a concept. To help her achieve this, her inner circle consists of her design assistant, her pattern cutter and her mother, with whom she works very closely.

For Celestine, her process is different. When it comes to campaigns she tends to steer away from strict planning preferring to speak with the client to get a feel for what they want the final image to look like. With shoots, she says it’s more personal. ‘I usually have an idea in my head and it all tends to come together bit by bit. I have a particular style that I never stray too far from – it’s a bit grungy. It’s about sticking to what you love and what makes sense to you when you work.’

Both Simone and Celestine live in London, where they’ve created a home away from home. ‘London is wonderful,’ says Simone. ‘I love Celo’s house – I’ve been an on/off resident for about 5 years.’

Typically, you will find the pair in the market in London on a sunny day or spending the time in the pub for lunch and dinner, with shandies in between. ‘We also go through phases of our favourite places to eat,’ says Celestine. ‘We go for romantic dinners together, our last one was at A LITTLE OF WHAT YOU FANCY in Dalston.’

Apart from fashion, the ladies have a myriad of interests and hobbies. ‘I like to draw, take photos, crochet and sing,’ says Simone. ‘And I can’t forget family, friends, flowers, whiskey, France and little sesame cakes from Hong Kong!’ For Celestine, it’s food. ‘I love it; I love eating. Few things give me more pleasure. My favourite dessert is pineapple with smashed up mint and sugar on it. I’m pretty high-end-low-end with my food. It’s the best of the good stuff in nice restaurants and then worst of bad stuff like pork scratchings, McDonalds and KFC,’ she says. There’s no middle ground with Celestine. She’s not a fan of the mediocre and it can be seen in her work. A purchasing addiction comes in as a close second to fine dining. ‘It doesn’t really matter what it is. It can be anything from a cute sweeping brush for the house to Azzedine Alaïa boots. It makes me happy,’ she says. ‘I am the ultimate consumer.’

Both Simone and Celestine glean inspiration from their mothers. ‘My mother constantly inspires me,’ says Simone. ‘My mum is the happiest most positive person I know,’ adds Celestine, ‘she is such an inspiration.’ Apart from that, the Artist Louise Bourgeois had a profound effect on Simone and she referenced her colours and lines with her Autumn/Winter 11–12 show. For Celestine, she is inspired by the drive to create a real character and personality in her work. ‘I love when you get a feeling from a picture. I guess it’s about creating something aspirational. I always want people to look at a shoot of mine and want to be that girl or be that guy in the photo. When it communicates on a level like that, then it isn’t alienating,’ she says.

On a personal style note, neither Simone nor Celestine go so far as to plan their outfits. ‘I’m quite scruffy and I wear a lot of black, flat brogues and quite a lot of jewellery. If it’s sunny I wear white,’ says Simone. Celestine’s style is grungy, ‘I have a uniform of a black leather skirt, white t-shirt and a fitted jacket. I dress simply and I’m quite tomboyish, girly just feels wrong,’ she says. ‘I tend to invest in my clothes, I’m not into throwaway fashion.’

It goes without saying that fashion is a competitive business, yet Simone and Celestine have found a way to work together through it all. Their Irish backgrounds have brought a common identity with them to London and an affinity that carries their relationship forward as friends. ‘When you leave Ireland you become so much more aware of our qualities as a nation,’ says Celestine. ‘Irish people, for the most part, are very honest – there’s no bullshit.’

‘Simone is one of my closest friends and we love each other – we’re a great support to one another’, says Celestine. ‘As a stylist and a designer we are not competitive. Our roles complement each other in this world, so it works out very well.’

Simone and Celestine’s friendship has resulted in countless positive creations and helped them both to progress to new levels doing what they love. This issue of THREAD is for all the friends who have helped us to start something new with a bit of a leg up or a shared desire for a new creative space.





Francesca wears **dress:** Tim Ryan Bow, **hoodie:** Acne Indigo And Cloth

Francesca

Jenny

Justine

Kyle

Sibeal

Stephen

**Photography** Liam Murphy  
**Stylist** Angela Scanlon  
**Photography Assistant** Malcolm McGettigan  
**Stylist Assistant** Karen Brady & Linda Conway  
**Make Up** Julianna Grogan  
**Hair** Aimee Murphy  
**Models** Kyle Sheldon Barnett, Stephen Moloney,  
Francesca Nzeye, Sibeal & Jenny @ Morgan  
The Agency, Justine @ 1st Option

*Shot on location at Kippure Estate*





*Kyle wears t-shirt: **Our Legacy** Indigo & Cloth, jumper: **Oliver Spencer** Indigo & Cloth, shorts: **models own**  
 Stephen wears shirt; shorts: **Our Legacy** Indigo & Cloth, Jenny wears dress: **Klavers Dolls**, cardigan: **Tim Ryan Bow**  
 Sibeal wears top: **Isabel Marant**; skirt: **Zadig & Voltaire** Costume*



*Sibeal wears leather shirt: **Zadig & Voltaire** Costume, lace top: **Ellis Boyle Bow**, ring: **stylists own***





*Stephen wears shirt: **Our Legacy** Indigo & Cloth*



*Justine wears black vest: **Isabel Marant** Costume, dress: **Rachael Comey** Smock, cardigan: **Surface to Air** Smock*





*Francesca wears shirt: Yoji Yamamoto Havana, head scarf: models own, Kyle wears cardigan: Folk; shorts: Oliver Spencer Indigo & Cloth, t-shirt: models own*



*Jenny wears dress: Vera Wang Havana, jumper: Isabel Marant Costume, Francesca wears dress: John Rocha Havana, shoes: models own, Kyle wears tshirt: Zoe Tee's Dolls, check & stripe shirt: Velour Indigo & Cloth, cherry chinos: Oliver & Spencer Indigo & Cloth, shoes: models own, Justine wears dress: APC Smock, shoes: models own Sibeal wears shorts: John Rocha Havana, leather studded vest: Emma Manley Bow, shoes: models own*



# Fashion

# Art

# Into Helen Steele Interview

HELEN IS BEAUTIFUL, BOLD AND DARING AND LIVES ON A FARM WITH DUCKS, HER HUSBAND AND THREE KIDS IN MONAGHAN. FASHION AND ART HAVE ALWAYS COEXISTED FOR HELEN, COLLABORATING OFTEN ON PROJECTS THAT WOULD BRING THE TWO TOGETHER. AS AN ACCOMPLISHED ARTIST, SHE IS SET TO TURN MORE HEADS WITH THE LAUNCH OF HER OWN DESIGNS, A PRINT BASED COLLECTION FOR SS12

...  
INTERVIEWED BY ROSA ABBOTT

**Your fashion career seems to have developed as a result of a series of collaborations, for example with Joanne Hynes. Did you always intend on going into fashion design or was the idea brought on by these collaborations? What was your creative relationship with Joanne like?** My fashion career began in college, where I studied Art and Fashion Design, but headed more in the art direction after leaving. However I'm a firm believer in working at what you're passionate about, and I have always been obsessed with fashion – I eat, drink, sleep and breathe it.

The collaborations were a natural progression for me. The creative relationship with Joanne was an amazing experience. We both talked at length about the overall theme of the project, and I would come up with ideas from our conversations and end up filming in the studio for hours – getting paint in my eyes, hair, everywhere. We got some amazing footage which became the background of the prints. As I developed the prints, we both drew up dress sketches to accompany them, and I developed some printed t-shirts and leggings.

**How do you think coming from a fine art background affects your approach to designing clothes? Do you think it's better to take a multi-disciplinary approach?** I think it helps you to look at things in a different way. However I do feel that the core values that form the foundation of my art are the same core values that I apply to fashion. For example, my work is not political, intellectual. I am dyspraxic and become alienated when a curator or artist goes off in this direction – I feel the need to connect, but not on an intellectual level; it has to be a gut reaction or something physical. I believe in the purity of colour and what it can do: how it flows in the air, on canvas, on silk, on modal; how it reacts against and with parts of the body, creating unity and flow. How it connects with others.

**Your debut collection will be released for Spring/Summer 2012. What sort of thing can we expect?** The S/S12 collection is a riot of colour and clashing, bright, banging prints in sumptuous silks, silk chiffons and modals. Clothing that you feel good in; uncomplicated, luxurious, escapist.

I spent four months using a lapse photography camera capturing the development of spring in Ireland, the Middle East, and parts of the Indian Ocean. It took ages to edit the footage and to create the prints but all of the work paid off; I'm really happy with how they look now. And of course there are a good few prints created from the video performances of action art in the studio. These prints are by far the boldest and brightest.

**Studies of ecological deterioration and global warming inform your art. Have these issues also influenced your ideas for your clothing line?** Ecological deterioration and global warming do influence my art work, and also the new prints. I heard the recently elected president of the Maldives held a government meeting underwater as a means of drawing international awareness to the fact that already parts of the Maldives are gradually becoming submerged by the Indian Ocean. I spent four days, in conjunction with HF Contemporary London, using lapse photography and underwater cameras, capturing imagery of ecological damage on the seabed and to island life. Some of these images have become part of the Island prints in the S/S12 collection.

Also, I started working on a project for A/W12 in conjunction with the University of Ulster and Silverhill Foods in Monaghan, developing high fashion parkas and puffas with Silverhill duck down. We're trying to develop a wax using duck fat for the outer shell – thankfully we have the skill and knowledge of the laboratory in the University to test it. We aim to keep all production within the border region. Having said that, I've got some brilliant graduates from NCAD helping me out at the moment. There's a multitude of very talented, creative people here in Ireland; we are very lucky to have them.

**What do you think artists could learn from fashion? And what can the fashion industry learn from art?** I believe all mediums of art and fashion could learn one thing from each other, and that is that there are no rules in either art or fashion. It's about pushing the boundary, experimentation, collaboration. Just bloody go for it and don't mind the bullshit.





Daisy

Rosetta

**Photography** Andreas Pettersson  
**Stylist** Aisling Farinella  
**Photography Assistant** Philip White  
**Stylist Assistant** Kieran Kilgallon  
**Make Up** Naomh Kirwin @ Morgan The Agency  
**Hair** Joe McGivern @ Morgan The Agency  
**Model** Caitlyn @ Morgan The Agency

With special thanks to Marino College Of Further Education,  
 Jan Brierton & The Fashion Industry Practice, FETAC Level 6  
[www.marinocollege.ie](http://www.marinocollege.ie)

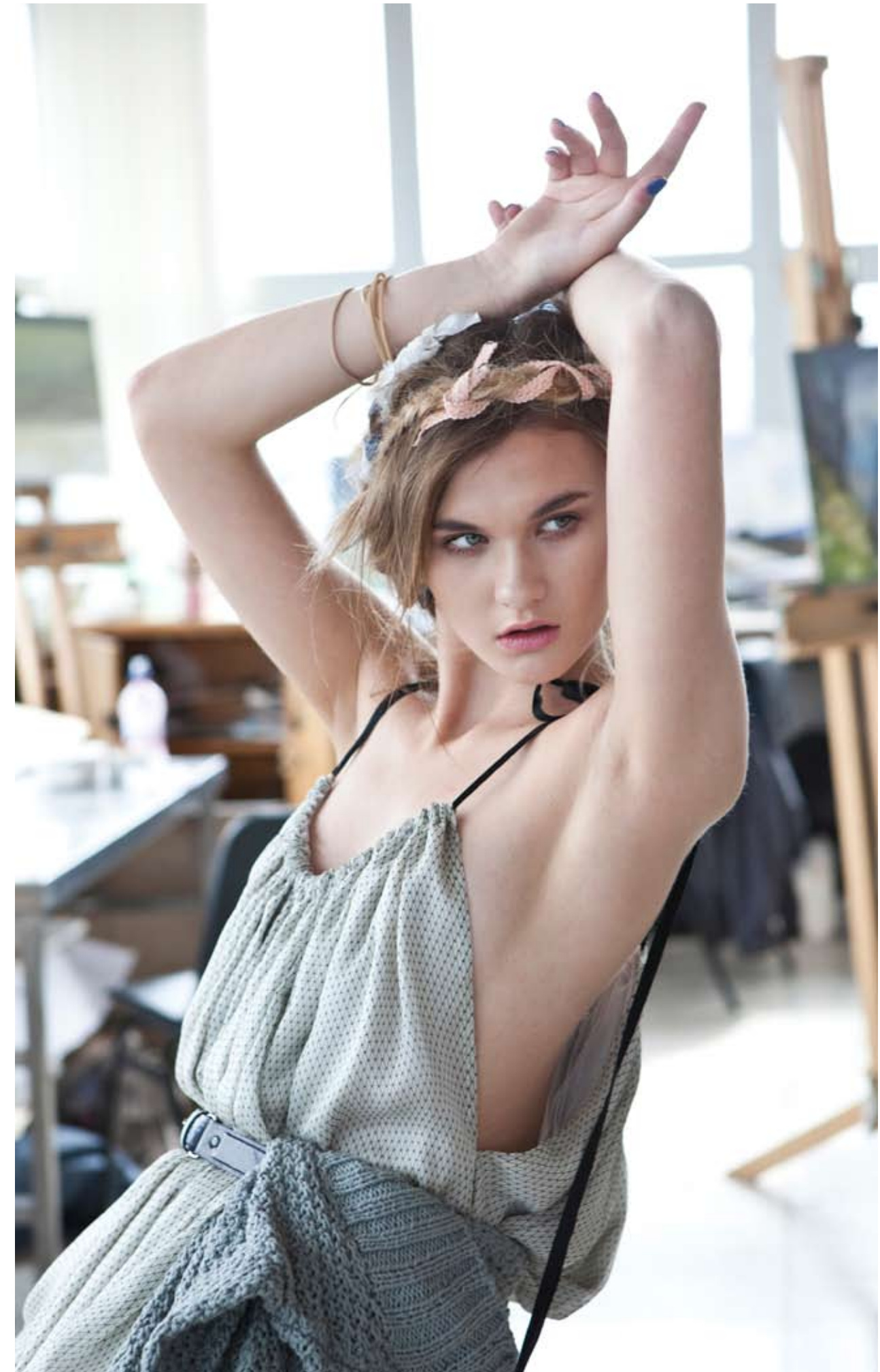


**Bodysuit:** Fifth Avenue Shoe Repair Indigo & Cloth, **cardigan:** A.F. Vandevorst;  
**charm bangle:** Annina Vogel Smock, ribbon & fabric braided through hair Rubanesque,  
**charm bangle:** Momuse; **wooden bangle:** Bow, **socks:** Falke, **vintage Docs** Monto





Bikini top: Sessun; box pleat print skirt Dolls; black floral print skirt: Zoe Tee's Dolls, braided necklace: Hunkydory uCCa, ribbon & fabric braided through hair Rubanesque, charm bangle: Momuse; wooden bangle leather braided bracelet Bow, vintage Docs Monto



Dress: Ellis Boyle; cardigan: People Tree Bow, belt: Cathy Pils Smock







# Fashion



Film

# Lotus

# Eaters

# Interview

LOTUS EATERS IS ALEX MCGUINNESS FIRST FEATURE AS WRITER-DIRECTOR, EMPLOYING FASHION AS A NARRATIVE TOOL TO SET A CONTEMPORARY SOCIAL SCENE, UNDERLINED BY HER COLLABORATION WITH STYLIST RUTH HIGGINBOTHAM. ROSA SPEAKS TO THEM BOTH ABOUT HOW FASHION PLAYED A ROLE IN THE FILM.

...  
ALEX MCGUINNESS & RUTH HIGGINBOTHAM INTERVIEWED BY ROSA ABBOTT

ALEX MCGUINNESS Writer/Director

RUTH HIGGINBOTHAM Stylist

**So tell us about Lotus Eaters. What’s it about?** Lotus Eaters is the story of Alice (played by Antonia Campbell Hughes) an ex-model and struggling actress who is coming to terms with the decisions she has made in her life up to this point. She has some fairly unreliable friends, a sweet boyfriend who’s a hopeless drug addict and no direction past the next party. She’s waylaid, lost... and that’s what the title Lotus Eaters refers to. In Homer’s Odyssey Odysseus becomes stranded on the island of the lotus eaters for 10 years, he’s trying to return home, he had a purpose but instead he drops out, coasts and gets stoned for a while, and that’s kind of what happens to Alice in this movie.

**The film has a strong visual impact. Did you have a clear conception of how you wanted the film to look when you began working on it, or is it something that evolved more organically?** I had a clear idea of how I wanted the film to look when I was writing it and during pre-production, I knew I wanted a soft Black and White look not at all inspired by Film Noir much more by 80s fashion photography and I wanted the daytime scenes and the night time scenes to have a very different look but as crew and actors come on board, everyone brings ideas with them and you end up adding and weaving in peoples thoughts. It’s becomes a collaboration – up to a point.

**It seems fashion isn’t just eye candy in the Lotus Eaters, but also help to tell the narrative in a way. How did you create this effect?** We pushed the fashion as far as we could in the film, especially with the supporting characters. Alice herself wears a fairly neutral wardrobe but her friends are pretty out-there and that in itself distances her from them. The clothes do become more dramatic at points in the story where I felt it was appropriate and I suppose that kind of echoes Opera costume in some ways. One of the actresses Cynthia Fortune Ryan even wears a Valkyrie style headpiece in an art gallery scene when she’s at the peak of her scheming.

**Though parts of it are shot in other locations, the film is very much steeped in London – London fashion, London culture and the London social scene. Do you think being a Dubliner gives you a different perspective on the London scene?** I’ve lived in London for years, it is very different to Dublin maybe because of the size but now in some ways I feel that I don’t know Dublin at all anymore. Alice is looking at the world in the film from an outsiders point of view, even though she’s been accepted in, she can’t allow herself to be part of the scene even if they will allow her to be one of them.

**The film deals with themes of excess, extravagance and the detachment from reality this can bring. Is fashion a part of that world?** I love fashion and I love the separation from reality that it provides but yeah sure, there’s a lot of bullshit surrounding it same as everything and Alice is someone who has been feted and then told to fuck off by the fashion world, there’s a Ladytron song, *‘they only want you when your 17 when your 21 your done.’*

**Styling for a film is quite different to styling a model, in the sense that you’re working with a pre-existing identity, rather than a blank canvas. How do you try and convey personality traits or the essence of a character through clothes?** Well this was a whole new experience for me as I usually work in an editorial context. With film obviously it’s an entirely different thing. Some actors want to discuss their characters and hammer out the small details that will define their personalities. Sometimes this would become tricky, trying to negotiate the best looks with differing tastes. Luckily though some of the female characters were quite vivacious and could carry quite an extreme look, as a lot of the wardrobe I borrowed from the Chanel archive and contemporary London designers were of this nature. I suppose I just went with my instinct on what I felt would work. For example, Daisy’s character was interesting to dress. That outgoing and expressive nature was reflected in either loud pattern or extreme silhouette. Cynie’s character was kind of inspired by Daphne Guinness, so throwing in a bit of leopard print and some obnoxious fur would usually do the trick.

**Alice and Charlie are the lead characters in the film. Did you have any particular people or characters in mind as inspiration for their wardrobes?** Myself and Alex sat down and brainstormed a lot of characters and looks in the weeks running up to filming. We took elements and feelings from designers, models, old films and actors, etc. For Alice I looked at the likes of Irina Lazareneau, Diaane Conterato, Alison Mosshart and designers such as Givenchy and Heider Ackermann. For Charlie, well maybe a little bit of Kurt Cobain, River Phoenix and Gus Van Sant.

**The Lotus Eaters is shot in black and white. Did this have a big impact on your styling choices?** Yeah, for sure. There’s a bit to learn in the way of what looks good on screen in black and white. Just simply choosing monochrome would have made it quite flat. Colours like green and red come up really well on screen and give more of a tonal quality. Also, fabrics with surface texture and embellishment added to the clothes’ screen presence.

**There’s an emphasis on London fashion and brands in the film. How much do you think style is bound up to a particular place? Is the way we dress defined by geography?** I think most definitely. Every major city of the world has distinctive elements that define its sartorial presence. Every corner of London has its own personality. It’s very apparent in the way people dress.

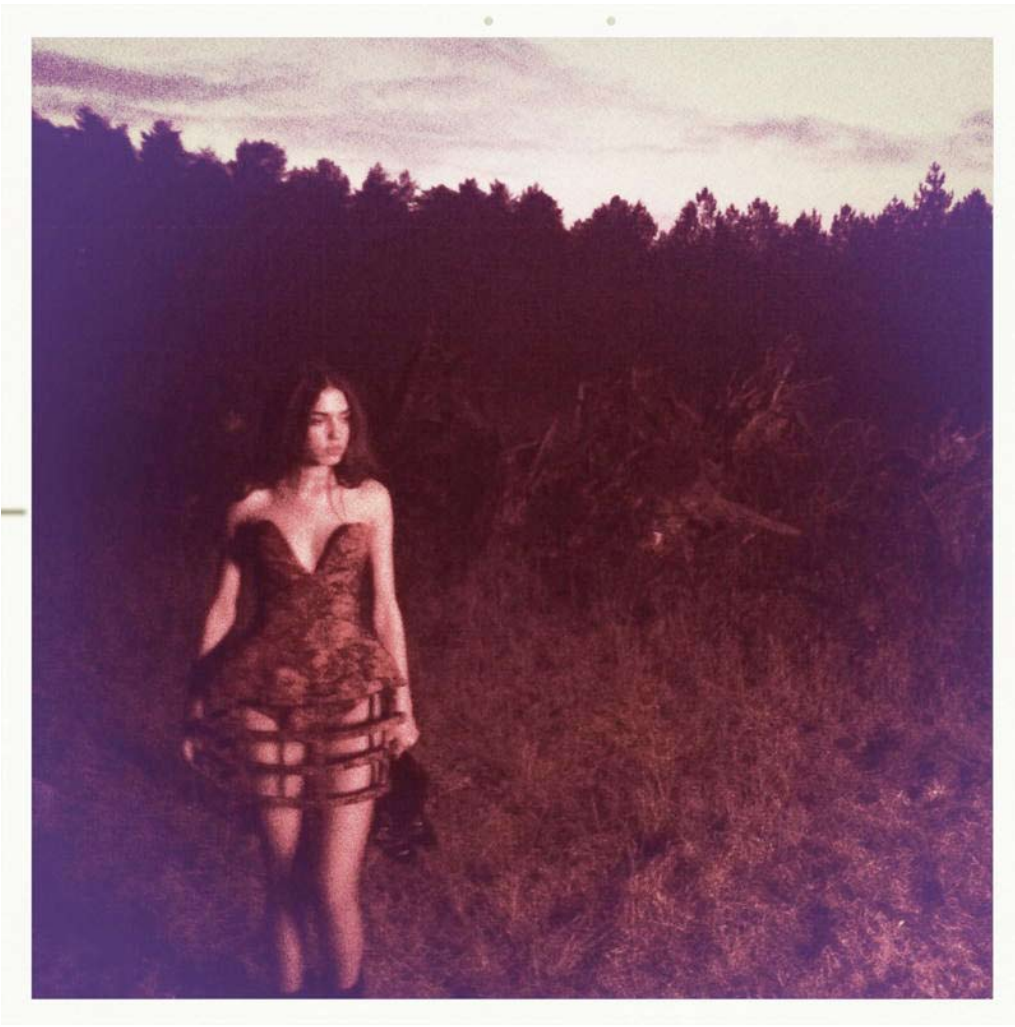
**Did you use any Irish designers in the film?** Yes, I used lots of John Rocha. They were incredibly generous and lent me so much past season. It all looked wonderful and I’m eternally grateful, as I know how reluctant designers and press offices are generally with lending clothes for film. It’s not like editorial, there’s a lot of wear and tear and scenes are repeated at later dates which means trying to claw back samples later when they could easily be with a shoot in New York or wherever.

**And finally, some of the looks in the film are quite eccentric. What was the most outrageous item you used?** Well I’d say the big white raffia knit dress from St Martin’s graduate Chao Yen Chen that Daisy wore was about the craziest... Amber’s vintage Chanel looked a little eccentric too sometimes and Leni’s visor/cape combo on her way to Glastonbury. Daisy’s Boudicca dress was kinda nuts, actually there where a few really wasn’t there?



# William

# Tempest



THE TEMPEST  
...  
WORDS BY GILLIAN BRETT  
IMAGES FROM DIA ANNA,  
DIRECTED BY PATRICK LINDBLOM

MY FIRST MEETING WITH THE DESIGNER WAS BACKSTAGE AT THE VAUXHALL FASHION SCOUT PRESENTATION FOR LONDON FASHION WEEK. MODELS, MAKE-UP, FITTINGS AND SIX-INCH HEELS WERE FRANTICALLY FINDING THEIR PLACES, IN THE OPULENT AND EERIE FREEMASON’S HALL NEAR COVENT GARDEN. IN THE MIDST OF IT ALL WAS WILLIAM, QUIET AND CONTEMPLATIVE, TAKING IT ALL IN. THE COLLECTION SHOWCASED WAS JUST AS CONFIDENT AND WELL COMPOSED AS THE 23 YEAR OLD DESIGNER I OBSERVED BEFORE THE SHOW. EVENING WEAR PIECES EXHIBITED HIS TALENT FOR SHAPE AND SILHOUETTE, WITH CLEVER PANELLING AND DISCREET CORSETRY TO FLATTER AND EXAGGERATE THE FEMALE FORM. DESPITE HIS NAMESAKE, WILLIAM TEMPEST IS MORE LIKE THE CALM BEFORE A STORM

William found inspiration early on in life in the biographies of people he admired and after turning the last page on Colin McDowell’s account of John Galliano’s history he knew for sure he wanted to become a designer. At just 16 years of age, a young William Tempest rebelliously dropped out of school and enrolled himself on a two-year national diploma course in fashion design and textiles, before packing his bags for good and moving to London to complete a degree in Womenswear at the London College of Fashion. *‘Looking back I can see why (friends and family) had their reservations, as fashion is not necessarily an easy industry to break into and the financial rewards are not as easy to find, but I’m a definite believer that hard work and commitment usually pay off.’*

On graduating, Tempest was invited to work under the sartorially eccentric Jean Charles de Castelbajac in Paris. After this opportunity to experience a new creativity in design, the next step was for William to go back to London to establish his own label. His debut collection for Autumn/Winter 2008 set the precedence for a strong design aesthetic; innovative cuts and bold geometric shapes, with a strong focus on a both timeless and directional aesthetic with a high level of construction and quality.

Since then, William’s career has been something of a fairy tale with commissions from Disney and invitation to collaborate alongside Vivienne Westwood and Boudicca on the Kensington Palace 2010 fashion exhibition, The Enchanted Palace. He’s gained some of fashion’s most influential trendsetters as devotees, including Rihanna, Nicole Scherzinger, Victoria Beckham, Emma Watson and Alexa Chung and has even been described in the press a young Alexander McQueen.

For autumn/winter 2011, William made the decision to present his collection through a short fashion film as opposed to a conventional catwalk show. *‘I wanted to experiment with how a collection and the brand could be presented and promoted in a different way. We worked with the model Amber le Bon on the film and shot it over three days in a water studio outside London.’* This film is quite dark, with spine-chilling scenes of a woman being chased through a gloomy wood and plunging into a murky pool of water. This somewhat ominous edge was quite unexpected from the typically chipper designer. *‘I think a lot of creative people at the moment are breaking the mould and are trying to show their work in more innovative ways. I don’t think fashion designers are just fashion designers or that musicians are just musicians; a lot of people are crossing over to all sorts of different areas. At a fashion show it’s great for everyone to see the collection and how it moves for the first time, for the media to get their pictures, and for the brand to have great promotion from the event, but at the end of the day if you can get all of those things from something else then a show is not necessarily always the way to go. With today’s desire to have everything instantly and the blurring of creative boundaries I think we will see more designers start to show in alternate ways which still tick all the boxes.’*



# Our Legacy



## Interview

CHRISTOPHER AND JOCKUM, CO-FOUNDERS OF THE SWEDISH LABEL OUR LEGACY KNOW A GOOD SHIRT AND THE VALUE OF FOLDING IT RIGHT. CREATIVE CONCEPT UNDERLINES WITHOUT DISTRACTING FROM THEIR DESIGNS, TAILORED FOR THE MODERN GENTLEMAN. BEHIND THE CONFIDENT DESIGNS, CHECK SHIRTS AND CHINOS IS A GROWING BUSINESS THAT STARTED ON THE SPORTS FIELD

...  
INTERVIEW BY GARRET PITCHER, INTRO BY AISLING FARINELLA

**Christopher (Nying) and Jockum (Hallin) are the co-founders of the label. Considering our first issue is the 'Friend's Issue', I'm wondering about how your friendship and label came about?** We actually played junior ice-hockey together in the early 90's, so we tackled heavy stuff already back then. In 2005 we decided to gear up again, this time without skates.

**I love the name 'Our Legacy'. There are also the dates 1980-81 on your label, are these the years you (co-founders) were born? And how did the name come about?** We wanted something easy that we would not get tired of and a name that has more than one meaning. In the start we saw ourselves taking all these classic garments, the clothing legacy that earlier generations passed onto us, and refining them for our time and our generation. But we'd also like to look at what we are doing now as us creating our own legacy, something that we hopefully can pass onto the next coming generation.

**As the label has grown Richardos and Oli have joined the team. Do you guys have quite specific roles now?** Anarchy in the Legacy... No, everybody knows their place!

**How would you describe the importance and role of small independent stores in comparison to the larger department for a label such as Our Legacy?** The indies many times attract a customer that is very interested and is searching for specific items or labels, whilst department stores can introduce your label to a wider audience. They are both very important, and I strongly believe you need both to be able to grow and do well. There's a war going on outside no label is safe from.

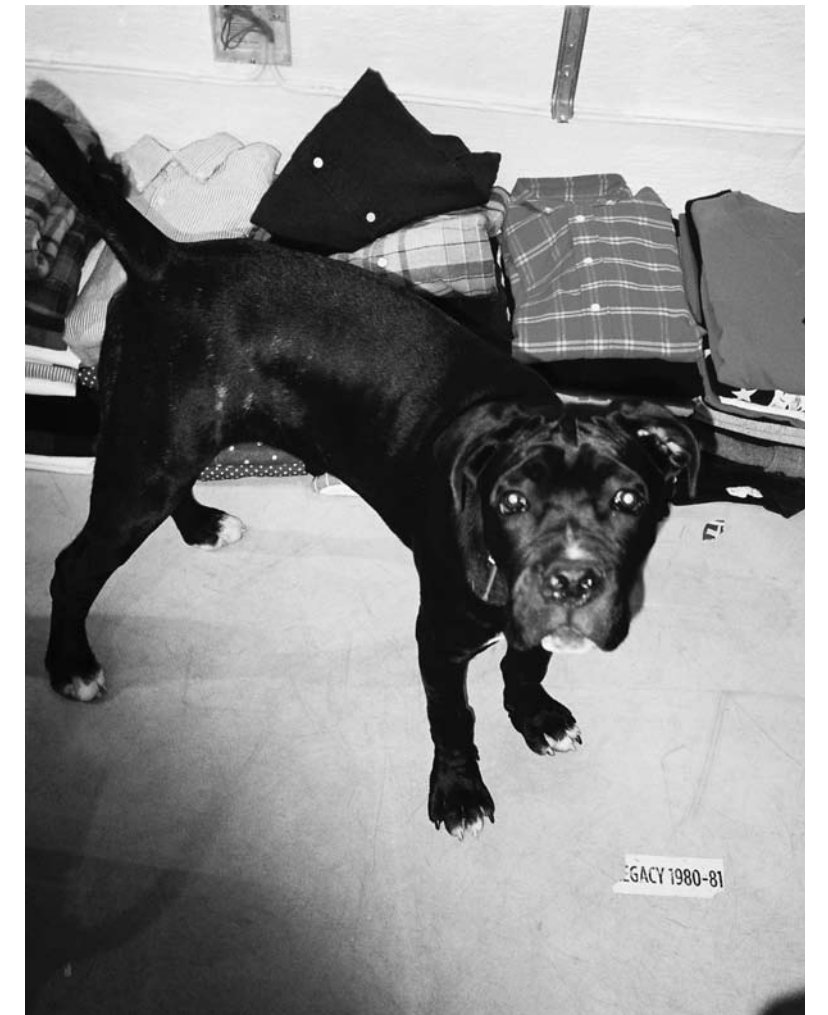
**You are a nice bunch of guys with lots of friends in the industry but your friendship with Très Bien (Store) seems very strong. Can you tell us more about how you guys got to know each other?** They (Hannes & Simon of Très Bien Shop) stepped up to us in Copenhagen when we showed one of our first collections, in 2006 I believe. They were young loud and snotty. It's been a love affair ever since.

**You have both a brick and mortar and an online store. How important is the role of the internet to your business and do you think it's important to have both for a product like yours?** I believe the online stores are both a gift and a curse, sometimes I really miss when you had to travel to a specific store in a city to be able to find a specific brand. Now, of course a much larger customer base is just a click away, but the thing is though these customers easily get tired because they find everything they want, there's really no hunting anymore. And you know, man is a hunter by heart.

**Do you guys look at future trends or plan a collection around the direction you would like the brand to go?** There's no crystal ball lookin'gfor future trends, but we do set new directions every now and then, and try to get the collection to head that way.

**When you think of Ireland, is there any craft or product that stands out for you?** I think of stout!

**Thanks for talking to us. As we look forward to the Autumn/Winter season, are there any pieces in particular you are excited about seeing on the shelves?** We finally made some jackets that can take the winter here in the north, those together with our UK-made shoes and we are ready to snow roll.







**Buddy**

**Photography** Cliona O'Flaherty  
**Stylist** Aisling Farinella  
**Photography Assistant** Jean Curran  
**Stylist Assistant** Kieran Kilgallon  
**Grooming** Trudy Hayes @ Morgan The Agency  
**Model** Darren @ Morgan The Agency

*Shot at South Studios, Dublin*

Check and stripe shirt: Velour; denim shirt: Our Legacy Indigo & Cloth, glasses: Cutler & Gross Optilase



Check shirt and jacket: Oliver Spencer; belt Folk Indigo & Cloth, chinos: Forte\_Forte uCCa,  
 socks: General Selection Urban Outfitters, shoes: YMC Dolls, glasses: Cutler & Gross Optilase





Green check shirt: Oliver Spencer Indigo & Cloth, stripe jumper: YMC Dolls, glasses: Cutler & Gross Optilase



Short sleeve check shirt; stripe tee; runners: YMC Dolls, jeans: Edwin Indigo & Cloth, glasses: Cutler & Gross Optilase, socks: General Selection Urban Outfitters, nose ring Body Shock, bow tie: stylists own





**Red check shirt:** Made for You by Arms, **navy jacket:** YMC Dolls, **check tie:** Oliver Spencer Indigo & Cloth, **glasses:** Cutler & Gross Optilasee, **baseball cap:** Michaels



**Denim short sleeve shirt:** Made for You by Arms, **check shirt:** Libertine Libertine Dolls, **jeans:** Edwin; **belt:** Folk Indigo & Cloth, **glasses:** Cutler & Gross Optilase





**Photography** Phillip White  
**Stylist** Kieran Kilgallon  
**Stylist Assistant** Dee Brennan  
**Model** Frida @ 1st Option

*Shot at JAR Studios, Dublin*

**Frida**

Dress: Roland Mouret Costume, hat: Kennedy & McSharry



Dress: Roland Mouret Costume, shirt: stylists own



Shirt and jumper: Hunkydory; pants: Forte\_Forte uCCa, shoes: stylists own



# Who

## Niall

## O'Brien



# Anger

STARTING OUT TAKING PHOTOS OF FRIENDS  
SKATEBOARDING IN THE LATE 90'S NIALl O'BRIEN GOT HOOKED  
ON CAPTURING 'THAT MOMENT'. HIS COMMISSIONED WORK IS OF  
A GRITTY, CONTEMPORARY STYLE, WHICH SEAMLESSLY BLURS THE  
BOUNDARIES BETWEEN THE CONCEPTUAL AND THE AESTHETIC

A look at his portfolio will let you understand his unassuming 'observe and document' approach to photography. His growing collection of intimate portraits concentrates on subjects with whom Niall develops a close relationship, enabling him to gain access to some particularly personal and poignant moments. He captures these with an honesty and respect that makes these images and episodes all the more honest and approachable.

After studying Fine Art Photography in the Dun Laoghaire Institute of Art, Design and Technology, Niall moved to London where he assisted Sam Taylor Wood before launching his own career. He is now represented by D+V Management and works internationally on fashion campaigns while simultaneously progressing his own projects working with the mediums of photography and film.

*'Anger is an emotion we are all too familiar with but one that is most raw and concentrated during the formative years of our lives. This video doesn't seek to question the source of our anger, rather to capture it in its most undiluted form. These pieces have been treated like photographic stills, the movement is slight and flowing, never changing in emotion: I want to capture and express this raw and powerful moment in the most explicit way.'*

*Anger* is Niall O'Brien's most recent video project and is showing for the first time in Ireland. It's also his first solo exhibition here which runs as part of the second *PhotoIreland Festival* 1–31 July, 2011.

**Block T Gallery**  
1–6 Haymarket, Smithfield Square  
Dublin, Ireland

**Exhibition, July 7–12**  
**12.00 – 19.00pm**  
[www.niallobrien.co.uk](http://www.niallobrien.co.uk)

Jacket: Ernie Brimie uCCa, dress: Ellis Boyle Bow, shoes: stylists own



# What

## Cheldon

## Barnett

## Kyle

**Kyle Cheldon Barnett**  
He lives it, loves it, wears it  
and shares it  
*rollbackneedytenth.blogspot.com*

KYLE IS A FASHION GUY. HE LIVES IT, LOVES IT, WEARS IT AND SHARES IT. HE IS POSSIBLY THE MOST ENTHUSIASTICALLY POSITIVE PERSON YOU WILL EVER MEET TOO. IF EVER THERE WERE A DISCIPLE FOR CROSSING OVER CREATIVE DISCIPLINES, HE'D BE SITTING DOWN TO SUPPER. A VIS COM STUDENT, HIS OTHER ACTIVITIES INCLUDE BLOGGING, MODELING, STYLING, VISUAL DISPLAY AND PHOTOGRAPHY

Slightly obsessed with patterns, as soon as he heard about T H R E A D he was out with the reference books and the drawing board. A minimalist at heart he draws inspiration from everyday mundane objects like hallways and wallpaper. The patterns he did for T H R E A D are from a loose concept based on **German architecture from 70's and 80's** – clean, detailed and full of colour, they reflect the current zeitgeist for minimalism in fashion, art, food, and general life. Sometimes though it can be anything that will inspire a pattern, the texture of something or even a small mark on a wall. The feeling of fabric on something unexpected introduces a new dimension and allows him to give a love of fashion a new language.

The series of T H R E A D patterns can be viewed on our website,  
[www.threadfashionmagazine.com](http://www.threadfashionmagazine.com).

# Wear

# Indigo & Cloth

## X

## Fred Perry

THE FRED PERRY LAUREL WREATH HAS DEVELOPED INTO ONE OF THE BEST KNOWN AND MOST INSTANTLY RECOGNISABLE LOGOS IN THE FASHION WORLD. THE LABEL PRIDES ITSELF ON BEING THE FIRST BRITISH HERITAGE BRAND TO SUCCESSFULLY BLEND SPORTSWEAR WITH STREETWEAR TO CREATE SOME OF THE MOST ICONIC STYLES OF THE LAST CENTURY

From the beginning, Fred Perry – and the tipped pique shirt in particular – has been associated with a whole series of subcultures driven by musical affinities. Today their Laurel Wreath logo is recognisable worldwide, as a brand that continues to retain and develop it's unique root in street style and music. The Laurel Wreath collection by Fred Perry showcases not only the purity of those heritage styles, but also offers a contemporary look based on authentic values.

The big news for Autumn/Winter 2011 is new branding and indeed a new designer as Kenneth Mackenzie of 6876 fame is brought in on the men's Laurel Wreath collection, with a capsule range due to drop in-stores this November.

With regard the Laurel collection itself, apart from the classic M12 twin-tipped shirt and the non-tipped M3 – the immutable icons at the core of the brand – a new 30-leaf laurel (as opposed to 16-leaf on Authentic) has been introduced to clearly delineate between collections.

Indigo & Cloth are proud to announce a collaboration store at No. 27 South William Street with Fred Perry Laurel Wreath. The store will embrace the values of both brands in a curated space for the month of September. Look out for more details on the Indigo & Cloth website in the lead up as there will be an original mix of product and events throughout the stores duration.

**Indigo & Cloth X Fred Perry  
Laurel Wreath Store  
No.27 South William Street, Dublin 2  
Month of September 2011  
[www.indigoandcloth.com](http://www.indigoandcloth.com)**



# Watch

## Cunningham

## Keelin

COMBINING LUXURIOUS MATERIALS AND A MINIMALIST APPROACH, KEELIN CUNNINGHAM'S GRADUATE COLLECTION DISPLAYED A CONFIDENT AND VISUALLY INTERESTING AESTHETIC ACROSS HER WOMENSWEAR PRESENTATION

Inspired by wartime influences on the American fashion industry during the 1930s and 1940s, she explored the changes in dress constructs within societies during this period. It was at this time that a mass amount of women, in American society especially, entered the workforce. They adopted jobs, which had hitherto been male-dominated positions, relating mainly to manual labour. These new jobs required new dress such as overalls and other protective garments, consequently the uniforms they adopted within the workplace had an impact on their everyday dress.

Keelin refocuses the mood of change of this period and the focus on functional, utility-driven clothing to form the conceptual basis of her collection. The pale colour story and fabrics selected are both clean and quite minimal while still retaining a very soft feminine appeal. Comfort, functionality and wearability are key to the designs with neon Neoprene detachable pockets providing an interesting central focus.

**Necessity is the  
mother of invention**  
*keelincunningham.tumblr.com*

**Photography** Matthew Thompson  
*www.matthewthompsonphotography.com*

## NCAD

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*Art and Style Journalist*  
www.toogallant.com



**Naomh Kirwan**  
*Make up artist*  
www.morgantheagency.com



**Liam Murphy**  
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**Laura Garvey**  
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lauraannegarvey@gmail.com

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*Stylist*  
Thread Magazine



**Joe McGivern**  
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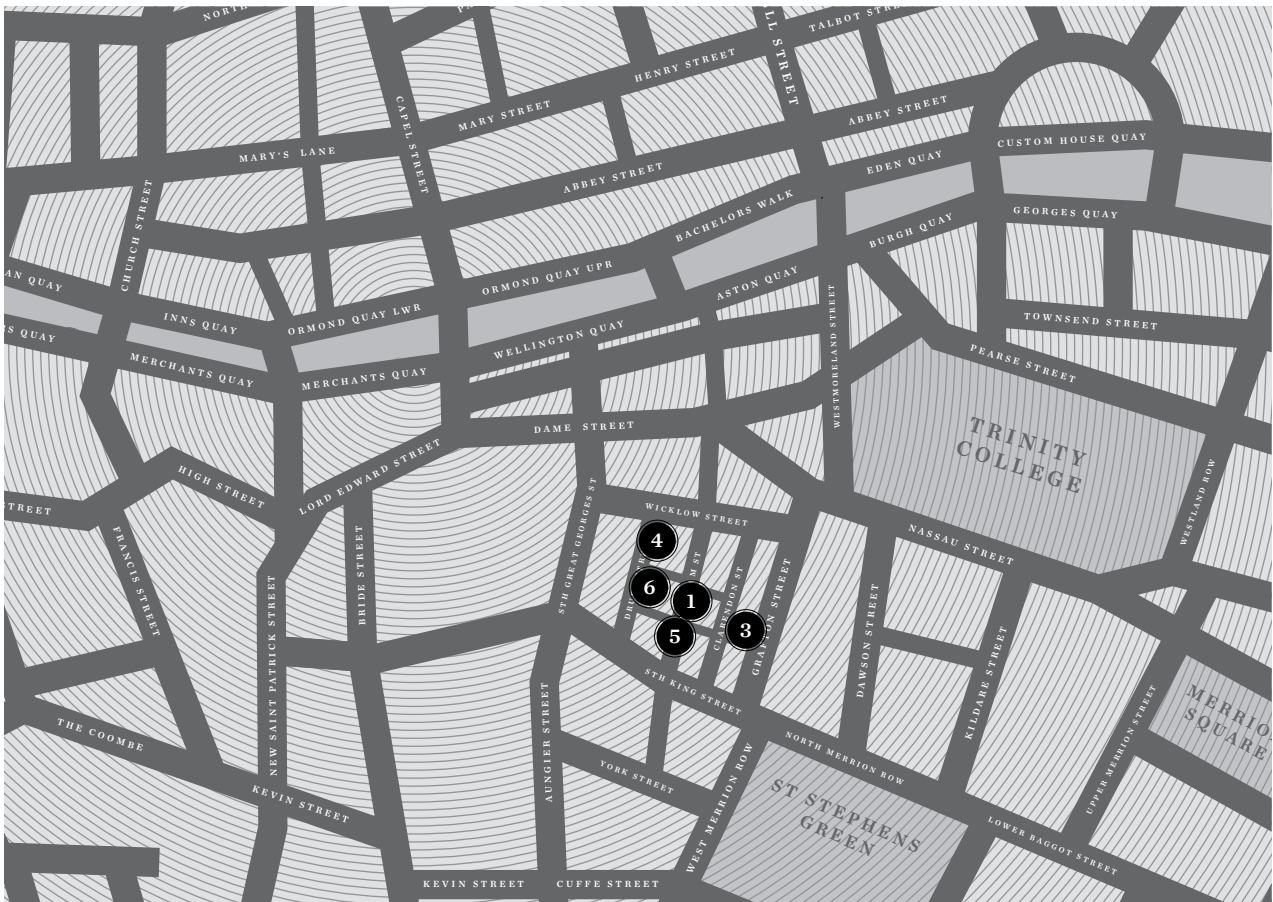
**Andreas Pettersson**  
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www.andreaspettersson-photography.com

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**Trudy Hayes** *Make up artist* www.morgantheagency.com

Store Directory

Our Friends — *Their Places*



1

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**Address**  
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E info@bowpowerscourt.com  
www.bowpowerscourt.com  
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Eilis Boyle  
Electronic Sheep  
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Grafik Fabrik  
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Rutzou  
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