

FREE

# THREAD

A FASHION MAGAZINE FOR DUBLIN

ISSUE No.3

THE  
INHERITED  
ISSUE

## FEATURES

**Linda Brownlee:** Exclusive interview. **Aoife Wasser:** From Dublin suburbia to the top rung of New York's fashion publishing ladder. **Eoin Dillon:** The set designer extraordinaire. **Imogene & Willie:** A virtual shrine to a bygone era. **Percival:** A brand beloved by men both young and old. **Carrickmacross:** A legacy of Irish lace. **Thakoon:** His influences, his heritage. **Who:** Rich Gilligan. **Wear:** Oliver Spencer. **What:** Better Fashion Week. **Watch:** Format Perspective. **Plus:** Exclusive editorial shoots.



original artwork by Clara Rapple



# MAKE & DO DUBLIN

[dublin.lecool.com](http://dublin.lecool.com)

## **Editor's Note**



**It's not even a year since we started out and already we are on Issue Three. Talking to a respected friend recently she told me that she felt THREAD was an important expression for Irish fashion and creativity on an international platform. The Gallery of Photography has invited us to take over their space with a THREAD exhibition and we've collaborated with Better Fashion Week on a pull out poster to pin up on your walls. Each of these events is pretty exciting and the reality of them completely tangible.**

**An incredible amount of work has gone into these pages by each and every person that has contributed their time and talent to creating something so completely our own. It has all paid off with our best, biggest and most beautiful issue yet. Without the network of independent boutiques**

**that support THREAD we wouldn't have a magazine to begin with. If there weren't so many amazing people to collaborate and contribute we'd be threadbare.**

**We've taken 'Inherited' as our theme for this issue. Whenever you are trying to position yourself somewhere you need to look behind you as well as ahead. What we learn when we're growing up, affected by our environments and families or skills and traditions passed down to us all become influencers in our work. Sometimes this is naturally woven into what we do, and some things we need to isolate and nurture.**

**XX AISLING**

# INDIGO & CLOTH

OUR LEGACY  
V AVE SHOE REPAIR  
OLIVER SPENCER  
S.N.S HERNING  
STYLEIN  
LEVIS MADE AND CRAFTED  
ON NINE ZERO SIX  
DAGMAR  
NORSE PROJECTS  
FRED PERRY LAUREL WREATH

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## Rich Gilligan

# Who

To both friends and randomers who happen to cross his path, Rich Gilligan is most likely the soundest guy in town. But don't let the orange beanie, skateboard, fluffy dog (props Tess!), heavy metal gigs, hip hop lyrics or never ending awe at Back to the Future fool you – he is also most likely the best photographer in town. Based in Dublin, Riches work is a testament that you can live the good life here and produce work of the most inspiring international standard.

Beginning his photography career with skateboarding, catching tricks at local spots like the Baggot gap and 3 up 3 down, he quickly became a regular at international publications including Slap & Kingpin. A degree in Documentary Photography from Newport University in Wales allowed him to explore new territories in subject and style. I'm quite proud to be the one to blame for getting Rich to take his first fashion photos back in the day and of having the opportunity to collaborate with him on so many amazing shoots and fun road trips. He maintains his own understated, raw and beautiful aesthetic consistently throughout, whatever the focus, as showcased by the range of work his has contributed to THREAD.

From skateboarding, to documentary, fashion, music, advertising, some experiments with film making and a prestigious MFA in fine art photography from the University of Ulster under his belt, Gilligan is set to launch a new project that takes him back to his roots but from the new perspective brought about by a world of experiences. DIY is body of work centered around home made/ non-professionally built skateparks and their environments. The book will be published by independent French publisher 1980 Editions in September 2012 and no doubt there will be a show to coincide. BOOM!

...

WORDS | AISLING FARINELLA  
IMAGE | AISLING FARINELLA

## Better Fashion Week April 23rd – 29th



# What

Bound by their personal experiences and desire for improved practices in the fashion industry Rosie O'Reilly, Kellie Dalton and Kate Nolan have been raising awareness and creating a platform for discussion around better fashion practice since 2008. Together they are Re-Dress; a not for profit organization that aims to challenge and inspire the way we look at and think about clothing. By creating various events throughout the year as well as a series of Upcycling workshops from their HQ over on Hatch Street, Re-Dress is establishing itself as a fashion tour de force.

Their biggest initiative is the annual event Better Fashion Week. The event is focused on creatively promoting and developing sustainable fashion practices within the fashion industry in Ireland, by looking at new ways of producing materials and ideas surrounding recycling and sustainability. Better Fashion Week is action packed and is growing in reputation to claim its presence as a must on the Irish fashion calendar. With events, talks, exhibitions and pop up shops there is something for everyone. Because of its all-encompassing nature Better Fashion Week is addressing environmental and ethical issues while looking at the role of aesthetics and art in better fashion. The event to date has attracted names such as Katharine Hamnett, Noir,

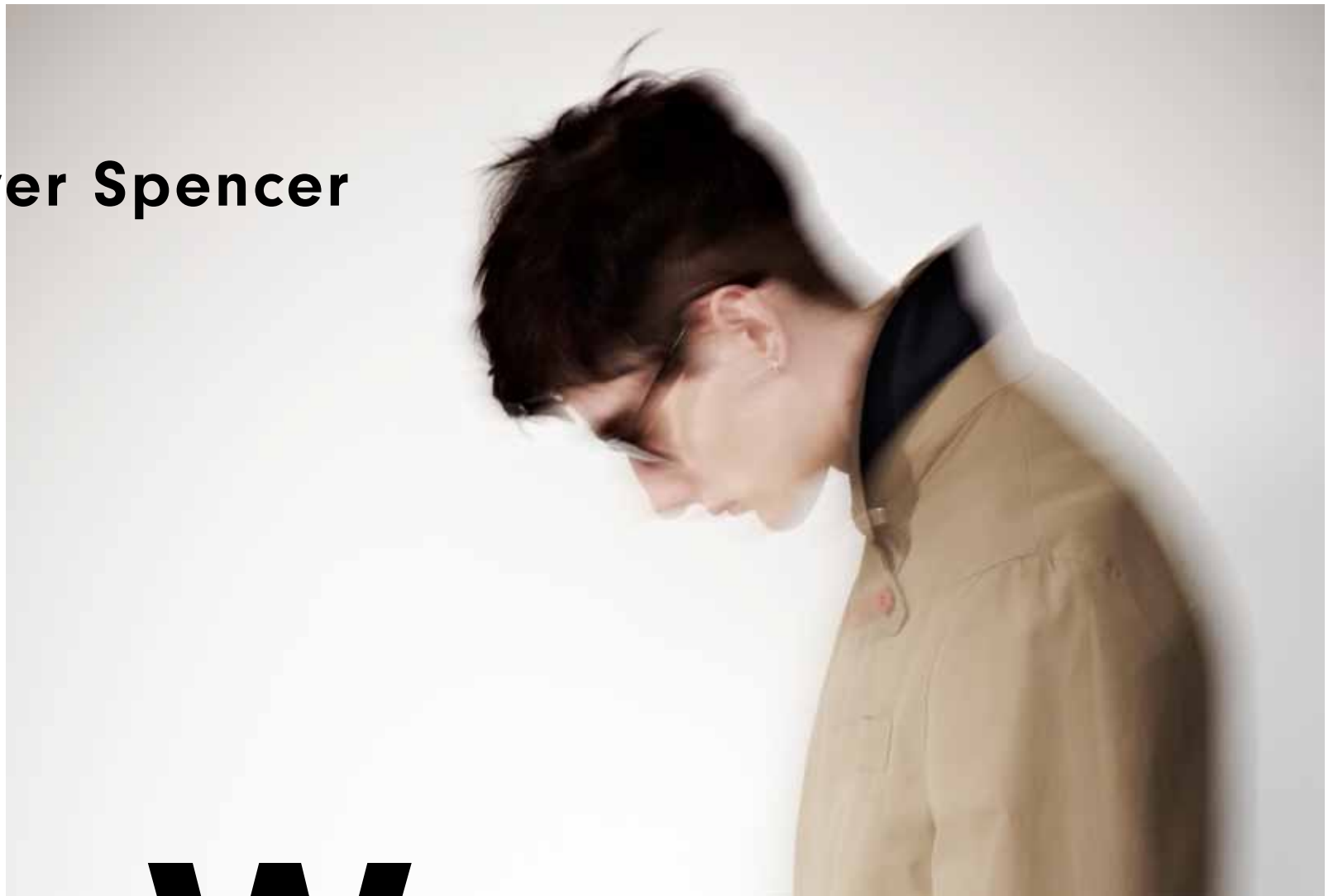
Edun, M&S, H&M to Dublin and has ambitions to bring more international heavyweights to our shores. Through its Fashion Mentoring Sessions, Better Fashion Week also has a local focus. Figureheads from our own fashion industry share their approaches and challenges to highlight and promote what we can do here in Ireland both on a personal and an industry level.

In an age where everything is up for question, where new practices and ways of doing things are gaining priority and where issues that have a more positive effect on our lives are increasingly more appealing. Better Fashion Week is right there at the helm and should not be missed.

Better Fashion Week runs from April 23rd – 29th from with a pop up venue and store located at Castle Market, Dublin 2.

...  
WORDS | JOANNE MCLAUGHLIN  
IMAGE | SEAN JACKSON  
STYLIST | KIERAN KILGALLON  
MODEL CLAIRE MAC – 1ST OPTION

# Oliver Spencer



# Wear

At a time when fashion houses are swapping designers in and out, we profile a man who has put his name not only to his own clothing label but also on a particular era in men's fashion. After founding Favourbrook, a traditional bespoke tailoring company with a couple of friends, the self-taught tailor branched out and started designing his own eponymous label in 2002.

Adopted by the world's best shops and with own brand stores in London, New York and Toronto, the label bridges traditional British tailoring with a wearable everyday wardrobe. With over half the collection made in the UK, Oli focuses on quality fabrics, attention to detail and modern fits. The converse of the Saville Row ideal, his clothes are worn by music icons, from The Rolling Stones to Paul Weller and most likely even your next door neighbour.

*After attending the AW12 show at Somerset House Garrett catches up with the designer on a quick Q&A.*

**A lot of people including myself are struck by your original model selection, is this to reflect the diversity of the brand and/or customer?**

To reflect the diversity of the brand, it's a cross section of what London is today. I like to use people from all walks of life.

**Am I right in saying Favourbrook started out with you and a couple of friends when you found a large quantity of fabric? How much do you get involved there still and how did your own label come about?** Yes, that's true. With Favourbrook I still do 2 days a week and our own label is an offshoot of what we were doing at Favourbrook at the time, more casual clothing.

**You started making your own clothes at the age of 21, what advice would you give to someone coming out of Design College fresh faced these days?** Go in to it with a really open mind and be prepared to work hard for many, many years. Success is not just built with one piece from a collection, its based around many pieces. Branding is also key, you need to get your branding right.

**We have a common love of waistcoats but I don't see much on the streets and often get a hard time off my mates for wearing them. Any words to get them off my case?** Yeah, it's a fantastic way of dressing up an outfit, you can wear it with a t-shirt or a shirt, and you don't have to wear a jacket with one. It's a versatile piece. Never be afraid of individuality.

**If you had a blank sheet of paper and a pencil, how would a collection begin — do you look for inspiration or is it more innate?** It would start with colour, putting down the colour that would start to work.

**A large percentage of your collection is produced in the UK. Is this important to you and/or do you feel it also makes production sense in terms of lead times, oversight, quality etc?** I think it's really important it's produced in the UK and I'm really proud of that fact.

**To wrap it up; when are coming over to join us for a pint?** Soon.

*Oliver Spencer* is available at Indigo & Cloth, South William Street, Dublin 2

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WORDS | GARRETT PITCHER  
IMAGE | OLIVER SPENCER SS12 LOOKBOOK



## Format Perspective



# Watch

Phil Evans is an Irish skateboard filmmaker who altered his own perspective to document a diverse group of photographers and their individual processes of recording skateboard culture.

In conceiving of this project Phil credits necessity as the mother of invention. After finding himself confronted with a monumental hissy fit demonstrated by one stressed out skateboarder, he turned his eye on a friend sitting there calmly observing the same situation unfolding before them, camera poised. Unable to deal with the prima donna theatrics, his focus had shifted allowing him to discover a new subject.

Format Perspective is a beautiful film that presents six different European scenes through the eyes of six photographers. Skateboarding is both sport and street culture and on many levels inextricable from its environment; each of the photographers selected by Phil have a unique photographic style and an insiders perspective to share. The lineup was created through

organic introductions within a tight knit community and eventually emerged as a final group composed of Alex Irvine (London), Rich Gilligan (Dublin), Stuart Robinson (Belfast), Sergej Vutuc (Heilbronn), Bertrand Trichet (Barcelona-Tokyo) and Nils Svensson (Malmö).

Shot on Super 8, the nostalgic graininess counterpoints the slick lighting and shooting techniques of Phil's subjects. While it's credited as a behind-the-scenes project the end result is much more than this with the form as important as the narrative.

The documentary is sponsored by Carhartt and has been screened in each of the cities featured with a book produced of images from the group.

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WORDS | AISLING FARINELLA  
IMAGE | FORMAT PERSPECTIVE  
BREAKING OUT OF WEST BELFAST  
35MM©STUART ROBINSON

## Influence

# Thakoon



Thakoon Panichgul is a designer renowned for his beautifully crafted, modern designs. With a varied background in business and fashion media, he enrolled at Parsons in 2001 and presented his first collection in 2006. Now recognized as one of New York's most celebrated talents, his designs embody all that has led him to this point – his influences, his heritage and a unrivaled understanding of those for whom he designs.

...  
INTERVIEW | LAURA GARVEY

Thakoon's most recent collection for winter 2012 revolved around ideas garnered from an installation called *The Hoerengracht*, by Ed and Nancy Keinholz, which recreates the red-light district in Amsterdam. The season before he combined the romanticism of Versailles with the ethnicity of Kenya's Masai tribe. Tracing back through each collection a tapestry of lush multiculturalism emerges through clothes that are wearable and feminine.

After working in the fashion industry in merchandising, production and then as a writer and editor with *Harpers Bazaar*, Thakoon came to realize

that he had always imagined being on that side of the fashion industry – backstage instead of front of house. 'While I was reporting on fashion I would often have to speak to designers and visit their studios. I always understood their goals and visions and thought it was intriguing,' he says. For as long as he can remember fashion and design has interested him, 'When I got older I became more and more aware of how much I loved it,' he says.

Since his appearance in The September Issue in 2009, it became clear that editor-in-chief of *American Vogue*, Anna Wintour, hand selected Thakoon to be

pushed towards the spotlight. 'She has most definitely been my biggest supporter throughout my career. She has believed in the collection from the very beginning,' he says. This profile has led to a slew of celebrity clients, not to mention the fateful inaugural ball of Mr. Obama, for which the first lady, Michelle, wore one of his gowns. Contributing to Thakoon's abilities and successes as a designer has been his drive to always work hard, which was passed on from those around him from an early age. 'In fashion, it's not enough just to have an idea or passion,' he says, 'you need to push yourself to the long-term goal. Anyone can make a splash, it's the longevity in my career that counts for me'.

**"Those who wear my designs do so because they are simple but also because they have a sense of something, whether it's whimsy or intellect. That's the kind of energy I like to work with when I approach my work."**



THAKOON SS12 SHOW | NEW YORK

His environment, from a young age and throughout his teenage and adult years, has influenced the way in which he designs. Having spent his childhood until age 11 in Thailand he then moved to Omaha, Nebraska with his family. It's not surprising then that Thakoon sweeps the globe for inspiration as well as looking to his personal experiences when he designs; 'I'm a product of the different places in which I grew up,' he says. 'In Thailand, then in America – I think that what I do has a sensibility of both.'

Thakoon seamlessly incorporates these inspirations and influences into a style that suits his clients. He explains, 'Those who wear my designs do so because they are simple but also because they have a sense of something, whether it's whimsy or intellect. That's the kind of energy I like to work with when I approach my work.' With each collection, Thakoon gets straight to work in the studio when creativity strikes. 'I don't like to commit to a particular approach, because then I won't find it interesting,' he says. 'I have a short attention span, and I've had to learn to be in the moment. If I feel something, I know I should express it in the work right away and not wait on the idea, because then it's too late.'

Since starting his label in 2004, Thakoon has collaborated with retail giants Gap and Target as well as developing his handbag line, designing shoes with Giuseppe Zanotti, creating his first resort collection and launching his diffusion line 'Addiction' – a kid-sister to the main collection. It's hard to think where he could possibly have found the time, but his vision is what people want to wear and demand for his designs is on the rise. Throughout it all, Thakoon has kept one motto at the forefront of his mind to ensure he continues to drive forward - 'You're only as good as the people around you,' he says. Moving forward, he hopes to build on his previous collections, and as for the brand he has worked so hard to create, he plans to transform it into a world of its own.

What he finds to be the most enjoyable aspect of his work and what his success has afforded him is the luxury to come to work in a place where he is free to explore when it comes to designing clothes, 'My design team and I get to be creative and do what we love. I know that sounds obvious, but I try not to take it for granted.'

It is fascinating to step back and look at Thakoon's career and his rapid ascension through the designer ranks. Each period in his life, his accumulated experiences and knowledge acquired from the people closest to him, work and study have lead to what he perceives to be his greatest accomplishment: 'When I see women wearing my clothes, that is the ultimate achievement.'

...

THAKOON AND THAKOON ADDITION ARE  
AVAILABLE AT COSTUME, CASTLE MARKET,  
DUBLIN 2.



# Britney

**Photography:** Andrew Nuding — **Stylist:** Anne Nuding  
**Photography Assistant:** Aifric O Malley — **Stylist Assistant:** Fiona Fitzpatrick  
**Model:** Aisling Redden

*Thanks to Britney, Christy and family for welcoming us to shoot on location at their home.*

tie dyed denim shirt: Isabel Marant — Costume







**vintage quilted floral jacket:** 9 Crows Street, **denim shorts:** American Apparel





**vintage floral cardigan:** Stylists own, **tie-dye printed denim shirt** Isabel Marant — Costume,  
**bubblegum high waisted zipper pants:** American Apparel







**vintage blue printed shirt: Found in Paris by Wendy — Bow,**  
**white turtleneck crop top: American Apparel**







## Storyteller

# Linda Brownlee



MEET THE PARKERS

Amid the madness of London Fashion Week, I managed to find a quiet corner in Tom's Cafe in Somerset House to talk to Linda Brownlee about her compelling portrait work, anthropological personal projects and her documentary-esque fashion editorials. Over a couple of coffees and a bowl of very posh nuts, Linda explained how her ever-curious nature has taken her from New York to the Achill Islands, and given her the opportunity to photograph Nick Knight, Giles Deacon and the skinhead son of her East London neighbour. A keen storyteller, her desire to dip into her subjects' psyche is perfectly illustrated in the fascinating and very frank narratives behind her work.

...  
INTERVIEW | GILLIAN BRETT  
ALL PHOTOGRAPHY | LINDA BROWNLEE

**What made you choose a career in fashion photography?** I had no intention of getting into anything to do with fashion, it was just another outlet of photography and I'd been exploring different areas and the people I was hanging out with were in fashion so it was just another creative platform really.

**Especially when you're working in London.** Yeah, it wasn't really part of the plan. I did Communications in DCU and graduated specialising in radio. I loved radio but I didn't definitely want to do it. Then I went and did a portfolio course to go and do fine art and within in that I started doing photography. Then I went to New York for four months and started taking lots of photos there, I came back and thought 'yeah I'll give it a lash'. So I started working in a photography studio in Kildare. I worked there for a year and a half and that was brilliant. You're really thrown straight in the deep end. I learnt a lot there but I got tired of doing social photography (portraits of families, weddings and such) so I moved on and came to London eight years ago.

**Tell me about your first steps into the industry here?** I actually moved in with a photographer when I got here. I was assisting a photographer called Harry Borden and I ended up renting a room in his family home. I lived there for about a year, they were a cool family and it was a nice way to get a real perspective on a portrait photographer's life. He was like a mentor to me. Then I moved into a flatshare and started assisting other portrait photographers and fashion photographers. I was doing little bits for *Dazed & Confused* but my first real job was doing a portrait of the Irish actress Ruth Negga for *The Observer*. I then got some work with *The Guardian* and that's when things took off I suppose. They were the publications I'd really aspired to because I wanted to do lots of portraits and documentary work. I then went completely freelance and over time built up a client base that now also includes *GQ*, *Another*, *Nylon*, *New York Times*, *Russian Vogue*, *Sunday Times Style*, *ASOS*, *Twin*, *L'Officiel* and *Vogue Nippon*.

**With all the high profile clients you have how do you find time for your personal projects, like the one you did on the Achill islands?** I love doing my own side projects. I started the Achill Island project about two and a half years ago and it took about two years before I brought the book out. I did three two week trips to the Islands. I'd gone there all the time with my family but this was my first time there alone. I rented a place and threw myself into the project completely; I got to know the land and the people on the island before I started shooting. You've got to be alone to really immerse yourself into a project like that. You need to put yourself in a slightly uncomfortable position where you're almost forced to do the work. Taking myself out of London meant I'd miss jobs that I couldn't go back for and that encouraged me to go out and really get something from the experience. It's tricky to say no to good jobs but if you want to explore something personal you've got to just block them out. The project was about the marginalised society that lives on the island, the young teenagers growing up there.



VOLTA



DARRYL. DAZED

**"You'd never get that under any normal circumstances, you just randomly walk into their life and have a great buzz and then you leave them and may never see them again..."**

**Are you working on any other personal projects at the moment?** I can't say too much at the moment but one of them is my first video project. It's so nice to be learning again. I find that when you step back and do a project you learn things that you might not have otherwise and that's really exciting. So I'm dabbling in video at the moment and the project's about passion and dance. Dance is something that always seduces me.

**Do you dance yourself?** (Laughs) Oh God no! I can appreciate it but I don't partake! I love watching people dance, as creepy as that sounds! It really is mesmerising though and I want this project to be about people losing themselves and the viewer losing themselves in observation of it. It's quite a challenge to put a camera in front of someone and asking them to lose all awareness of it and to dance like they're alone.

**Are there similar difficulties in portraiture?** Yes, it can be really difficult to actually capture someone's personality when they have their photo taken all the time. Celebrities in particular have these default poses they'll crack out but they don't really represent them as people. I try to distract people for a moment to catch a real sense of who they are. I chat to them or ask them to do something unusual. There's a fine line and if you ask someone to do something they're really uncomfortable with it can completely backfire so you've got about twenty minutes in total to try and really read someone and capture them in their most real state.

**Have you ever had any particularly difficult shoots?** There's been plenty where I've felt I just didn't have enough time to crack the surface. Beyond that, photographing Nick Knight was pure scary, a very nice man, but just a terribly intimidating situation! Having loads of people around is fine on a fashion shoot but for portraiture it's got to be more intimate. It's more challenging but I think that's what keeps drawing me back – that special moment when you get a peek into someone's true self makes it all worthwhile.

**Have there been any others that were particularly memorable?** I just shot Charlotte Gainsburg last month and she was amazing, absolutely amazing. I didn't have her for that long and there was a pile of people around, she had her baby on the set too. I remember we did a small amount inside and then I managed to bring her on a walk outside and that's when we started to interact in a much more personal way. She opened up and was much more at ease. There's something so intriguing about her, a bit untouchable. I can see why she's been a muse to so many designers. So much is to do with chemistry, the mood of the person, the day itself and your mood that can affect how the shot turns out. I shot Dan Waks for *Nylon* and that was kind of an interesting one: I turned up to photograph him at home (a warehouse in East London) and as I entered the room, I managed to trip over a bucket of his sick. We had a great shoot, he was definitely still drunk.



**You mentioned Nick Knight there, are there any photographers who inspire you and your style of photography?** I like a lot of the American photographers like Joel Sternfeld, I love Paul Graham's work—he's English—there's so many who inspire me I'd be here all day! I guess so much about photography is about the editing too, what you choose to show to the world and how you choose to edit it. That's such a reflection of taste and style. It's what's really amazing about photography, but also quite scary. The control; it can be more a reflection of the photographer than the subject sometimes. When you look through a body of work of a photographer and you see this common point of view it's really interesting and gives a peek into what the person behind the lens is like too.

**As well as portraiture and personal projects, are you working on any commercial projects too?** Yeah, I'm working with Nike, Asos, Pringle and a few others.

**Do you find these constrict your aesthetic and creativity or are they quite open to your suggestions?** They're actually all really open in terms of that kind of work, which is great. Editorially, I've just started doing stuff for *Nowness*, *Interview* and *Flaunt* a French magazine which is great too.

**You must travel a lot, do you think seeing new places is an important part of your job and does it inspire you?** Yes, definitely I love it. It gives you so much energy. I'm constantly looking for new locations; I don't like shooting in the same place twice. It doesn't need to be somewhere really exotic, I just buzz off going to people's houses; environment is something I love to play off its just fresh. It's nice to have things that tell you about a person's life, their trinkets in their house, their style. I'm quite a

curious person and it's really nice to see what people are about. The amount of different characters you meet and the privilege of getting to spend time with someone for a few hours is one of the best parts of the job. You'd never get that under any normal circumstances, you just randomly walk into their life and have a great buzz and then you leave them and may never see them again. It's just enriching.

**It's very different to walking into an office and picking up where you left off before the weekend I suppose; are there any stylists that you work with on a regular basis though and would consider colleagues?** I've been working with John McCarty a lot recently. I worked a good bit with Celestine Cooney throughout the years. We went to school together so when we both came over here we started doing lots of tests together. I used to work a lot with a girl called Abigail Smith and we were a really great pairing. She's a designer too and she works for Celine now. I tend to work with the same stylists as I do about three editorials a year. I love doing it but they take a lot of time and I've got to fit in all the other stuff I do too. I love working with new people too. You've got to keep things fresh and keep challenging yourself.

**Do you have a favourite photograph or project that you've done?** Probably one of my favourite projects was the Parker Project, which was photographing my next-door neighbours, a mum and her three kids. The reason I love it is that it was a more detailed reflection of a relationship over a period of time where I did actually keep going back and revisiting them and we'd take little trips; it was so insightful. I spent more time with them than I have with anyone else that I've photographed. I think you can feel that in the pictures. There are so many different emotions and different locations.

**How would you describe your style overall?** It's quite soft and a slight awkwardness to it. There's an energy to it but I'm not quite sure how to describe that energy...

**It's quite an emotive energy?** Yeah, I think sometimes I look at it and I think there's something a bit romantic about it. I'd never say dreamy, it's too hard and real for that. It's very observant and quiet but there's definitely a lot of energy behind that.

**As a final question, I know any aspiring photographers reading this would be really interested to know about how you came to be represented by East Photographic and how that's helped your career progress?** I've always thought East were a fantastic agency, and loved the work their photographers were doing. I started to pursue them a couple of years ago, keeping them updated with new work, they started to pass some lovely jobs my way and to my delight I was officially invited to join them last May, hooray! As a commercial agency, they have a lot of integrity and they encourage their photographers to pursue personal projects alongside the other work, which suits me a lot. They feel right for me.



ABIGAIL SMITH. COLETTE

## Rollin' with it

# Eoin Dillon

I-D, PHOTO DEXTER NAVY



Eoin Dillon is sitting, long after dark, amidst the props and paraphernalia of his craft in the city this set designer calls home. After a childhood spent visiting Europe's greatest cities, an adolescence spent in Dublin and England and sporadic bouts of residence in New York, he has set up shop and set down roots in London. Eoin is one of a growing number of Irish creatives who were inspired by the country they grew up in, and have now taken those innately Irish experiences and skill sets to develop their careers further afield.

...

INTERVIEW | JO LINEHAN  
IMAGERY | VARIOUS PUBLICATIONS

Eoin's desire to create has been with him for as long as he can remember. 'I always wanted to be in design. Even growing up, I always made stuff. I made clothes or jewellery; there was always something. If I wanted something that I couldn't find I would make it, be it clothes or shoes, a hat in a certain colour... Design was definitely always there.'

Dillon is officially set designing for only a year now, but his training started long before when he studied engineering in Dublin's Bolton Street. 'It was a really good basis to have, especially in drawing skills. Like now if I'm doing a show, to be able to visualise stuff, that's all down to my engineering training.' After Bolton Street, Dillon uprooted and studied at the London Metropolitan University. For 3 years he immersed himself in Interior Design and Technology.

'That was different. Lots of visualising based on commercial interior design, so plenty of big, open spaces.'

So how did the transition into set design come about? 'I've always loved sets. And there are a few photographers that I really really love like Jean-Paul Goude, David LaChapelle.... Mert and Marcus and David Sims... But really it just kind of happened.' A chance meeting with a photographer in Dillon's apartment block led to the offer of designing a set for a *Schön!* Magazine shoot the next day. 'That was cool. It was great. From *Schön!* everything snowballed. I met some people and since August I've had some work every week. A shoot or two, or a fashion show, or press day. So it's been, yeah!'

Dillon may be modest about what he's done, but his choices have been well thought out, selecting projects based on the concept or a particularly strong hair, makeup or styling idea. 'Say, Constructivism, 1950's Russia and I'll go off and with mood boards. I'll make my own version of what that means to me. Then I'll try to devise something that will complement the theme rather than coincide with what the stylist is doing. It's about adding some flesh to whatever that person's concept is. That's how I think of it. It's like, how can we add more to this picture as opposed to extending what somebody's already doing? I think a lot about geometry and space, how space makes you react; how a dark space makes you not so happy and how a bright space makes you feel, how you can make someone feel a certain way just by painting something a certain colour.'



A set designer is only just one part of a bigger professional team working to produce one result from a collective effort. 'I love the work that comes out of London and the great team ethic. It's so creative and collaborative. There's no hierarchy. Everyone's input is important. The city really allows for that. I work with the same people quite often so I'll understand what's happening or how to interpret it.'

Eoins growing portfolio demonstrates his talent and emerging signature aesthetic. He lists Japanese kids' movies and Americana as his influences. A quote or a colour can spark an idea for a project that might come together months down the line, like his self initiated piece *Who's Afraid of the Big Bad Wolf?* 'I had the idea in my head, it was something I wanted to do for ages so I spent time just working it out and then I hand drew and painted all of the set. It was one of the first things I ever did. I had it inside me and I needed to get it out.'

I find the work super slick and ask him if he considers it avant-garde, but the response is pretty much the opposite. 'For me, it comes from a much more childlike place. I'm a big kid so the bright colours and the big balls of wool and the thin black outline of turning something into a cartoon just makes me go – Cool! I've got to add that punch. So, yeah perhaps it looks avant garde but the references are way more childish than you think.'

Although his body of work includes music videos, lookbooks and backdrops, editorial fashion shoots are what he loves producing the most. 'You know when you open the page of a fashion magazine and think every detail in that picture has been closely considered – the hair, the makeup, the details of fashion, the surroundings, the placement of her hand... When it's right it's so timeless, it's bang on, it's super inspirational.' With that, he stretches from his seat and pulls out pieces of past sets stored behind a clothing rail. The rest is at home. 'I was worried about where it was going to go. I keep collecting all the pieces. Right now my living room has big giant black crystals hanging in it!'

After a whirlwind year with fashion heavyweights *i-D*, *Wonderland* and *Schön!* already on his resume, what does he want to pursue? 'Una Burke lookbook is my project for the weekend and then I have some work with *Flaunt* and *125* magazine. I wake up thinking this is so cool. We haven't crossed paths yet, but the Irish talent in London is amazing. The likes of Simone Rocha, Celestine Cooney, photographer Boo George - they're all incredibly inspiring. Hopefully I will work with them. And maybe some bigger shows or something – there's always the next step. But there's nothing I want at the moment. It's all just rolling. Right now, here, this is it.'



LET THEM EAT CAKE – PHOTO HOLLY FALCONER

**"How you can make  
someone feel a certain way  
just by painting something  
a certain colour."**



## Visionary

# Aoife Wasser

Despite the growing glow of the Dublin fashion scene that's been carved out here over the past few years, the glitter of the New York fashion world is still the dream for many. Aoife Wasser is somewhere suspended between the two: a well-grounded Dublin girl, she has climbed the ranks of some of Stateside's most prestigious magazines, taking leading positions at V, Visionaire and Teen Vogue, before setting up her own consultancy firm.

...

INTERVIEW | BY ROSA ABBOTT  
IMAGERY | VARIOUS PUBLICATIONS

Yet despite achieving such glamorous feats, Ms. Wasser remains reassuringly unpretentious. Alongside the skills and wisdom she has inherited from the impressive array of creatives she has worked with over the years, it's a steely work ethic (and the occasional stroke of luck) that has lead her from Dublin suburbia to the top rung of New York's fashion publishing ladder.

Within her dizzyingly successful portfolio, a creative director position at Visionaire is enough to make any fashion lover swoon. The highly luxurious series comes in limited print runs (with a price tag just as exclusive) and defies normality in publishing - the most recent issue, for example, bears the theme 'Larger Than Life', and is almost 5x7ft. Each creation features the craftsmanship and collectability of a work of art, with contributions from the world's leading photographers, stylists, artists and designers. They're as lusted after as Aoife's CV - which boasts Mario Testino as a reference, and a successful job interview with Anna Wintour. THREAD writer Rosa Abbott talks to Aoife about her story so far.

**You went to New York on holiday, but never fully returned. What is it that lured you into staying?**

I got an internship with a very prestigious magazine and knew that if I stayed I would gain experience that I couldn't get in Ireland. I fully intended to go back home when my internship finished, but I ended up being hired. Also New York is a very exciting and highly creative city to be in.

**How do you think being from Dublin gives you a different perspective in New York? What qualities do you think you inherited from your Irish upbringing?** I don't fall for all the glitz and glam of things here. I'm a very grounded person and I think this helped with my celebrity dealings. I never get star struck...unless I met George Clooney and then I'd be a basket case. Integrity and a strong work ethic is what I have inherited from my Irish upbringing. A sense of pride at getting the job done and done well.

**Would you ever move to another city - or even back to Ireland?** Yes, I would love to move back home if the work was there. London and Paris would be great also.

**You presented an award to DIT graduates a couple of years ago. Being a new graduate in Ireland is quite a scary thing now. What advice would you give them?** I would suggest that graduates should try and do internships, work for free if necessary to get that experience on your CV. When you are in an office environment you gain so much more knowledge, it's almost like a second education. I worked for free in NY for the first eight months until I was eventually hired. It was hard having no money, no family, and working seven days a week to survive. But if you really want something badly enough, you'll figure out a way to get it.

**Your first job in New York was in David Carson's studio. How did you land that?** I found his number in a trade magazine, called his offices and had an interview scheduled the next day. It all happened very fast. Within a couple weeks I was working in his office in the British Virgin Islands. I was assisting him on a surf magazine and he wanted us to be immersed in the lifestyle and culture, I certainly did not object!

V MAGAZINE

ROBERT ALTMAN  
VALENTINO  
HARUKI MURAKAMI  
JEAN-PAUL GAULTIER  
GASPARD ULLIEL  
GUY MARDON  
OLIVIER THEYSSE  
ART IN AMERICA  
24 HOURS IN TOKYO  
BIG PRINTS  
SLINKY DRESSES  
HEAVY METAL  
AND IT'S ALL FOR YOU!



SPRING 2004

WHAT  
HAVE YOU  
DONE FOR  
V LATELY?

JANET JACKSON IN GUCCI, GAP, AND GUESS  
PHOTOGRAPHED BY  
INEZ VAN LAMSWEEDE & VINOODH MATAOIN



**"Integrity and a strong work ethic is what I have inherited from my Irish upbringing. A sense of pride at getting the job done and done well."**



**What was the most important thing you learnt from him?** That your idols are a source of inspiration, to help you recognize and achieve your own potential.

**Visionaire really pushes the boundaries of magazines - its attention to detail and innovative approach renders each issue an artwork. Where did you turn for inspiration when working there?**

Everywhere - movies, music, TV, books, art shows, theatre, even crazy science journals. Every week we would have brainstorm sessions and show our latest tricks and discoveries.

**Which issue was your favourite to work on?** No. 42 The Scent Issue. The creation of a fragrance is so complex and beautiful. I loved every minute of this project and was truly fascinated by the skill and talent of being a 'nose'. Collaborators included Nick Knight, Sam Taylor-Wood, Yoko Ono and Stephen King. An incredibly diverse group of people.

**You've worked with some hugely talented and successful people during your career. Which ones have been the most inspirational to work with?** Stephen Gan, Greg Foley, Mario Testino, Karl Lagerfeld and Bruce Weber have all played a very important role in making me the art director I am today.

**You were also Creative Director of Teen Vogue, which is obviously a very different market to Visionaire. Was it difficult to make the switch into a new visual language?** Yes, very different.

At *Visionaire* our issues were limited editions of 3000. At *Teen Vogue* we printed 1.5 million copies an issue. Also the physical scale of *Teen* is so small compared to *V Magazine*. *Visionaire* and *V* are both very sensual, sexy magazines, with *Teen* I had to be very conscious of what was appropriate for the target audience.

**You now have your own consultancy firm. What kind of jobs have you taken on so far?** Mostly advertising, re-branding and some book design. I've also started to take on small video projects. Motion has now become an integral part of the process.

**Would you ever return to the magazine world?** Yes, for the right magazine, never say never!

**Finally, is there anything you've yet to achieve, but would like to?** Yes, my drivers licence.



# GIRL NEXT DOOR

WE DON'T KNOW WHERE YOU LIVE, BUT IN THE PERFECT WORLD, YOUR NEIGHBOR WOULD LOOK LIKE SUPERMODEL GISELE BÜNDCHEN AND SHE'D BE DECKED OUT IN RADICAL '80s VINTAGE POPPED FROM THE TRUNKS OF DESIGNER KIM JONES

Photography **ALASDAIR McLELLAN**

Sweatshirt vintage Vivienne Westwood  
Shorts D&G

# Carrie

**Photography:** Rich Gilligan — **Stylist:** Aisling Farinella

**Photography Assistant:** Alex Bradley — **Stylist Assistants:** Kieran Kilgallon & Kathryn Hay

**Hair:** Joe McGivern, *Morgan The Agency* — **Make Up:** Naomh Kirwin, *Morgan The Agency*

**Model:** Carrie Ann, *Morgan The Agency*

*Thanks to Noel Spence and wife for warmly welcoming  
us at the amazing Tudor Cinema, Comber*



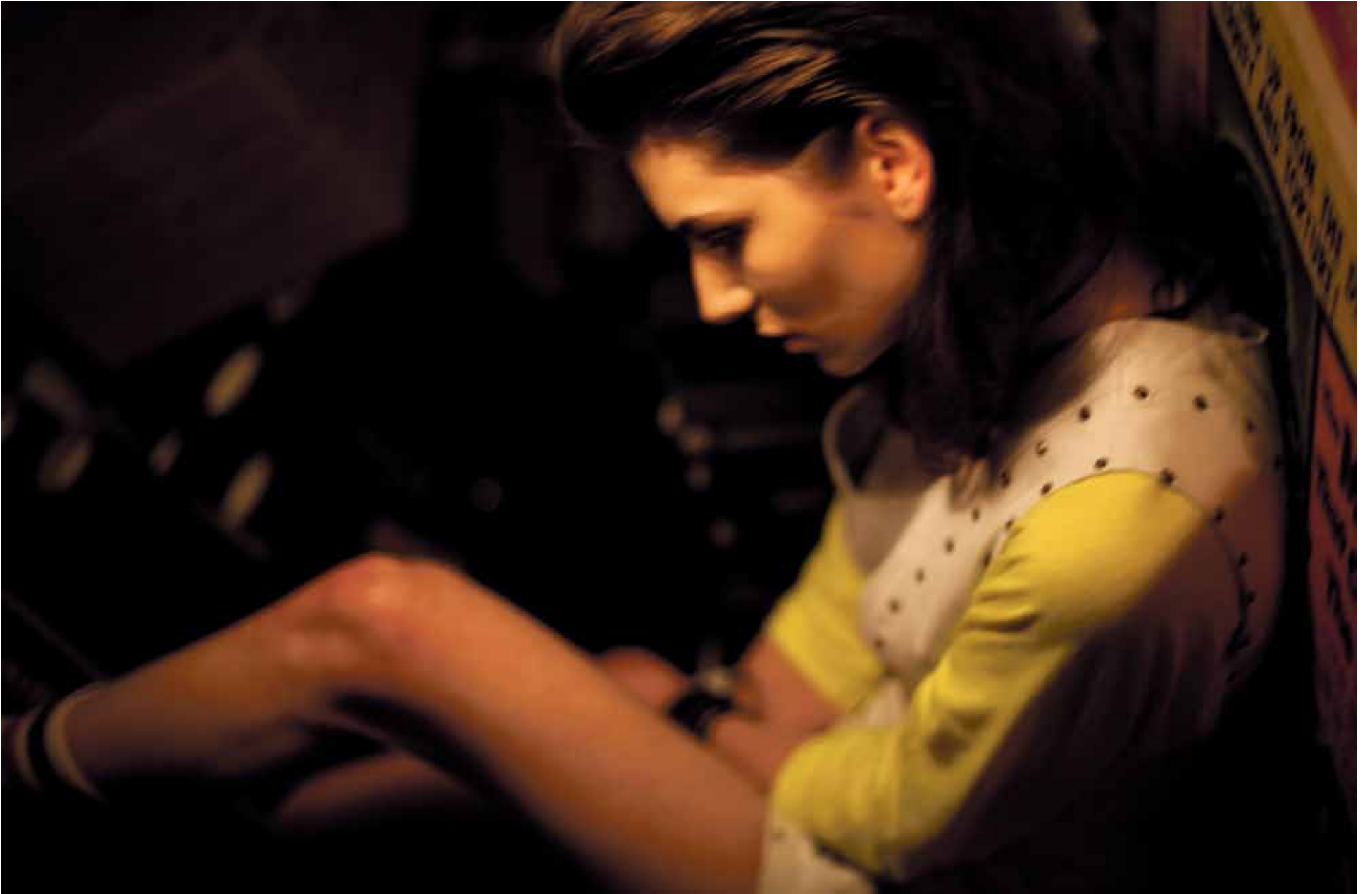


leather studded dress; manley leather string bracelet: MoMuse — Bow,  
raglan tee & socks: American Apparel, red vinyl high brogues : Simone Rocha — Havana



sequin embellished dress to order & crystal studded collar: Joanne Hynes – BT2,  
casio watch: American Apparel, black beaded bracelet: La Luna – Loulerie,  
plaited leather bracelet & leather string bracelet: MoMuse – Bow











shirt: Lolo and Lulu — Dolls, dress: Hache — Havana, denim jacket: Vintage Bow, belt:  
Joanne Hynes — BT2, socks: American Apparel, Green vinyl high brogues: Simone Rocha — Havana,  
casio watch & bracelet: As before



**silk print top:** David Szeto — Smock, **jeans:** Isabel Marant — Costume, **socks:** American Apparel, **shoes:** Buffalo, **casio watch & bracelets:** As before





silk print top: David Szeto — Smock

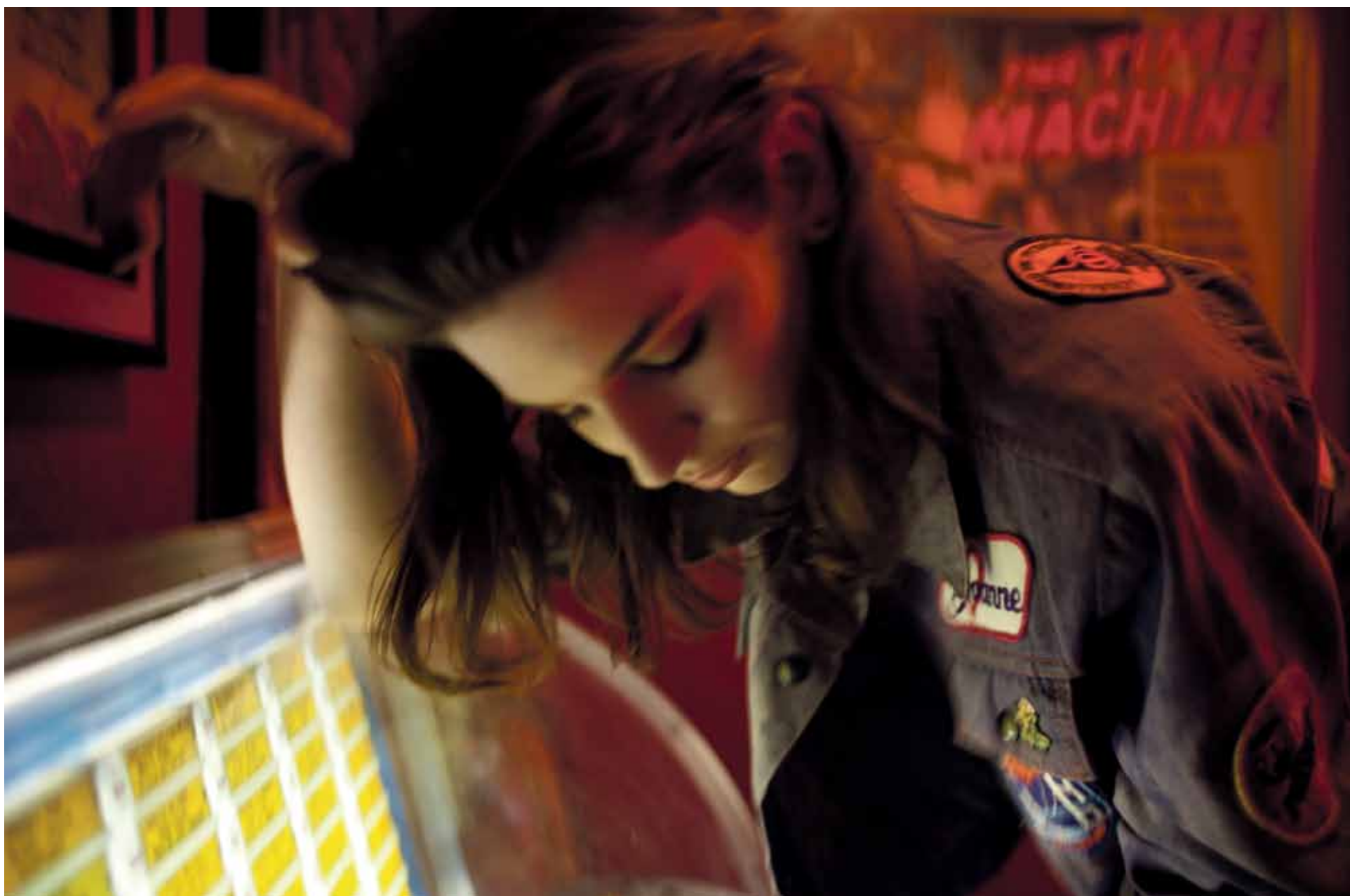


green net dress worn over silk and tulle dress with rubber collar: Simone Rocha — Havana

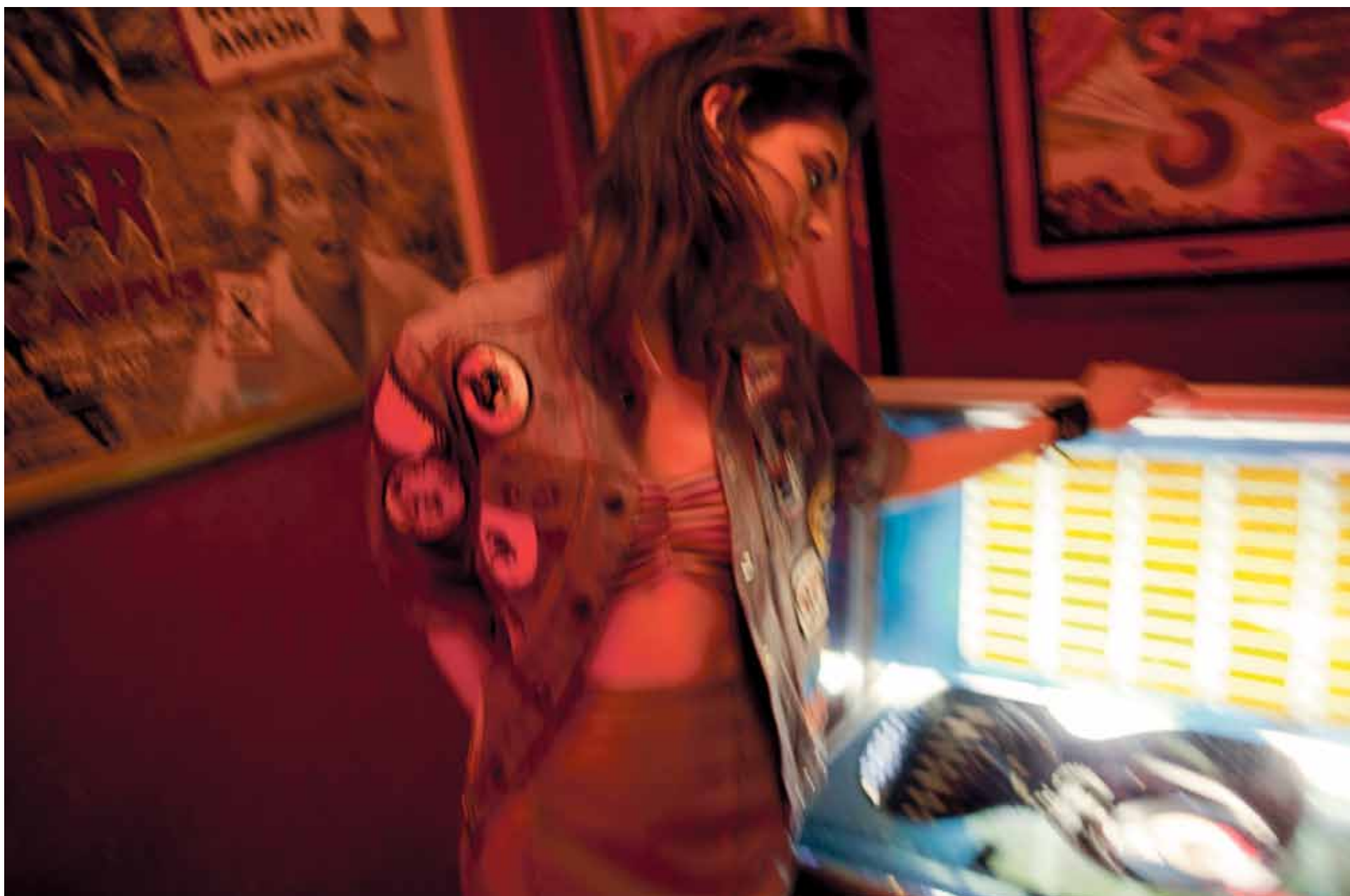




green net dress worn over silk and tulle dress with rubber collar and green vinyl  
high brogues: Simone Rocha — Havana, socks: American Apparel







**vintage jacket:** The Goddess Room, **leather skirt:** Emma Manley, **bandeau top:** American Apparel, **casio watch & bracelets:** As before



**jacket:** Isabel Marant — Costume, **skirt:** Peter Jenson — Dolls,  
**Misfits tee:** Tower Records, **belt:** Joanne Hynes — BT2





**black raffia mini dress with black net double underskirt: John Rocha — Havana, shirt:**  
**Topshop, shoes: Buffalo, socks: American Apparel, casio watch & bracelets: As before**

# Maria & Tom

**Photography:** Liam Murphy — **Stylist:** Aisling Farinella

**Photography Assistants:** Malcom McGettigan & Fintan de las Casas — **Stylist Assistant:** Kieran Kilgallon

**Hair:** Zara Cox, *Queen* — **Make Up:** Searon McGrattan **Make Up Assistant:** Chloe McGrattan Brazill

**Model:** Maria, *1st Option* — Tom, *Compton*

*Thanks to Maureen, Imelda & Shane at the Taravie Hotel,  
Courtown Harbour, Co. Wexford for their warm hospitality*






**open lace t-shirt: Simone Rocha —**  
Havana, **lace crop top: Stylein — Indigo**  
& Cloth, **vintage levis denim shorts: 9**  
Crows Street, **bracelets: MoMusw —**  
Bow, **loafer shoes & socks: Topshop**



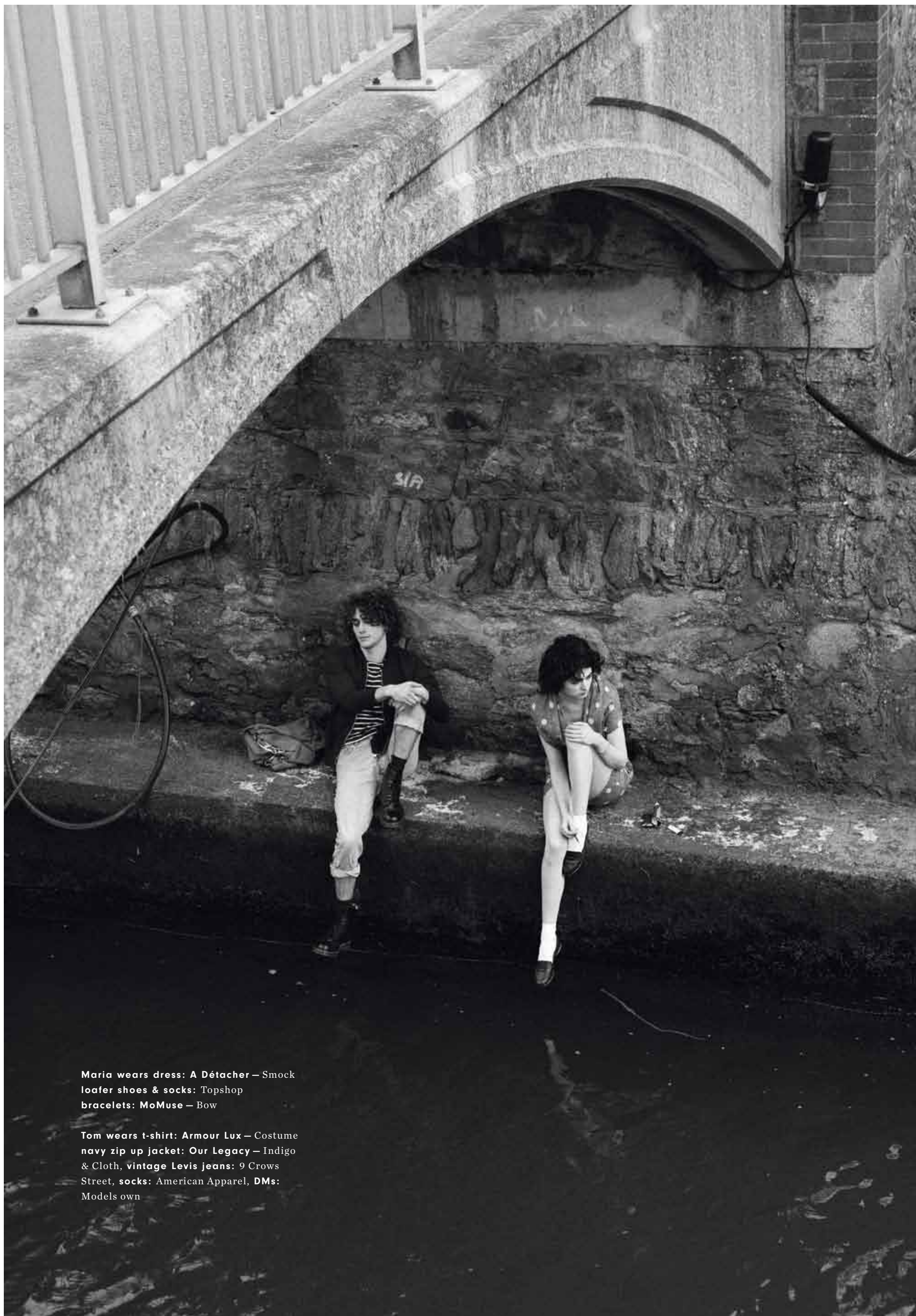
jersey top: **A Friend** — Smock, pendant & bracelets: **MoMuse** — Bow, sunglasses: American Apparel





cord jeans: Isabel Marant — Costume, jersey  
top: A.Friend Smock, pendant & bracelets:  
MoMuse — Bow, sunglasses: American  
Apparel, loafer shoes: Topshop





**Maria wears dress:** A Détacher – Smock  
**loafer shoes & socks:** Topshop  
**bracelets:** MoMuse – Bow

**Tom wears t-shirt:** Armour Lux – Costume  
**navy zip up jacket:** Our Legacy – Indigo  
& Cloth, **vintage Levis jeans:** 9 Crows  
Street, **socks:** American Apparel, **DMs:**  
Models own





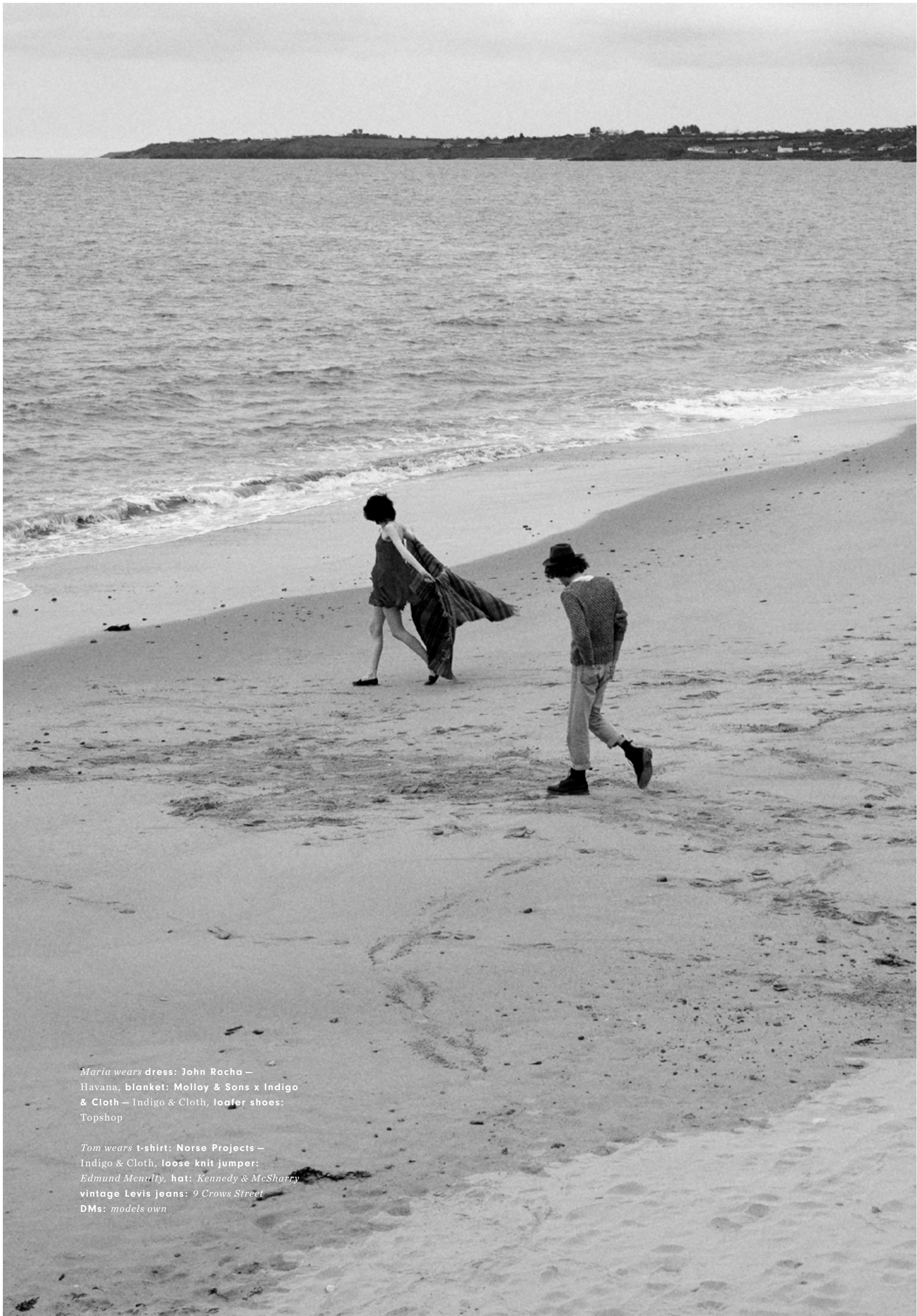
**dress:** Isabel Marant — Costume, **bracelets:** MoMuse — Bow



print dress: Samantha Sung — Dolls  
vest: Fine Collection — Costume  
vintage levis denim shorts: Stylists own  
bracelets: MoMuse — Bow







*Maria wears dress: John Rocha —  
Havana, blanket: Molloy & Sons x Indigo  
& Cloth — Indigo & Cloth, loafer shoes:  
Topshop*

*Tom wears t-shirt: Norse Projects —  
Indigo & Cloth, loose knit jumper:  
Edmund McNulty, hat: Kennedy & McSharry  
vintage Levis jeans: 9 Crows Street  
DMs: models own*



dress: John Rocha — Havana, blanket: Molloy & Sons x Indigo & Cloth — Indigo & Cloth



## Denim Down South

# Imogene & Willie



Fueled by the legacy of hard work and creativity handed down to them by their grandparents and inspired by American post war classic work wear, childhood sweethearts, Matt and Carrie Edmonson chose Nashville, Tennessee as the birth place for their denim brand and store. Housed in an old gas station, in Nashville's up and coming 12th Avenue South area, Imogene and Willie, named in honour of Carrie's maternal grandparents, holds history as a true authority for the perfect pair of jeans. Divided into a retail space and workshop where the jeans are made and altered to fit, the shop is a virtual shrine to a bygone era, filled with details and keepsakes from the couple's collection of vintage Americana.

...  
INTERVIEW | PETRIA LENEHAN  
IMAGERY | RICH GILLIGAN

In a continued search for one pair of jeans, a second skin that might actually fit and last, I learnt of the cult status of the Imogene. On a once in a lifetime road trip through America's deep South, Matt and Carrie's shop was on the top of my list.

Having experienced the intimate and positively nostalgic atmosphere Matt and Carrie have managed to create in their shop, I jumped at the chance to find out more about the people behind the concept and the strangely seductive nature of Nashville itself.

**Can you tell me a bit about the experience you gained in the denim industry before deciding to set up your own independent company? What led you to make a return to a more artisanal way of working?** *Carrie:* I worked for my family's denim company that was founded in Henderson, Kentucky in 1986, really by accident. My granddaddy's company had washed uniforms and napkins, as a kind of rental business. As the company grew they moved to a bigger factory with huge washing machines. My dad had just

come back from rehab, which was pretty taboo at the time. He was most definitely an outcaster in a little Southern town. Someone told him that they were taking blue jeans, adding pumice stones to them and washing them in machines to create what they were calling acid wash. So he mustered up some business and eight weeks later they were hiring 400 people.

That continued through the late eighties and early nineties so all of the production started in the South. The South East was such a hotbed for sewing plants where they would sew the garments and truck them to our facility in Kentucky, where we would then wash up to a quarter of a million pairs of jeans a week. When all of the sewing plants started dying out we had to figure out how to keep going and we started developing products for brands like Ernest Sewn and Paper Denim and that went on to become a big part of our business. The natural progression was then to do it for our own brand, which led us here.

**What was it about Nashville that led you to move away from home to set up the business and what kind of role has the city played in its success?** *Matt:* Before we owned our business we never realised the importance of a city to a business. We moved to Nashville because we had several friends here. We used to stay at a friend's house and didn't even explore the city that much. It was more about relationships to begin with. When we were looking for a location for the store, Nashville made sense because it's so close to our home.

When we started spending more and more time here and experiencing Nashville as a town, we were hugely affected by the generosity of spirit and welcoming nature of the people and of course by just how great a town Nashville is.

*Carrie:* There's something infectious about the place and the people. People feel that and end up moving here. Other cities in the south can seem very blue blooded and insular where the accumulation of wealth











is more important than anything else. It was much easier to be accepted here as outsiders since Nashville is much more of a melting pot in contrast to a lot of other parts of the south.

**Do you think this openness and multiculturalism stems from the deeply rooted music scene that has always existed in Nashville?**

*Matt:* I would say it's more about the people of Nashville being very aware of their southern roots and culture. People here take a real sense of pride in being hospitable. Once you move here, you begin to adopt that, I guess as a way of returning the favour in kind.

**Having chatted with Ian and Louise who work in the store, it's clear that they have a real sense of pride and passion for the brand. How important has your team been in helping the company to grow?** *Carrie:* Since the late eighties it has been Nester and Gloria (a couple originally from Thailand who make the patterns and still sew up most of the garments) and Matt and I working together. They came to Nashville with us from Kentucky and then Ian arrived a week before we opened in 2009. Ian integrated himself at the shop opening somehow and insisted that we hire him even though we weren't hiring! It's been beautiful getting to the full count now of fifteen employees.

**Are you both trained in pattern cutting and sewing and the technical aspect of design?** We learned very early on from being on a team of creative people that you have to pick your strong suits. Really the way that we have been able to be successful in creating a new product is because we brought on Nester and Gloria. Nester is a pattern maker who has the ability also to sew. You would think that those two things would go hand in hand but they don't actually. More often than not, someone is a pattern maker or a sewer and the fact that Nestor is so skilled at both, has allowed him to be able to foresee potential problems in creating a pattern before it's developed into a garment. It's not an easy process finding the right people. I remember sewing my first pair of jeans and I think it took me about a week. I knew exactly what I wanted the end product to look like and yet it seemed like such a mountainous task. Being able to conquer the technical side is no longer as important to me as it was before I started that project.

*Carrie:* We have worked for so long with Nestor, he can almost read our minds. It's such a fluid process explaining our design ideas to him and being able to translate them into the finished garment, either verbally or with a very poor sketch.

*Matt:* Speak for yourself, my sketches are amazing!

**Taking into account the authentic nature of the company and the early success you have achieved, are you afraid of the expansion that seems inevitable?** *Matt:* We've always welcomed growing the business. As soon as we stopped being shopkeepers and janitors of this business, it was very natural to put people in place to allow the brand to grow. We are really nothing without this team around us. Those hard working folks are the people who allow this business to get bigger. And of course with that comes great responsibility.

*Carrie:* I did feel anxious about the growth in the beginning, we were so committed to not losing the authenticity. On vacation in Turkey last year, it was a turning point for both of us when we accepted that it's ok to grow this business. It can still be a product made in America and about everything we believe in and to scale it up is ok. We oughtn't to be ashamed of that as long as we can continue to expand consciously and are aware of the possible pitfalls.

**Do you fill your roles naturally as a husband and wife team?**

*Matt:* We have, that's a great way to put it; we have naturally filled our roles. When we started, Carrie was working more on the business plan and I was more the numbers, bookkeeping guy and I guess we thought that was the way it would go. Over time it's become clear that Carrie has more ability in running the numbers side of things and I don't, so for me to continue doing it was almost ridiculous.

*Carrie:* And then likewise, we both came from such a creative background in our old company, so I think I struggled relinquishing some of that. Yet once we learned our pace and realised that we couldn't both do everything, that in a sense we had to divide and conquer, Matt really took the reins of the creative aspect of the company. I feel that even in the last couple of months we've really gotten into our stride. We're down to like two fights a day!

**"There's something infectious about the place and the people. People feel that and end up moving here."**

## Boyish Adventure

# Percival



Not so much Arthurian myth as much-wanted menswear, Percival (referring to a knight of King Arthur's court) is a brand which not only harks back, but also looks forward. Founded in 2009 by designer-illustrators Chris Gove and Luke Stenzhorn, the London-based label was conceived as a platform to provide clothing both functional and infused with a certain sense of childhood wonderment. Quickly joined by Irish-born Olivia Hegarty following its initial inception, Percival has since matured into a brand beloved by men both young and old.

...  
INTERVIEW | CILLIAN O'CONNOR  
IMAGERY | JESSE JENKINS PERCIVAL SS12

**What is Percival?** Percival is a London-based brand producing clothing locally where possible, aiming for quality in workmanship and longevity in design. We use playful or contrasted linings, buttons, and unexpected colours in styles that capture a sense of boyish adventure.

**What inspired you to launch Percival?** *Chris and Luke:* We really wanted to make one yellow mac out of waxed cotton that we had imagined in our mind's eye – the kind of thing you wore as a child, but a grown-up version!

**Professionally, two of you come from design/illustration backgrounds (Chris and Luke), while the other comes from a fashion background (Olivia); do you feel this enhances your designs, that something different is brought to the table by each of your areas of expertise?** *Olivia:* Yeah, definitely. When we launched the company 2 years ago I found it really refreshing to work with two minds that were totally open and not coloured by limitations in production and process. When it comes to design now, I still tend to focus on fabrication, garment construction and collection planning as a whole which would come from my training, whereas the boys have really solid ideas on fit and styling coming from a personal passion for, and connection to, the garments. I've seen this as a great formula from the beginning.

*Chris:* I tend to look at things from a graphical perspective; even the position of pockets and things is for me sometimes a compositional thing rather than a 3D matter.

*Luke:* Also, the branding of the company and website design comes naturally for us. Through our networks we have friends we work with to put shoots and videos together to market the brand.

**Although a London-based brand with a distinctly British aesthetic, one of Percival's designers is Irish (Olivia) – what do your various heritages bring to the brand? Do your different personal backgrounds influence the aesthetic of the brand and/or the way in which you work?** *Olivia:* I think we all have a strong understanding of what Percival is aesthetically so even though we may have different tastes, we know where that overlaps.

*Chris:* We're not trying to create something with a specific British aesthetic, it just so happens that our creative minds have been surrounded by our external influences being based in London for however long each of us has been here and those local references are bound to have an impact.

*Olivia:* The legacy of Britain's menswear history was one of the draws for me to London. I think

Percival is influenced by this legacy as just one of the contributing factors on top of what's going on around us locally/internationally.

**What inspires your designs?** It's very varied – 1970's sportswear, cafes in 1950's Paris, the work-wear of the Industrial Revolution, Escher prints, instances of eccentricity.

**Who is the Percival man?** He has his finger on the pulse, is culturally aware, and appreciates craft and detail. Maybe someone who is probably quite creative themselves.

**Will Percival remain a menswear-only brand, or would you like to create a collection for women as well?** People often ask us if we'd do womenswear as they think the aesthetic would apply, but let's get one thing right to start with!

**You pride yourselves on creating garments that prize timeless style over fleeting trends; what for you defines style? Is it something innate/inherited or learned? Is it something that involves careful consideration and execution or something that simply manifests itself?** *Olivia:* I think style is innate, and manifests itself through complimentary clothing.





**"For me, style is just individualism and consideration – taking pride in your appearance. Our characters are permeated by our behaviour and appearance."**







*Luke:* For me, style is just individualism and consideration – taking pride in your appearance. Our characters are permeated by our behaviour and appearance.

*Chris:* We want to build garments that are not faddish – a coat you can put away for the summer and take out next winter and for years after that and be excited by again because there’s something inherently good about how it looks and feels.

**Has there been a moment that has proved particularly formative for you as a brand?**

*Luke:* For our Autumn Winter 2012 video, which you can still see on our website, we pulled a team of generous friends together to help out. We invaded Chris’ parents house in Southampton for a weekend, rambled around nearby fields and the beach, built a wicker man, and watched it burn and fall in silence in the dusk of the second evening. It was the culmination of a really motivating weekend, having given some friends an insight into our work as well as getting emotional over the fact that this group of people believed enough in the project to get involved to such an extent.

**Has there been a particularly influential person (a muse, an expert) which in some way aided you in your involvement as a brand?** No, we’re constantly meeting new great people as we evolve and taking advice wherever we can.

**The entirety of your debut collection for AW10 was designed and made in London, why is it important for you as a brand to both design and produce in Britain (where possible)?** We want to keep things local for as long as we can for sustainability reasons and also pragmatic ones. Right now we can cycle down to the factories to check how they’re getting on, answer questions on the spot, build relationships with the manufacturers and develop their understanding of what we want to produce.

**To date you’ve used fabrics as varied as beeswax cotton, Harris Tweed, and heavyweight Melton from Yorkshire; these are age-old fabrics with storied histories – is it this sense of history which attracts you to them?** Yeah, it is exciting to visit a supplier whose family have been working on their products for generations and see how that knowledge is handed down. Also working with long-established textile businesses gives us a certain reassurance that even though we might be trying something new in terms of the style of garment, we know the tried-and-trusted fabric will work, meet the standards in quality we hope for, and survive thorough wear.

But it is also worth pointing out that we use fabric from other countries in Europe, as well as Japanese fabric. What attracts us to Japanese fabric is they always seem to be on top of things in terms of design and aesthetic and their innovative approach.

**Have you ever inherited something that holds some special significance for you?** *Chris:* A silver tie pin I got for my 21st birthday I wear all the time.

*Luke:* My grandfather left me a beautiful watch but I haven’t worn it yet for fear of losing/breaking it. We actually named Percival after him. He was very ill when we were conceiving the brand and his cheeky and eccentric personality seemed to resonate with what we were trying to capture.

*Olivia:* I was given a ring of my aunt’s. I wish my Mum still had all the apparently amazing clothes she wore in the 60’s and 70’s; who knows where they are now and it’s painful to hear her brag about them!

**What item (of clothing, or perhaps an accessory) would you pass down to the next generation?**

*Luke:* My old man’s got an amazing old fur-lined leather flight jacket that I’ve got my eyes on. It’s seriously built to last, he’s been wearing it for as long as I can remember. Once I’ve had my time with it, I’ll be handing that down.

*Olivia:* I’d pass down a great Boudicca jacket I have and a leather jacket by Antonia Campbell-Hughes. I was also recently given an Irish lambswool blanket which I wear 100% of the time I’m indoors so you could almost call that an accessory, it’s definitely something I treasure.

*Chris:* I’d hand down that tie pin and keep the cycle going.

...  
 PERCIVAL WILL BE STOCKING A  
 SELECTION OF THEIR SPRING SUMMER 2012  
 COLLECTION AT THE RE-DRESS BETTER  
 FASHION POP-UP SHOP  
 ...  
 6 castle Market, Dublin 2  
 From 1st – 29th april

# Matty Boy

**Photographer:** Gerry Balfe Smyth — **Stylist:** Alison Conneely  
**Photography Assistant:** Niamh O'Reilly — **Stylist Assistants:** Katherine Ramsay and Ceire Nugent  
**Grooming:** Leonard Daly  
**Model:** Matt





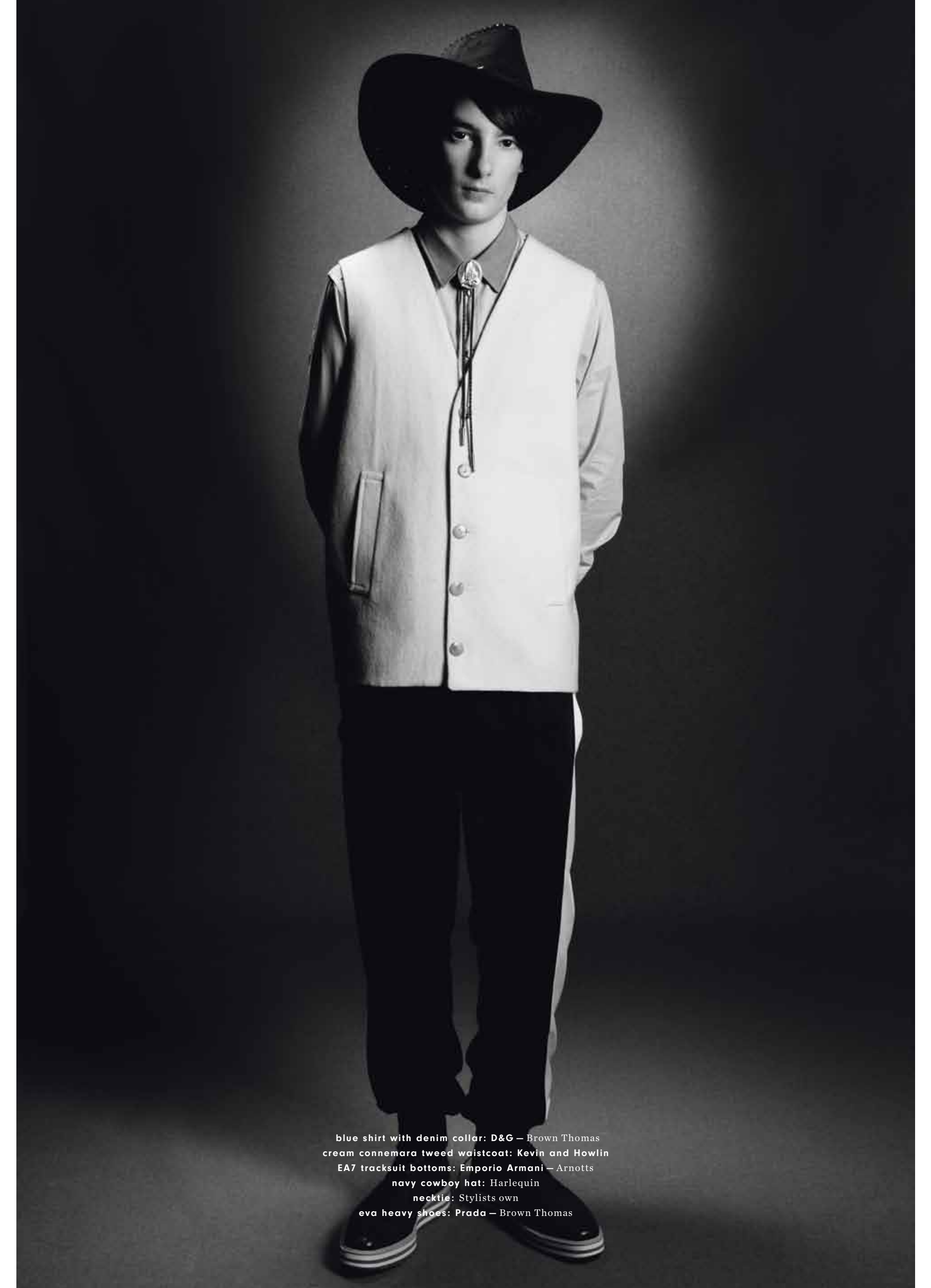
rake fleck print shirt: Reiss — Arnotts  
navy woolen waistcoat: Harlequin  
black felt hat: Zara  
trilby (worn over felt hat): Kennedy & McSharry  
necktie: Stylists own





white blouse with denim bib: **Sandro** – Brown Thomas  
navy cowboy hat: Harlequin  
necktie: Stylists own





blue shirt with denim collar: **D&G** — Brown Thomas  
cream connemara tweed waistcoat: **Kevin and Howlin**  
EA7 tracksuit bottoms: **Emporio Armani** — Arnotts  
navy cowboy hat: Harlequin  
necktie: Stylists own  
eva heavy shoes: **Prada** — Brown Thomas



white blouse with denim bib: Sandro – Brown Thomas  
 EA7 tracksuit bottoms: Emporio Armani – Arnotts  
 navy cowboy hat: Harlequin  
 necktie: Stylists own





knitted check jumper: **Joseph** — Brown Thomas  
black and white poka dot shirt: **Our Legacy** — Indigo and Cloth  
john Navy tracksuit bottoms: **Acne** — Brown Thomas  
grey loafer shoes: **Prada Sport** — Brown Thomas  
navy cowboy hat: Harlequin  
necktie: Stylists own



**black and white polka dot shirt:** Our Legacy – Indigo and Cloth  
**EA7 tracksuit bottoms:** Emporio Armani – Arnotts  
**eva heavy shoes:** Prada – Brown Thomas  
**Felt hat:** Zara  
**black trilby hat (worn over felt hat):** Kennedy & McSharry  
**necktie:** Stylists own





black blouse with gold collar detail: Zara  
navy cowboy hat: Harlequin

## A legacy of Irish lace

# Carrickmacross



A decorative tradition, lace making is cherished for its delicate workmanship, skill, and pattern intricacy. Classed as one of the most labour intensive textile techniques, lacing is a skill that can take many years to accomplish. The beautiful Carrickmacross lace founded in Co. Monaghan is one of the oldest and most famous forms of the needlepoint found in Ireland today. The tradition of this appliqué style lace inherent to our heritage is sustained through the dedication of those who continue to promote and educate.

...  
INTERVIEW | CIARA O'DONOVAN  
ALL PHOTOGRAPHY | JOHNNY SAVAGE

In the past few years, lace has made a consecutive comeback on the Irish and international fashion scenes. A recent royal endorsement, the style of lace featured on Kate Middleton's wedding dress, has succeeded in revitalising the Carrickmacross technique globally. With this history right on our own doorstep, THREAD writer Ciara O'Donovan and photographer Johnny Savage head up to Monaghan to meet the people keeping it alive today.

### *Meet the ladies who Lace*

The lace gallery began as a co-op of lace makers that form a type of craft circle whereby together they sew, design, collaborate, and sell expertly hand-sewn commissions. The ladies who form part of the Carrickmacross Lace Gallery take great pride in showing us around the gallery, which serves as a type of historical lace archive. Ancient pieces dating back from over one hundred years adorn the cabinets of the gallery, from ornate wedding veils and christening gowns, to collars and handkerchiefs. They have been fine-tuning their skills since youth and watching them work in the gallery is a quite meditative process. "The therapeutic quality of this skill becomes almost addictive", says Elizabeth Daly, chairperson of the gallery.

Piece by piece each lace commission is extremely labour intensive, however the results are enduring. A bridal veil that can take up to a year for completion will often be passed down as an heirloom through a family for generations.

### *Meet The Fashion Designer: Natalie B. Coleman*

Designer Natalie B. Coleman's affiliation with lace stems from growing up in Carrickmacross, an environment that has inspired her work in many ways. On route to her studio we pass fields of Willow and eccentric local haunt Jimi The Stewarts, selling everything from coal to ladies bras and bootleg videos. Natalie recently collaborated with gifted local lace artist, Martha Hughes whereby she incorporated a Carrickmacross lace collar onto a leather dress. The dress was specially designed for the Absolut Mode Exhibition showcase held in South Studios last year.

### *Meet The Lace Artist: Martha Hughes*

Martha is a master of Irish lace; her award winning work has featured in galleries and museums around Ireland and is currently on display in the Leinster Gallery, Dublin. Her specialised lace work has also garnered much press attention and is featured in the

book 'Irish Hands', which focuses on Irish cottage industry crafts, compiled by couturier Sybil Connolly

Martha's home is a mirror of her talents; everything is pristine and meticulous. The body of work she has created is incredible and her home provides the showcase of her skills. She specialises in three-dimensional lace making, a method she developed just six years ago. Martha has maintained a collection of all her design transfers and produces a giant bag jammed full of sketchings as well as her lace master copies from the attic. She is very much dedicated to her art and has over time developed her own signature style of creating Carrickmacross lace.

From the pioneers, to contemporary fashion designers and a niche export market, the tactility of lace will continue to seduce those who still create the fragile technique of appliqué design. For at the moment, it is purely for the love of lace that this delicate Irish tradition endures.







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## Makers & Brothers

# Meet

This is the story of two. A story of two brothers, the sons of two architects, the success of two pop-up's and the business model split into, you guessed it, two. Garrett caught up with one half of Makers & Brothers Jonathan Legge not once but twice, to get to know more about the Dublin pair and their journey to Makers & Brothers, an online venture retailing a curated selection of handmade design and craft objects.

**I first met you when you moved into no.27 South William Street 3 years back to do a pop-up over Christmas. How did that come about?** That came about because Mark & I wanted to work on a project together. Mark is more business orientated and I have a very creative approach so we felt it could be a nice partnership. We got a few words of warning from people at the time; it was a bit of a gamble but we liked the challenge. We had spent many hours talking over different ideas and looking at who was doing good and bad versions of what we wanted to do. We can have too many ideas so I guess we wanted a test run to see if it worked in reality. I mean, everyone's got ideas, that's the fun bit, but it's about seeing if it actually works when you put it into action. Seeing where it was working and where it was failing and adjusting accordingly.

**Did it go according to how you first saw it or what did you learn along the way?** I think the main lesson was we realised was that we did not want to be traditional shopkeepers. The big overheads, the boring Tuesday mornings when nobody is in your shop was all too much. This realisation led us to explore online retailing, which from an overhead and global reach point of view is far more attractive. The other lesson was that, much to our delight, the Irish consumer was interested in what we were offering but even with that there wasn't a large enough customer base to keep us there long-term and for us to grow.

**You recently had another store open over Christmas in your hometown of Blackrock. Your main business model is online, but what is the appeal of a pop-up?** Yeah I suppose our business model is a combination of the two. There is our website and the whole virtual world; fundamentally Makers & Brothers is an e-commerce business. However the foundation of our business is selling craft and design. It is about the simple things, the handmade, objects of integrity, contemporary vernaculars, and authenticity. These are all very physical qualities so it was important to us that there was a physical aspect to the retailing as well as the virtual.

**Do you believe that showing the craft behind the product is quite important?** I believe people engage on another level when they see the process behind the piece. Once you understand the process there is a wonderful jump in appreciation for the finished piece, you value it far more when you understand its story.

**You've planned a series of pop-ups around the world over the next 3 years.** Wow, that makes is sound a little crazy and it may be too early to commit to the next 3 years, but yes we have ambitions for the company. The theory is to continue to combine the physical and virtual sides of our business and to look at doing this further a field than our own back garden, literally. It feels unfair on the customer and our products and makers to not to provide the opportunity to experience the products we're selling, like hold the bowls and wrap the blankets around themselves. I also really enjoy putting together events. We've just confirmed a pop-up in New York, May 17-21 at The Standard Hotel in the East Village.

...

WORDS | GARRETT PITCHER  
IMAGE | RICH GILLIGAN





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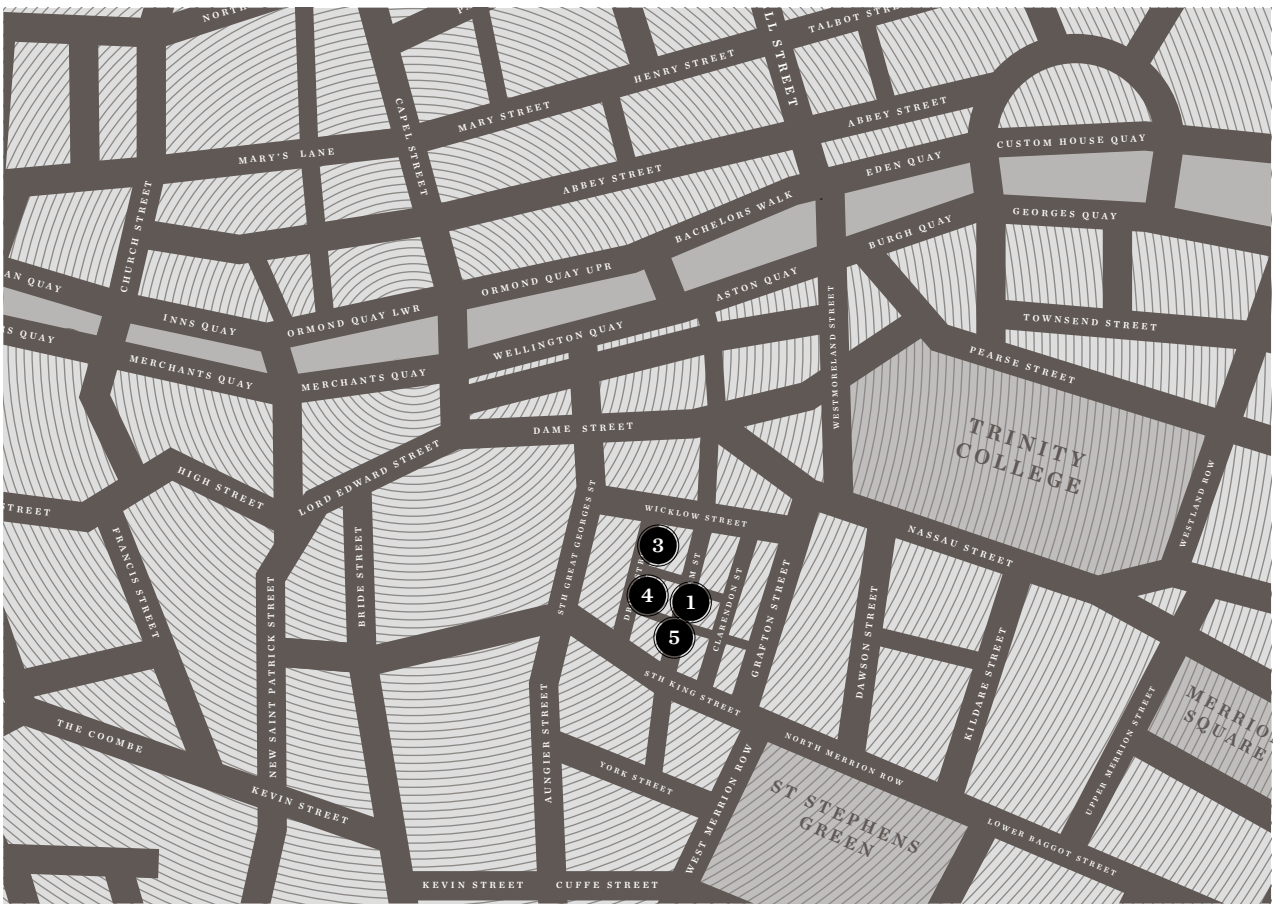
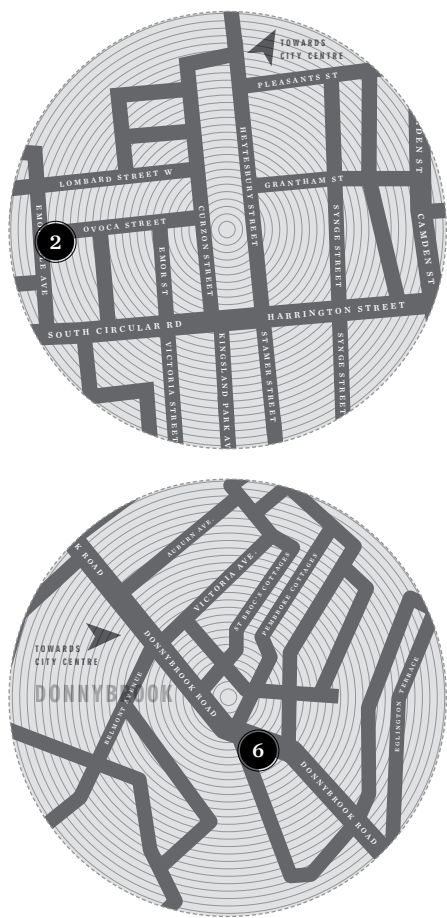
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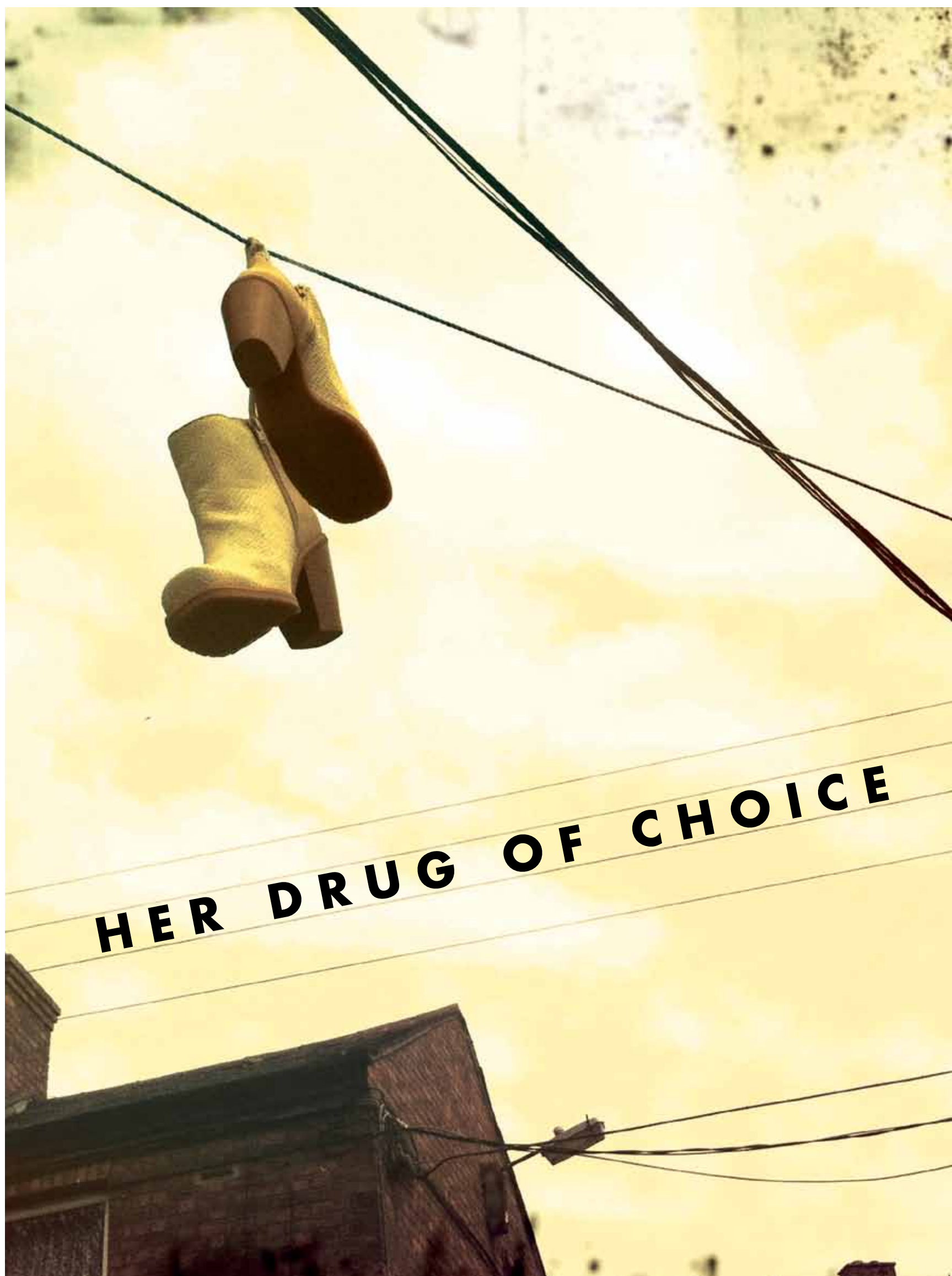
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