

FREE

THREAD

A FASHION MAGAZINE FOR DUBLIN

ISSUE **NO.4**

OUT OF OUR
COMFORT ZONE
ISSUE

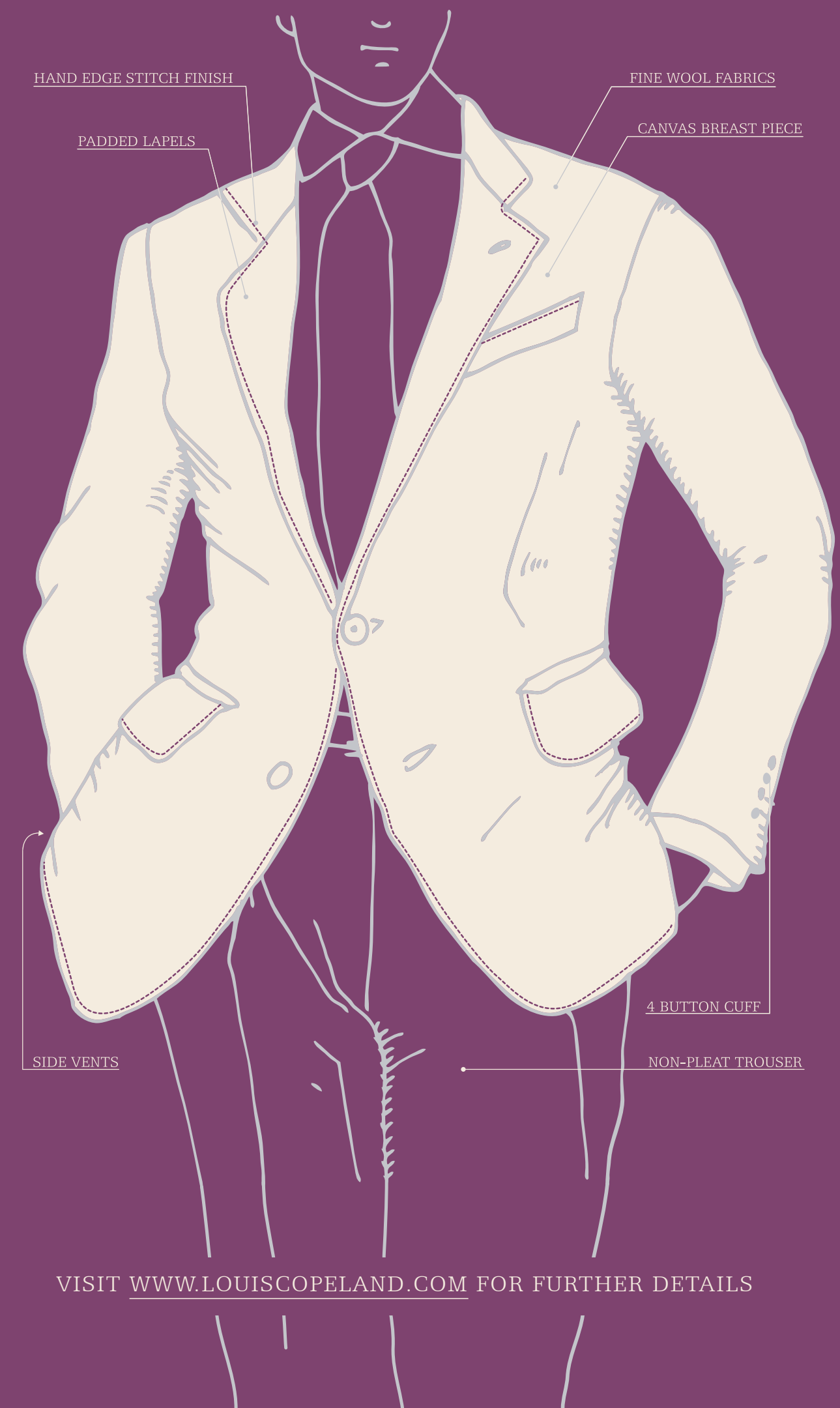
FEATURES

Chrissie Abbott: Psychedelic poster art. **Sandqvist:** Form following function. **David Poole:** Illustrator
Rant Magazine: Raving about Rant. **Electronic Sheep:** The Irish knitwear cult. **Who:** Veda.
Wear: FucknFilthy. **What:** Derek Wilson. **Watch:** Sinéad Lawlor. **Listen:** Kid Karate. **Look:** The Bureau.
Escape: Mr & Mrs Smith. **Plus:** Exclusive editorial shoots.



LOUIS COPELAND

— AND SONS —



VISIT WWW.LOUISCOPELAND.COM FOR FURTHER DETAILS

BROWN SUGAR

Our Culture Our Way



www.brownsugar.ie

Brown Sugar
50 South William Street,
Dublin 2
Tel - (01) 6169967



Become a Fan on:
Facebook/BrownSugarHairandBeauty
Follow us on Twitter@BrownSugarDub

Brown Sugar
36 Main Street
Blackrock, Co.Dublin
Tel - (01) 2108630

Editor's Note



THREAD is a pretty challenging project. We started off making it up as we went along, but by this stage we have a pretty good grounding of what it takes to make it work and with that experience behind us we won't be happy unless each new issue is better than the last. So I think it's fair to say that we haven't found our comfort zone yet and we're not looking for it either.

The process of creating an issue involves so many amazing people, each doing their own thing their own way; there is a world of opportunities out there with incredible folk creating inspiring work and that keeps pushing us forward. We're not sheltered anymore by small cities or familiar structures; it's an open international playing field and it's all right there for the taking, whether you choose to do that from your own doorstep or further afield from somebody else's stoop.

An issue of **THREAD** is just as much about the people who worked on it as it is about the people we feature in it. Every interview, article and editorial has some kind of a story behind it, how it came about or how it almost didn't. It's quite a feat to be able to bundle that much creative energy into a limited number of pages. Good things never come easy, hindsight is an ironic friend and we're most likely to excel when we're out of our comfort zone.

AISLING FARINELLA
Editor

Content



WEAR: FucknFilthy
8

WHO: Veda
9

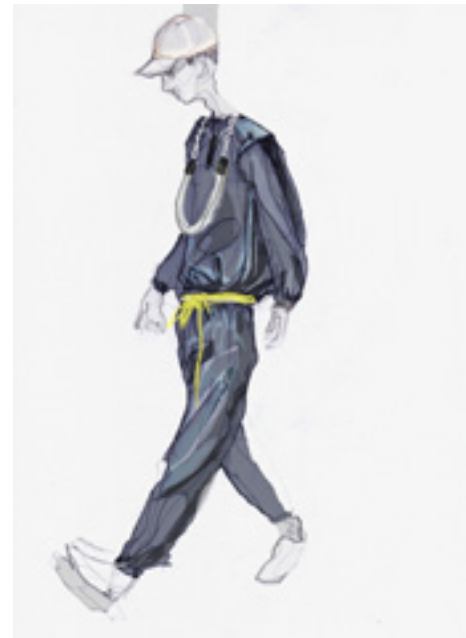
LISTEN: Kid Karate
10



LOOK: The Bureau
11

WHAT: Derek Wilson
12

WATCH: Sinéad Lawlor
13



SLASHSTROKE: David Poole
14–15

KNITWEAR CULT: Electronic Sheep
16–19



FORM FOLLOWING FUNCTION: Sandqvist
20–23

SHOOT: Eoghan
24–29



SHOOT: Harriet
30–37

PRESENT WITH A PRESENCE: Bless
38–41

RAVING ABOUT RANT: Rant Magazine
42–45



PSYCHEDELIC POSTER ART: Chrissie Abbott
46–49

BETWEEN ART AND COMMERCE:
Gareth McConnell
50–55

SHOOT: Eve
56–59

SHOOT: Kriss & Michael
60–65



SHOOT: Mayo
66–71

SPOTLIGHT: Bright Young Things
72–75

TIDES OF POSSIBILITIES: The Independents
76–78



ESCAPE: Mr & Mrs Smith
80–81

Wear

www.fucknfilthy.com

FucknFilthy

THE FIRST TIME I MET DESIGNER/ PHOTOGRAPHER JOSH GORDON WAS ABOUT FIVE YEARS AGO IN DUBLIN WHILE SORTING OUT FLYERS FOR A CLUB NIGHT. MY FIRST IMPRESSION OF HIM WAS THAT HE WAS A QUIET YOUNG THING BUT HE SOON SET HIMSELF APART AS A MAN ON A MISSION. SINCE THOSE YEARS HAVE PASSED, JOSH NOW CALLS MANCHESTER HOME, HAS RELEASED ANOTHER SUCCESSFUL FUCKNFILTHY COLLECTION AND COLLABORATED WITH THE LIKES OF VICE MAGAZINE AND URBAN OUTFITTERS TO NAME A FEW. SO THE QUIET GUY I FIRST MET HAS EVOLVED INTO A YOUNG ENTREPRENEUR, INVOLVED IN A DIVERSE CROSS SECTION OF PEOPLE AND PROJECTS.



The latest FucknFilthy collection is a simple colour palette of white, greys and black, the perfect palette to show FucknFilthys design collaborations in full. This season the images hark back to the surf and skate scene of the 90's with humorous line drawings and a beautiful black and white portrait by photographer Rich Gilligan.

I asked Josh the question, did he believe uncomfortable situations make you more creative. "Being out of your comfort zone and challenged with a tough situation definitely makes you work harder. I mean it's sink or swim if I don't design good product people won't buy it! Everything is still in its early days but I'm constantly pushing myself and what I can do with the brand. I'm in this game for the long run, I'm not giving up until the brand is at the level of quality I'm looking to bring it to, and I'm not even nearly there."

...

WORDS — LEAH BURKE

Photo — Sean Jackson

Who

www.vedamusiconline.com



Veda

V IS FOR VEDA, AN ARTIST WHO PROJECTS HER TALENTS WITH INCREDIBLE STYLE, MOVEMENT AND SONG. SHE HAS MASTERED THE USE OF COLOUR THAT CAN EXPRESS HER DEEPEST FEELINGS, SHE HAS CARVED OUT THE WORDS THAT CONNECT THEM IN SONG AND HER PHYSICAL PRESENCE CAN CHANGE THE SHAPE OF A ROOM. VEDA COLLABORATES AND COMMISSIONS IN ORDER TO CREATE AND HAS MADE LIVING HER ART.

Veda and I started collaborating on creative projects a few years ago when I was a guest character (D Drums) on her weekly show Space N'Veda. It was a leap of faith for Veda to trust me to perform outside of any comfort zone. Our working relationship grew from there and our creative energies continued in Daddy's Little Princess, a full on rock'n'roll band. It led to wild adventures and very very loud gigs. We work very quickly together, Veda takes risks and is intuitive. For one shoot I was invited backstage to do a portrait of her and the wonderful David Hoyle. We had minutes to shoot, I had a troublesome camera, a flash that wouldn't sync and was balancing on a broken table, but the energy from them was magical, I love this photo.

...

WORDS — DARRAGH SHANAHAN

Photo — As above

Listen



Kid Karate

"LET'S GO AND RECORD IN THE PIGGERY" IS FAR FROM THE STANDARD SUGGESTION WHEN MAKING AN ALBUM, BUT THIS IS WHAT PRODUCERS, DAVE PRENDERGAST (OVERHEAD, THE ALBATROSS) AND JASON BOLAND (KODALINE), OF KID KARATE'S UPCOMING DEBUT LP, NIGHT TERRORS, TOLD THEM TO DO.

So vocalist/guitarist Kevin Breen and drummer Steven Gannon went down to a nearby abattoir and, as Kevin explains, spent "two or three hours going around [recording the sound of] smashing glass, kicking doors and hitting silos with a timpani beater."

Adding these kinds of elements to their repertoire was a leap into the unknown for this gritty-sounding guitar/drums duo, and now that they have incorporated a laptop into their sets, it has enabled them to utilise this expanded audio palette in a live context.

As Steven says: "We are always trying to push ourselves to do the next thing before we even know how to do it. But there's only so much the two of us can do with two hands." Giving themselves even more to do when playing gigs merely adds to the element of risk, further heightening the sense of performance. Kevin says: "Performing live is 100 per cent not in my comfort zone, I'm in bits after I get off the stage. Full on. You always have to be outside your comfort zone or you're just not pushing yourself."

...

WORDS — SIMON JUDGE

Photo — Kevin Breen

Night Terrors is out in February 2013

Look



"WE REALISE THAT WE ARE IRRELEVANT TO 99% OF THE PEOPLE OUTSIDE OUR DOOR. THE IDEA OF THE CHANGE WAS TO CREATE A SHOE STORE AT THE FRONT TO HIDE THE CLOTHING STORE FROM SIGHT, TO CREATE A MORE INTIMATE AND PRIVATE FEEL BEYOND." MICHEAL - THE BUREAU

The Bureau

There's fashion, there's style and then there's The Bureau. Starting life in 1989, the shop serves a clientele that demand form and function and know that individualism, cut and fabric are more important than fast fashion and fads. They want their clothes to speak not to the many but to a select few worldwide who'll recognise the cut and know that the person is in there somewhere.

Taking in brands such as Visvim, the semi-god like Japanese streetwear brand, to the Tokyo/Paris avant-garde label Junya Watanabe and the legendary Engineered Garments; the store's appeal reaches an international clientele that rightly sees its place regularly on editorial lists, among the top five stores worldwide. This place will be further cemented with the addition of Ten-C, a collection of coats designed by Paul Harvey, ex-creative director of Stone Island and made allegedly from the same rooftop fabric used in the grand touring car, the Bugatti Veyron.

Even though their place as a destination store is well-established Michael says "We would like to create something that is more flexible and not 100% commercially focused. I think this may be the future for us but in general independents need to raise their game in service, knowledge and selection."

If the game gets raised any further by The Bureau, there may be no game left to play.

...

WORDS — KEITH NALLY

Photo — Chris Martin

What



QUIET AND LUCID YET PRACTICAL AND PRESENT IS A BALANCE THAT ONLY A FEW HAVE MASTERED IN THE QUEST FOR SIMPLICITY. TRUE BEAUTY IS SIMPLE AND FROM IT COMES A REASSURING PRESENCE AMONG THE NOISE AND THE CLUTTER OF 21ST CENTURY LIFE.

Derek Wilson

Belfast based Derek Wilson is a ceramicist; his pieces are things of great beauty in their functional and conceptual states and are examples of simplicity captured exquisitely. Wilson is a skilled hybrid of both studio potter and artist, his inspiration draws from various sources – from everyday life to British Constructivism, to the history of ceramics in Europe and Asia, to the aesthetic qualities of certain 60's/70's European architecture.

His search for simplicity, to which he brings a clarity of vision that is uniquely his own, combines form, colour, placement and scale to create pieces that are at the same time both highly functional and highly aesthetic. Guided by integrity Wilson has an uncompromising commitment to his work. There is a sense of discipline and mindfulness at play that creates an atmosphere of contemplative calm around his work, which naturally manages to place ceramics into a new context. Pushing the boundaries of his artform, Wilson's pieces are desirable on many levels but mainly because he comes to represent something that has roots in a traditional past in a very contemporary way, that is beautifully made for everyday life.

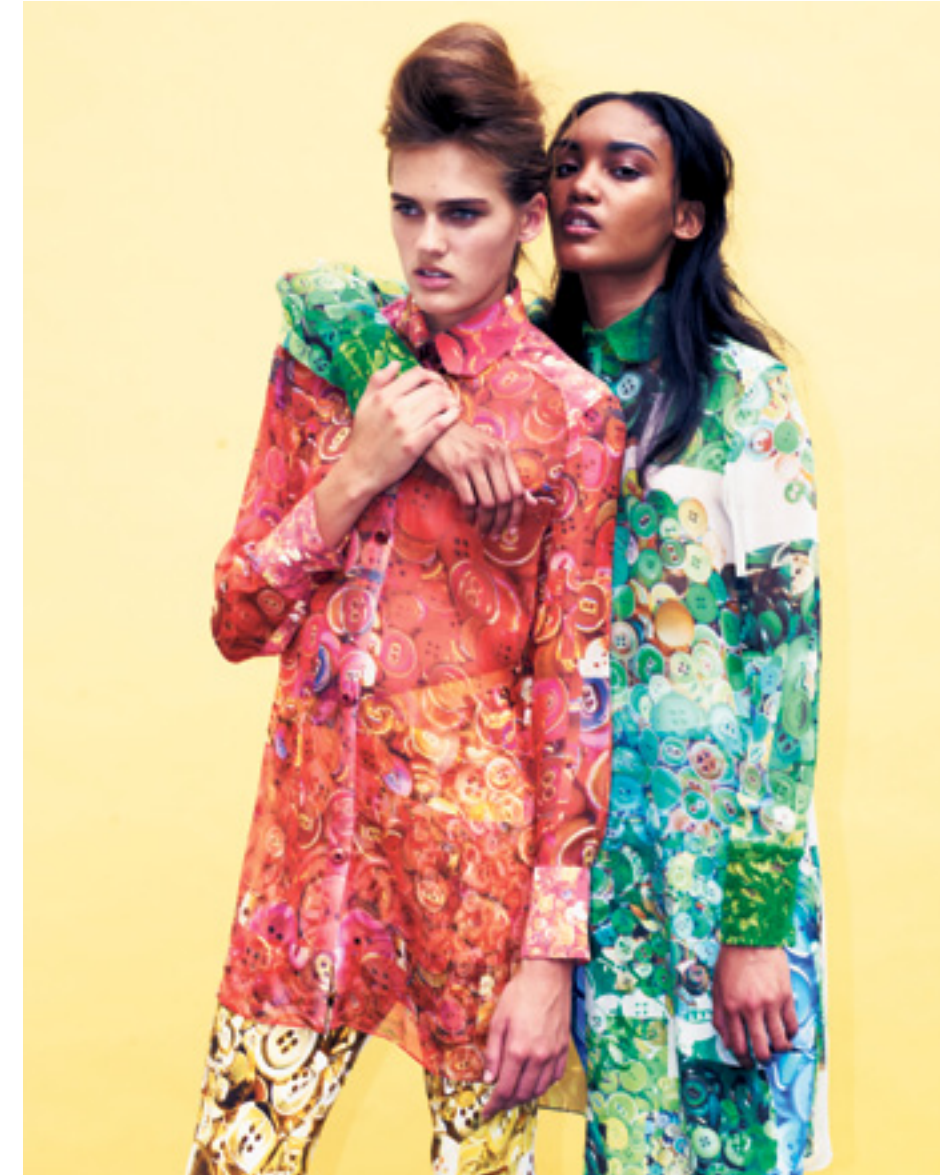
If you've never thought about ceramics or sculpture as a muse perhaps it's time you gave Wilson a look. There are beautiful lessons to be learnt from his work.

...

WORDS — JOANNE MCLAUGHLIN

Photo — Jamie Delaney

Watch



DUBLIN BORN, TEXTILE PRINT DESIGNER AND WILDLY TALENTED SINÉAD LAWLOR, HAS SHOWN HER CURRENT COLLECTION DURING THE RECENT NEW YORK MADE FASHION WEEK AT MILK STUDIOS, AS PART OF THE GRADUATING MFA CLASS IN FASHION DESIGN AND SOCIETY PROGRAMME, FROM THE PRESTIGIOUS PARSONS NEW SCHOOL FOR DESIGN.

Since her graduation from the BA in Fashion Design at Limerick School of Art in 2007, Lawlor has consistently done successful stints within the international fashion arena, amongst top fashion players such as Diane von Furstenberg in New York, Turkish designer Gamze Saracoglu and Marks & Spencers, Istanbul. A knitwear collection in collaboration with Zegna Baruffa, has been exhibited in Shanghai, Tokyo, and London during London Fashion Week. Her own design work has been showcased at Pitti Filati in Florence and more recently exhibited at 'Emerging Talents: International Fashion Showcase 2012' at London Fashion Week in February 2012.

Lawlor's thesis collection takes inspiration from the idea of self-camouflage, how colours and prints are worn to distract or enhance. From an obsession with colour and an experimental response to mixing up prints in an atypical manner, she has developed vibrant digital printed pieces, flocked printed lace and embellished swarovski stones on top of the silk and chiffon shirts, pants and dresses. The colourful collection has received wide spread critical acclaim and has featured in many publications such as *Womenswear Daily*, *Vogue Italia* and *Style.com*.

Lawlor's triumphs so far can be attributed to her imaginative and colourful approach to designing, which resonates in her skilled creativity, obtained from living and working in different cities, cultures, her surroundings, the street style and subcultures. She generates exhilaratingly refined digital and knit design. She plans to stay in New York, to continue working on her own collections and collaborating with artists and designers, until Prada calls!

...

WORDS — DEE BRENNAN

Sinéad Lawlor

Slashstroke

David Poole



ILLUSTRATOR/PHOTOGRAPHER/ DESIGN CONSULTANT/ LECTURER/ EDITOR – SOME PEOPLE JUST AREN'T THAT EASY TO BOX OFF. DAVID POOLE IS SOMETHING OF A COLLAGE, BRINGING TOGETHER DIVERSE ELEMENTS OF THE FASHION INDUSTRY TO CREATE HIS OWN ARENA OF MULTIPLE REFERENCES AND MULTIPLE TALENTS.

...
INTERVIEW – JO LINEHAN
ILLUSTRATIONS – DAVID POOLE

What is Slashstroke? *Slashstroke* is a multimedia project, covering art/fashion/design and anything we find interesting. It's an outlet to explore, play and question all the stuff around us. The name comes from the increasing use of the mark slash in between the list of things people say they do; designer/artist/baker/dancer...But it also references the cross-over in ideas and output and interaction.

What makes you a good editor? My strength is in producing projects that bring many components together...and I have a very clear idea of what I want. I don't understand all the components but, having been involved in many of them, I have an appreciation for them and a fearlessness to play with them.

What is the idea behind your design consultancy? I studied design and now I lecture in design too. Because I can draw, it's very easy for me to visualise what someone else is trying to explain. I sit and draw for designers so they can immediately see the ideas in 2D. I help brands and designers clarify direction and identity visual output.

Can you remember when you first learned to draw? What does illustration mean to you? My father taught me to draw at a young age and since I could hold a pencil I've drawn. Now it's like writing for me; I draw to explain things. I went to art college to paint and ended up in fashion because I could draw women in dresses very well.

What is inspiring you today? I'm inspired by the pattern of the net curtain against the view from the window in my new studio. Possibilities and options.

What has been your greatest challenge in work so far? Lecturing is pretty tough due to the volume of students. Possibly the biggest challenge yet though has been moving from Dublin to London. Everyone is here because they think they have something to offer, and indeed many of them do, so you have to find your footing in a saturated market.

Is that what has kept you constantly honing new skills? I like learning. I'm never finished, I never feel accomplished. I have a constant itch to look at things from another angle. I don't really separate any of those skills in my head. They're all the same thing to me just with different media. I'm always trying to say the same thing; to make an interesting image that hopefully other people like.

Whats next for David Poole? The 6th issue of *Slashstroke* is going to print next week. It's the "2D3D" issue - a mini issue. It will be launched in Paris as part of a project we're doing there for the Victoria and Albert Museum. We are creating a 2D *Slashstroke* Collaborative collection with Electronic Sheep, Bobby Abley and ZDDZ, all brands that are part of the / - collective. The public will sit, have a picture taken of them and walk away with mini print of themselves turned into a 2D3D image.

**I HAVE A CONSTANT ITCH
TO LOOK AT THINGS FROM
ANOTHER ANGLE.**

Knitwear Cult

Electronic Sheep



OFTEN INACCURATELY LABELLED AS ONE OF THE LESS EXCITING PARTS OF FASHION, ELECTRONIC SHEEP HAVE LONG PROVED THAT KNITWEAR CAN BE DIRECTIONAL AS WELL AS FUNCTIONAL. WITH A CULT FOLLOWING IN IRELAND, THE UK AND ON THE INTRANATIONAL FASHION SCENE, THEY'RE UNDOUBTEDLY A FORCE TO BE RECKONED WITH.

INTERVIEW — SARAH O'HEGARTY

AS TEENAGERS WE WENT TO REHEARSE WITH A HEAVY METAL BAND. WE LOOKED THE PART, BUT MUSICALLY WE WERE NO AC/DC!

Your designs feature a strong narrative story, played out through your prints. Is there a reason you do things this way? *HELEN:* My father was an avid storyteller, mostly about ghosts in the Dublin Mountains where he grew up, and I suppose this has largely influenced my narrative way of thinking. When we started the label we invented a comic alongside it, The Electronic Sheep Comic, and so the label has been a story since it's inception. *BRENDA:* I think our design style sort of evolved, my background is in fashion and knitwear and Helen's is in graphics and print so it's really a merging of all those elements. *HELEN:* I also think we both got into the habit of explaining and justifying our creations in NCAD. Although we studied two different degrees (Brenda in Fashion, myself in Graphic Design), we developed an analytical and narrative approach to our individual work. Plus it's a combination of working really hard and having ridiculous imaginations too!

Tell us the story behind your latest collection, Pink Noir? *H:* It's inspired by Film Noir cinema and 1960s graphic design. The knitted patterns are a series of images that work like storyboards to make a film sequence. The 'film' depicts a beatnik woman walking through a city to her apartment; there are images of buildings, interiors and things going on in her head and something sinister echoes throughout. Growing up I was reared on Film Noir and this time around we didn't want a collection based on a thing or a place, so we looked at the film director David Lynch and we developed a more surreal approach.

Your name references the Philip K. Dick novel, Do Androids Dream of Electric Sheep. Are you big into science fiction? Do you take inspiration from any other genres of music, art or literature? *H:* Art-wise I've always liked the surrealists and Dadaism. I'm also a big Andy Warhol fan. *B:* I'm not a science fiction geek but I did visit the Star Trek museum in Las Vegas, it was amazing. I was served smoking cocktails by a Klingon!

You collaborated with DJs The Broken Hearts in the past; do you find yourself gravitating toward any particular music scene? Do you have any plans for more collaborations? *H:* Music is really important to Brenda and myself. Our first career choice was to be in a band. As teenagers we went to rehearse with a heavy metal band. We looked the part, but musically we were no AC/DC! *B:* We collaborated with ASOS this season to design an exclusive cape and it's just about to be launched which is exciting as we all loved the end result. We're also working on a knitwear film with the Irish artist Cliona Harmey. *H:* Outside the company I do various other projects. This month I am working on an exhibition event for the Victoria & Albert Museum in Paris. It's in conjunction with *Slash Stroke* magazine and I'll be using some of our patterns for it.

Have you ever found yourself out of your comfort zone in a challenging or intimidating situation that pushed you to better yourself? How did it help you to develop? *H:* When I was younger I worked as an art director for Martha Stewart magazine in New York. I was sent to art direct one particularly difficult photo shoot in the Hamptons, which was a daunting prospect for a young whippersnapper. Everyone was a lot older and way more experienced while I was supposed to be in charge. It helped me develop as I decided to move more into fashion after that, not that it was easier but I had more interest in that area. I realised I wasn't enjoying my 'dream job' as an art director for a magazine after all.

Some people say that sometimes it's good to create those kinds of situations for you to keep things fresh. Do you agree? *B:* I don't agree that it's a good idea to create those situations at all; I think they turn up anyway, they don't need any encouragement. *H:* I think it is good to push yourself. I don't regret anything like that where I really pushed myself work wise. I do think though I made my life harder for myself by moving job and countries so much, but the upside is experiencing different things, good and bad.

Tell us some more about your design process. Is there room for experimentation in what you do? *B:* We source our yarn in Italy, it's lambs wool.

We don't really have a set process or particular way of doing things. It depends on our experiences, inspiration and even mood when we are designing. What we do is really intricate and often painstakingly precise. We do loads of experiments with yarn, gauges, machinery, colours and finishing. This year we've introduced jackets and jumpers, which required a lot of refining, and we are really happy with the finished product. *H:* We have a list somewhere that divides up our roles but it's rarely stuck to. We both cross over all the time with production, accounts and things like that. Obviously with graphics and knitwear we both are stronger in our own fields, but even at that we work very closely together and split everything down the middle.

Do find Electronic Sheep to be better positioned in boutiques or online?

B: I think both. Online works really well because the items are so visual and illustrative, but the colours, sizes and textures are great when displayed in boutiques.

H: Bow, in Dublin, is a lovely shop and really welcoming and it really is a suitable outlet for Electronic Sheep, they display our stuff really well and understand our work. I've had friends go shopping there just to meet the staff, that's how nice they are!

How do you manage living in separate countries [Helen lives in London and Brenda is based in Dublin]? Is it challenging? *H:* The only difficulty in running our business remotely is that we miss the personal and fun side of working together. Otherwise living in two different countries has been of benefit to us;

we have different influences, contacts and can be part of two distinctive cities at the same time. We speak everyday as friends and business partners. We constantly email for work, dispersed with some nonsense for fun. In many ways it doesn't feel like we're apart. *B:* It can be challenging when we are designing as we always run out of time but Helen comes home a lot. I see her more than my friends that live in Dublin.

Where would you hope to see yourselves in five year's time? *H:* Barbados! *B:* On a private airstrip comparing the size of our private jet with a jealous Mark Zuckerberg.



Function Following Form

Sandqvist



PRACTICAL NEEDN'T BE BORING AND FUNCTIONALITY ISN'T ALWAYS INSIPID. ANTON SANDQVIST'S EPONYMOUS BAG LABEL IS THE PERFECT EXAMPLE, AS HE DRAWS UPON THE NATURALISTIC LANDSCAPE OF THE SMALL SWEDISH VILLAGE HE GREW UP IN TO CREATE LEATHER AND CANVAS BAGS THAT ARE WHAT HE LIKES TO TERM 'FUNCTION AND STYLE WITHOUT A TWIST'. AS WELL AS HIS SWEDISH HERITAGE, INDIVIDUALS THAT STAND OUT FROM THE CROWD, OLD HEIRLOOMS HE FOUND IN HIS GARAGE AND HISTORICAL REFERENCES ARE REFINED IN THE SANDQVIST SIGNATURE STYLE. SINCE ESTABLISHING THE LABEL IN 2004, ANTON HAS ADDED HIS BROTHER DANIEL AND FRIEND SEBASTIAN TO THE TEAM AND AMASSED OVER 200 STOCKISTS WORLDWIDE.

WORDS — GILLIAN LOUISE BRETT
Images Knotan

You worked as a mechanical engineer for five years before establishing Sandqvist in 2004. What was it that made you decide to set up the label? I was frustrated not having much room for creativity in my job and I always wanted to start my own company, I just didn't know what to do until I made the first bags and then got the idea. I was working mostly with commercial stuff, even though I'm an engineer and I wanted to get back into creative work and doing things on my own.

You grew up in a small countryside village in Sweden; does your rural childhood influence your designs? Yes, a lot. We grew up in a small village and we had a big garage full of interesting stuff like broken bicycles, mopeds, half-renovated cars and I used to spend the afternoons after school in this garage, building all kind of home-made things. I also stitched clothes on my mother's sewing machine. It was a lot of 'take what you have and make something out of it'. We come from a true do it yourself family and that has been a big influence.

Historical references and individuals who stand out from the crowd have been cited as design influences; could you tell me more about this? When it comes to historical influences, I really like to look at pictures from the past and see how people were dressed, what bags they had, how they lived. In the past, I feel that things were made with the intention to last long and have a clear function and I really like that idea. Inspiration from people around us is very hands-on when living in Södermalm, Stockholm. There are lots of creative people here who do things in their own way and just looking at that is very inspiring.

You've described the line as 'Function and style without a twist', could you explain what you mean here? As bags are kind of simple products with a clear purpose, I think the first ideas are often the best and it fits well with our philosophy of making things simple instead of overly complicated. I usually like things where the form is defined by the function. The twist is not necessary if you do the design right. I know that this is seen as quite backward in the fashion world where everything has to move forward. Maybe I'm not that interested in fashion after all, I am more into just good products.



The bags are made in India by two small family businesses; could you tell me how these collaborations came about? Yes, we've worked with the same two producers in India for over 4 years now and they have become like a part of our company. We learn from each other every day and I am very proud of creating jobs for over 50 people in India and they do great work. Indian people are often very business minded and the contact was established when they approached me. Both companies have a close relationship to Sweden. The owner of our leather bag producer studied in Gothenburg for several years and his company was founded as an international development project, partly funded by the Swedish government. They use old machinery from a Swedish bag factory that went bankrupt in the 90's and was deserted for many years. Now they even plan to start up a small production in Sweden again for us.

You've said in the past you don't put money into big advertising campaigns, yet Sandqvist have over 80 stockists. What is it that's made the brand so popular? Actually, we now have close to 250 stockists worldwide! I think the foundation is to have good and interesting products. We also decided early on that we want to make affordable stuff, not luxury bags. I think that has also been a key thing. Then, we have put a great deal of thought into how we present our brand, we use a lot of images from places where we spend our spare time and the consistency in the images and the context have built a recognition. We also decided very early that our market is not Sweden or Scandinavia, it is the world. So, local ad campaigns have not been the way to go. Participating in good fairs like SEEK Berlin has also helped us a lot in finding the right stockists.

When you do shoot campaigns, what photographers and stylists do you tend to work with? We have worked with the same photographer since day one. His name is Knotan (www.knotan.com) and he is a very good friend and has played a major role in our development. The way he can put the feeling of our brand on images is just amazing. When it comes to stylists we have worked with Anna Thelning those times we have used one. She also has a great talent for capturing the feel we want to have.

You seem to cater to both a country and cosmopolitan market with your separate canvas and leather lines. Would you distinguish your customers in this way? Not really. We make different bags for different occasions only. Sometimes a classic leather briefcase is more appropriate and sometimes a canvas backpack is what you need. We try to have bags for any need, all with our typical style.

What is the core value of the Sandqvist label? Everyday functionality, well-thought simplicity, durability and style.

Sandqvist is new to Indigo & Cloth this Autumn/Winter



MAYBE I'M NOT THAT INTERESTED IN FASHION AFTER ALL, I AM MORE INTO JUST GOOD PRODUCTS.



Eoghan

Beanie — NORSE PROJECTS, INDIGO & CLOTH. Vintage jumper — 9 CROW STREET.



PHOTOGRAPHER — ANDREW NUDING
STYLIST — ANNE NUDING
STYLIST ASSISTANT — FIONA FITZPATRICK
MODEL — EOGHAN COLLINS

Sheepskin jacket — 9 CROW STREET. Vintage button-up shirt — 9 CROW STREET.
Cranberry boyfriend sweatpants — AMERICAN APPAREL.





Shirt — OUR LEGACY, INDIGO & CLOTH. Knit — NORSE PROJECTS, INDIGO & CLOTH.



White tshirt — AMERICAN APPAREL. Vintage Kilt — 9 CROW STREET.



Orange denim jacket — STYLIST'S OWN. Dark wash denim shirt — AMERICAN APPAREL.
Black workmans pants — AMERICAN APPAREL.

Polo — OLIVER SPENCER, INDIGO & CLOTH. Jeans — LEVI'S MADE&CRAFTED, INDIGO & CLOTH.



Harriet

This page: Knit dress — JW ANDERSON. Following page: Yarn embellished plastic dress with crochet collar, cotton poplin shirt, mirror leather pump — SIMONE ROCHA.





Yarn embellished plastic dress with crochet collar, cotton poplin shirt,
hand crochet cap — SIMONE ROCHA.



Over sized knitted pattern jumper — ELECTRONIC SHEEP, BOW. Skirt — DRIES VAN NOTEN,
BROWN THOMAS. Badia dress — HELEN STEELE, COSTUME. Shoes — JW ANDERSON.

Trousers — AF VANDEVORST, SMOCK. White shirt — SIBEL SARAL, SMOCK.
Knitted polo neck jumper — SPHERE ONE. Shoes — SIMONE ROCHA.



Previous page. Oversized jumper, DOLLS. Skirt. A.FRIEND BY
A.F.VANDEVORST, SMOCK. Beanie, RICK OWENS, HAVANA.



Chunky lace dress in rust silk/ cotton tape yarn — MARY CALLAN.
Shoes — SIMONE ROCHA. Previous — SAME AS ABOVE.



Present With A Presence

Bless



BLESS IS A DESIGN DUO ONE PART PARIS AND ONE PART BERLIN;
A CONCEPTUAL COMPANY ONE PART FASHION AND ONE PART PRODUCT
DESIGN. BUT WHATEVER WAY YOU BREAK IT UP BLESS IS WHOLLY ORIGINAL,
HUMBLY DIRECTIONAL AND ALWAYS EXCITING. CILLIAN O'CONNOR SPEAKS WITH
FOUNDERS DESIREE HEISS AND INES KAAG ABOUT THE HOME THEY'VE CREATED
WITH THEIR WORK AND THE FAMILY THEY INVITE TO INHABIT IT.

...
INTERVIEW BY CILLIAN O'CONNOR
Images Mira Schroeder



You have previously defined BLESS as a lifestyle, rather than a concept. What is BLESS? BLESS is a visionary substitute to make the near future worth living for. She is an outspoken female – more woman than girl. She's not a chosen beauty, but doesn't go unnoticed. Without a definite age she could be between her mid twenties and forties. BLESS hangs around with a special style of man. She has no nationality and thinks that sport is quite nice. She's always attracted by temptations and her loves change. She lives right now and her surroundings are changed by her presence. She tends to be future-oriented. BLESS is found in magazines and can be contacted personally by phone. Everything except sex is available by request. BLESS is interactive – those that dare can take part in the permanent renewal of the BLESS world. BLESS allows you to recognise needs at an early state. BLESS works against mass individuality and its hidden dangers i.e. fashion overkill. BLESS is a project that presents ideal and artistic values by products for the public.

You consider your designs not so much commodities, as much as 'solutions for the everyday'. What exactly do you mean by this? If a problem occurs, we like to find a pragmatic solution for it. For example, if we need a new bag, because all the other bags we have don't fulfill our needs (more volume, better balance on a bicycle, lighter, etc.) then we try to create this ideal bag.

Your work ranges from furniture to clothing to prints; is there an overriding 'BLESS' aesthetic that is carried throughout your various works? BLESS is aimed to be style-free and we like to provide very cheap and small products as well as very high priced and valuable items, but you can say that there are still a few optical roots that re-occur every once in a while. Handcrafting is certainly something we feel close to, so it's applied to a variety of products, such as hand-knitted shoes or a Fat Knit Hammock for instance.

Where do you source your inspiration? Personal needs.

You've collaborated with some of the most influential avant-garde designers (Martin Margiela) and globally renowned brands (Nike, Adidas, Wrangler, Longchamp) since 1997 and continue to do so, why do you collaborate? Teaming-up with partners that have a specific know-how or who can do things we can't do always makes sense. Ideally you achieve a win-win situation where both sides profit maximally.

Has there been a particularly memorable collaboration so far? They were all memorable in their own way and it's exciting to see how other structures work. Of course we are always the most excited about the current collaborations which include shoes we're developing with Camper as well as glasses we're working on with Linda Farrow.

**FASHION IS ONLY FASHION IF IT IS ALIVE, WORN
IN EVERYDAY LIFE, HERE AND NOW. YOU CAN'T
FREEZE THE MOMENT. IF A GARMENT IS ON
A DUMMY OR A DOLL IT IMMEDIATELY
BECOMES A COSTUME.**

You number each of your designs, why? The numbers are easier to keep in mind than long titles or seasons.

You have a singular method of distributing lookbooks by collaborating with magazines that have included Purple and MonoKultur. Can you explain the process and how it came about? The whole idea came from reflecting on the fact that normally you have two choices: either you stay small and never compromise and you only have a very small, limited spread and specific audience, or you can go big, dilute your ideas, and make them more commercial and universally understandable. You might lose a bit or – in the worst case – all of your spirit and heart, but then, on the other hand, you have the chance to exert influence over a wider public. With the lookbook collaborations we found a third and interesting method. We stay small and true to ourselves in a very similar way to independent magazines. In merging our budget together with that of the magazine, our lookbook (published in the magazine) is suddenly available in libraries and in shops where the collaborating magazine is available. We also distribute the magazine for free through our channels and via our wholesale clients. So, both sides double their audiences and we introduce new magazines to our clients. Above all, we like that most of the magazines we collaborate with are not necessarily fashion-related, which emphasizes again that we don't necessarily see a collection as limited to clothing, but

always in a wider sense, hoping to display the work of the last six months, whatever this might be – object, clothing, food, furniture, etc.

Do you oppose the traditional method of exhibiting collections? We think that fashion is generally not presentable in museums or exhibitions. Fashion is only fashion if it is alive, worn in everyday life, here and now. You can't freeze the moment. If a garment is on a dummy or a doll it immediately becomes a costume.

What has attracted you to use wax figures and your own acquaintances, rather than professional models to exhibit your designs? We used the wax figures as some sort of a trompe l'oeil for ordinary people of older age groups and it worked particularly well in the Colette window, as they wouldn't really represent the usual customer there. In an absurd way, this unexpectedly attracted more attention than any other fancy, loud event might have.

In 2011, you operated a practice of 'shop-sitting', inviting French artist, Cyril Duval, into the newly re-located BLESS Shop Berlin to live in, and look after, the space. Who is your current 'shop-sitter'? How do you choose your 'shop-sitters'? It's interesting that you call it shop-sitting, we call it BLESShome. We wanted to try a new, more private way of showing our products within the context of the home and everyday life, rather than in a

glossy boutique. At present, Mira Schröder, a very special person that we like a lot, inhabits the Berlin shop. She is the perfect host, people feel warm and welcome. They spontaneously join Mira for a meal, they enjoy a glass of wine on the balcony or they relax for an hour in the hammock. You can live the BLESS spirit there. We are also about to start a whole new series of BLESS homes, whereby friends and even clients temporarily open their private spaces that include a pre-selected range of BLESS items of their choice. Currently, we have many participants in the BLESS homes project, with people willing to show why and how they love to live with BLESS.

Berlin is a burgeoning fashion capital; tell us about the relationship between BLESS and Berlin. What attracted you to Berlin? Does it, as a city, offer something that Paris cannot? Originally, it was Ines' boyfriend. Paris is beautiful, bourgeois, and very conservative. Berlin is poor and sexy, and has certain flexibility, an availability of space. Berlin offers opportunities that Paris never could.

What do you envision for the future of BLESS? Keep enjoying the present.



Raving About Rant

Rant Magazine

IF MAGAZINES REFLECT THE MOOD AND SPIRIT OF THE TIMES, NOTHING EXPRESSED YOUTHFUL ENERGY AND CREATIVITY IN 1980S DUBLIN MORE THAN RANT, A GROUNDBREAKING PUBLICATION FOUNDED BY A YOUNG STUDENT CALLED GREG DELANEY IN 1985. THOUGH IT SPARKLED AND CRACKLED FOR JUST FOUR YEARS, TODAY NEARLY THIRTY YEARS LATER, RANT STILL RETAINS ITS FRESHNESS, ORIGINALITY AND STYLE.

WORDS — DEIRDRE MCQUILLAN
[FASHION EDITOR OF THE IRISH TIMES]
Images Philip White

Aimed at 18-30 stylish and discerning young adults interested in the visual arts, the first issue of *Rant* set the theme appearing in a bold, broadsheet format. It was a time when U2 was asserting an Irish presence on an international stage generating a new sense of optimism on the home front, a confidence reflected by the magazines ambitious content and presentation.

It was a period of liberation recalls Delaney who now lives in Paris. I was dithering in the college of art and TCD, let off the leash to rattle around Dublin, to take a bite of every apple available to me. You met everybody in the Bailey on Friday night. There were so many ideas and interesting people and to use them to produce a magazine seemed a very logical thing to do. It was a group project he recalls.

It wasn’t just the shock of the huge format (printed by the *Connaught Tribune*) or the flamboyant use of type and white space that distinguished *Rant* visually, but the breath of its local and international reach and the stellar line up of artists, writers, fashion designers, musicians, photographers, filmmakers and other movers and shakers of the time that set it apart from anything else.

There were interviews with Quentin Crisps, John Galiano, Bono, Derek Jarman, Joseph Brodsky, Felim Egan, Anish Kapoor, Declan McGonigal and Geraldine Brand along with others like Binti a tranny ragamuffin artist and Molly Parkin a scarlet woman in a scarlet flat. Philosophers Richard Kearney and Peter Mew submitted essays on Irish identity while there were other features on new Scottish art and Maine Jellett. Derek Hill revealed that it was Edward Molyneux who encouraged him to paint and that he’d lived in Florence in the house where Boccaccio wrote the Decameron. There was photography from Conor Horgan, Fergus Bourke, Mike Bunn and Bruce Weber.

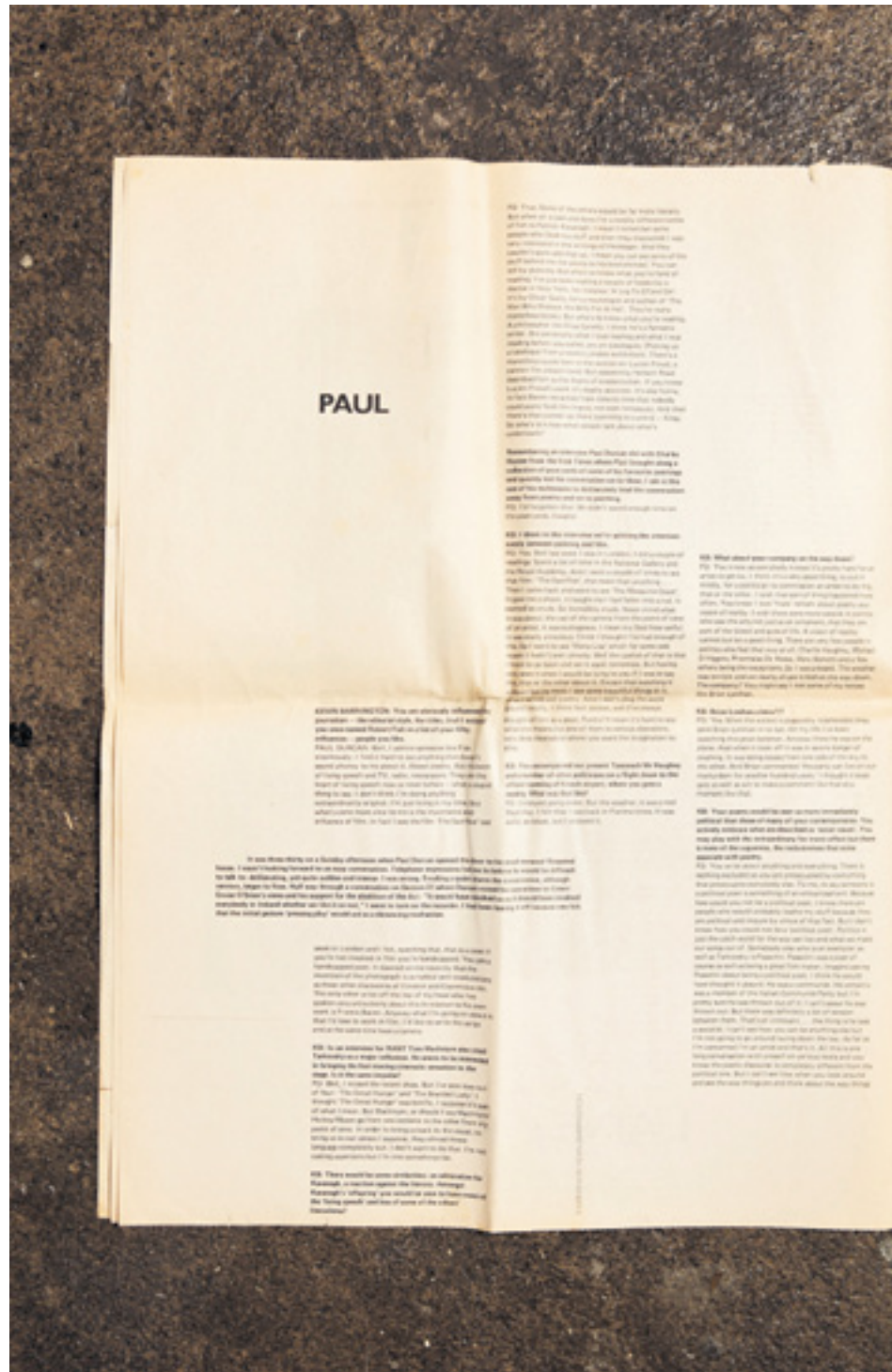
Michael Mortell remembers interviewing Sybil Connolly in a question and answer format spread over more than two pages. *Rant* was like a mix of *Interview* (the Andy Warhol magazine) and *Rolling Stone*, it had the same power and vision, he recalls. Advertisements from the Bank of Ireland, Aer Lingus and the Taylor Gallery sat alongside others for lingerie from Susan Hunter and NCAD.

We played on youth to haul in the big fish—the brass neck goes a long way, says Delaney. But it was all done on a wing and a prayer and all hand set as there were no computers and no internet either. Many of those involved went on to make their names both at home and abroad. Neil Gurry who created the layout is now an award winning graphic designer in Paris and Alan Aboud who also worked on its format is an art director who has worked with, among others, Paul Smith for twenty years. Paula Reed is Harvey Nichols new creative director and Melanie Morris editor of Image.

Delaneys career as a journalist, editor and producer has been equally successful since leaving Dublin for London in the late 80’s. Today his passion is Haiti where he works for the UN and where he is captivated by the literature and art emerging from the country. But looking back on those heady days of Rant, he seems proud of what it achieved in its short lifespan.

The magazine was constructed like a party with a few interesting people, a few bores, a few beautiful people, a few artists; a good recipe for a magazine and a good recipe for a party. But Ireland will always be wildly interesting because of us, the people. I fed into other peoples enthusiasms then because everything was opening up. Today I think the axis in Dublin has changed to the Northside.





THERE WERE SO MANY IDEAS AND INTERESTING PEOPLE AND TO USE THEM TO PRODUCE A MAGAZINE SEEMED A VERY LOGICAL THING TO DO.

Psychedelic Poster Art

Chrissie Abbott



SINCE HER CHILDHOOD, CHRISSIE ABBOTT'S LOVE OF CREATING IMAGES THROUGH COLLAGE HAS DEVELOPED INTO A FULLY-FLEDGED CAREER IN ILLUSTRATION AND GRAPHIC DESIGN. STEMMING FROM HER LOVE OF MUSIC, COLOUR AND NATURE AND DIRECTLY INFLUENCED BY 1970'S POSTER ART, CHRISSIE PRESENTS US WITH HER VISION OF A WORLD OF OPPOSITES: PSYCHEDELIC, YET ROMANTIC; VIVIDLY TECHNICOLOUR, YET SUBTLY SOFT; NOSTALGIC, YET NEVER SENTIMENTAL. CHRISSIE HAS BEEN COMMISSIONED TO CREATE ARTWORK FOR A VARIETY OF BIG BRANDS AND PUBLICATIONS FROM MTV AND URBAN OUTFITTERS TO THE [NEW YORK TIMES](#) AND HAS COLLABORATED WITH MUSICIANS LIKE LITTLE BOOTS, PATRICK WOLF AND HER PERSONAL FAVOURITE, WITCH, WHILE ALWAYS MANAGING TO CONVEY A DELICATELY CAPTIVATING STYLE AND VISIONARY AESTHETIC THAT REMAINS COMPLETELY HER OWN.

...
INTERVIEW — PETRIA LENEHAN
Images Chrissie Abbott

THERE ARE ALWAYS COMPROMISES THAT ARISE FROM WORK THAT'S COMMISSIONED.



You seem to draw inspiration from a number of different areas ranging from music to nature, combining often arbitrary elements in a very graphic and clear way. Is this planned or do you work more intuitively? I think it's definitely more intuitive. I don't spend too much time planning because it makes me lose interest! Coming from a background in graphic design, alongside illustration and image making, I have always naturally mixed these different disciplines in a very free way. There's no set formula to the way I work. In a sense I have just found a way to combine all the ways of working I have come to know and love; drawing, graphic design and collage.

With this mixture of hand drawn type, illustration, and photography in your work, do you feel part of a new movement in illustration that is more graphic design led? I think that there is definitely more scope to not just be identified as either a graphic designer or an artist, although sometimes I don't know where I fit in. I think that's why I like imagery from the 60's and 70's when poster art and album covers were so interesting because they combined illustration, design and photography. I guess these days, the movement towards that kind of work is resurging by utilising tools like Photoshop and embracing the digital realm. I do hope the end result will give this kind of mixed media work more depth and cohesion instead of just using technology as a means of creating images in a cheap and fast way.

You have a very personal and distinctive style with many recurring themes present in your work. Did you find your voice early on in your career, in college, or even before that? And how has the way you approach your work developed over time? I think rather than having found a voice, I have always just made work about things I like and am interested in and as my interests haven't really changed much over the years, common themes do tend to recur a lot. I have always been inspired by big themes like nature, space and time and the importance of magic in the everyday. Other strong influences that have informed my style stem a lot from music as well; bands like Fleetwood Mac, The Breeders and Dinosaur Jr. I do think that my style has developed naturally more through the way I approach my work than in any other form. For example, I don't draw as much as I used to and tend to use collage more now. It's more the way of working that has changed and I think the essence of what makes my work my own has always been the same.

You have worked on a number of commissions from music, to fashion and editorial. How easy do you find it to stay true to your own aesthetic while still translating the message a client wants to portray? There are always compromises that arise from work that's commissioned. I've come to see some projects as a collaborative process rather than just being told what to do because in the end it's less frustrating if you look at it that way. And when it comes down to it, you are communicating someone else's message so it wouldn't make sense if it were all about me. Often it's really helpful to have feedback and direction in order to keep moving forward and I think I wouldn't always reach the best outcome if that wasn't the case. On the flip side, it's important to know when to stand your ground and know your own mind to ensure the work maintains your own stamp and integrity.

Do you find that the direction a particular commission takes can challenge you into working in a new and exciting way? Yes definitely, and I think that's really important. I've definitely learnt new skills by having to work in different and often unexpected ways on different projects. Context can play a huge part in how you look at a piece of work, for example a t-shirt design might look completely weak as a book cover and vice versa. I also think that working more digitally has presented me with more challenges but has also brought exciting outcomes in terms of web graphics and animations.

With tighter budgets now, do you find that this has led clients to value a more hands on approach to design and illustration? Yes definitely, I've noticed this mostly in the music industry. Pretty much all the projects I've worked on recently have involved working directly with the musician or band. This inevitably leads to a more collaborative approach to the work as a whole and in the end, a more interesting and stronger piece of work as every decision and idea is considered more carefully.

Is there a piece of work or commission you are most proud of and how did it come about? Doing a tour t-shirt for the band Witch was definitely a career high because they are one of my favourites. I designed and screen-printed 15 t-shirts for their London show in two days! It came about last minute through a friend who was on tour with them and even though it's definitely one of the smaller jobs I've done, it was one of the most fun and satisfying experiences.



Between Art And Commerce



Gareth McConnell

GARETH MCCONNELL IS RENOWNED FOR HIS BEAUTIFUL PORTRAITURE PHOTOGRAPHY USING ONLY AVAILABLE LIGHT. IN 2012 HE WAS COMMISSIONED TO PHOTOGRAPH RYAN GOSLING FOR LE MONDE AND SHOOT AN EDITORIAL FOR DAZED AND CONFUSED FEATURING THE WORK OF ALEXANDER MCQUEEN. FROM DOCUMENTING POLITICAL TURMOIL DURING THE TROUBLES IN NORTHERN IRELAND, TO CAPTURING YOUTH RAVE CULTURE IN IBIZA, TO SHOOTING THE LATEST NIKE CAMPAIGN IN TOKYO, HOW DID THIS WEE NORDIE (IN HIS OWN WORDS) FROM CARRICK-FERGUS WIND UP PRODUCING SUCH A FASCINATING BODY OF WORK?

...
INTERVIEW BY CIARA O'DONOVAN
All images Gareth McConnell

How did you get to where you are, all those aspiring photographers out there are dying to know? Well, when I was teenager, my Dad gave my Mum a camera for a night class in Carrickfergus where I'm from. She ended up taking pictures of bizarre shit like AK47 rifles and I would take all that in. She even got friendly with her subjects. Not many teenagers get to see that kind of thing. She wound up influencing me.

So you got the taste for doing something creative as a result? Yeah, I guess so. I started taking stills, a little bit of black and white which I loved. Then I forgot about it until I started doing a foundation art course in Belfast with a very famous Northern Irish photographer, called Paul Seawright. I really loved it. Is this too long? Am I going on too much?

No, go on, people love to find out about the beginnings of a creative path. Anyways, I completed art college and under Paul Seawright's direction and advice I went on to do a BA in the West Surrey College of Art and Design. It was a documentary photography degree course with the likes of Martin Parr and Paul Graham tutoring me. That's what I was interested in and I've been doing it ever since. Later on I did an MA at the Royal College of Art in London.

Growing up in Northern Ireland has shaped much of your aesthetic and style. How did you develop this to a professional level? Originally, I used to work with a lot of fine art imagery; most of it was quite political. And the troubles of course, the troubles, the troubles... I was really interested and inspired by the work of Irish artist Willie Doherty, a Turner prize nominee. I used to do stuff like write to the Surgeon General at The Royal Victoria Hospital in Belfast and request images. He in turn sent me ten slides of punishment beating victims. The images showed victims who were tarred and feathered, kneecapped, wrapped in barbed wire...

That's pretty hardcore imagery. Was this the offset of more social documentary projects? That was all the excruciating shite that went on in Northern Ireland during the troubles. I made some prints with the slides the surgeon sent and screen-printed them. This is what I was interested in, the idea of setting things up, forensically based stuff I guess, and accidentally I started setting up photoshoots. I'm showing a piece next week at the São Paulo Biennial. It's a shot taken in The Albert Bar in Belfast of three loyalist prisoners on their Easter parole during 1999 (under the Good Friday agreement). I also remember being in Northern Ireland and meeting Gerry Adams and the full IRA on the day of the complete cessation of paramilitary activity. Stuff like that situation is just fucking wild, it's wild just to be present. It puts you back in that arena of the more succinct political moments.

The Quay Foyer Project entitled 'Wherever You Go' won you a lot of recognition. It was one of your earlier works, how did it come together? That was a commission for Lighthouse, an arts organisation. I completed that almost 12 years ago. I put a lot of work into that. I could have done the usual and handed out a couple of disposable cameras, and organise a little workshop and leave it at that. But I decided to put quite an amount of time working on that commission, some of those shots took up to two hours. When I give talks at art colleges I always tell students "If you ever get these kinds of opportunities, just give it all you've got because you will never know where it will end up."

How do you build up the trust with your subjects? A lot of it is just about remaining still, something just happens to people when they are still. It's not just a question of trust. I took a lot of photographs of clubbers in Ibiza, I don't know if it was a question of trust or not, people are just media obsessed. There is always a sense that people will do anything to get a glimpse of recognition.

Did you always shoot using natural light, or was that another accident? I used to always shoot with lights and flash, and then either I was completely pissed or broke the lights; I can't remember, but I just started using natural light. I remember shooting some girl using natural light and that was it. I've been taking the same photograph ever since!

That was your moment of clarity? Well, yes I generally take the same shots, the same combination anyways, you know what I mean—shots taken from waist level up, I use a reddish lens and pale, natural light.

You shot some fine famous faces throughout your career. Jake Gyllenhaal, Ian Brown, Wes Anderson and many more. How did you start taking celebrity portraits? I self-published some books ten years ago, I would have been on the peripheries of the art world back then. I was beginning to get to know different circles and making wee connections. Suddenly, I was asked to do celebrity stuff but I wasn't that interested in celebrity. I'm still not. It goes back to choosing sides and that's the side I'd rather not be on but obviously you have to make a living too.

Surely, some of the celebrity stuff is somewhat exciting? Admittedly, yes. Some of it is deadly. A few months ago, I was in Bangkok to shoot Ryan Gosling for *Le Monde*. I ended up hanging about a karaoke and brothel for two days. But on the whole it's far from exciting, it can be a pretty unpleasant experience too. It's not necessarily the celebrity that poses a problem but moreover the bullshit that surrounds them. It's the PR shit and the good stuff that gets edited out by PR.



**YOU JUST REALISE THAT IT'S
SUPPOSED TO BE ART AND
COMMERCE BUT REALLY IT'S ALL
COMMERCE AND COMMERCE.**



You see the demise then? It's sad, especially as a photographer you can recall the days of what photographers got away with. Look at that photo that Diane Arbus took of novelist Norman Mailer looking like a total perv. Those days are over. Traditionally photographers made money from celebrity photography. You just went and worked for a nominal fee. Nowadays, they don't want to pay you for it, especially some of the style magazines, I won't name names. There is this general feeling that the photographer can syndicate the celebrity image afterwards but often you can't use it again.

Fashion is yet another facet to your photography career. Do you enjoy it? Sometimes I enjoy it. Fashion can be quite alright at times. However, it can be a complete waste of my time too. There tends to be a quite a bit of faffing about for even a two day shoot. I do fashion editorial but I'm not a campaign photographer, I never will be. I don't have a commercial aesthetic so my particular style suits a fashion magazine as it differs hugely from all the commercial and advertorial present. I do have to draw the line at times if something of interest crops up, I'll do it. I hate that notion of carpet bombing and doing loads of stuff. I'd rather concentrate on one thing but I'm also restricted as I shoot on film.

I saw your most recent fashion editorial work in Dazed & Confused "A London love Story". Is fashion photography taking up most of your time right now? Yes, I did that McQueen shoot for *Dazed*. At the minute, it's not taking up too much time but it's August after all. Currently I'm shooting for Arena Homme + and I'm enjoying it. It's a street cast with some older models, it's also Bowie themed so this one is quite a bit of fun. Is it Bowie's birthday or something?

Your work also looks at the tougher side of the fashion industry in projects such as 'Migratory Models', published in The New York Times Magazine, was this your idea? Yeah, that one was definitely my idea and I was trying to complete it since ten years ago. It was initially for ShowStudio but the agencies would just never co-operate with the project. The art and fashion industries are completely unfettered; there just aren't any rules. There are so many kids in the fashion industry, in what other industry could you cherry pick a kid from God knows where and stick them in a high rise in London, fly them around, throw them in a casting and possibly not pay them in the transaction. It's bordering on such a nebulous area that nobody wants to talk about. I'm attempting to do just that with this project. Are you running out of juice? Ah forget that tape you'll remember it all!

Before the Dictaphone broke down, you mentioned that you can have a certain moral perspective in the fashion industry until it gets challenged? Can you explain? I used to say things like "Oh, I would never do a Nike campaign" but then you get asked and you find out how much, and where, and suddenly to your own surprise, you hear yourself saying yes. That's exactly what happened. I mean I always wanted to visit Japan and especially during the flower blossom season. As part of that Nike gig, I ended up getting a month in Tokyo.

Do clients always contact you? The last time I sent out a portfolio was about five years ago, that was the last time I bothered.

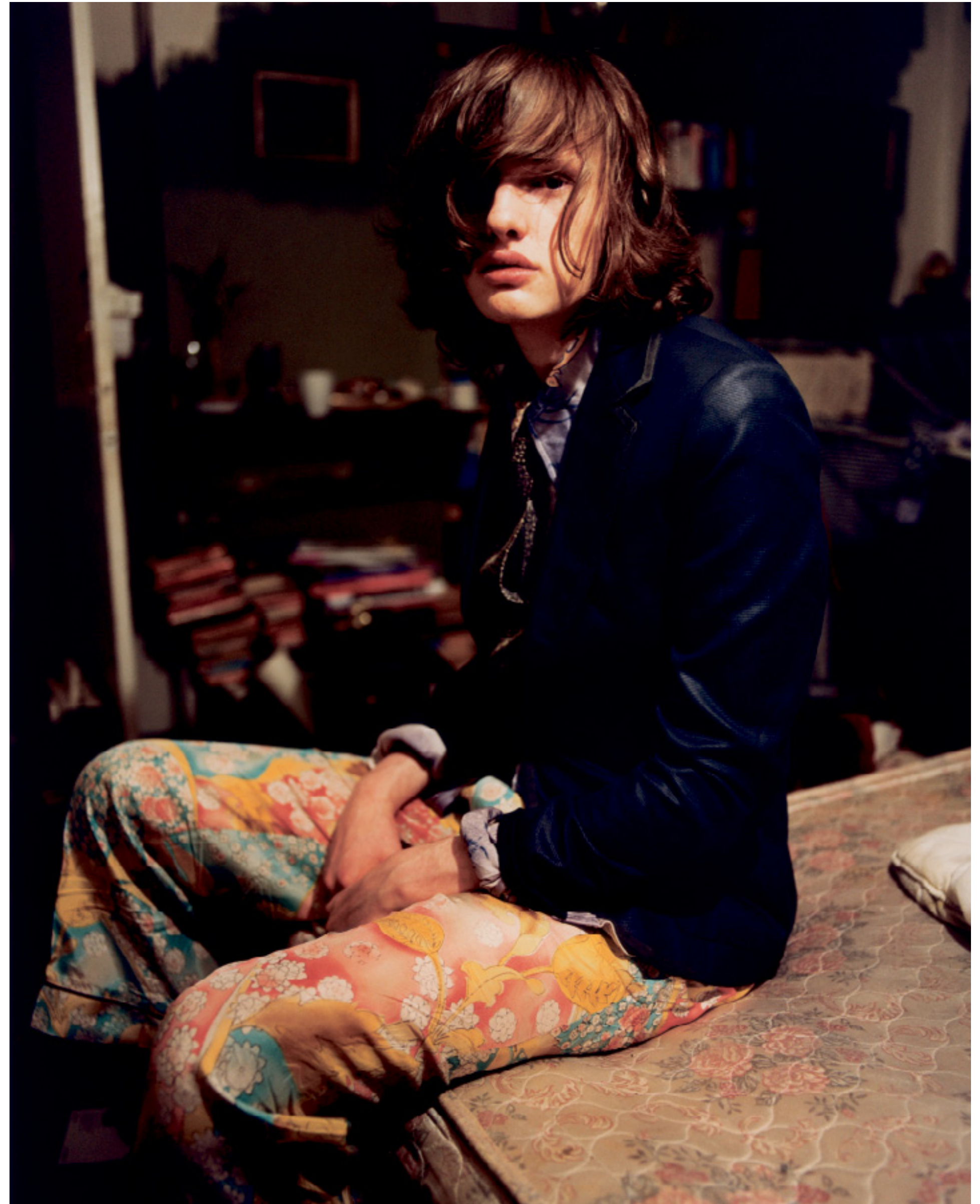
You spent some time with the photography agency Art + Commerce? I fucking hated it. You just realise that it's supposed to be art and commerce but really it's all commerce and commerce. Your financial bearing has absolutely no bearing on their financial well being, especially when they have artists like Steven Meisel bringing in the millions.

But surely there is a level of prestige attached to being represented by Art + Commerce? Initially of course, admittedly when they called me up there was a brief moment of seduction and flirtation. However, the final straw came when they wanted to syndicate a key photograph of mine from the series "Night Flowers". It was an important image for me and some record company wanted to use it for a band that I thought were complete shite. They tried to negotiate the terms and payment. It may have seemed like a lot of money at the time but realistically it wasn't in terms of what they were getting and what I would have to give up. So I left. Anyone who really wants to work with you will just call you up anyway.

Can you reveal what camera you use? Mamiya RZ67 available for about 500 quid on eBay. I got into this great argument with the Turner prize-winning ceramicist Grayson Perry. He was having a go at me for using this old camera in the digital age. But if I was to go digital, I'd have to spend about £30,000 to get the same quality, plus insurance and all the rest. At least if I lose my camera when I'm pissed taking the bus back home, I can get on eBay and replace it in the morning.

What will you conquer next? I'm about to start publishing again, someone else's work this time around.

I mentioned the theme of Thread to you before this interview. Yes, you did, I remember. Well I guess fashion used to be outside of my comfort zone, but then I got accustomed to it. It's extremely collaborative. Because I've done so much fashion editorial it's getting to a point where it's almost outside of my comfort zone to do my own work. When you start getting everything given to you on a plate it becomes harder to self-initiate your own work. I think when you do your own thing all the time especially with portraiture, you do have to deal with people letting you down and not answering their phone. "I'm sure you're appreciating what I'm saying here!"



Eve

PHOTOGRAPHER — SEAN JACKSON STYLIST — AISLING FARINELLA
STYLIST ASSISTANT — KIERAN KILGALLON MAKE-UP — NAOMH KIRWAN,
MORGAN THE AGENCY HAIR — DAVID CASHMAN, MORGAN THE AGENCY
NAILS — PAMELA LAIRD MODEL — EVE, ASSETS.



Zip up jacket — BALENCIAGA, BROWN THOMAS.
Collar — SIMONE ROCHA, HAVANA. Bodysuit — DANCEWORLD.



Thick knit jumper — ISABEL MARANT, COSTUME.
Bodysuit — DANCEWORLD. Anklet — LOULERIE.



Vintage sweatshirt, skirt — DANCEWORLD; Earrings — LOULERIE.
Rings — STYLISTS OWN.



Balloon sleeve blouse — JOHN ROCHA, HAVANA. Jumpsuit
worn as leggings — TOPSHOP. Necklace — LOULERIE.



Shirt — SIMONE ROCHA, HAVANA. Bodysuit — AMERICAN APPAREL.



Kriss wears skirt — ALAN TAYLOR. Hat and roll neck — STYLISTS OWN.



Michael wears jacket, shirt and trousers — ALAN TAYLOR. Hat — STYLISTS OWN.

Kriss & Michael

PHOTOGRAPHER — ANDREAS PETTERSSON STYLIST — GER
TIERNEY HAIR — HIROSHI MATSUSHITA MAKE-UP — MIHO
HAMAYA MODELS — MICHAEL AT AMCK AND KRISS AT IMG.



Kriss wears coat — ALAN TAYLOR. Belt and dress — JOHN ROCHA.
Shoes and socks — STYLISTS OWN.



Kriss wears collar, top and trousers SIMONE ROCHA. Hat — STYLISTS OWN.

Michael wears shirt and trousers — ALAN TAYLOR. Hat, roll neck and shoes — AS BEFORE.
Kriss wears shirt and trousers SIMONE ROCHA. Roll neck and shoes — AS BEFORE.



Michael wears coat and shirt — SEAN MCGIRR. Trousers — ALAN TAYLOR.
Hat and shoes — AS BEFORE. Kriss wears jacket, belt and dress — JOHN
ROCHA. Shoes and socks — AS BEFORE.



Kriss wears coat and shirt and trousers SIMONE ROCHA.
Shoes — AS BEFORE. Michael wears coat, shirt and trousers —
ALAN TAYLOR. Hat, roll neck and shoes — AS BEFORE.

Mayo

PHOTOGRAPHER — PHILIP WHITE STYLIST — KIERAN KILGALLON
 HAIR — DAVID CASHMAN, MORGAN THE AGENCY
 MAKE-UP — JULIANNA GROGAN STYLIST ASSISTANT — NIAMH KEENAN
 MODEL — L'OR MAYO, MORGAN THE AGENCY



Shirt — STYLEIN, INDIGO & CLOTH. Top — ISABEL MARANT, COSTUME.
 Skirt — ALAIIA, HAVANA. Shirt worn as belt — LEVI'S MADE & CRAFTED, DOLLS.
 Shoe's — SIMONE ROCHA, HAVANA. Earrings, — TATTY DEVINE, DOLLS.

Shirt — SIMONE ROCHA, HAVANA. Dress — ROLAND MOURET, COSTUME.
 Knitted doll, LUCKY BOY SUNDAY, SMOCK. Earrings — AS BEFORE.



Shirt — STELLA MCCARTNEY, BROWN
THOMAS. Top — JOHN ROCHA, HAVANA.
Skirt — DAGMAR, INDIGO & CLOTH.
Shoes and earrings — AS BEFORE.



T-shirt — FARHI, HAVANA. Skirt — JOESPH,
BROWN THOMAS. Vintage belt — WENDY'S
WARDROBE BOW. Knitted doll, LUCKY BOY
SUNDAY, SMOCK. Shoes & earrings
— AS BEFORE.





Jumper — THAKOON ADDITION. Skirt — HOSS, both COSTUME. Scarf — DAGMAR, INDIGO & CLOTH. Vintage belt — WENDY'S WARDROBE, BOW. Belt and earrings — AS BEFORE.

Jumper — CARVEN, BROWN THOMAS. Skirt — ANN DEMEULEMEESTER, HAVANA.
Scarf worn as skirt — ELECTRONIC SHEEP BOW. Earrings — AS BEFORE



Spotlight



IMAGE — JACOB LILLIS SR SS13



IMAGE — RORY VAN MILLINGEN JWA SS13

Bright Young Things

NOW MORE THAN EVER, THE SPOTLIGHT IS SHINING ON LONDON FASHION WEEK. A STEADY STREAM OF AWE-INSPIRING YOUNG DESIGNERS SUCH AS CHRISTOPHER KANE, MEADHAM KIRCHHOFF AND MARY KATRANTZOU HAVE EMERGED TO INTERNATIONAL ACCLAIM UNDER THE WATCHFUL EYE OF THE BRITISH FASHION COUNCIL AND ITS REVERED INITIATIVE, NEWGEN. THIS YEAR, TWO OUT OF THREE NEWGEN CATWALK SLOTS HAVE BEEN AWARDED TO IRISH DESIGNERS, SIMONE ROCHA AND JW ANDERSON.

...

WORDS — LAURA GARVEY

Formed in 1983, the British Fashion Council (BFC) aims to showcase British designers on an international level as well as developing London's position as a major fashion player alongside New York, Milan and Paris. The Council works year-round through their BFC Colleges Council initiative, which forms a link between fashion graduates and the industry, their MA Scholarship and the NEWGEN and Fashion Forward initiatives, which provide support to talented emerging designers.

NEWGEN has become one of the most watched talent identification schemes since its inception nearly 20 years ago. With support ranging from exhibition spaces, to presentations and catwalk shows, it has helped to launch the careers of Alexander McQueen, Matthew Williamson and Richard Nicoll, to name just a few of Britain's fashion greats. Today it continues to provide carefully selected designers with financial support towards their show costs and the invaluable opportunity to use the BFC Catwalk Show Space during London Fashion Week (LFW). This year, the Autumn/Winter 2012 applicants were judged in May. 'We normally receive about 200 applications for roughly 17 spaces on the scheme,' says Laura Hinson, who works as Show Executive for the BFC, liaising with the designers and managing the NEWGEN selection process. 'The

designers may then have to come in for an interview with our selection panel as part of the course of selecting the best group of designers who need our help to showcase at LFW.'

The panel comprises of Sarah Mower, the Chair and BFC Ambassador of Emerging Talent; Alex Fury, editor of *Love* magazine; Kate Phelan, creative director at Topshop and a long and impressive list of fashion heavyweights from publications such as *Vogue*, *Dazed and Confused*, *Grazia* and labels including Stella McCartney.

For a designer on the other end of the application, the experience can be extremely unsettling, but the panel needs to ensure the designer is ready to take on the challenge of developing their business. 'It depends on the designer and where they are with their label when it comes to being accepted,' explains Laura. 'When we take on new designers, it's important that they're at the right level for NEWGEN.'

Having applied straight out of college, it took three seasons for Simone Rocha's label to be accepted by NEWGEN. In the meantime she showed at Fashion East, created a capsule collection for Topshop and funded her own off-schedule runway show. 'I think it's good for people to know that this is not something

that's handed over easily,' she says. 'In retrospect, I think I needed to wait until my label was in the right place to be taken on. After I showed off-schedule, I re-applied to the scheme and they called me in. Sarah Mower asked if I would be interested in doing a back-to-back show with another designer, which is what I did last season. The panel were happy and I was happy and this season I've been awarded a solo show at the tents.'

'Initially it is terrifying applying to the scheme,' she admits. 'The panel is so established and the people are all so important within the industry. It's fantastic that they are the ones who pick the designers, but when you're in a room with your designs in front of all these people, it is just so scary.'

Donegal native, JW Anderson, has been working with NEWGEN since 2010. For him, it would be impossible to underestimate the importance of the scheme: 'Without NEWGEN I don't think we would exist,' he points out plainly. 'I think it's an extremely important platform for a new designer. It gives me the freedom to be able to put on a show I believe in, and the sponsorship from Topshop and the mentors go a long way in facilitating this.'

Having studied at London College of Fashion and putting on his first show off-schedule, when it came to adapting his label, Jonathan pushed forward and embraced his first experiences with NEWGEN. 'I think you take it as a process that you need to get used to. As a brand, you get used to the pressure.' An initiative like this puts these designers on a level playing field with established brands. It brings a huge amount of exposure to fledgling labels, attracts the likes of Anna Wintour from the international press and creates a link between buyers and a new generation of great fashion creators.

The BFC's work is invaluable to the culture of fashion that has now become endemic in the United Kingdom. In Ireland, the next step could be bringing Irish design talent to the international stage. Our fashion culture needs to be fostered in such a way that it puts Irish designers in touch with press and buyers in London, Paris and New York. We have to think big.



IMAGE — JACOB LILLIS SR SS13

Tides of Possibilities

The Independents



WITH A DETERMINED FOCUS AND DRIVE TO THRIVE, INDEPENDENT IRISH BOUTIQUES ARE WADING THEIR WAY THROUGH THE MURKY WATERS OF OUR RETAIL CLIMATE. THEY SET AN EXAMPLE FOR THE REST OF US ON HOW TO WORK HARD, THINK Laterally AND PROSPER THROUGH EVEN THE TOUGHEST OF TIMES. WITH DEMAND DUE TO FINANCIAL CONSTRAINTS PROPELLING STANDARDS OF BOUTIQUES AND PRODUCTS HIGHER AND HIGHER AND WITH IRISH FASHION DESIGN TAKING ITS TURN CENTRE-STAGE, IT IS REALLY AN APPEALING ALBEIT A CHALLENGING TIME FOR IRISH INDEPENDENT BOUTIQUES.

...

WORDS — SADHBH NÍ ÓGÁIN

Illustration Kate Brangan

Bernard Arnault, CEO of Moët Hennessy and Louis Vuitton, describes fashion design as “the idea of transforming creativity into profitability”. But with the Irish economy rife with recession, less disposable income and consumer spending down, how do the independent Irish boutiques who sell fashion designs change these creations to profit?

Financial constraints, unreasonably high rent and a lack of available borrowing from Irish banks have seen countless independent boutiques close since the bright lights were put out and these dark days ensued, leaving them to either adapt and evolve accordingly, or fall and fail tragically.

However, with good business skills, an amazing knowledge of what men and women look for, high-quality fashion and endless creativity, some stores are managing to brave the water. To understand things from the inside I spoke to Petria Lenehan, designer and owner of Dolls, Garrett Pitcher owner of Indigo & Cloth menswear store and creative agency and Tracy Tucker, co-founder of Costume, now fifteen years years in business.

Garrett says that although he had never thought it before, the recession has made Indigo & Cloth a better company. He identifies first and foremost, the importance of customer experience. From her own experience Petria sees that customers

have become more discerning and says that in turn this has affected her focus as a buyer when considering the product design, cut, quality, longevity, and of course value for money. Tracy at Costume explains that her boutique has begun to focus more on daywear and less on eveningwear, in order to keep up with a shift in demand. She adds that with the tightening of all of our belts, customers not only have less formal occasions to go to but that they are now more willing to pay extra for quality staples. The Dublin fashion and boutique scene has changed dramatically in recent years. The Irish sartorialist's focus has shifted from the bustling Grafton Street to the neighbouring South William Street.

Historically Dublin's original garment district, surrounded by useful facilitators and connections for fashion boutiques (cafés, advertising and creative agencies), it is identified by Dublin City Council as the capital's Creative Quarter.

With Irish design talent making an impact on a national and international level, stores are starting to realise that the concept of 'buying Irish' has brought them a refreshingly new and much sought-after competitive edge. Add to that the economic impact that buying from an independent Irish store has on the country's pretty financially depressed economy; According to McDonnell in Deirdre McQuillan's 'Irish Times' article (on 30th July 2011), out of every €100 spent in an international shop in Dublin, €14 or €17 goes to the Irish economy, whereas out of every €100 spent in an Irish boutique, €45 goes to the economy.

Petria explains that a recession can push designers to be more brave and creative and stocks both her own label alongside other Irish designers in store. Tracy tells me that her boutique is starting their second season with Irish artist and designer Helen Steele, following the sell-out success of her first.

Pitcher stresses the importance of having a natural synergy with your environment as a boutique and being fluid enough to adapt and develop as required. As he says, "it was our eagerness and openness to change that ultimately saved us". True for all of the country's sectors that want to keep their heads above the water and swim with the tides of possibilities and success.

AUTUMN/WINTER 2012 COMING SOON

THE GILLETTE JOURNAL

CREATIVE CULTURE & GROOMING



Gillette®

Escape

Mr & Mrs Smith



"PEOPLE DON'T GO AWAY TO KNIT AND WRITE LETTERS" TAMARA AND JAMES LOHAN SAY. THE QUINTESSENTIAL MR & MRS FOUNDED THE COMPANY ON THE PREMISE THAT IT'S THE KIND OF INFORMATION A GOOD FRIEND WOULD TELL YOU. ORIGINALLY THE BRAND STARTED AS A SELF-PUBLISHED COFFEE TABLE BOOK BUT HAS GROWN OVER THE YEARS INTO A MORE SCALABLE ONLINE OPERATION OFFERING MEMBERSHIP AND LINKS TO AFFILIATED DEALS.

...

WORDS — GARRETT PITCHER

www.mrandmrsmith.com

The business idea developed from a now infamous weekend where the couple's accommodation failed to live up to its billing and subsequently the dirty weekend at a dodgy B&B was consigned to history. Much has been made of the brand name, but for the couple it was as simple as 'a saucy British tradition to register at a hotel as 'Mr & Mrs Smith' when you're on an anonymous, romantic escape'.

The site is for affluent Generation X'ers looking for a more informed roster of boutique hotels. A Mr & Mrs Smith weekend is about romance but it's also the allure of sexiness and mischief. Every boutique hotel has been visited by a Smith team member before being reviewed anonymously by a taste maker couple. A quirky city boutique hotel is as likely to feature on the site as a stylish country guesthouse or luxury spa hotel.

The Mr & Mrs Smith website was voted Best Website at the Conde Nast Traveller Readers' Travel Awards 2011 and now boasts a portfolio of about 900 properties on its books. Since 2005, Mr & Mrs Smith has expanded its hotel collections to include self-catering properties, child-friendly stays and wedding venues. They have also published nine guidebooks, released a selection of CD music compilations and collaborated on Mr & Mrs Smith accessories with brands such as Mulberry and Bill Amberg. The much-mooted next step for the couple could be a hotel of their own.

Buy one cocktail and have one on the House

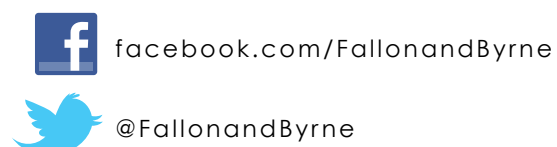


It's 2 for 1 on our inimitable cocktails on Monday and Tuesday evenings,
all evening long in our first-floor restaurant.

Made with freshly squeezed juices and our very own Fallon & Byrne twist.
All served with considerable panache at the bar or at your table.

We mostly like ours all shook up.

11-17 Exchequer Street, Dublin 2
Tel: (01) 472 1000 restaurant@fallonandbyrne.com
www.fallonandbyrne.com



Contributors

Aisling Farinella
EDITORIAL & FASHION DIRECTOR

**Aisling Farinella
& Keith Nally**
CREATIVE DIRECTORS

Garrett Pitcher
THREAD EDITORIAL PRODUCTION

Laura Garvey
EDITORIAL SUB EDITOR

**Indigo & Cloth — Keith
Nally/Rory McCormick**
ART DIRECTION & DESIGN

Kieran Kilgallon
EDITORIAL FASHION ASSISTANT

Let us know what you think of T H R E A D, or get involved with us: Drop us a line to sales@threadfashionmagazine.com for all advertising enquires.
www.threadfashionmagazine.com www.facebook.com/threaddublin | www.twitter.com/thread_magazine © 2012 T H R E A D, the authors and the photographers

Aisling Farinella
STYLIST
www.aislingfarinella.com

Andreas Pettersson
PHOTOGRAPHER
www.andreaspettersson-photography.com

Andrew Nuding
PHOTOGRAPHER
www.andrewnuding.com

Anne Nuding
STYLIST
annenuding@gmail.com

Cillian O'Connor
WRITER
www.male-mode.com

Ciara O'Donovan
WRITER
ciaraodo@gmail.com

Darragh Shanahan
WRITER/ PHOTOGRAPHER
lukedarragh@gmail.com

David Cashman
HAIR STYLIST
www.morgantheagency.com

Dee Brennan
WRITER/ DESIGNER
deirdreb2@gmail.com

Deirdre McQuillan
IRISH TIMES FASHION EDITOR
dmcquillan@irishtimes.com

Garrett Pitcher
WRITER
www.indigoandcloth.com

Gillian Louise Brett
WRITER
gillianlouisebrett@gmail.com

Ger Tierney
STYLIST
ger.tierney@i-dmagazine.co.uk

Hiroshi Matsushita
HAIR STYLIST
www.hiroshimatsushita.com

Julianna Grogan
MAKE UP ARTIST
www.juliannagrogan.com

Joanne McLoughlin
WRITER
www.versifyme.me

Jo Linehan
WRITER
www.s-oh-s-ew.blogspot.ie

Jamie & Keith
PHOTOGRAPHY/FILM
www.jamieandkeith.com

Kieran Kilgallon
STYLIST
kierankilgallon3@hotmail.com

Kate Brangan
ILLUSTRATOR
www.katebrangan.com

Leah Burke
WRITER/ STYLIST
leah.burke1@gmail.com

Laura Garvey
WRITER
lauraanegarvey@gmail.com

Miho Hamaya
MAKE-UP ARTIST
www.mihohamaya.com

Naomh Kirwan
MAKE UP ARTIST
www.morgantheagency.com

Niamh Keenan
INTERN
threadfashionassistant@gmail.com

Petria Lenehan
WRITER
www.dollsboutique.ie

Philip White
PHOTOGRAPHER
www.philipwhite.ie

Rich Gilligan
PHOTOGRAPHER
www.richgilligan.com

Sarah O'Hegarty
WRITER
www.thetinder-box.com

Sadhbh ní Ogáin
WRITER
sadhbh.niogain@yahoo.com

Sean Jackson
PHOTOGRAPHER
www.seanjackson.ie

Simon Judge
WRITER
simonjudge@gmail.com

STOCKISTS

9 CROW STREET
www.9crowstreet.com

ALAN TAYLOR
www.alantaylorltdesign.co.uk

AMERICAN APPAREL
www.americanapparel.net

BROWN THOMAS
www.brownthomas.com

COSTUME
www.costumedublin.ie

HAVANA
www.havanaboutique.ie

INDIGO & CLOTH
www.indigoandcloth.com

JOHN ROCHA
www.johnrocha.ie

JW ANDERSON
www.j-w-anderson.co.uk

LOULERIE
www.loulerie.ie

MARY CALLAN
www.facebook.com/marycallanknitwear

SEAN MCGIRR
www.seanmcgirr.co.uk

SPHERE ONE
www.sphereone.ie

SMOCK
www.smock.ie

TOPSHOP
www.topshop.com

URBAN OUTFITTERS
www.urbanoutfitters.com

PONCE DENIS ÉCOUCHARD LEBRUN



appassionata flowers



TEL. (01) 672 9425

Be inspired at www.facebook.com/appassionata

THIS IS DUBLIN



leCOOL

dublin.lecool.com

Buy this limited edition poster at DublinPoster.com

south studios



A breathtaking studio for Photography + Film Rental.

www.southstudiosdublin.wordpress.com




CLEMENT
AND
PEKOE

SPECIALIST OF TEAS AND COFFEES

BAT FOR LASHES THE HAUNTED MAN



new album released Oct. 12

www.batforlashes.com

 Download on
iTunes