

thread



Issue Nº9: Rich Gilligan, ICAD, Celestine Cooney, Ally Capellino, Sharon Wauchob, Ronan Gallagher, Daniel Arnold, Nick & Chloé, Doreen Kilfeather, Donlon Books, Paper Mache Tiger & Laragh McCann

Nonlinear

INDIGO & CLOTH 2007—2017

THANK YOU FOR THE DAYS.
I WON'T FORGET A SINGLE DAY, BELIEVE ME

INDIGO & CLOTH 2007—2017

Editor's Note Aisling Farinella

If adolescence can be defined by a search for identity, much of adulthood is about deconstructing the roles we've learnt in order to create a new form that doesn't require any fitting in. As individuals working in creative industries, we are harder to define, floating between personal and commercial projects, managing multiple timelines, storylines and objectives. Professional titles become more subjective as they are either self-appointed or quickly dated as our roles become increasingly multi-faceted and cross-disciplinary.

thread has always embraced that lack of structure, of real regard for schedule, of any real desire to reach a conclusion that are so often found at the heart of creative collaboration. Nonlinear, as a way of making sense of the world around us, became the natural theme for our ninth issue. In our interviews, profiles and images we celebrate the diversity of the multi-dimensional and multi-talented stylists, photographers, designers, artists and writers who challenge and inspire us to develop new ways of thinking about what we do and how we create. We also welcome a new collaboration with ICAD ^[p.93-107], a like-minded platform that encourages community and collaboration across advertising and design industries. We look forward to this collaboration opening up possibilities for new engagement and activity with our audiences and highlighting our combined objective of showcasing exceptional talent at every level.

Aisling Farinella
Editor

Table of Contents
thread

Writings, Part 1
Interview

Celestine Cooney	08–17
Rich Gilligan	18–27
Sharon Wauchob	28–35
Ally Capellino	36–41



Photography, Part 1
Fashion

Doreen & Aisling	44–53
Nick & Chloé	54–63
Eilish & Gorjan	64–69
Andrew & Kieran	70–76



Writings, Part 2
Independent

Daniel Arnold	78–83
Paper Mache Tiger	84–87
Donlon Books	88–91



Cover page: Floral Print Preen by Thornton Bregazzi Dress, Brown Thomas
Photographer: Doreen Kilfeather. Stylist: Aisling Farinella. Model: Jodie, Not Another Agency

“Dublin was an experimental time for me, I wasn’t aware of the industry, or rules, or anything like that.” [p.08–17]

Writings, Part 3
ICAD

End.: Niall Sweeney x	94–99
Eamonn Doyle x David Donohoe	
ICAD	100–102
Nick Kelly	103
Detail x Inis Meáin	104
Signal Foundry	105
Publicis	106
Dillon Elliot & Irish International	107



Writings, Part 4
Profile

A Kind Of Guise	110
Grown	111
Not Another Agency	112
Peter Doyle	113
Sally Caulwell	114
Sunday Books	115



Photography, Part 2
Documentary

Stella Kids	118–121
Repeal March Dublin, 2017	122–125



01 – Image: Matteo Montanari, Finn Wolfhard, i-D. 02 – Nick & Chloé, thread. 03 – Daniel Arnold. 04 – Early ICAD Council Meeting, Bobby Dawson’s Studio. 05 – Myro Wuff for ELLE France. 06 – Stella Kids, Ronan Gallagher



photography by Brian Teeling

the garden

Powerscourt Townhouse
South William Street, Dublin 2

www.thegarden.ie

Writings, Part 1 Interview



Image: Arnaud Lajeunie, Stylist: Celestine Cooney

Celestine Cooney
Rich Gilligan
Sharon Wauchob
Ally Capellino

8–17
18–27
28–35
36–41

Text by
Alastair McKimm &
Brian Teeling

Celestine Cooney

Interviewing Celestine Cooney was always going to need a fresh collaborative approach. Super-talented, passionate and ambitious, she is a cannonball of personality, dancing life and energy into any space she occupies. While this is the infectious personality we most often meet, she is also quietly reflective, generous of herself, dedicated, loyal and full of LOLs and love for her friends.





Portrait: Jacob Lillis

01 Alastair McKimm
Writer
Brian Teeling
Writer

Alastair McKimms portfolio
of work can be viewed at his
agency site

artandcommerce.com

You can catch Brian Teeling
with his canine companion
around Dublin's best coffee
spots and see more of his
work at brianteeling.com

[@brianteeling](https://twitter.com/brianteeling)

We called on contributors from both
sides of the Atlantic to help us capture
her world through images, anecdotes
and industry insights.

Brian Teeling is a Dublin-based
photographer, buyer, creative director
and consultant. He also went to the
same college as Celestine. He came
on board for coffee and chats to delve
a little deeper into her beginnings,
industry experience and perspective
on home.

Belfast-born Alastair McKimm
is a freelance stylist and the Fashion
Director at i-D. In Celestine's own
words, "Alastair was my best friend and
boyfriend for most of my first year in
London. He had just finished assisting
Edward Enninful at i-D and I was starting
out at Dazed. I totally credit Ali with
being my buffer into an industry I knew
very little about. That and my absolute
cluelessness were my two greatest
assets that first year in London."
He was our first port of call on
the feature.

Aisling Farinella
Editor

01 From: Celestine Cooney
Wed, Jul 5, 2017, at 11:09 AM

*Sup Ali baba... How's it going?
Wanted to to ask you a favour, Ash
Farinella is doing a feature on me for
thread, I just read your Scott [Burnett]
interview rofls... so good... We wanted
to know if you'd come up with 20
Questions for me for it? Just random Q's.
Fashion, food, life like whatever...
Do you think you could have time?...
Hope to see you soon. XXXXXXXXXX*

02 From: Alastair McKimm
Wed, Jul 5, 2017 at 4:20 PM

*Hi Cel, Sure! Just think I came up with a
genius Q + A! Please answer the below...
Tell me who, what, where, why and when
about FASHION LOVE PHOTOGRAPHY
TRAVEL and FOOD... Al xx*

When tasked with interviewing
Celestine Cooney, the inimitable style
supremo and Meath native currently
residing between New York City and
London, I immediately thought of a
zillion questions I'd like to ask her.
I started compiling my interro-list of
fashion queries and quandaries, but
then thought I should approach this
differently. The theme of this instalment
of thread is "Nonlinear", so wouldn't it
be great to have a chat with her instead
of an investigation into what celebrities
she fancies or what condiment she
prefers with her ham and cheese
croissant? [The answer is mayonnaise.]
Well, we'll see below. Assisting me
in this "interview" is my beautiful,
attractive and literal dog of an assistant,
Sam Chow. She doesn't say much, but
does eat most of Celestine's croissant.

Celestine moved to London 13
years ago from Dublin and has spent
those years working with an enviable
roster of clients including i-D, Dazed &
Confused, Preen by Thornton Bregazzi,
and several iterations of Vogue [Japan,
Teen, ME] to list just a few.

I get straight in with some
questions about NYC.

"It takes a day out of your life
each time" says Cooney of the travel,
"which is grand, because I love the plane
and I love watching films."

It seems the move to NYC is
something that was always on the cards
for her with clients like The New York
Times and Wall Street Journal.

"With NYC, it's like you're a cake.
And every so often, you have to give
a slice away. I said, right now, I'm only,
like, three-quarters of a chocolate
cake because NYC took a quarter of
the cake from me. It's a very frenetic
environment. With our job, you really
give your heart and soul and when you
get the results back... your cake will just
manifest a few extra slices on there!

And you know there's times where
I feel like I'm a whole cake, and times
where I'm barely half a cake. That's

when I know I need to stop."

We stop to have a laugh at
the cake metaphor and I feel a slight
grumble in my stomach. Maybe I should
have ordered the plum and almond cake
with my coffee.

03 FOOD

*WHO: Me
WHAT: Mashed Potato
WHERE: My house
WHY: It's like a good cup of tea,
you can only make it best at home
WHEN: Anytime*

Celestine didn't always consider a
career in fashion. Her path could have
been one of Business and Legal Studies
in UCD but she decided against it and
decided to do Communications at
Coláiste Dhúlaigh in Coolock.

"I just wanted to do something
creative. I was originally, like, I wanted
to be a Blue Peter presenter, or anything
to do with animals, so I thought I better
do Communications. I had no clue what I
was doing. I had the most amazing time
there because it was so practical. I'm
not very good with discipline."

When asked how this led to a
career in fashion, Celestine says, "It was
never my intention to get into fashion,
my degree was in film. I've said that in
every interview I've ever done! It was
like the Death Coach in Darby O'Gill and
the Little People. You can keep on trying
to avoid it, send it away, change your
location, but it'll keep on coming back
for you. That was kind of what happened
for me with fashion. I never fought it."

04 FASHION

*WHO: Miuccia Prada
WHAT: Everything... it seems
even the terrible things Prada
& Miu Miu produce are actually
quite fantastic
WHERE: Milan
WHY: There is real magic in the*

*optimism of Miuccia Prada's
collections
WHEN: Every season*

I mention that I had requisitioned a
large stack of copies of Mongrel, the
cult Dublin-based magazine where
Celestine served as Fashion Director
before moving to London.

"It was amazing to work with
Yousef [Eldin] and Sam [Buney].
They gave us the freedom to do
really creative stuff, with no rules or
regulations. We did a shoot where
everyone in it was a redhead. The idea
came from a piece in Mongrel where
they likened redheads to a ginger
master race, and that they were coming
to take over. It was shot in FX Buckley's
on Meath Street. We were posing
behind the counter with pig's heads.
We got my friend Claire Bán Coffey to
be in it as she has spectacular red hair!"

05 LOVE

*WHO: People
WHAT: The bottomless pit of
human nature that makes a
person endlessly interesting
WHERE: Everywhere
WHY: That's all there really is...
people and nature, everything
else is secondary
WHEN: Forever*

There was a piece I was reading in The
Business of Fashion the morning I met
Celestine about certain brands pushing
magazines to use full runway looks in
their editorials. This is a conflicting
issue in fashion at the moment as
some people say it's not styling, it's just
dressing. Calvin Klein, Balenciaga, YSL
all have to be full look. I wonder how this
affects Celestine's work.

"The thing is, it's quite restrictive
when you're developing a story. If you're
creating something, often you need
a consistent element that balances
everything out and if Balenciaga give

“I think geography has a huge influence over things. The New York move has really affected the way I work and there is a more polished kind of woman that’s come out of that.”



Image: Dominick Sheldon, Paul Dano, Interview Magazine



Image: Mel Bles, Twin



Image: Mel Bles, V-Magazine

you a full purple look, how you gonna mix that in? Put it in black and white?"

"But actually, I always find that when you have got restrictions thrown in, or some constraints, you become much more creative. It makes me be a lot more resourceful. I think you end up with a much more interesting result than if you had been given free reign. Makes you work that bit harder."

I mention that I had watched an interview with Juergen Teller recently and in it he was talking about the book, Kanye, Juergen & Kim. In it he explains that during the shoot Kanye stopped and remarked, "There are three A-listers here in the shoot". This made me think about the egos on the set and how, as a stylist, Celestine would navigate them.

"I think it's the people around celebrities that make them crazy because they treat them differently. Eventually they start to believe their own hype and they get so disconnected from themselves that they end up being a projection of what they think they should be, and have no idea of who they actually are. I feel that egos are really only a problem if you have one. Then it becomes a power struggle.

If you're not heavy on your own ego, you won't feel the need to control anyone or a situation and you can be more flexible with someone who needs to be in control."

"I'm sure some photographers have that struggle also, even hair and makeup at times. It's just about how you manage it. In a team scenario it can be really difficult as it doesn't lend itself to working together.

A big part of my job is being able to communicate with people on a level where they feel understood and engaged. It's a process and you do it together. It requires a level of resourcefulness and understanding sometimes I think."

"The only person I can remember being starstruck by was Darina Allen. I was on

the Ballymaloe foraging course with my mum and Darina Allen walked onto the room and I was like... so psyched! She was just genuinely enthusiastic about sharing what moss we could eat off a wall on a country walk."

06 TRAVEL

WHO: Locals

WHAT: Planes, trains, automobiles [and horses, boats and bicycles]

WHERE: Anywhere I haven't been before/ Somewhere I've been going to all my life

WHY: New things/ The comfort of familiarity

WHEN: Ever I can

I want to know more about the types of shoots Celestine is working on. Which leads us to talking about different styles of photography. We both gush over Linda Brownlee.

"Linda is so personable that when anyone meets her everyone falls in love with her. She's an instant love person. She's just so bright and good and methodical. She does everything in such a pure and honest way, you can see that in her photography. Linda has the most amazing take on humanity."

I ask Celestine if she sees a marriage of fashion and documentary in her own work. "It's interesting as there's quite a bit of that at the moment with people going to Ghana and dressing people in Balenciaga. I get that, from a visual perspective, because the idea of colour and texture in that environment, but I think documentary and fashion together, the idea of it is just confusing.

Fashion is a creation of a false environment or creating something that is not necessarily real, you know what I mean? It's been put together. And documentary is actually what is really happening. When it's pure fashion, it's doing its job. It's selling clothes, or an idea of something. It's always got to

be aspirational. You've got to want to be that person and look like them."

I ask if she can see a clear delineation between her work in Dublin, London and now New York.

"I think geography has a huge influence over things. The New York move has really affected the way I work and there is a more polished kind of woman that's come out of that. I have noticed in myself that I have developed a different way of working and it's not something I consciously cultivated, it just happened as a response to where I was.

Dublin was an experimental time for me, I wasn't aware of the industry, or rules, or anything like that. It was a very free time. We did some crazy fun stuff back then. My style was bred in London I guess, there was a level of grubbiness that was allowed."

Photographers can be creatures of habit sometimes and find themselves working with the same people over and over. Having collaborated with the likes of Ben Weller, Coco Capitan, Mel Bless and Matteo Montanari, I want to know if there is a photographer that Celestine loves to work with or that she feels is best at creating work that is reflective of her.

"It's a relationship. Ultimately when you find someone who can translate what you do into images that connect with you, it's the best feeling. It's the same for a photographer, to have someone who gets your ideas and presents fashion that makes sense to you, that ultimately makes your pictures more engaging, then why would you not want to keep working with them on different ideas? Like any relationship I think you have to nurture it and work at it but it makes total sense to me

working with small teams of people consistently. I think you grow together."

07 PHOTOGRAPHY

WHO: Juergen Teller

WHAT: Everything

WHERE: All over the world

WHY: The intelligence in humour

WHEN: All the time

The conversation turns to Ireland and I wonder what Celestine misses most about being home. "There is a beautiful madness to the Irish psyche that I am finding more and more fascinating the more I'm separated from it."

"The psyche of the Irish, it comes across on the radio so clearly. I was in my family home — we're from Kilmessan, a tiny village in County Meath — and my Mum got asked to judge this competition in the village, where all the local men of the village — the manager at Centra, the director of the Credit Union — all got dressed up as women. It was unbelievable! They were so funny, it was like something out of Father Ted. No, it was Father Ted!

The uniqueness of Irish people. No matter how far I go and how many places I go to, and I don't know if I'm biased because I'm from here, but there is just something extraordinary about whatever we have that runs through us. Whatever river that runs through us, be it the Liffey or the Boyne, I don't know, Brian, it's unique and wild!"

You can see this uniqueness, this wildness in Celestine. She's as Irish as they come. An outstanding ambassador of our Irishness for the rest of the world.

www.celestinecooney.com



Image: Ben Weller, Agyness Deyn, Twin

Text by
Ger Tierney

Rich Gilligan

If you have ever felt jaded from working in the creative industries or frustrated from trying to break into them, Rich Gilligan is definitely someone you should look to for inspiration.

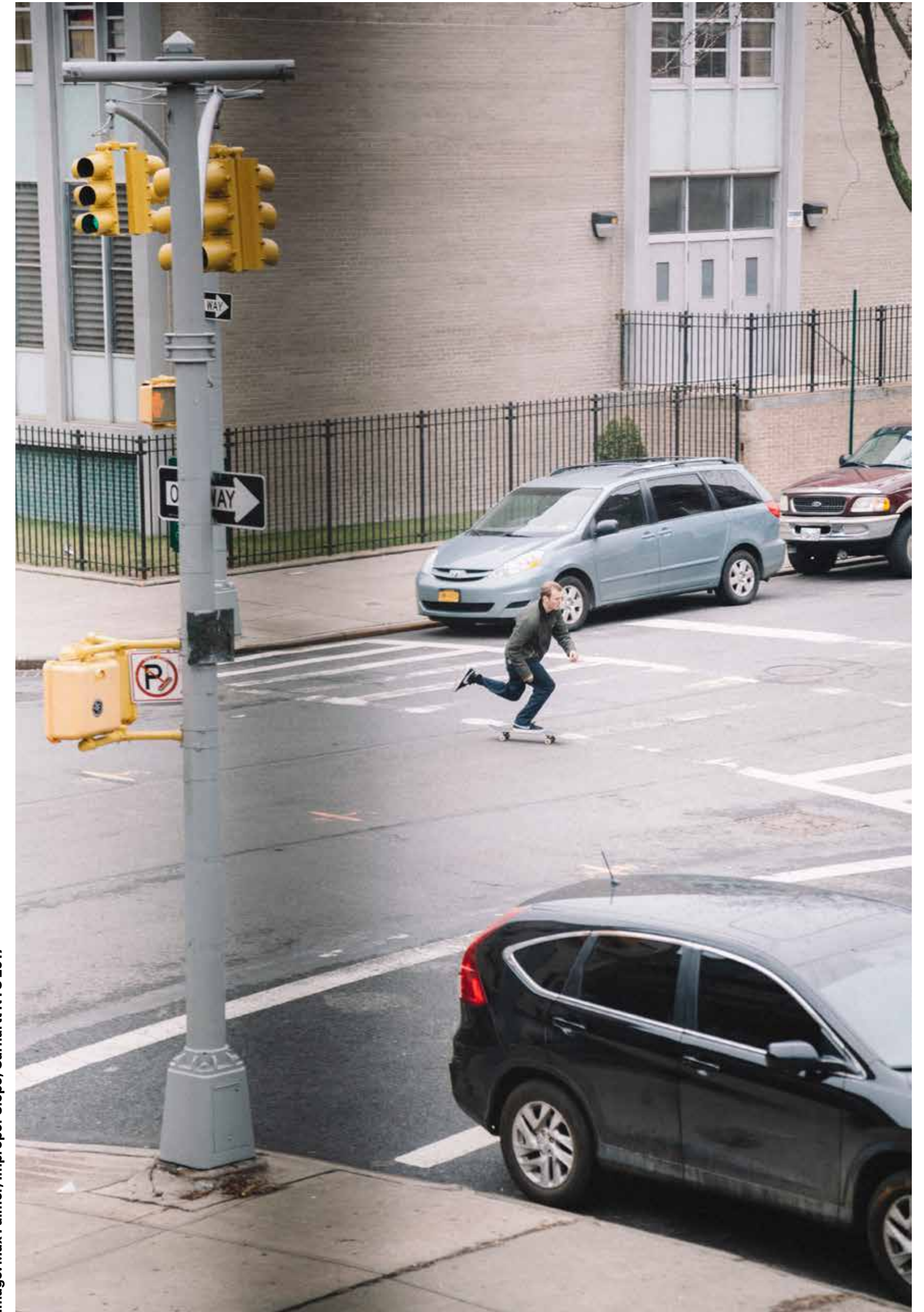


Image: Max Palmer, Improper Slope, Carhartt NYC 2017



Portrait: Al Higgins

02 Ger Tierney
Writer

Ger Tierney works as an agent at Mink Management in London. Since relocating from Kilkenny to London she has held positions as Executive Fashion Editor at i-D and Photographic Director at GQ.

@gertierney

Rich Gilligan is something of an anomaly. In a few short years he has achieved all manner of seemingly impossible tasks scoring US Green Cards for him and his family, creating a published book of his personal work and gaining international press coverage on said book, landing a dream commission with T Magazine upon moving to New York, and getting an agent out there in less than a year.

He is a documentary and portrait photographer whose roots lie in skate photography but who now takes his narrative from that world and applies them to much broader subjects. His approach and intimacy remains the same whoever the subject or whatever the commission, Rich always endeavours to tell their story through the magic of photography. The release of his book, DIY, a document of homemade skate parks and the guys who skated them, propelled the Dublin-based photographer onto the international stage. From there, he's accelerated his success and continues to produce beautiful work for clients like T Magazine, The Last Magazine and i-D.

We had a Facetime call that connected my flat in Newington Green in London to the office space in his new home in the Hudson Valley in upstate New York where Gilligan along with his wife, fashion designer Petria Lenehan, and their four-year-old daughter Robyn, recently relocated. The family upped and moved from Dublin to New York three years ago, having worked tirelessly to secure the requisite Green Cards, and spent the first few years of their new life in Brooklyn. They decided recently to say goodbye to the intensity of the city and move upstate to a big rural farmhouse allowing Rich the headspace of the countryside with easy train ride back to the city for meetings and jobs. Petria, who has her own clothing label, utilises the extra space as a design studio. Together the couple have built a wonderfully creative household and environment for Robyn to grow up in.

New York was always on the cards for Gilligan, having been fascinated with the city since his first visit. "I remember coming here on my way back from living in Australia on my own for a year.

I remember I had one day to spend here. I got into JFK and I had my skateboard, my camera and a roll of film. I remember I skated the Brooklyn banks, went to Supreme and walked around the city and shot the roll of film. I remember being on the Brooklyn Bridge and seeing the towers. It was, like, the week before 9/11. I was this 19-year-old from Dublin but I remember having this feeling, 'Holy shit, I'm going to live here someday!'"

The time to take the leap came quite naturally. Rich had been travelling to and fro from New York, building up a contact list there and Petria had decided to move on from the shop she ran to focus on her own designs. "We really felt we needed to get out of Dublin for a while and I just wanted to get out of my comfort zone completely. I felt like I was getting stagnant. I wasn't dissatisfied, but I felt like I was peeking over the fence at what I knew I was capable of but that wasn't attainable from where I was standing."

They were on the verge of moving to London before a timely intervention from Lenehan. "Petria turned to me one day, she was just, like, 'I know you want to do this. If you sort the visa stuff out, I'm with you. And if we hate it, we just come home after six months.'" That was three years ago and it seems there's no turning back, at least any time soon.

New York is a very different playing field to Dublin, the pace is more intense and the energy can be overwhelming. It was a baptism of fire for new parents trying to make their mark creatively on the city. Not to be deterred, Rich's outlook on the situation was to be positive and embrace everything that came his way.

"There's an optimism and hopefulness in New York and a willingness for people to help each other out. Dublin is smaller and it's almost more competitive because there's a



Image: Charlie Plummer, The Last Magazine

“Petria turned to me one day, she was just, like, ‘I know you want to do this. If you sort the visa stuff out, I’m with you. And if we hate it, we just come home after six months.’”



Image: FDR Skatepark, Philadelphia



Image: Rejjie Snow, Other Voices



Image: Craig Questions, DIY

smaller pool of work. When I got here I felt like I was able to be braver. I could narrow down what I wanted to do and I found that liberating. A lot of the time [in Dublin] I kind of just had to take what I got to keep things going. There were possibilities here that just didn't exist in Ireland for us."

"I've definitely have had to step it up. I've definitely felt really intimidated. I felt like [I've gone from being] a big fish in a small pond to being this tiny fish in the biggest ocean. I was probably quite naïve when I got here."

Naïvety can be a strong tool however in a city and an industry that can feel so intimidating. Knocking on doors and getting in front of potential clients and agents is an important part of any photographer's career and something that Rich dived right into in New York. "I feel like I work better under pressure. It was that real sink-or-swim thing. I just got so good at meetings. Since I got here, I've had hundreds and hundreds of meetings. Before, I used to get so stressed about them I had to train myself into not listen to the inherent Irishness in me of playing everything down and thinking that that's a good thing to do. Because, even though I may think I'm being really humble, if you don't believe in what you're doing here people don't see it as endearing they just see it as he's just not very sure of himself. It took me a little time to click into that. It doesn't mean that you've to become an asshole, but you do need to be able to talk in a very clear, direct way about what you do."

One big turning point for Rich was when he signed with his agency, Hello Artists, a well respected boutique agency mainly representing photographers and prop stylists. Having been aware of them for some time, Rich found his way into them after forging a relationship with Stacey Baker, the Picture Editor for The New York Times Magazine. Baker helped him with his book, creating PDFs to send to clients,

and by putting him in touch with T Magazine who commissioned him for a dream job: a ten page story shooting eight respected writers [worldwide from Harlem to Oxford] in the spaces where they work. This gig became something of a game-changer. Baker sent the piece to Hello Artists and the rest is history. Despite the notorious dog-eat-dog reputation of publishing in New York, there are some people who go above and beyond to support artists, and Gilligan certainly found one of these people in Baker.

In a very saturated industry, where commissions are made based on Instagram accounts and we are bombarded with imagery every day, it's more important than ever to distinguish yourself from the crowd. Advertising agencies as well as editors are looking more and more to personal work for reference points. To Gilligan, this is a welcome shift. While continually willing to challenge himself with different projects, personal work is a way for him to stay sane and stay in love with his craft.

To date, DIY remains Gilligan's most large-scale work. The book was such a distinguishing project and opened many doors for him, states that he is kind of over it now. "That was then," he says. The good news is he's working on something pretty extensive and when he spoke about it he lit up and became quite animated. While he remains quite tight-lipped about the details, he did explain that it's an ongoing project mixing portraiture and landscapes from both the States and Ireland. "I'm trying to find the best way to balance it and bring it all together with a clear narrative, so it's not something I'm ready to tell the world about just yet."

In the meantime he continues to produce smaller bodies of personal work, such as a collaboration with a skater called Max Palmer. Carhartt backed the entire venture, creating

a zine and an exhibition as part of the project. The images were taken over four months spent tracking Max as he skated from winter into spring, and mixed studio shots with shots of him out skating. It was a welcome change of pace for Rich. “That just felt like an nice organic experience, a breath of fresh air amongst the hustle of getting out and getting commercial work and clients. My key motivator is to do work that I care about. It’s different for everyone, but I would feel very jaded if I wasn’t doing personal work. I’d feel like I might as well be working in a bank. It’s a hustle. You have to keep knocking on doors and putting yourself out there, but you can only do that so much before you burn out and that’s where personal work will keep you sane.”

The photography industry has been completely turned upside down with the development of digital platforms and social media. The consumption of content has never been so voracious and the pressure on photographers to react to this is even greater while budgets are being squeezed at every turn. Rich’s reaction to this is somewhere between pragmatic and optimistic. “You have to be flexible and able to let go of the idea of how things have to be. You have to adapt or you get left behind. I think print is always going to exist and I still love opening a magazine. Even now, if I see work that I’ve shot in print, I feel really proud of it. Maybe younger photographers get that same buzz if they see their work on an Instagram feed but I don’t get that buzz in the same way. It feels so fleeting.”

And yet, analog photography has found a second wind with younger photographers who are choosing to shoot on film despite the cheaper more instant properties of digital, which is certainly a welcome trend among those of us who grew up pre digital. Rich insists he doesn’t want to get into a conversation about print versus digital as he loves both but he did offer me this: “There’s something about the process of shooting film that slows me down.

Things get considered in a different way. I learned everything on film and in a darkroom. I apply all of that when I shoot digital and try get everything as close as possible to how I want it. I don’t want to spend ages doing that in post. I’m glad I learned all that because there’s a simplicity to it.”

Despite having achieved so much by his mid-thirties, Gilligan is not one to get complacent and he’s keen to point out how difficult it has been at times. “It’s easy to get really burnt out and it’s easy to take all this shit for granted. I mean, I’ve still worked my arse off, you know? There are no short cuts and there’s no secret handshakes.” Defiant and determined, he stresses, “It’s OK to be proud of what you do. And it’s OK to not be on the same path as everyone else. There are so many different ways you can do it. There are the predictable paths. You do this, you assist this and then go on to do this. I’ve never really stuck to that. I’ve meandered through this weird path of skateboarding to fashion to gallery- based work, so I’ve never really followed the obvious. There’s been times when I question, maybe I should have done this or that? But now that I’m older I’m like fuck that! You can do whatever you want. That’s the amazing thing, now it doesn’t matter. If you’re making interesting work and you’re doing it for the right reasons, I feel like people will notice. Maybe it sounds naïve but I really believe that.”

Not having fully rid himself of his inherent Irish bashfulness, I noticed how quick Rich was during our chat, to check himself – unnecessarily – if he felt he was complimenting himself too much, so it was very welcome when he rounded things off by acknowledging all of his achievements. “It’s easy to get frustrated and think nothing’s happening. But then I stop and think look at all the amazing stuff I’ve done. I’m here and I do this and I support my family just through this. What more could I ask for? It’s fucking amazing.”

www.richgilligan.com



Image: The Peach Orchard, DIY

Text by
Richard O'Mahony

Sharon Wauchob

Tyrone-born Sharon Wauchob set up her womenswear label in 2000 in Paris where she developed a signature aesthetic shaped by sophisticated style over trends. Her overriding appreciation and knowledge of textiles, cutting technique and skilled craftsmanship combine fragility and beauty with a darker, more discordant undertone.





Portrait: Daragh Soden

04 Richard O'Mahony
Writer

Richard O'Mahony is a senior editor at The Gentlewoman. Originally from Cork he now lives in London.

[#richardomahony](#)

Approaching 20 years as an independently run fashion house is an achievement by any standards, but Sharon has managed to do so by carving out her own unique path within the industry, side-stepping the limelight in favour of focusing attention on product quality and customer.

In 2009 she took on the role of creative director for Ali Hewson's ethical brand Edun, travelling between Paris and New York for work between the collections. During this time she also had her two daughters before leaving Edun in 2013 to focus on her eponymous label's growth and expansion.

Relocating her design studio to London in 2016 signalled a new era for the brand. The move positioned Sharon Wauchob in a diverse creative centre where she has begun to embrace an edgier perspective on femininity as the latest evolution of her brand.

Richard O'Mahony visited Sharon in her north London studio as she focused on finishing her SS18 collection.
Aisling Farinella
Editor

Richard O'Mahony: Sharon, I've caught you at a crazy time at your studio: it's two weeks to London Fashion Week, how are you?

Sharon Wauchob: Well, it's pretty much full blast here until the show. There's a team of about 20 working all sorts of hours. The main focus at this point is on hand finishings, such as embroidery, and then I'm off to Paris tomorrow for some last minute fabric additions.

RO: It sounds taxing.

SW: I'm very hands-on with product and I work closely with our technical team. I don't design flat. It's not a case of me sketching, sending it off and then the collection arrives at the studio. We work three-dimensionally, creating garments on the stand, so I'm involved in every detail. Product is the

most important thing to me. It's always been like that: product rather than promotion.

RO: That's quite unlike some other designers – was that a conscious decision on your part?

SW: It was more instinctive, especially coming from a background of working in Paris ateliers, where the emphasis was on developing and maintaining quality, rather than cashing in at the first chance. Parisian fashion tends to be in it for the long haul, there's a focus on building up craftsmanship, product and client relationships. I've always been interested in that so it felt comfortable for me to pursue it for my own label. I think it's the reason why I've been able to maintain my independence as a designer and a brand.

RO: How important is it for you to maintain that independence?

SW: It can be hard to find the right commercial partners in the fashion industry, but I've been fortunate enough to work with great ones, particularly in markets where that collaboration is essential for success such as Japan, which, historically, has been very good for the company. But different systems, such as in China, require different expectations and that's something we're examining right now. I like to be involved in every aspect of the company – as an independent brand it's essential. But, sometimes, you have to know when to step in and when to step out.

RO: What sort of things pass your desk and what do you delegate?

SW: I'm fanatical about production because the end result is what customers experience. It's essential for any good creative director to understand this. But I know my limits, so when it comes to mathematics and accountancy I have a great team to handle that. Likewise with sales: I like to have an awareness of it, but sometimes it can be disruptive for clients if I'm

too present, so I take a step back at certain points.

RO: In this age of the cult of the designer, you've managed to resist that, stay under the radar personally and still build a successful business.

SW: The woman I design for doesn't really require that, nor does she want it, or seek assurance from it. She knows what she wants to wear. She knows how clothes should make her feel and she doesn't need the designer of her clothes to be her role model. Maybe she's her own role model.

RO: Do you think you're designing for the same woman as when you first started out?

SW: As a designer, especially as a woman designing for other women, it's a constant evolution. It's very hard to design the same thing for a woman for a long period of time because they're not the same person in 2017 as they were in 1998. Otherwise it can become insincere.

RO: How do you think the relocation of your studio from Paris to London has affected this and affected your perspective as a designer?

SW: It just shakes things up. I'm actually surprised by how much it has affected my perspective – it's much more than I thought it would. It has given me the opportunity to draw a line under one part of my life and career and a chance to refresh. When you're in the cycle of doing seasonal and bi-seasonal shows – cruise and pre-fall – sometimes it can be a case of banging it out. The move has given me a chance to think, well, what does this woman really want? Who is this woman?

RO: How do you think she has evolved?

SW: She's probably become edgier. She's a bit more adventurous in what she's wearing; she's playing with different codes of dress, but at the same

time she still desires quality and luxury. It's a different environment in London than Paris.

There's a huge street fashion presence here and that, mixed with a "maison" approach, is really interesting. I was always certain about retaining aspects of the quality and precision that the French are so good at.

RO: Did you bring many of your team from the Paris studio to London?

SW: Some came with us, but, of course, others had family and lives in Paris so it wasn't possible for them to do so. It's been an interesting and rewarding challenge to seek out new talent in London. We made some careful choices about where to relocate the studio. It's off the beaten track in north London and we have a large outdoor space with trees and greenery – it's very nice.

RO: Green is important in London; there can feel like such a dearth of it at times. Where do you live?

SW: We're in Islington, north London, not far from King's Cross, so that's helpful with travelling to Paris.

RO: Does your house look like you?

SW: Oh god, I hope not right now! I've done my fair share of living in flats, apartments and hotels so it was important to me at this point in my life to have a garden. I have two little girls and they were very much a deciding factor in where and how my family lives now. It was essential that it felt like a home. It's quite English, if you know what I mean? It's been fun for us because my family had been living a very Parisian existence in a 19th century-style apartment on Canal Saint-Martin in the 10th arrondissement. I'm pushing for a dog now – that's the next project!

RO: What do you miss about Paris?

SW: The croissants in the



“When things become too pretty it scares me a little; I’m interested in breaking down the stereotypes of beauty.”



morning! And access to some of the world's most fabulous culture and food. In terms of the business, the access to luxury suppliers and craftsman, and I would rather not be getting up at 3am to have to meet them tomorrow, but there we are. London's good for the business in many respects particularly with Paris falling at the end of a month-long cycle of shows. Once it finished, everyone – buyers and editors – just disappeared. In London, there's a greater chance to have time with them and to engage with clients.

RO: Do you get home to Tyrone often?

SW: It depends on the workload really. I've gone through periods where I have, but at the moment I'm travelling to Asia a lot so not as much as I would like to. But it still takes longer to get from London to Tyrone than it does to New York or Paris – I'm from the countryside. I'd like to be there more, but it's not always possible. But my mother's here in the studio with me today.

RO: Is she? I'd love to be able to bring my mother to work with me!

SW: It helps if you have your own business. I think probably my earliest introduction to fashion was through my mother. Growing up we spent a lot of time together, shopping and the like, and I remember her getting the first fashion magazines from Dublin, like U and IT – do you know them?

RO: Oh, for sure, my mum would get those too! They're such interesting magazines because they were being published at time when the concept of high fashion, as we understand it today, didn't really exist in Ireland. They presented a certain Irish idea of fashion. Very underrated, if you ask me

SW: I didn't grow up in Tyrone town so I wasn't aware of a "fashion scene", it wasn't reachable or didn't exist. It was Northern Ireland in the '80s. So I came to fashion through art college.

My first encounter was Japanese designers like Yohji Yamamoto, Comme des Garçons and Kenzo – that really made a lot of sense to me then. And discovering a place like St. Martin's, as it was known then, actually existed and how it was this emerging force in fashion education, suddenly the prospect of being a fashion designer became more real to me.

RO: How do you think growing up in Northern Ireland influenced your work as a designer?

SW: It brought a rawness, seeing the beauty in hardness. I was obsessed with Dorothy Lange's photography when I was a student. When things become too pretty it scares me a little; I'm interested in breaking down the stereotypes of beauty.

I like to constantly challenge my team and myself through working with dainty fabrics like lace and provocative colour. And being the mother of girls, you observe them picking up on certain feminine traits, like their aversion to non-colour or their fondness for certain "feminine" colours, that's really interesting to me at the moment.

RO: Starting out, did you have in your mind's eye the kind of designer you wanted to be?

SW: I think I've always been in it for the long haul. I was worried about being pigeonholed and wanted to avoid that. Initially, starting out in Paris as an independent designer, because of my surname, people thought I was Belgian! It still happens today. And once I felt I was becoming too pigeonholed I'd jump back and try something else.

Fashion's so fast, tomorrow's collection becomes yesterday's, but it gives me the chance to reinvent and take things to somewhere new. It's something you can get a bit hooked on, you know?

[@sharonwauchob](#)



Image: Philip Banks, AW17 Backstage LFW

Text by
Camille Chapman

Ally Capellino

Ally Capellino is a London-based brand that has been designing waxed cotton rucksacks and vegetable leather goods for 18 years. The designer and founder is Alison Lloyd who also had a fashion business under the name Ally Capellino in the 1980s.

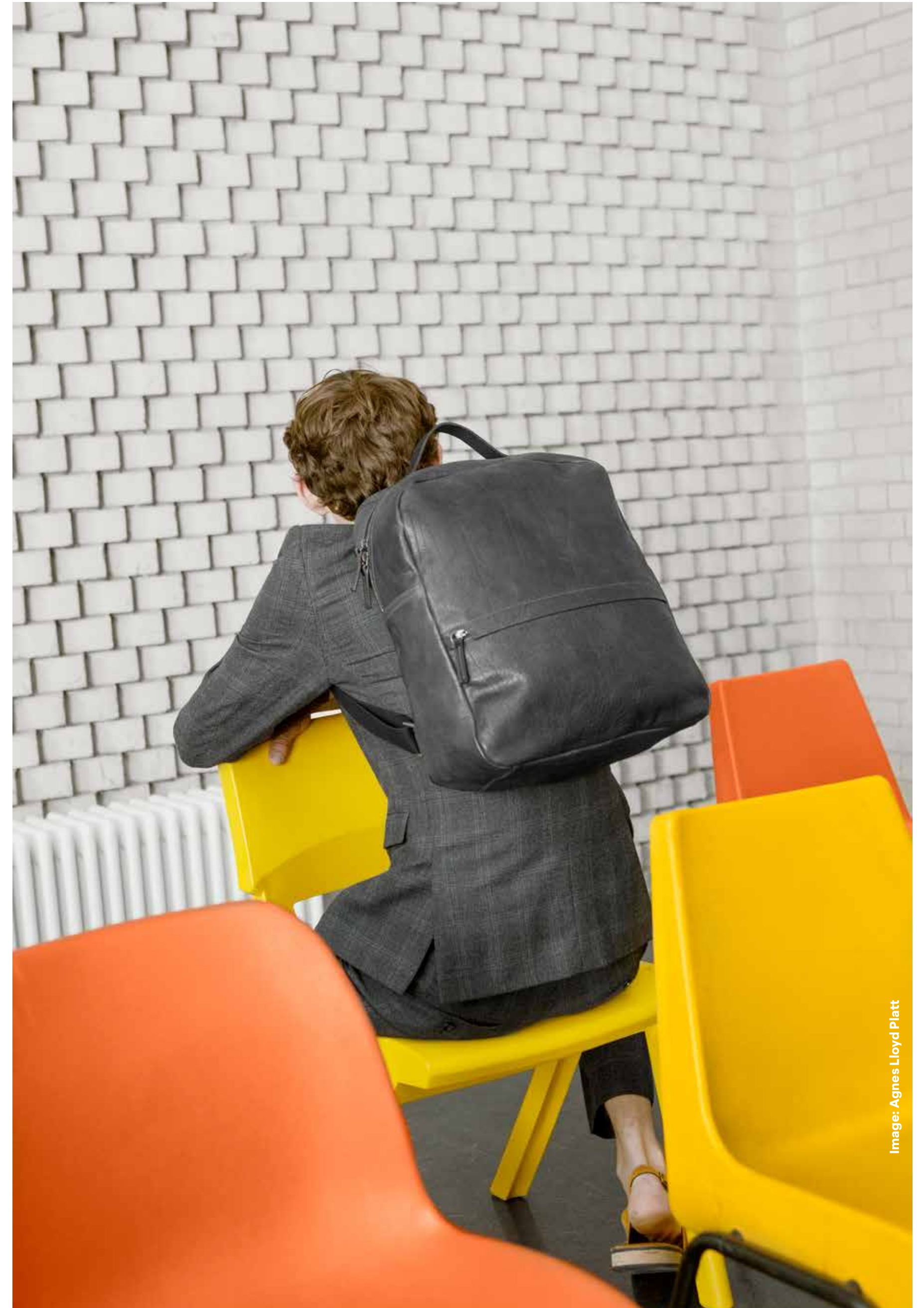


Image: Agnes Lloyd Platt



Portrait: Agnes Lloyd Platt

04 Camille Chapman
Writer

After nearly a decade in London working for Asprey, Charlotte Olympia and Ally Capellino, Camille has recently moved back to Dublin and is currently in the process of retraining as an indoor cycling instructor.

[@camillyvanilly](#)

As recently reported by The Business of Fashion, Ally Capellino has named a new CEO, Caroline Atwood, and a new chairman, James McArthur, to accelerate the brands international growth, with Alison focusing on her role as the brand's Creative Director.

Camalie Chapman: Can you reflect on your 30-year career in the fashion and accessories industries and whether you took a linear or non-linear approach to starting your businesses?

Ally Cappellino: I don't think there has ever been a great masterplan in anything I've done until right now, when suddenly there has to be a very understandable one. I've had the luxury of just responding to what came along and responding strongly enough to make it happen I suppose. I haven't ever thought, "I want to be there," or, "I want to be rich".

CC: Have you ever set yourself goals?
AC: No.

CC: What did you set out to do when you started?

AC: Make clothes. I'm sure there were goals but I don't really think I thought in those terms. It was sort of making a living doing what you wanted to do, that was what it is. Doing what you like doing or what you thought you could be good at or what you might be able to be proud of – that's the difficult bit. After we finished the clothing – which was when Jono [Platt, Ally's ex-husband] and I separated – I had some sort of bits of consultancy work that were really well paid but I didn't like working on my own.

I didn't like not having enough to do and that's when I made a bag. I had made one out of carpet when I was at school. I made a couple of leather bags and then I thought, "I know a couple of people that I used to sell the clothing to, maybe they'll buy the bags." And they did, because they could do an order for £1,000 or something, and they'd get

half a dozen bags for and that was a reasonable order for me.

CC: You've had a successful fashion business that ended and then done it all again with a successful bag and accessories brand that itself has now been established for 15 years – what part of starting and running your own businesses gives you the most satisfaction?

AC: It's more than 15 years it's coming up to 18! Well, I find the satisfaction in new things basically. So I did really enjoy setting up the business. With the previous business, I might have put my oar in but I didn't run the business, whereas the second time, with this business, I have run it by myself.

Until about four years ago, really, I ran it singlehandedly. In fact, I think I ran a small business well but when we had three shops and more staff I found it really not fun.

I didn't have any time to do any design and I'm not claiming that I'm doing all the design work [Ally has a small design team that consists of a Senior Designer, a Junior Designer and a Production and Development Manager] but I was quite absorbed in wages and HR and banking, etc.

The satisfaction is always in projects for me, but a project in that you can see an end to it, in a way. Whether it ever gets to that end is another question

It's a bit like putting a shed in a garden. Maybe that's a bit of a blokey thing but I think a lot of people could relate to that. I like to learn. I love having my little teams and this is a nice size. I'm not that good on my own.

CC: What is your starting point in the design process and do you ever have a finished product in mind?

AC: Yes, I do sometimes have finished products in mind, but this is one of the things about the way the business is growing, in that we are looking to

keep more continuous regular products. I think, at the moment, we are kind of going steady and not trying to make too much new stuff. Having said that, the way I like to work is to find new materials that go great against each other, or that blend with each other, or the colours work nicely, or hard against soft, or black against grey... I just like that sort of play of things, where each material's qualities are brought out by the fact that it's different from the other. That's kind of what all the kitchen stuff is [referring to their AW17 campaign photographed in the kitchen of Lyle's restaurant in London]. The kitchen is so different to what we are putting against it, i.e. leather bags.

I do have some finished products in mind but they haven't always materialised. The best bags, for me, have been those that I had had in mind. I really knew they would work and I was able to direct them. An example of this would be the Frank, which then inspired the Frances, and the Ashley [all these bags have been bestsellers for Ally Capellino].

The first bag that we did when we started to do menswear was from a picture I saw in a friend's revolutionary Chinese student's book, and it turned into the Jeremy [a loose structured waxed cotton messenger bag] but it was much softer than that. People felt they couldn't sell a bag that's soft but we have in the end. And now, so has everyone else. It's not even something to talk about anymore because everyone wears what they want.

CC: I once read in an interview that in the past some of your bags were named after British MPs. Do you still have a similar thought process when naming bags now?

AC: Yes they were. Jeremy [Thorpe], the former leader of the Lib Dems was famously implicated in something quite nasty. He blotted his copybook. We had a good pop-rock

theme, we had a Keith, a Jimmy, a Phil that was Phil Oakey. I liked names to be bit humorous in the past.

CC: You've many hobbies and interests, and among those that I know of are gardening, plastic chairs, yoga, cooking, travelling and cycling – how have these interests had an impact on your design decisions?

AC: Plastic chairs, I was thinking maybe I've played that one out a bit now [Ally has an Instagram account, @allycapellinoplasticchairs, dedicated to chairs that she has spotted on the side of the street often captioning them with amusing comments]. I sort of feel I've done it now [referring to using a plastic chairs in her SS17 campaign].

I don't know how to end these things on Instagram! I think it would be good to say "Ta-ra!". Plants at night aren't very popular, which I have on my @allysbag Instagram. I was going around late at night taking pictures of trees.

None of these things have impacted directly on my design decisions. It's all just stuff you like really and if you take a picture of it then you remember it a bit more. Although I can tell you that I have 29,000 photos so you can't remember them all can you, because a lot of it is absolute rubbish and every now and then I go through it and sort it out. I'm a bit like that with clothes unless the moths get to them first.

CC: It would be interesting to hear about your childhood in rural Tallaght and what memories you have of that time. Can you talk about what you remember of that time?

AC: I've got photos of us poking out from haystacks from the field across the road from us. Our house used to look out onto the Wicklow Mountains and the Hellfire Club. We were really different because we didn't go to church on Sunday and my parents always wore

their scruffiest clothes on Sunday, whereas everybody else in the area was dressed up to the nines in Tallaght. It was very rural and the pig man didn't understand why, when he came around, we didn't have any scraps for him because my parents had a compost heap.

I was born near Hampton Court in the UK and we moved there when I was about one and I was there until I was around ten. I went to school at Rathgar Junior School. There used be fields at the back and the front of our house when we were there and I can remember because our neighbours were a bit older they used to say, "Let's go play Hayley Mills," who was a film star of the time. We didn't have a TV because there was nothing on except the Angelus.

My father was in an orchestra and he loved it because they were all various Europeans. I think everyone was a bit disapproving because my parents were having sex on a Sunday morning and the curtains were drawn.

There were a lot of non-Irish people in Dublin at the time and a big Jewish community because of the war and Ireland not being in the war. I remember having God and the police totally mixed at the time!

CC: The latest AW17 collection has very strong food theme, with the campaign being shot at Lyle's restaurant in Shoreditch and the props for your current window displays coming from a catering company. Where did the inspiration for this come from?

AC: The food theme has tagged onto the back of the collection. The initial thing was finding a place to shoot that had that metallic sheen to it that contrasted with what I think is the richness of the materials and colours. It has brought with it any opportunity to explore a lot of food [Ally Capellino has a series of interviews on their website called "What's your bag?" and this season they have focused

their attention on many interesting people in the food world].

CC: You have a history of collaborations with a number of different brands such as Tate, Apple, Tokyo Bike and Studio Nicholson. Who would your dream brand to collaborate with be and why?

AC: Nike or Adidas. I'd like to do shoes. I like the idea of doing a leather top and techy bottom soles with comfort.

CC: In a world where designers tend have a more sober approach to dressing themselves you are known as a pretty snappy dresser and also have a history of experimenting with hairstyles. Do you have a plan in mind when choosing your looks or is it something that happens organically?

AC: I'm becoming more eccentric. The only thing is I wish I could do it the night before. I really love wearing something different everyday but I did try several pairs of socks before I decided on these socks this morning.

CC: Finally, what can we expect to see of Ally Capellino in the future?

AC: I don't know if there is a plan visually yet but there is a plan to grow the wholesale business and to grow the women's leather for sure.

I would like to be able to put into action at least some of the things that I decide at the beginning of each season but don't manage to follow through with, which are probably mostly things to do with using new materials.

We would all like to keep on looking at sustainability, how we run the business, and what we are trying to do is identify who we are as brand. We are defining ourselves as a brand in order to disseminate ourselves amongst the waiting people!

www.allycapellino.co.uk

"The satisfaction is always in projects for me, but a project in that you can see an end to it, in a way. Whether it ever gets to that end is another question."



Image: Agnes Lloyd Platt



FLATIRON™

Personalism for Hair

24B Wicklow Street Dublin 2 01 677 9005 086 240 9200 carlin@flatirondublin.com flatirondublin.com @flatirondublin

Photography by Brian Teeling

Photography, Part 1
Fashion



Image: Doreen Kilfeather. Stylist: Aisling Farinella

Doreen & Aisling	44–53
Nick & Chloé	54–63
Eilish & Gorjan	64–69
Andrew & Kieran	70–76

Photographer: Doreen Kilfeather
Stylist: Aisling Farinella

Doreen & Aisling

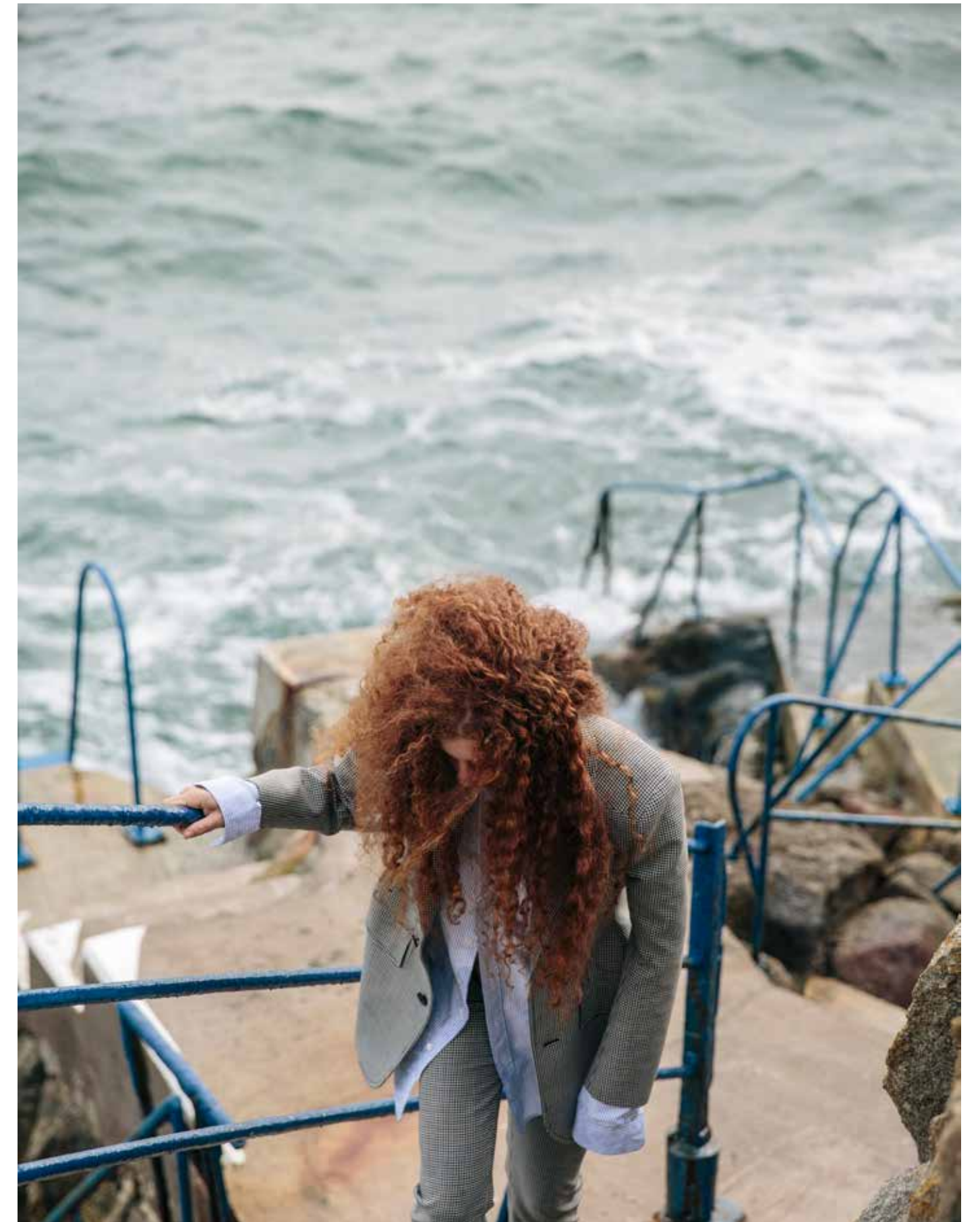
**Make Up: Nicole Lynch Beauty Stylist. Assistant:
Adam Nolan-Horan. Model: Jodie, Not Another Agency**





Opening page: Vivetta Pale Pink Print Dress, Costume
 This page: Teal Céline Skirt, Brown Thomas. White
 Schnayderman's Leisure Shirt, Indigo & Cloth





Previous page: Simone Roche Black Mesh Dress with Flower Embroidery & Simone Rocha Wide Leg Black Wool Trousers, Havana. Yellow Portuguese Flannel Shirt, Indigo & Cloth. Light Blue Pointed Slip On Shoes, COS

This page: Houndstooth Balenciaga two-piece Suit, Brown Thomas. White with Blue Pinstripe Schnayderman's Leisure Shirt, Indigo & Cloth



Previous page: Floral Print Preen Thornton Bregazzi Dress, Brown Thomas. Black Isabel Marant Pleated Trousers, Costume. Shoes as before

This page: Houndstooth Balenciaga 2-piece Suit, Brown Thomas. White with Blue Pinstripe Schnayderman's Leisure Shirt, Indigo & Cloth



Blue Mesh Molly Goddard Dress with Front Ruffle
Detailing, Havana. Pinstripe Vetements Shirt, Brown
Thomas. Light Blue Pointed Slip On Shoes, COS



Photographers: Nick & Chloé
Stylist: Julian Dartois

Nick & Chloé

**Producer: Florence Moll & Associé. Casting Director:
Olivier Duperrin. Make Up: Elise, B Agency. Hair: Giulio,
B Agency. Post-Production: Yisang Shin.
Models: Didier, Elite. Lydia, Muse. Kiyo, GIRL Mgmt**







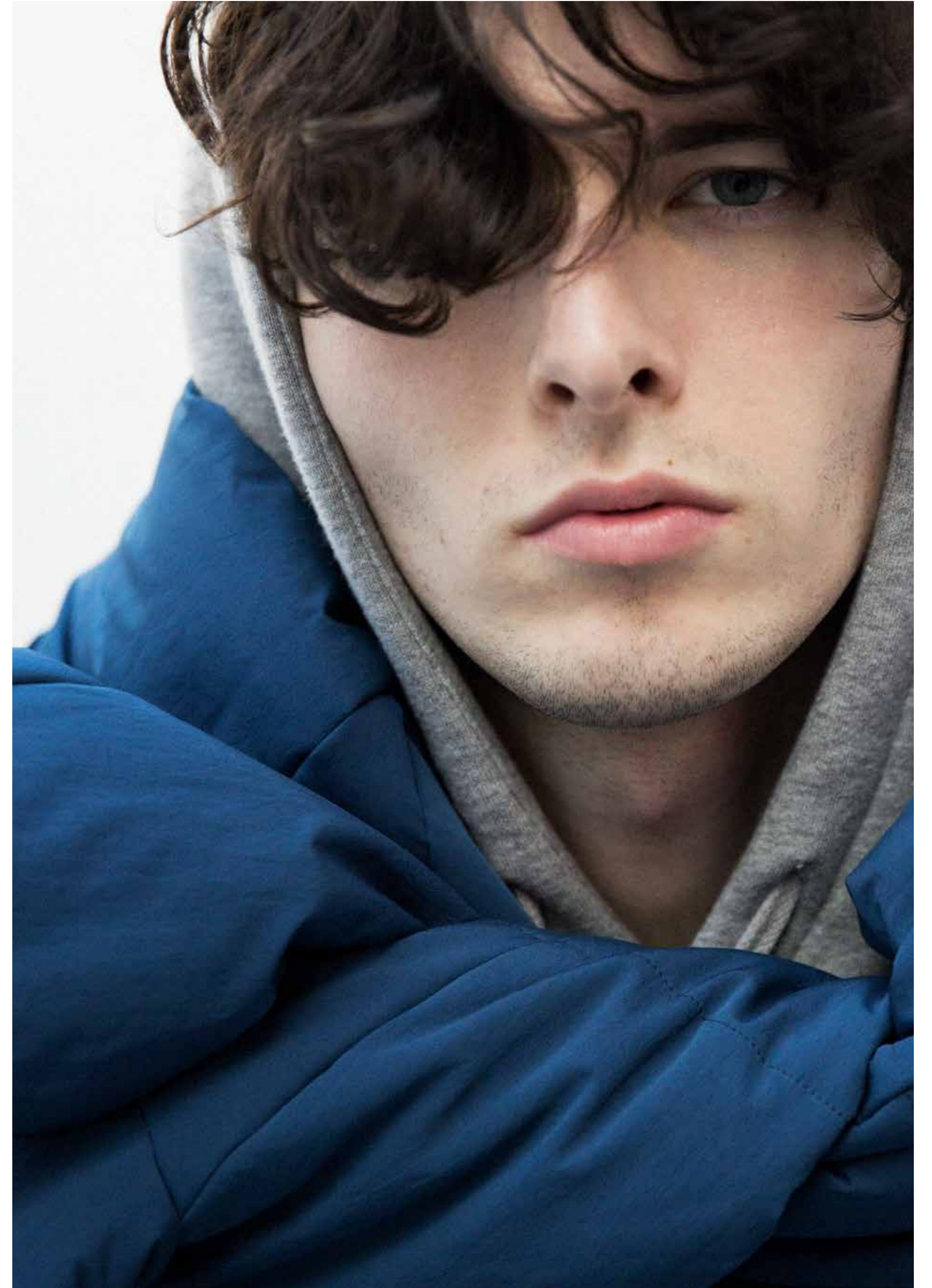




Photographer: Eilish McCormick
Stylist: Gorjan Lauseger

Eilish & Gorjan

**Grooming: Ciara Allen. Location: Grey Area Studio,
Dublin. Models: Matthew, Distinct Model
Management. Michal, IAM Models**



Previous page, Matthew: Dries van Noten Grey Hoodie, Brown Thomas. Jacket, COS
This page, Michal: White Mesh Tank, Cheap Monday. Matthew: White tank, Bread & Boxers



Michal: Stella McCartney Grey Hoodie, Brown Thomas. Ps by Paul Smith Pants, Brown Thomas. Necklace, Stylist's Own
Matthew: Shirt, H&M. T-Shirt, H&M. Pants, Primark



Michal: White Mesh Tank, Cheap Monday. Jacket, Primark. Jacket over Shoulders, Cos. Pants, Primark
Matthew: White Tank, Bread & Boxers. Pants, Cos



Michal: Our Legacy Grey Blazer and Pants, Indigo & Cloth. Necklace, Stylist's Own



Photographer: Andrew Nuding
Stylist: Kieran Kilgallon

Andrew & Kieran

Hair: David Cashman, Morgan The Agency.
Make Up: Mary Ellen Darby, Morgan The Agency.
Set Design: Ciara Donovan. Assistant: Kellie Andrews.
All models: Not Another Agency

Liath: Zadig & Voltaire Red Cashmere Sweater, Costume. Helmut Lang Red Skirt, Brown Thomas. Red Leather Gloves, Paula Rowan



Rachel wears: Silver Puffer Hoodie and Scarf, Sphere One. JW Anderson White Blouse, Brown Thomas



Rachel: Joseph leather jacket, Brown Thomas. Leather Gloves, Paul Rowan



Niamh: Simone Rocha Black Flower Embroidered Top, Havana. Comme des Garçons Black Skirt, Havana. Sacai White T-Shirt, Brown Thomas. Kg Kurt Geiger Shoes, Brown Thomas. Black Puffer Scarf as headband, Sphere One Tessa: Jacquemus Black Dress, Brown Thomas. Celine Pointed Shoes, Brown Thomas. Black Puffer Scarf as headband, Sphere One



Niamh wears: Stella McCartney T-shirt, Brown Thomas. Sheer Dress, Alison Conneely



Sofya wears: Junya Watanabe patchwork cape, Havana. Marni printed dress, Brown Thomas



Writings, Part 2
Independent



Image: Daniel Arnold portrait, Laragh McCann

Daniel Arnold
Paper Mache Tiger
Donlon Books

78–83
84–87
88–91

Text by
Laragh McCann

In conversation: Daniel Arnold & Laragh McCann, New York, 2017.

Daniel Arnold is an American street photographer. He became famous selling his 4×6 prints for \$150 each via Instagram, making \$15,000 in one day.

→

He has since been labelled Instagram's most successful photographer by Gawker, and regularly shoots for American Vogue and The New Yorker. He is the epitome of the idea that it doesn't matter what camera device you use, it's always clarity of vision that is most important.

His photos are nothing short of wonderful, revealing a surreal cinema in the day-to-day streets of New York, palpitating with vitality and character. These intense voyeuristic moments seem to be caught by chance, but they are so specific and appear so consistently that you have to tip your hat and agree that it's not chance, it's sheer bloody talent.

I tailed him taking pictures at a party in New York — a total whirlwind — where he was 100% in the zone,

with his camera by his hip, rarely using the viewfinder. Seeing the world as he did for that short space of time, everything sparked and became much funnier. It was liberating too because it enforced the idea that an unfiltered being is by far the most striking, mortifying moments and all.

Whether you're strolling on the street or dozing on the subway, Arnold is the guy that can capture utmost intimacy and wild, ridiculous, sad, beautiful moments of reality.

Laragh McCann: Whats your favourite current camera device and why?

Daniel Arnold: I use a Contax G2, a Leica M6, a Canon 1V and an iPhone. I like three of them for being fast, and one of them for being slow.

LM: Do you think your photos are a reflection of your inner character, or a thing outside and of their own?

DA: I'm too involved in the story to ever confidently say what's going on.

LM: You said in a recent interview that it took you ten years to find the nerve to become a fully-fledged photographer. What made you go for it? And what advice would you give to people who have yet to find that nerve in any creative field?

DA: It wasn't a matter of going for it. It was a matter of seeing through the bullshit mystique that makes interesting things feel impossible, a matter of relinquishing my imaginary specialness and putting my hands on the short time I get to be alive. Why not me? Have faith in curiosity and skepticism about everything else. When you find a mission that genuinely captivates you, there is no longer a question of nerve. You do what you have to do to honour your time on Earth.

LM: Previously you said that you experienced deafening self-awareness. How do you deal with that rather than stagnate or retreat?

DA: Self-awareness makes stagnation repulsive. It's lack of self-awareness that lets babies blissfully shit themselves. I don't think about it actively, but I guess I battle the noise of self-awareness with process and ritual. I work myself to exhaustion because in that occupied state, the noise can't get any traction in my head.

Even if it pours out of my mouth every time I open it, neurosis is meaningless if my brain is the engine of an outside mission.

LM: What do you feel is the most fulfilling part of your work?

DA: Getting to know myself.

LM: What is the most beautiful quality a person can possess?

DA: Weakness.

LM: What rituals need to be brought back?

DA: More than brought back, I'd say ritual needs to be decontextualised. It is an incredibly meaningful thing that is undone by meaning. Meaning which leads to expectations, which lead to disappointment, which leads to fear, which leads to a whole Greek mythology of excuses and confusion. Without expectations spoiling it, devoutness leads to a special place in the brain.

LM: If you could sum up the celebrity world in five words what would they be?

DA: Big Mac Diet Coke

LM: Instagram blurs the lines between entertainment and reality and steers our perception of power. What do you make of this?

DA: I don't care about it. It's all garbage. Erosion of perception of power is a gift to the world, but for every wall social media knocks down, it builds a new one that looks like the horizon.

LM: What has your experience of success taught you about the nature of it? Is it different then you expected before you became acclaimed?

DA: Success is for the audience.

It has no impact on my confidence and hasn't changed my life or mind. If anything it makes my work worse because it adds more noise to block out.

LM: What is your opinion of the self-curation that exists on social media?

DA: Hopefully it means

we can get a more honest look at the total fallacy of identity, but probably not.

whentosaynothing.com
@Arnold_Daniel



All images: Daniel Arnold



“Success is for the audience. It has no impact on my confidence and hasn’t changed my life or mind.”



Text by
Isabella Davey

In conversation: Paper Mache Tiger LDN & Isabella Davey, London, 2017

In a time where agility is expected and businesses are multi-faceted, are any creative operations providing just a singular service? Specialisation has been overtaken by lateral thinking across a broad spectrum that allows creative companies to stay afloat.

→

With a new store and café on Cross Street in Islington in north London, Paper Mache Tiger now has a public-facing space for their spiderweb network which administers strategic support and provides sales — led strength for British and international design.

The store hosts brands that are either already a part of the Paper Mache Tiger family or are simply in tune with

their sartorial leanings. It is a perfect reflection of the agency's mission statement: integrated solutions for quality brands.

"Stay Cool" by The Roots plays over the speakers, as we enter through the café to the sights and smells of glistening cinnamon swirls, artisan donuts, and fresh coffee. The music hits the nail on the head in terms of the environment created here. Local London

labels sit alongside the little known. The groovy Melbourne brand P.A.M. is side by side with London Fashion Week tastemaker Rejina Pyo.

Not only can you buy the garb, but there is an array stylish homewear and accessories from plant pots to cushions. Most importantly, inspiration is lathered on by the bucket load within the stores beautiful interior architecture, the choice — fully appointed colour combinations and arrangements of their wares.

The set-up is not easily summarised: Is it a store? A destination? A lifestyle? But Paper Mache Tiger is not a place to be wrapped up in a single sentence. The art is in their agility across the creative landscape. We spoke to Kyle Robinson, Director of Paper Mache Tiger, about that evolution and their ability to adapt to new challenges.

Isabella Davey: How did you start in the fashion industry, what attracted you to it, and how have you got to where you are today?

Kyle Robinson: My father was in the industry back in Australia for a brief stint and begged me not to enter into it. He had some great concepts however always struggled with getting paid, dealing with product not moving fast enough and, as a commodity, compared to others, it was just too high risk, with shorter times to move lines.

I've always been really interested in all elements of design — art, fashion, furniture, music and architecture. I studied fine art, but pulled out when my best friend died and had some time out so I headed to Hong Kong and into fashion. I probably used to say I got into fashion because of the models, however in hindsight I think it was just meant to be. Most people normally do what their parents advise against, right?

ID: How did Paper Mache Tiger come into being?

KR: I started it with a friend in 2008 who now gives facials. At the time the world was in trouble and we saw a gap. We pretty much built Paper Mache Tiger from zero. No funds, no contacts, just us. It has become so much more now than what we initially intended. **ID:** What was your main ambition for Paper Mache Tiger when it was launched?

KR: Firstly, to start something for myself. I was done with working for other agencies. I wanted to break away from the mould. I wanted to avoid templates and present a curated selection of brands that I really believed in.

ID: How has this evolved?

KR: Its been a busy ten years. We've opened a permanent space in New York, a communications department in London, a multi-brand store and café in our Islington showroom, and created in-house brands Hercule & Être Cécile.

ID: What does the Islington store signal for Paper Mache Tiger?

KR: We launched the shop and café as an extension of what we were already doing — having the inside track on some of the best brands in the business. We wanted to curate a unique space that channeled the good vibes of Paper Mache Tiger and what we do. Our space in Islington is truly unique. We wanted to create a welcoming space that offered an unexpected edit of all the things we love.

RD: How do the elements Paper Mache Tiger has come to encompass link together?

KR: The different elements of the business enable us to have a really sound understanding of each of the brands and their individual visions. There are a lot of adjustments happening within the fashion industry at the moment, but with change also

comes opportunity. Just like everyone else we are always trying to keep ahead of the curve.

ID: Do you enjoy the lateral thinking your role encompasses by virtue of working across all these aspects? Have you always worked across multiple creative projects?

KR: I'm one of seven so there was always lots on growing up, I think I'm either addicted to saying yes or I'm used to having lots happening at once. Do I enjoy it? I'm not sure I think about it really. It's all just happened. We have some great support from people in the business that allow us to keep moving in all directions.

ID: What does the future hold for you and Paper Mache Tiger?

KR: We would eventually like to turn Paper Mache Tiger into a lifestyle brand, offering a whole range of our own products and launch an e-commerce platform for Paper Mache Tiger the store. Two years ago we launched Herculie, a brand originally designed to provide staff with a "uniform" of quality classics — tailored shirting, salvage denim and iconic T-shirts. Staff soon started receiving lots of compliments and the brand quickly took on a larger identity. It's now stocked in Liberty London, Restir Tokyo and the Paper Mache Tiger store and select international boutiques.

ID Finally, what was the last thing that made you excited?

KR: My little two year old trying to breakdance and my trip to Tokyo coming end of November! I love Tokyo!

papermachtetiger.com
[@papermachtetiger](https://www.instagram.com/papermachtetiger)

Paper Mache Tiger is a fashion sales and communications agency specialising in integrated solutions for quality brands. Based in London and New York with a showroom in Paris, Paper Mache Tiger has an international reach and partners with the greatest retailers around the globe. From emerging talent to established international brands, Paper Mache Tiger provides brand partners with tailored, communicative and strategic representation and consultation.

→ Ground Floor, 26 Cross Street,
London, N1 2BG,
United Kingdom

"I was done with working for other agencies. I wanted to break away from the mould. I wanted to avoid templates and present a curated selection of brands that I really believed in."



Image: Mateo Arciniegas

Text by
Isabella Davey

In conversation: Donlon Books & Isabella Davey, London, 2017

Can books effectively chart your life? What do the books we never finish, or keep a well-thumbed copy of, or leave behind, or re-read once more, tell us about ourselves? All the markings and hatchings we leave through our life act as evidence to the outside world. Our internal worlds, however, are led by something more complex that's constantly shifting and evolving.

→

Books have the ability to reflect the person we see ourselves as, the interests we hold or the knowledge we hope to profess.

Conor Donlon is a bookseller, the founder of Donlon Books. Having sold books for over ten years, Conor's selections are enigmatic and intriguing. Books that one couldn't consider natural bedfellows nestle together neatly at his shop's on Broadway Market in east London.

His life has been a mixture of interests and experiences, culminating

in his dedication to an exceptional exposition of books and magazines. His shop connects all manners of creative topics in a succinctly organic manner, the selections being individual and considered. Donlon Books feels like a personal timeline, one that all visitors are welcome to travel alongside: A living collection for the modern collector.

Isabella Rose Celeste Davey: Where are you from in Ireland?

Paul Donlon: I was born and grew up in Monaghan.

ID: What attracted you to London?

PD: I moved to London in 1995 to study Fashion Design at Central Saint Martins, having already studied Visual Communications in Belfast.

I guess I was attracted to London for the same reason as many people: excitement, possibilities, opportunities, music, clubs. Everything I liked at the time was based in London, so I wanted to be to soak it all up.

ID: You studied womenswear at CSM. What was the attraction of fashion for you?

PD: I was always interested in youth culture and style but honestly, I probably just wanted to study at Central Saint Martins. I realised pretty early on that I wasn't going to be a fashion designer, I was more interested in research, and the ideas that feed into design.

Luckily, I had tutors who encouraged my interests and gave me the freedom to explore my ideas. To this day, many of the bookshop's most loyal customers are people I met while studying, who have subsequently worked in the creative world; design or fashion or photography.

ID: Why did you want to own a bookshop?

PD: The bookshop started quite organically. I always collected books, and while studying at CSM, I worked in the University Library. When I graduated, I worked with Wolfgang Tillmans for a number of years. In 2006, two friends – Nicky Verber and Ash Lang – opened a gallery called Herald Street in the same building as Wolfgang's studio, and they invited me to have a bookshop attached to the gallery space. When the shop opened, it consisted mostly of books I'd collected over the years. It was very small with no street frontage, but I guess that's partly why it worked, as people felt like they were discovering something which was somewhat hidden. The shop was based there for a number of years until it eventually moved to Broadway Market where it has been since.

ID: What do you think caused your lasting love for books and book collecting?

PD: Whilst I love books, I wouldn't necessarily call myself a collector – I'm a bookseller. Surprisingly, I don't have a huge collection at home. In a way, I think of what I have in the shop as a living collection which constantly changes. I'm happy to match the right book with the right person and there is always something equally exciting to replace whatever has sold.

Having sold books for over ten years now, I've learned that pretty much everything comes around again, so whilst there are many books I would ultimately like to own, the temptation to sell always prevails.

ID: Choose five books that that made an impact on you and your life.

PD: That's quite a difficult question to answer, as every month there's a new discovery, but ultimately I think my favourites are those I have an emotional attachment to or those which helped develop my love for photography.

01 Richard Avedon In the American West

My mother bought this for me on a trip to New York when I was 13, and it was the first photography book I ever owned. An incredible book of portraits which came about through Avedon's travels through the West.

02 Tom Wood Looking for Love

I first discovered this in my local library as a teenager, although I didn't own a copy till many years later. It's Tom Wood's study of The Chelsea Reach Disco in Liverpool in the late '80s – all portraits of young drunk teens on the pull.

03 Eikoh Hosoe Barakei

I first encountered this book on a buy-

ing trip to Japan in 2008, and it's really like no other book ever published. It's a re-edit of Eikoh Hosoe's Barakei/Killed by Roses from 1963, and was a collaborative project between Hosoe, Tadanori Yokoo – another Donlon Books favourite – and the writer Yukio Mishima, who was an extremely controversial figure. The book was intended to act as a kind of memorial to Mishima, who was planning on committing ritual suicide to coincide with the book's publication, however, Mishima committed seppuku in 1970, the year before the book was published.

04 Dr. Hans Killian
Facies Dolorosa

Originally published in 1935, Dr. Hans Killian created this disturbing photographic study of the faces of patients awaiting death, apparently for the use of doctors and physicians. The portraits are remarkable and obviously haunting. We've had this one in a few times, and it always gets very mixed responses.

05 Lieko Shiga
Rasen Kaigan

Lieko Shiga first visited my shop with her second publication, Canary, in 2006 while she was still a student at Chelsea College of Art and Design in London, and I instantly fell in love with the surreal, otherworldly quality of her work. Rasen Kaigan is Lieko's third monograph, which came about through Lieko's ongoing artist's residency in Kitakama in Japan's Miyagi Prefecture. This area was the worst hit by the 2011 tsunami, in the wake of which Shiga lost all of her work.

Since the devastation, Shiga has continued to foster a relationship with the community of Kitakama,

which is evident in this beautiful and eerie publication.

ID: Do you select every book that goes in the store or the online shop? What influences your decisions?

PD: Although I ran the bookshop alone for a number of years, now the buying is really a team effort, alongside my colleagues Anna Howard and Emma Capps. We each have our own areas of interest, but we also share a lot in terms of taste and influences; so it's quite an organic process.

The actual shop space is very small, so everything we stock needs to be well considered. We just follow our interests and try to be as discerning as possible, and what we end up with is a selection of books that deal with quite diverse subjects – art, photography, music, counter – culture, fashion, gender, etc. – but which all feel connected, somehow.

We're also very influenced by the people who buy from us, all the regulars. We have a lot of friends – or customers who become friends – who often come by the shop and we're always passing ideas back and forth, so those conversations feed into our buying as well.

www.donlonbooks.com
[@donlonbooks](https://www.instagram.com/donlonbooks)

Donlon Books has an esoteric collection of the latest art, photography, cultural theory, independent publications and zines. Visit them at:

→ 75 Broadway Market,
London, E8 4PH,
United Kindom.

“We each have our own areas of interest, but we also share a lot in terms of taste and influences.”



Image: Eilius Grace

Writings Part 3
ICAD

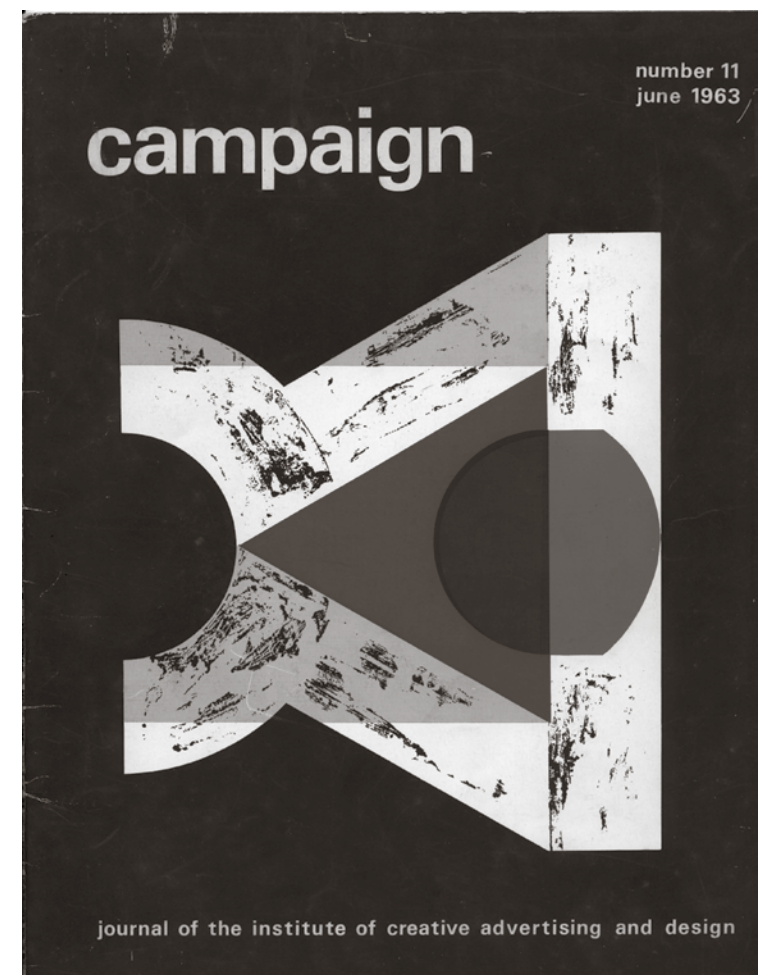


Image: June 1963 Campaign, cover design Piet Sluis

End.: Niall Sweeney x	94—99
Eamonn Doyle x David Donohoe	
ICAD	100—102
Nick Kelly	103
Detail x Inis Meáin	104
Signal Foundry	105
Publicis	106
Dillon Elliot & Irish International	107

made in dublin | clement & pekoe | south william st.



clementandpekoe.com

Monday – Friday 8 – 7 / Saturday 9 – 6.30 / Sunday 11 – 6

Clement&Pekoe



50 South William St Dublin, Ireland



Text by
David Wall

End. is the last part of a trilogy of photo-books that are the product of a shared process between photographer Eamonn Doyle, designer Niall Sweeney and composer David Donohoe. Grounded in their mutual friendship, the outcome reflects a willingness to respond to the material and to invent new approaches to well-worn processes. Such broad scope could end in disarray, but the end product — as publication, exhibition and audio — feels succinct, lean and decisive; a looping portrait of Dublin and Dubliners that is at once intimate and universal in scale.

End.



David Wall: You were in DLCAD, now IADT [Dún Laoghaire Institute of Art, Design and Technology] at the same time — did it start off as a working relationship or did you know each other outside of it?

Eamonn Doyle: Myself and Niall didn't really know each other that well in Dún Laoghaire, but as soon as we left we got to know each other. There were only 300 people in the college when we were there, so it was impossible not to be aware of everybody. I know Dave from '96 when I set up the label [D1 Recordings], he was one of the first artists. So we've been working together, so we have a sort of musical... label/artist thing. And then we've also done music together. And then Niall has pretty much designed everything. The label and the festival [Dublin Electronic Arts Festival] and then the books... all the way up to my mum's headstone.

Niall Sweeney: And lots of other bits in between.

ED: Our friend pool, group, whatever, would pretty much be the same, and we had relatively similar interests in the world and music and politics. And then...

NS: I started in nightclubs, and you were doing nightclubs around the same time.

ED: I was doing the club nights and Niall was doing the nights. Our two clubs ran parallel to each other, pretty much the heyday of D1 and yours [Elevator].

NS: Dancing around Dublin, dressed slightly differently!

DW: Sound comes into End, in a way that it didn't with the previous books. At what point did that happen?

ED: End was made just as I was invited to exhibit in Arles [Photo Festival]. I knew immediately that we'd have music in the show in Arles. So it was just like, "OK, what's Niall doing at the moment?" And I'd been listening to what Dave had been working on. So it wasn't a commission as such, it was just a case of "What are we all doing at the moment? Let's just see what happens if we put that all together for the show?" So, the book was made parallel with the show. It all came out of the same process.

David Donohoe: The initial impetus to include sound and music was that it was required for a space, for a show. Which got me thinking, "What about if we do music and/or sound for publication and a show, how would they differ?" They're pieces of music that are parallel to the things that are around them, so they differ depending on what those things are.

The music that's on the 7" that comes with the book is completely different to what was used in the three rooms of the installation. The idea there was that the viewer enters into an environment which is layers of sound and image, and the positioning and sequencing of those images.

The music that comes with the book uses similar parts, but is very much a different response. What struck me about the book was that it emerged as a collection of fractures. It seemed to be almost shattered or in parts, and then reassembled and put together. That became the approach for the music. It never settles. It starts with something, you've got 16 bars, something goes into something else. And so it's a kind of electronic dance music parallel to the action that is happening in this assemblage of fractured parts. The music for the show is continuous, with separate audio for each of the three areas. I composed three pieces: there was a three-minute piece, a six-minute piece and a twelve-minute piece, and they were all on loop so you got this infinite collision of differences. As you walk through, you'd be hearing elements from all three rooms, but at different accidental collision points.

NS: The reason why it's a 7" vinyl in the book is not a retro move, it's to make it a physical object. There's a process you have to go through to listen to it, so you've to touch it and pick it up, so there's a commitment there already. And the same with the book — once you open it, you can't really put it back together, that commitment happens. To look at the photographs, there's a specific set of moves that become part of the choreography of the thing. And with the show it's as though you're standing inside that.

It was really important for us that there be people in the space — I know that sounds obvious — but when we were photographing it ourselves, it wasn't to get it as an empty room. The presence of people in the space, with giant photographs and small photographs and the holes, just made a whole play of it.

ED: And we very much realised that, basically, we've been doing the same thing for the last 20 years: putting on clubs and creating spaces for people to go into with music and visuals.

NS: Yes. At a talk with the Pompidou we were asked, "How many shows have you had together before this? Because it feels quite complete". And I said, "None," but then Eamonn said, "Actually, that's not true. What we have been doing for the last 20 years is music and nightclubs and working parallel in Dublin". They loved that, it suddenly meant it wasn't coming from some disruption of the canon of street photography, it was coming from a different thing altogether. They got it, that it was about the movement of people in a space, as much as the photographs are about the movement of people across Dublin. And so it's Dublin as a nightclub, and that's why music is so important to it too. Not recreating the streets of Dublin — it wasn't that. It was far more visceral than that, it was very emotional. And the reaction to it was highly emotional, too.

ED: It took us back a bit actually, the reaction to the show. We knew it would work, if we could pull it off, but we didn't quite know the reaction it was going to get.

DD: I just think we didn't know how good other people would think it was, that was the surprising part. We all thought it was great but you're used to things being not received by everybody in the same way.

ED: It was great to be doing the show in Arles, the fact that it's in France and with the relationship that French people have with photography. For them to see photography in another way, we didn't realise that was going to happen. It's part of their popular culture. They bring their kids to photography shows.

NS: It's the same as their relationship with cinema. In fact, our installation has a lot to do with cinema as well, it has that sense of being cinematic, it's a series of scenes.

Even the book, it's a series of short events that are either looping or a couple of frames that are stepped after each other. So there are various cinematic thoughts in there to do with time, and loops, the same as a record, the same as a beat.

DW: Were i, ON and End imagined at the outset as a trilogy? Or was it just you that did one piece of work and then followed into the next?

ED: The first book definitely happened without any thoughts of a trilogy. But as soon as we started making the second book, I was very aware that I was still on the same street in Dublin, still the same people, the same time, place. So, at some point, I thought, "We keep making books here, so let's just do three".

NS: All the photographs were taken at around the same time anyway. When the first book came out, that master set was already in place. The photographs in i pretty much showed themselves to you. When you were looking at the work, you'd see a set. And then another set which became ON. But the photographs in End have a really different energy by themselves.

The first photographs that emerged were the guy on the skateboard, blue sweatshirt, and the woman with the blue skirt who's also at an awkward angle. We knew they were key shots, they were definitely going to be in. Sometimes it's a case of just pushing it around and seeing if it works. When there's a very strange energy between them, you know that's good. Once we got onto the thought of it being separate folded parts there was a bit of structure starting to happen. So the structure and edit happened at the same time.

What we realised was the core, the little driver in the middle of the whole show and the book: it's three photographs. It relates directly to an idea of music, a record: three photographs of a guy just walking between two yellow bus poles. There is actually just one pole, but the way the photographs are shifted out of sync on the pages, it's like a Jacob's Ladder. He's always approaching and leaving, he's just stuck in this little moment, like the needle in the groove at the end of a record.

ED: The original presumption, I think, was that it would be a single bound book, and it just wasn't happening.

NS: And there was deliberate disruption as well, to take us three parallel people working together and push it all together in one. We didn't want to know why, but to get to what works, for whatever reason. It's got its own life now that we couldn't have

just have given it if we had thought about it. A sort of William Burroughs, cut-up, beatnik approach.

ED: It ties in with street photography — how you have to approach street photography — because you can't preconceive. You can have an idea of the kind of image you want to take maybe but, more or less, you're just going to go out and see what the world throws at you. Otherwise, it would end up being a "project", and that's what I've always tried to avoid doing. It just doesn't feel right. All these books have just decided — themselves — what they are.

NS: It's like an argument I had with an academic in Arles. She was asking, "Why though? Why isn't there a drawing with every photograph? What is the relationship of the photographs to the history of photography? Why did you do it? Where did you come up with your ideas? Why did it take this form?" Really the answer is because that's the right form for it in the way that we work together. And in some ways, yes, I'm sure one could write an essay about that, but at its heart, that's the way the work should have been. It's not a deliberate rejection of anything, it's actually just doing the thing right. She eventually said, "I think you're just three friends who just made something together". A perfect description! It does feel like a trap sometimes, when you're only framing something through a reference to something else. It's what we were conscious of not getting caught up in, because it kills it. Because it doesn't then become itself.

ED: The books are about themselves, the work is about itself. It feels more like a band going into a room and making some music — you don't pre-plan anything. And people understand that. You go in and you just start making songs.

DD: There's a kind of fluidity to the devising, and something about the interpersonal relationship just allows that to happen. There's trust.

NS: That's it. I don't think there's that sensation of threat. When one of us says that doesn't seem right, rather than having that weird push reaction to that, you say — it mustn't be right, there's something to fix here.

ED: The show and the books were definitely two parts of the same thing. It's a pity that everybody

couldn't see both of them, because I know the book made a lot more sense to people after they saw the show. The prints are like artefacts, quotes from the book. It's nice for the prints to have a life. They have two lives, they initially exist as the book, and that's the work.

NS: The books aren't a reproduction of the work in deference to the prints. The books are the works.

01 End. is a unique collaborative pulication and exhibition, winning two Gold ICAD bells in 2017. Niall Sweeney is one of ICAD's most active overseas members, operating out of London and travelling for awards and events.

“There's a kind of fluidity to the devising, and something about the interpersonal relationship just allows that to happen. There's trust.”



Text by
Elaine McDevitt

A group of creatives meet in a pub. So far, so familiar. They discuss, amongst other things, the need for improved creative standards as a means towards commercial success. So far, so visionary.

This was 1958. It was three years before the T was added to RTÉ; four years before the publication of *Design in Ireland* [now better known as “The Scandinavian Report”] or the foundation of D&AD, the Global Association for Creative Advertising & Design Awards; and five years before the establishment of the Kilkenny Design Workshops.

ICAD



Image: Early ICAD Council Meeting, Bobby Dawson's Studio

This group set about connecting creatives across agencies and studios, from art directors and copywriters to commercial artists and architects, including such luminaries as Sam Stephenson, Liam Miller, Gerrit Van Gelderen, Dorothy Walker, Louis le Brocqy, Patrick Scott and Michael Scott.

The Institute of Creative Advertising and Design, known universally as ICAD, was then, and still is, made up of Ireland's best creative advertising and design men and women. Men and women who challenge and compete with each other. Men and women who learn from and influence each other. Men and women who are often fearless in their creative pursuits.

The membership base now includes art directors, copywriters, designers, directors, producers, creative technologists, photographers, illustrators and anyone working creatively in the fields of advertising and design. Media, scale, agency structure and even ICAD's own budgets have all changed drastically — there were some short-lived but heady days when the likes of Graham Norton, Ruby Wax and even Mandy Smith presented our awards show — but our purpose has not: To foster, promote and reward creative excellence in Irish advertising and design.

We do this by holding the Bell, our award, up to the highest standards, by nurturing future generations through programmes such as Upstarts and Portfolio Lab and by connecting and profiling our members at our live events, in our awards ceremonies and our book, on our membership platform and through initiatives such as our collaboration with thread.

The organisation will be 60 years old in 2018, and it is still fighting for, nurturing, protecting and seeking creative excellence. A 1958 newspaper article announcing ICAD's foundation, before our awards became the coveted and respected symbol of creativity they have been for nearly six decades, said: "The address is 63 Dame Street, and I do hope that, in a very short time, these young men will ring a loud bell from that particular belfry".

We left 63 Dame Street very soon after but we will keep ringing that bell, loud and proud.

02 Elaine McDevitt is the Managing Director of ICAD. If you're interested in finding out more about ICAD, checking out their winners archive, or joining their ranks:

Visit: www.icad.ie

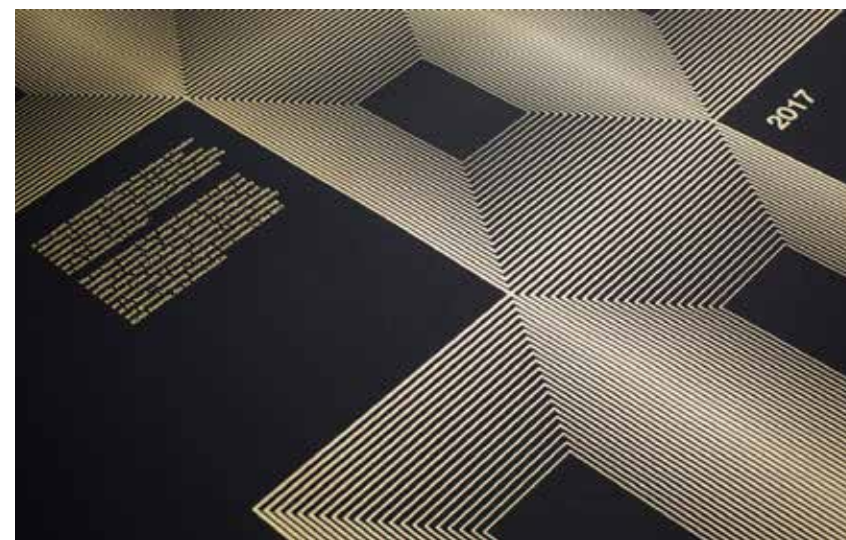


Image: ICAD 2017 campaign, 'designed by Distinctive Repetition'

“You start with a few characters that embody your idea, and then work outward in all directions from there until you’ve got a typeface.”



Image: Vibro Typeface, Max Philip. Awarded a TDC Certificate of Excellence

Text by Garret Pitcher

Movement begets movement. My conversation with musician, filmmaker and copywriter Nick Kelly segues easily from one subject to another throughout, peppered with musical interludes and anecdotes. “I have a busy head,” says Kelly. “The gift, as you get older, is very little dignity.” He ponders this comment for a moment. “It’s like potassium. You need trace levels. Too much and it becomes poisonous.”

Several times and in several ways, Kelly explains the role of being an outsider and how it works for him. “The desire to create is a desire to justify your existence. When you feel like an outsider the need to justify is stronger. When you feel uncomfortable, the drive is stronger. You strive harder to create a point of contact.”

Considering social structure and playground politics he notes, “Rules are very comforting but they are also very restrictive... we think it’s all about our clever little heads. Analysis is the big thing but we underestimate animal behaviour. Many of the big moments in your life are almost surprising to you.”

Kelly studied criminal law amongst his many other endeavours. I observe from his career path that he has always been a writer in one form or another. A head full of information and an adolescent’s short attention span made him a perfect candidate to be a copywriter, and he refers to the advertising business as a “brilliant finishing school”.

Kelly is careful to balance personal fulfilment and practical output. “One for them, one for you,” he remarks before telling me a story about how he got Roy Keane to mug Gary Lineker in an infamous TV commercial which he both wrote and directed.

03 Nick Kelly has been a member of ICAD throughout his advertising career, he has sung at ICAD events, had shorts films screened at ICAD’s annual Creative Shorts event and shared his feature The Drumer & The Keeper at a special ICAD member’s screening earlier in 2017.

nickkelly.ie | [@nickgestation](https://twitter.com/nickgestation)



Image: Karl Hussey, The Drumer & the Keeper directed by Nick Kelly, 2017

Nick Kelly

Text by Ciana March

The proverb “slow and steady wins the race” comes to mind when reflecting on the work of Detail Design Studio with the Irish knitwear brand Inis Meáin. Though separated by over 200 miles of land and sea, these two organisations have been working together for almost 20 years.

Located in Dublin’s Smithfield, a trip to Detail’s workplace involves climbing to the top floor of a former friary. Expansive views of the city and a meeting with Detail’s co- founder, Brian Nolan, are the rewards for one’s ascent.

The journey to Inis Meáin’s factory and shop is decidedly slower, requiring a ferry ride from Doolin to Ros a’ Mhíl. Here the reward is an airy room, lined with their collections in cashmere, merino, baby alpaca and silk.

This enduring partnership didn’t begin with a complicated brief but with a simple request for a postcard by one of Inis Meáin’s founders, Tarlach de Blácam. Soon “a postcard turned into a flyer, which turned into an origin story, which turned into a lookbook,” explains Nolan.

With limited means, and with the trust of their client, Detail have formed a small team who return to the island, if the weather permits the crossing, to produce the brand’s seasonal lookbooks each year. The team comprises of Detail as director, de Blácam as stylist and Matthew Thompson as photographer.

Nolan uses the word “documentary” to describe his work with Inis Meáin. It’s a process in which the brand’s origin story, steeped in history and location, is paired with new material and retold through the eyes of a close observer and long-time collaborator.

04 Detail has been an ICAD member and a consistent award-winner since it opened with director Brian Nolan chairing the 2017 Design jury.

detail.ie | inismelain.ie



Image: Matthew Thompson

Detail x Inis Meáin

Text by Jamie Murphy

I first met Max Phillips in a busy pub a few years back following an intensive day of type design with the good people of Crafting Type. We remained chatting about the nerdy stuff long after the crowd had gone home, Max naturally assuming the role of Jedi Knight, me the young Padawan apprentice. I still have the very tidy letterpress printed business card he handed me that day which announced Signal Foundry as a very considered typographic design studio.

Max is a self-taught designer hailing from New York City who, in a previous life, published award-winning private eye novels and designed toys as creative director of US toyseller FAO Schwarz. When we met he had just moved to Ireland with his wife, fashion designer Kirsten French. “Coming to Dublin from New York, the thing that strikes you about the design community here is that it really is a community, partly because of institutions like ICAD and the 100 Archive that work full-time on fostering connections between people and disciplines.”

Along with his independent branding practice [check the new website, signalfoundry.com], Max designs and publishes retail typefaces and develops custom type and logos for other studios, for example, Bewley’s, Christies and my own small publishing imprint, The Salvage Press.

“Type is consumed in a linear fashion, as one row of letters after another. But it’s made in a completely non-linear way. You start with a few characters that embody your idea, and then work outward in all directions from there until you’ve got a typeface.”

05 Max Phillips has been an ICAD member since 2015 and has been hugely active since then — he’s even tweaked their logo. He will also participate in the upcoming ICADemy: Type event.

signalfoundry.com | [@signaltype](https://twitter.com/signaltype)



Image: Vibro Typeface, Max Phillips

Signal Foundry

Text by Ciana March

In County Cork, Ireland, there exists a museum solely devoted to butter. Nostalgic images of dairy farmers fill the walls and at their base is an extensive collection of butter churns in every shape and size. The legacy of Kerrygold as a national institution poses a considerable challenge for any advertiser who takes it on.

The latest agency to do so is Dublin-based Publicis. Headed by Creative Director, Ger Roe, Publicis has devised campaigns for a wide range of prolific clients across the entertainment, food and service industries.

A rich understanding of Irish culture, personalities, humours, habits and colloquial language is evident in their work, a thread Roe suggests is a means of creating work that entertains, rather than “irritates” the consumer.

As one of Ireland’s largest creative agencies, Publicis’ team of creatives, producers and content creators look to the work of creatives from other fields such as comedy to inspire their multi-award-winning campaigns. With a workspace designed to facilitate inter-team collaboration, openness amongst workers is encouraged. Roe contributes the success of this work environment to the wide range of roles past Publicis grads have gone on to pursue, from creative direction to screenwriting, illustration, photography and stand-up comedy.

So where does one start when building a campaign for a prolific brand like Kerrygold? Publicis’ approach draws on the simple, yet profound maxim: “People rarely remember what you said, but they will never forget how you made them feel”.

06 Publicis has been an ICAD member since its days as QMP and has been almost continuously represented of the ICAD board, winning dozens of awards and contributing to ICAD programmes such as Upstarts and The Future.

publicis.ie | [@withnailandeye](https://twitter.com/withnailandeye)



Image: Image: Irish Rail ‘dream Trips’

Publicis

Text by
Ciana March

If, over the past ten years, you’ve visited Ireland, watched Irish television or listened to Irish radio, it’s likely you’ve encountered the work of Dillon Elliot, a copywriter at one of Ireland’s leading advertising agencies, Irish International. With a slew of household brands as clients and work recognised at Cannes, Elliot seeks to produce “writing that’s as invisible as possible... [that] fulfils a subservient role to the idea.”

After an early foray as a teacher in Paris, Elliot “did a melodramatic coin flip, and moved back [to Dublin] to pursue a career in advertising.” Describing the path that led him to copywriting as a “very slow-moving, un-sudden, accident”, Elliot’s own career trajectory will no doubt feel familiar — perhaps painfully so — to others in creative fields in that it was paved with uncertainty and a hope that one day we will discover a job title that summarises the very skill set we have come to acquire.

In an industry often misperceived as artless and commercially-led, Elliot believes integrity can be achieved by asking “similar questions of a piece of advertising that an artist asks of their art”.

The copywriter instills further meaning into his working by mining the worlds of film, illustration, literature, photography, theatre and music and by working with creatives beyond his own industry. For example, the composer and sound designer Gareth Averill and director Martin Stirling are long-time collaborators.

Elliot also proposes an alternative source of inspiration: our own minds. “All of the passive and active collaboration... the more it you expose yourself to, the better things come out the other end.”

07 Irish International have been involved on the ICAD board, at events, on juries and even hosted the ICAD Awards judging from 2006 to 2011. They’ve won multiple Gold ICAD awards, predominantly for their work for Guinness and RSA.

dillonelliot.com | irishinternational.com



Image: HSE, ‘Quit’

Dillon Elliot
x Irish International

Writings, Part 4
Profile



Image: Brian Teeling

A Kind Of Guise	110
Grown	111
Not Another Agency	112
Peter Doyle	113
Sally Caulwell	114
Sunday Books	115

Text by Adam Nolan-Horan

German menswear brand, A Kind of Guise, is one to keep your eyes on for upcoming seasons. Initially founded in 2009, collaborations in recent years with international streetwear giant Adidas and design-savvy publication Monocle have seen the label go from strength to strength.

A Kind of Guise was set up in Munich with the intention of releasing high quality menswear and womenswear garments “in terms of both the production and the materials used”. The brand’s directors made the decision to both produce in Germany and release limited numbers of each piece to make sure that the quality of their clothes never diminishes. Collaborating with carefully selected, skilled local artisan businesses allows them to spend time hand-picking materials and premium fabrics from indigenous weavers and manufacturers.

Their latest collection focuses on the work-wear trend that has swept runways and streets in recent seasons. The designers have maintained the practicality of workwear, featuring hidden pockets in the jackets and using large front pockets, typically used for tools, to give great structure to the coats. Stand-out pieces from the collection include the suede coach jackets, Kohaku cardigans and oversized Nara coat in a traditional Harris Tweed. Their AW17 collection is now available at Indigo & Cloth, in-store only.

akindofguise.com



Image: Babs Daly. Stylist: Andy Collins

A Kind Of Guise

Text by Laragh McCann

Clothing is the second biggest polluter on earth, next to petroleum, so the environment and sustainability are very real issues for the industry. Born from a sense of disillusionment from working in retail for big brands, Damian Bligh felt the need to work towards a solution rather than be part of the problem. During the recession he joined the fire brigade where he met Neil McCabe and Stephen O'Reilly. It was here that the trio formed a friendship, sharing a love of surfing, clothing and sustainability.

Working in the fashion industry for the past decade I can empathise with the same sense of disillusionment and loss of purpose. Fashion isn't about owning a million poorly made items, it's the intangible parts that lift the spirits, cultivating a sense of identity and expressing your place in the world.

Grown has a core message – from seed to garment to point of sale, everything has to be transparent and authentic. Each item is made with organic fabric, in a Fair Trade factory, and is carbon neutral with one tree planted for each item of clothing created. The paper on which they print their receipts is recycled material and the inks are water based.

What the customer receives at the end of the process is not only an item of clothing of which 1% of earnings go straight towards helping the planet, but a product which allows them to stand up for what they believe in. Grown wants its customers to know that they will not lower their standards to increase profit, nor dilute their identity in order to raise capital. The aim is to engage with like-minded people and create a company that doesn't cause unnecessary harm to the planet.

As encapsulated by Damien, “If you're mindful of yourself and your own space, you are going to consume in a mindful way”. Being conscientious and researching local brands that share a positive ethos such as Grown is a step in the right direction towards a more fulfilling and creative shopping experience and contributing to a healthy blue planet.

grown.ie

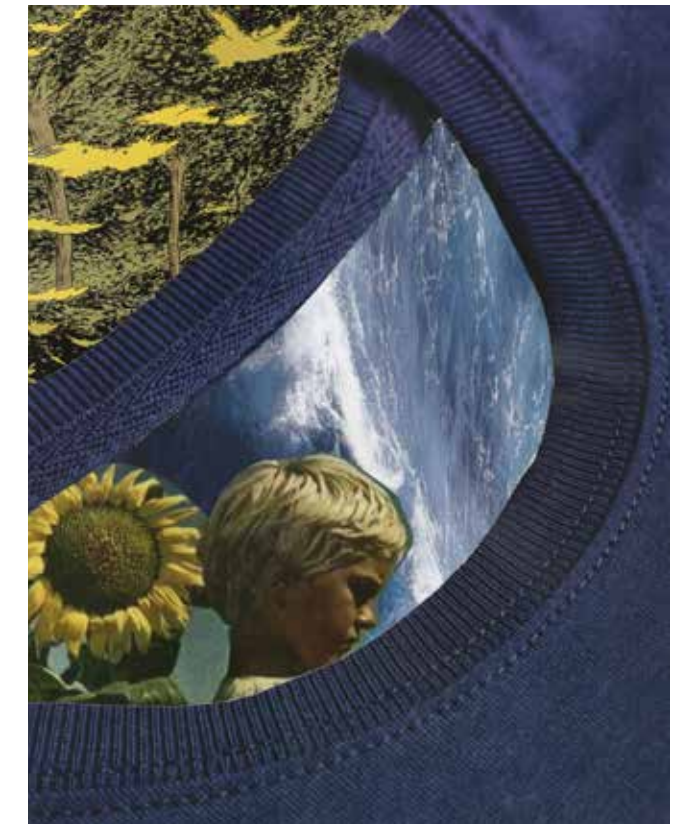


Image: Collage, Laragh McCann

Grown

Text by Adam Nolan-Horan

Not Another Agency



Image: Myro Wuff for ELLE France

Set up in 2015, Not Another Agency quickly established itself in the Irish fashion world as a diverse and open-minded agency, one focused on doing things their own way. The agency was founded by Dean Ryan McQuaid and Emma Fraser after they became frustrated working at other, more established agencies. They wanted to create an agency recognised for a more contemporary, alternative look, and it led to the pair to hiring their own models for a lookbook they worked on the for Nine Crows.

McQuaid and Fraser based their agency on the faces they see on the Dublin streets, or on Instagram. This new way of attracting models has been the reason behind Not Another's sharp rise in the last two years: so far, people have been very responsive to their direction.

They are also looking to push other aspects of the fashion world in Ireland, with stylists, photographers, set- designers and make-up artists on their agency's books, multiplying the number of opportunities for work for creatives in the fashion industry.

Not Another aim to have a model for every job, which has led to them representing an extremely diverse set of talent. Their models range in sizes, and are often from different ethnic or cultural backgrounds.

Commercial jobs typically take a priority with agencies which leads to a more regressive or homogenised industry as models are often ignored if they don't fit a particular stereotypical look. By investing in a more progressive industry, Not Another have been getting positive results, with their models featuring at London, Paris & New York Fashion Weeks since the agency was founded.

notanotheragency.com

Text by Babette

Peter Doyle



Image: Brian Teeling

Peter Doyle has an eclectic and instinctive approach to art-making. His swift, fluid lines, simplified graphic forms and piquant palette display an innate flair for colour and shape, and an instinctive judiciousness. Mostly, he paints his friends, relaxing, chatting, drinking and smoking in his studio, just around the corner from Smithfield Fruit Market; the resulting works reflect Dublin life with a playful, tropical twist. Though we've never met, he has an immediate openness that makes being here feel more akin to meeting an old friend in a dive bar.

Bright colours pop under the fluoro strip lights of the workspace, which is packed with canvases. Jazz and soul records hum in the background and the sound of laughter bleeds through from the music studios next door. Doyle sips a beer as we sit and talk.

"I would love the clichéd place with the big window, but they're hard to get," he admits of his compact but colourful studio. But then, Doyle has never been an artworld cliché. Rejected from every art college he applied to, he eventually came back to painting in a roundabout way.

He credits eight years of doing graffiti art with instilling in him a sense of speed and spontaneity. Doyle began focusing on painting seriously after a four-month stint in Berlin over the summer of 2016. The trip began as "a big blowout", but when that began to grow tiresome, he took up the paintbrush. "A lot of people do things over there. It made me want to do things as well."

In a little over a year, he has developed an eye-catching aesthetic that has won him media attention from It's Nice That and attracted gallery representation. Exhibitions in Oslo and New York are in the pipelines. Ever restless, Doyle is determined not to stop pushing himself forward. He is growing in confidence and ambition, taking on increasingly complex works, larger scales, or experimenting with new media. His tenacious approach favours action over words. "Usually someone who talks the most has the least to say," he says of his approach to art-making. "Just doing the work itself is the most important thing."

babette.press

Text by Zara Hedderman

Memories of picking wild flowers, examining them and reappropriating their purpose in some crafty endeavour are familiar to those who spent afternoons amidst dense greenery across Ireland. This activity often encourages a further exploration of nature in its many forms, sometimes manifesting in artistic expression. The art of the illustrative botanical study is one that has perpetuated and flourished as a medium of both educational and decorative value for centuries. Today, the Dublin-based illustrator Sally Caulwell dedicates any spare time she has to rummaging through hedgerows, sourcing a range of inspirations that she uses to for her botanical pieces.

Caulwell, however, breathes life into the traditionally ornate aesthetic associated with floral illustration with a particularly contemporary refinement. Upon obtaining a Visual Communications degree from NCAD, Caulwell worked in some of Dublin's leading design studios: Zero-G, Zinc and, currently, Detail. "When I started working in design I developed a love for geometry; distilling my subject matter down to simple forms. Nothing makes me happier than a balanced composition. I like to play with repetition, pattern and various colour palettes."

Caulwell incorporates these elements into her illustrations, which she creates after a day's work is done and the children have been put to bed. By paring back the whimsical veneer that has come to define the depiction of flora, Caulwell captures the essence of each botanical illustration she produces. The minute detail throughout her pieces guide the eye around every crevice of the plant, from intricate petal shapes, commanding strength in its core, to an unassuming depth and warmth born from subtly transforming colour into textures. It's enough to make you reconsider how we appreciate the countless undervalued wildflowers that thrive all around us.

sallycaulwell.com



Image: Dried Statice & Elderflower, Sally Caulwell

Sally Caulwell

Text by Briony Somers

Sunday Books, registered company no. 575995, operates without a business plan. The online magazine store has been run by graphic designer Paul Guinan for just over a year, offering a selection of books and magazines guided by its proprietor's personal taste.

Over the past year, Guinan has learnt the lesson of instinct. He tells of an occasional errant item, chosen when perceived popularity won out over his own desires, only to find the store's customers unpersuaded. Sunday Books has managed to align market forces with the human touch.

Around 40% of the store's customers meet Guinan in Dublin's cafés and streets to collect their orders. Titles such as feminist magazine *Riposte*, revolutionary interiors magazine *Apartamento*, photographer Viviane Sassen's *Die Son Sien Alles* and Wolfgang Tillmans' work on East London's nightlife – now sold out – find their readers through a process "untainted by the realities of business".

These titles reflect their down to earth delivery method, eschewing aspirational lifestyle in exchange for intelligence and respect executed through high quality content, production and design.

Describing these criteria, Guinan is wary of pretension, "It's just books at the end of the day. I don't want to apply some grand philosophy to it." More prized are the readers. "You have to really appreciate them, that they've actually chosen us out of the multiple avenues that they could have... and by them using [the store] they're keeping these titles accessible in Dublin." A happy ecosystem has developed around these beautiful books for Guinan and Sunday's customers.

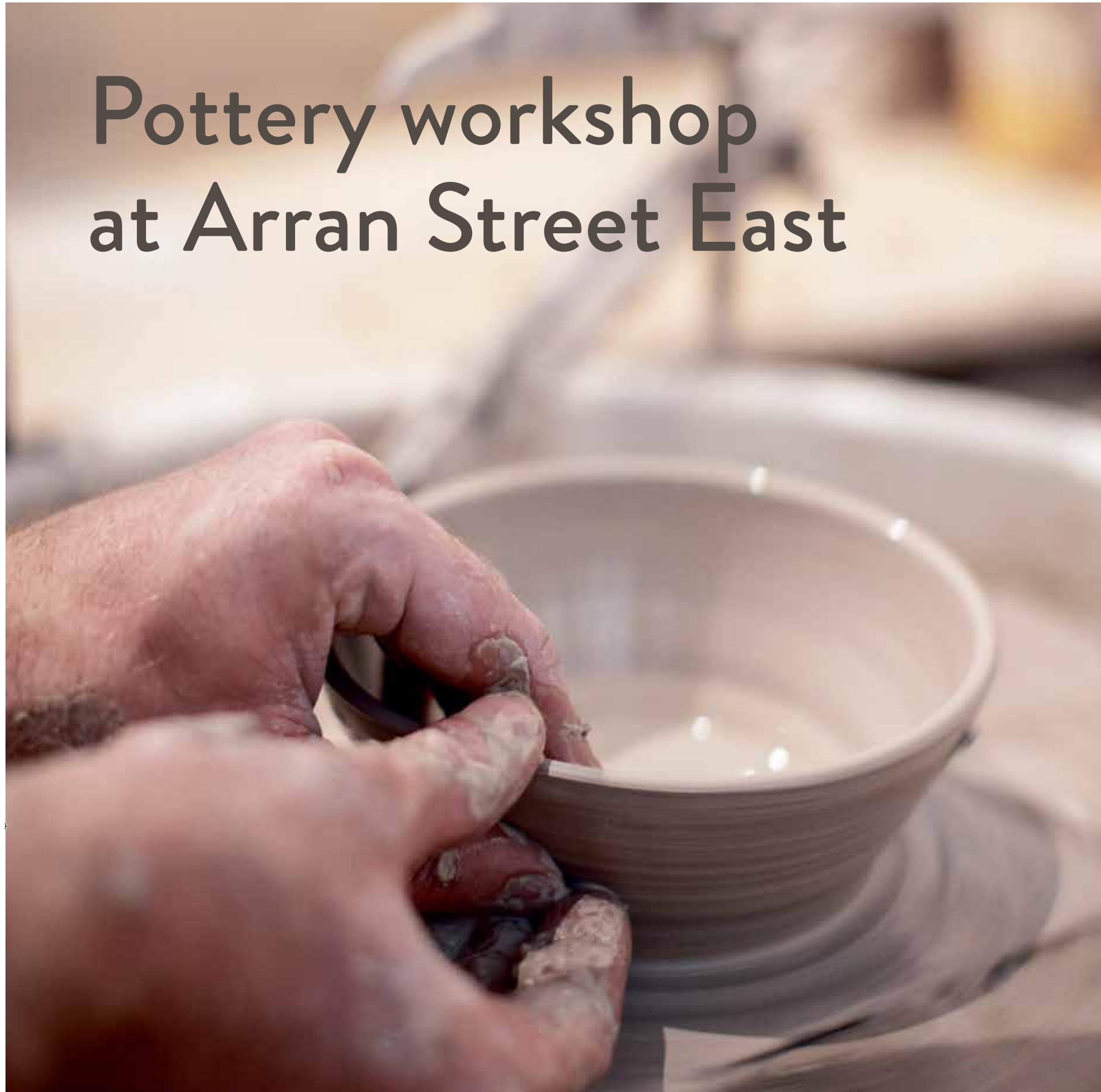
sundaybooks.ie

Sunday Books



Image: Al Higgins. Set Design: Ciara O'donovan

Pottery workshop at Arran Street East



“Working with clay is really exciting. You’re working with all of the elements: with water, earth, fire, and air. And in the middle of all this, you’re making a very precise form out of a lump of formless clay. Order out of chaos. Stillness and movement.

Everything comes into balance at the same time, and it gives back to you exactly what you put in. That dialogue and interaction with the clay, and working with all of these elements is really special. Inspiring. I have never found an interaction like it in any other work I’ve done.”

~ Andrew, maker at Arran Street East

Immerse yourself in the meditative art of throwing this autumn at Arran Street East. Working on a potter’s wheel to shape clay, our expert makers will teach you this ancient craft, in our lovely studio in the heart of Dublin’s markets area.

Running throughout the Winter book a one-day throwing course, or one of our week long workshops at arranstreeteast.ie or call into the studio at 1 Little Green Street, Dublin 7.

ARRAN st EAST
DUBLIN

Photography, Part 2 Documentary



Image: Stella Kids, Ronan Gallagher

**Stella Kids
Repeal March Dublin, 2017**

**118–121
122–125**

Photography by
Ronan Gallagher



Stella Kids





**Photography by
Laragh McCann**



Repeal March Dublin, 2017

Irish artist Alice Maher created several hand-embroidered banners for the annual March for Choice on Saturday 30th September 2017. Tens of thousands of demonstrators took to the streets of Dublin city centre to take part. The pro-choice rally, which calls for a change to Ireland's strict abortion laws, was the first march to take place since the announcement that a referendum on the 8th amendment is to be held in the summer of 2018. Each of Alice's banners were held up by leather military straps and adorned with glittering tassels. This wave of colour billowing down O'Connell Street and along the Liffey to Merrion Square, made up of men and women of all ages clamouring for choice, was beautiful, powerfully touching and nuanced. While the right to choose is black and white, beneath that binary dilemma there is an infinite spectrum of individual circumstances and beliefs which can lead a person to such a crossroads. Ultimately, the intent of the protest is not to change another person's belief system about the meaning of life, but to respect it, and to provide compassion and safety for each other. That all falls under the umbrella of choice. The 8th amendment serves only to reveal a lack of trust in our ability to make intelligent choices for ourselves, an ignorance of our current socio-economic reality, and our place as women in the 21st century.

Laragh McCann

October, 2017



124 Repeal March Dublin, 2017



125

Colophon

Copyrights

Staff: Editor, Aisling Farinella. Creative Directors, Keith Nally & Aisling Farinella. Commercial Director, Garrett Pitcher. Design Director, Keith Nally. Art Directors, Rory McCormick / Bobby Tannam. Copy Editor, Ian Lamont. Deputy Editor, Ciana March. Design & Art Direction, studiomakeitwork.

Contributors:
→

01 Tyepfaces

Deckard by Bobby Tannam

bobbytannam.com

Garamaond Premier Pro,
Claude Garamond

adobe.com

02 Publisher

studiomakeitwork, Indigo &
Cloth and Aisling Farinella,
© 2017, [thread](#) fashion
magazine, the contributors
and artists.

thread-magazine.com
[@ threadfashion](#)

Adam Nolan-Horan
Writer
Alastair Mckimm, Art & Commerce
Writer
Al Higgins
Photographer
Andrew Nuding
Photographer
Babette
Writer
Brian Teeling
Photographer, Writer
Briony Somers
Writer
Camille Chapman
Writer
Ciara Allen
Grooming
Ciara O'Donovan
Set Designer
David Cashman, Morgan The Agency
Hair
David Wall, Workgroup
Writer
Daragh Soden
Photographer
Dider, Elite
Model
Doreen Kilfeather
Photographer
Eilish McCormick, Morgan The Agency
Photographer
Elaine Mcdevitt, ICAD
Writer
Elise, B Agency
Make Up
Ellius Grace
Photographer
Florence Moll & Assciates
Producer
Garrett Pitcher, I&C
Writer

Ger Tierney
Writer
Giulio, B Agency
Hair
Gorjan Lauseger, Rockson.se
Stylist
Isabella Rose Celeste Davey
Writer
Jamie Murphy, The Salvage Press
Writer
Jodie, Not Another Agency
Model
Julian Dartois
Stylist
Kieran Kilgallon
Stylist
Kiyo, Girl Mgmt
Model
Laragh McCann
Photographer, Writer
Lydia, Muse
Model
Mary Ellen Darby, Morgan The Agency
Make Up
Mateo Arciniegas
Photographer
Matthew, Distinct Model Management
Model
Michal, IAM Models
Model
Nick & Chloé
Photographers
Nicole Lynch
Beauty Stylist
Oliver Duperrin
Casting Director
Richard O'Mahony, The Gentlewoman
Writer
Yisang Shin
Post Production
Zara Hedderman
Writer



A FOUNDATION OF SMOOTH CARAMEL AND VANILLA FLAVOUR IS LAID DOWN BY LEVEL 4, “ALLIGATOR CHAR”, FIRST FILL, AMERICAN WHITE OAK, KENTUCKY STRAIGHT BOURBON BARRELS. FURTHER DEPTH IS INSTILLED BY RARE, HAND-SELECTED, OLOROSO-SEASONED, EUROPEAN OAK BARRELS - DRIED FRUITS, CHRISTMAS PUDDING AND NUTTINESS. THIS DOUBLE BARREL AGED, SINGLE GRAIN WHISKEY HAS A LOT GOING ON, BUT DON'T TAKE OUR WORD FOR IT.

GLEN DALOUGH DISTILLERY
STAND APART



Enjoy Glendalough Sensibly.



WWW.TROPICALPOPICAL.COM