



FOUR&SONS

Benoit Denizet-Lewis / Julia deVille / Brian Donnelly / Ollie Grove
Jamie Hince / Jay Howell / KAWS / David Lynch / Jo Longhurst
Mary Ellen Mark / Geoff McFetridge / Menswear Dog / Oliphant Studio
Trevor Powers / Will Robson-Scott / Leo Rydell Jost / Wells Tower
Martin Usborne / Luis Venegas / E.B. White / Nicolas Wilmouth

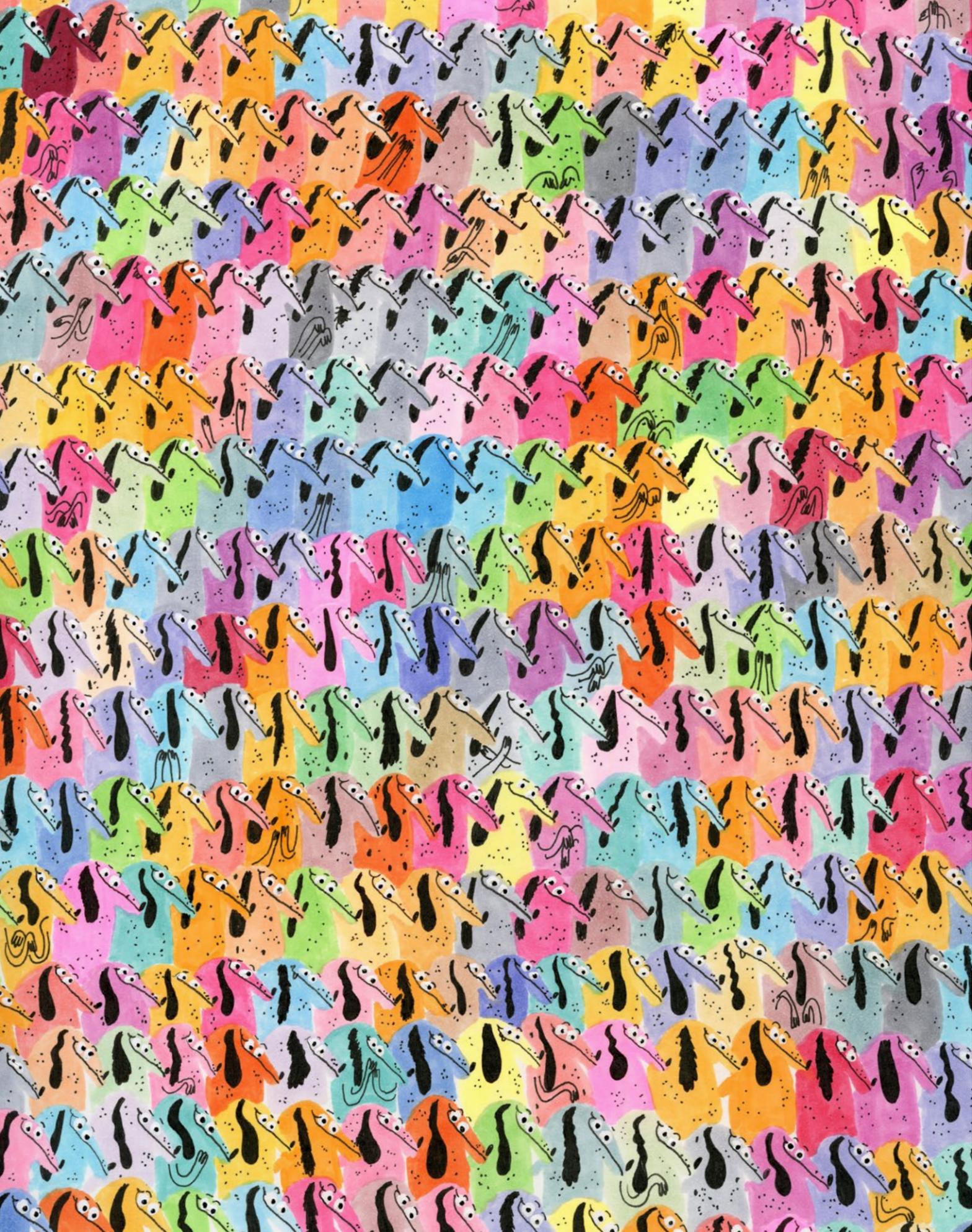
DOGS AND CULTURE COLLIDE

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ANIMAL INSTINCTS

During the late 19th century, the founding father of experimental psychology, Wilhelm Wundt, coined a term that stuck. ‘Instinct’ became a catch-all word for more than 4,000 human habits—behavioural patterns performed without a basis in experience.

Much water has gone under the psychoanalysis bridge since, washing almost all of these behaviours to the biology shore. Escaping clinical scrutiny, ‘animal instincts’ took refuge in popular culture and has been alive and kicking until today.

At times, our animal instincts are creatively channelled. Those studying the human mind still deem aesthetics an “evolved psychological mechanism with an instinctive basis”. Imagination, unsurprisingly, is hard to explain logically and instinct reveals itself in mysterious ways, from how we create to the wonder we feel for our four-legged companions.

In this issue, we listen to creatives wax lyrical about dogs’ unadulterated, unapologetic and nonchalant personalities. Artist Geoff McFetridge marvels at canine energy, one “that’s outside everything else going on... like the anti-mirror, they’re on their own trip”, as does KAWS with his “good vibe” beagle, Dottie. Author Benoit Denizet-Lewis drives over 12,000 miles to connect with his Labrador, Casey, and then casually concludes that “dogs are still a mystery”. Photographer Jo Longhurst finds meaning staring at whippets, and filmmaker David Lynch throws us a proverbial ball through an angry dog’s speech bubbles.

Like Ollie Grove and Will Robson-Scott in their new book of portraits, *In Dogs We Trust*, we welcome every dog’s eccentricities. In the end, when all is said and done, each dog is, well, its own man.

MARTA ROCA



K.W.DOGGETT Fine Paper

kwdoggett.com.au

Photography by James Geer

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CONTRIBUTORS

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Long is a Kansas native whose first dog was named Toto. She is now officially over the rainbow: a Manhattan-based writer and beauty editor at *Elle* who spends her spare time attempting to accommodate the whims of her long-haired Chihuahua, Lila. Formerly the executive editor of *Nylon*, Long has written about music, pop culture, travel, and lifestyle for numerous publications.

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Mellon is a London-based illustrator and sign painter. His fantastical worlds are reminiscent of those we lived as kids, but his down-and-out characters create something more akin to Bukowski in Disneyland. His clients include *Vice*, *Lazy Oaf*, and *Frische*. He also enjoys spending as much time as he can with his canine best friend, Sidney. alexmellon.co.uk

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Morgan is a writer, editor, thinker, photoshopper, and occasional stylist currently setting up a life in Berlin, while trying hard to earn a patch of land to plonk a dog, cat, and bunny, who’ll be named Barrel, Spunky, and Gregg. Morgan is also a huge appreciator of clever wi-fi titles.

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Based in Vancouver, Pommier mixes the polish and rawness of the creative process into his artwork. Left exposed are the rough pencil lines referencing sketches. In 2014 he mounted a solo show of paintings at Okazi Gallery in Berlin. Previously, he has shown in Tokyo at Digger Gallery, in group shows at L.A.-based This Gallery, and at Vancouver’s Equinox Gallery. andrewpommier.com

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Thanks to all the artists featured in this issue for trusting us with their work. And to all the dogs for being such a source of inspiration and friendship.

A very special thanks to all the contributors for their invaluable support and passion for dogs and culture.

IN MEMORIAM—

Dedicated to whippets Terence and Vincent: wonderful muses, wonderful creatures.

GIVING BACK—

A percentage of the profits from the sale of this issue of *Four&Sons* will be donated to The Lost Dogs Home, Melbourne.

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Inside front cover—
DOG STACKS
JAY HOWELL

Inside back cover—
DOGMAN
HIDEAKI HAMADA



PHOTO: JAVNE PETERS

DOG BEDS, CARRIERS, BOWLS, COLLARS & LEASHES, TRAINING, PLAY & ACCESSORIES

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FEATURE

THE PLIGHT OF THE SPANISH GREYHOUND, OR GALGO,
IS AS BRUTAL AS THE DOGS ARE GENTLE.
PHOTOGRAPHER MARTIN USBORNE JOURNEYED TO ANDALUCÍA
TO TELL THEIR STORY.

AFTER THE HUNT

Spanish hunting dogs have had a remarkable fall from grace. These elegant hounds, used for centuries to course hares across the winter landscape in rural Spain, have chased a journey from historical heaven to modern-day hell.

Owned by 12th-century aristocracy, they once appeared in classical paintings and were passed down in noblemen's wills. Nowadays, the *galgo*, or Spanish greyhound, as well as the commonly overlooked *podenco*, a smaller dog used for hunting in more hilly territories, are regularly found in rescue centres, or discarded by the sides of motorways.

Abandonments occur in late winter when the hunting season is finished and many dogs are considered too old, too slow, or too expensive to be kept for the next season. Those that have performed badly may also suffer 'punishments', the most notorious being 'playing the piano', where dogs are hung from a tree so that their feet tap out a silent tune to accompany a gradual death. Thankfully this is becoming more rare.

The images I have taken for the book *Where Hunting Dogs Rest* do not look directly at this pain. They move around the edges. Pictures of cruelty can be easy to look away from. Pictures of untainted prettiness, of doe-eyed rescue dogs staring lovingly into the camera, can be too saccharine to have impact. The photographs shown here—of dogs in rescue centres alongside the landscapes where they are typically abandoned—attempt to show both the beauty of these dogs and the brutality of their situation. Majesty and misery intertwined.

The animals you see here are the lucky ones. Each dog has been housed by a charity rescue

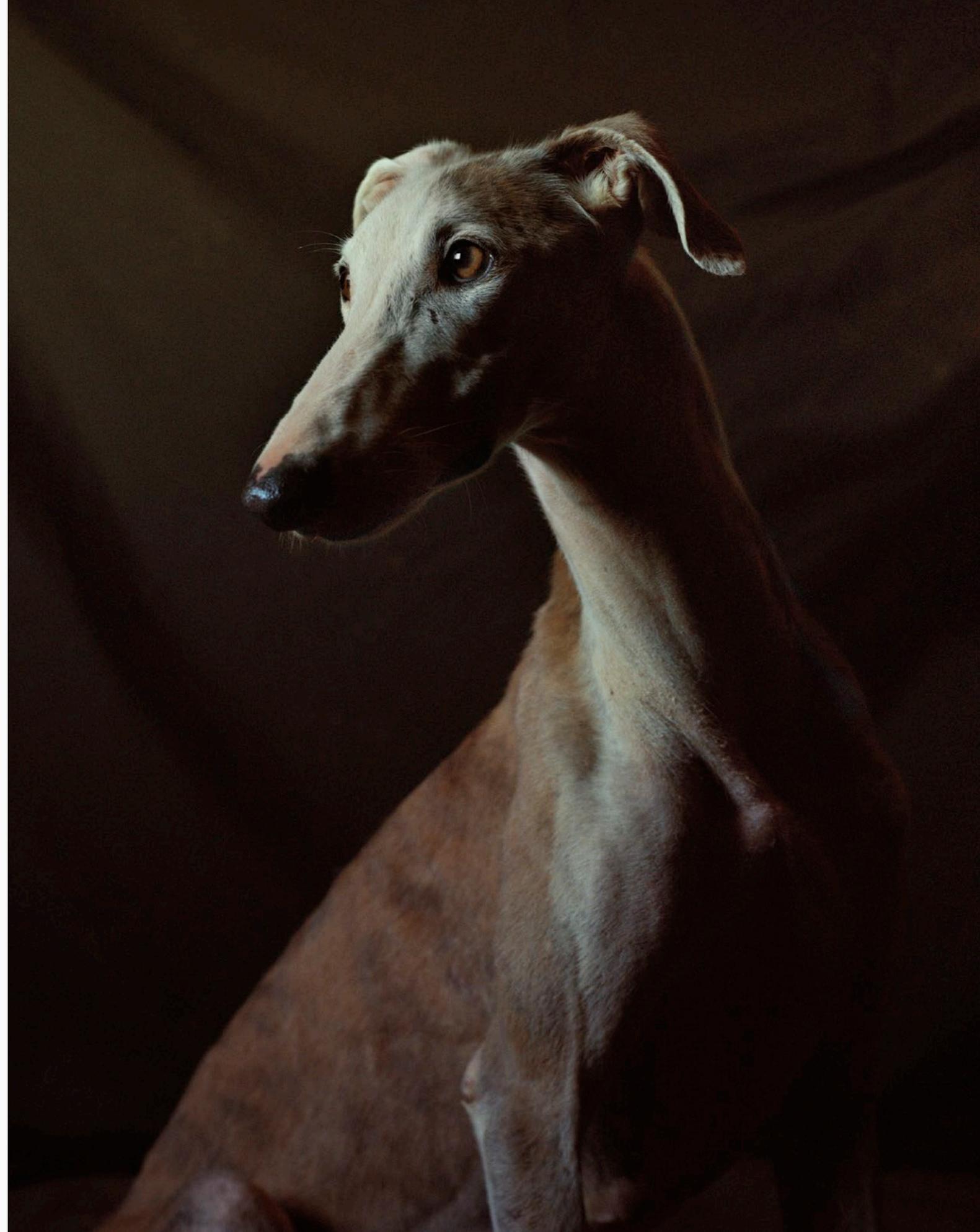
centre, which provides a small enclosure where a dog may rest but will often wait for years to be adopted. Some of the animals are weak, many are fearful, but most possess a classical elegance that remains intact despite their trauma. The landscapes show the places where the dogs are typically abandoned, where many find a different kind of rest: the sides of roads, open rivers, vast ravines, deep wells, branched trees, bare plains, and the edges of town.

The photographs are inspired by the work of the 17th-century Spanish painter Velázquez. Velázquez painted people, not animals, and preferred interiors to landscapes, but he worked at a time when galgos were still revered. Born in Seville, Velázquez then moved up to Madrid, passing through the territory where so many dogs have hunted. His use of rich deep browns, burnt greens, and dramatic lighting captures not only the mood of a regal Spain, but also the intensity of these dogs' current situation.

Why have these animals had such a dramatic decline in status? The reasons are not clear. In the 12th century, if a person was found guilty of killing a galgo it was a crime. Nowadays, hunting dogs are typically kept outdoors by the hunters, the *galgueros*, in bunkers where they cannot be stolen. Some argue the change occurred as a result of famines, when the working classes used galgos to hunt hares out of necessity rather than sport. The perception of these dogs may have slowly shifted from a pet to something more like a tool: powerful, admired, but disposable after use.

CONTINUES ON PAGE 11

WORDS AND PHOTOGRAPHS BY MARTIN USBORNE
EDITED BY NADIA SACCARDO
WHERE HUNTING DOGS REST IS PUBLISHED BY KEHRER VERLAG







FEATURE

AFTER THE HUNT

Today, most rescue associations estimate the number of dogs abandoned each year at over 100,000. The true number is impossible to verify because hunting happens in rural areas, beyond the gaze of a centralised government that seems both powerless and, to an extent, disinterested to stop a practice that permeates all levels of society.

It is easy to demonise the galgueros or even Spain as a country, but we should step back. My own country, England, has a terrible history of abuse towards greyhounds. Other countries have their own inconsistent attitudes towards animals. The problem is not just the morality of individuals—it's a pervasive tradition that has been passed down for generations. Galgos are often considered old at three years. Even among the most compassionate galgueros, the requirement to find a faster dog for next year's hunt encourages a cycle of cruelty and abandonment.

Perhaps the hunter's attitude is related to that of the matador's in bullfighting, who will speak of the animal in tones of hushed reverence but then go on to give it a painful and certain death. Culture and tradition can create invisible boundaries to our morality—glass walls that normalise behaviour that from the outside appears gruesome. If you are reading this with moral indignation, you probably come from a culture that loves dogs but eats pigs. Nearly all of us, including myself, have morally inconsistent attitudes towards animals that our upbringing and culture shield us from.

This is not to say the problem facing Spanish hunting dogs is in any way excusable. The situation is abhorrent. Some rescue centres find dogs tied up outside their doors overnight. Others have built

high walls to stop animals being thrown over, or to stop rescued dogs, being stolen back when hunting season begins.

As I write, it is early February just outside Seville. The hunting season has finished and up to 90 dogs a day arrive at Fundación Benjamín Mehnert, a large and excellently run centre with staff who are straining to cope. They do not have time to castrate all the dogs, and overcrowding is leading to fights.

A few hours ago I took my very last photograph of a beautiful white galgo; he was gentle and restrained and turned his head away from the camera. Shortly afterwards, without warning, he was ganged-up on by other male dogs and, despite being quickly rescued and having vets tend to him, he passed away in front of my eyes. I have tried to write this account with the same balance I strive for in my images, but it is hard not to be overwhelmed by anger and sadness. Something has to change very soon.

The answer to this problem? Greater political will is required to enforce existing Spanish animal welfare laws, and more money is needed to help dogs already suffering. The younger generation must be persuaded to drop the traditions, and greater global awareness must pressure Spain to change. The cultural shift required could take another 20 years, but for the sake of these dogs it cannot come soon enough.

—
A percentage of sales from *Where Hunting Dogs Rest* and associated prints will be donated to galgo rescue centres. To find out more, adopt, volunteer, or donate, visit: [Fundación Benjamín Mehnert, fundacionbm.com/en/](http://fundacionbm.com/en/); and [112 Carlota Galgos, 112carlotagalgos.com/en/](http://112carlotagalgos.com/en/)





FEATURE

A SELF-PROCLAIMED 'DOG WHISPERER', DOCUMENTARY PHOTOGRAPHER MARY ELLEN MARK EXPLORES THE BOND BETWEEN MAN AND BEAST.

FORCE OF NATURE

Mary Ellen Mark is a keen observer. From a brothel in Bombay, a school for disabled kids in Reykjavik, or the Seattle runaways to the set of Fellini's *Satyricon* or Ford Coppola's *Apocalypse Now*, the award-winning photojournalist has documented the extreme fringes of society and the glamour of Hollywood with humanity and honesty.

Mark's photo essays have been published in magazines that still regard documentary photography as an art form: from *Life* and *Look* during the '60s to *The New Yorker*, *Rolling Stone*, and *Vanity Fair*. Over her forty-year career, the acclaimed photographer has gained the respect of her peers, and recognition across all layers of society.

Last year, Mark published *Man and Beast*, a photobook that explores the bond between humans and animals in two seemingly different cultures. As we talked about her life-long passion for dogs and her advocacy of analogue photography, we asked Mark to walk us through her favourite dog-centric images and to share what triggers her to push the shutter.

WHAT DROVE YOU TO PUBLISH *MAN AND BEAST*?
I had work from Mexico that had mostly never been seen or published. And I had work from India also, some seen, some not seen. I saw a great connection between Mexico and India, two countries I love, and also a connection between their relationship with animals.

IN WHAT SENSE?
In their dependency as a livelihood, like in the circus in India, or working in markets and farms in Mexico. But also the relationship between man and beast, and how they connect. I have always loved both countries and found similarities: there's a kind of craziness, they're both so surreal in a way... The unexpected always happens!

IN YOUR TRAVELS, HAVE YOU NOTICED ANY DIFFERENCE IN THE DOG-HUMAN BOND WITHIN OTHER CULTURES OR SOCIETIES?
Not really. I think when there's a love between a man and a dog there's a similarity, and it crosses all cultures.

YOU DESCRIBE YOURSELF AS A 'DOG WHISPERER'. HAVE YOU ALWAYS FELT A SPECIAL CONNECTION?
I love dogs. Their love for you is so pure and unquestionable. Maybe it's selfish, but they love you with all their heart and soul, and don't really ask for anything more than food and maybe a few scratches.

WHAT IS YOUR EARLIEST MEMORY?
My dog Mickey. My family put him to sleep, and I remember the day they told me. I was heartbroken. He got to be a very old dog. I went through a series of dogs. It was always hard for me because no one was like Mickey. I've just always loved dogs, and I love to photograph them.

WHAT MAKES IT SPECIAL?
They can be amazing in front of a camera, completely uninhibited, with strong personality. They're also humorous because they are so uninhibited. They can do very funny things! And they are humbling.

DO YOU HAVE A DOG AT THE MOMENT?
I don't because I travel so much. It's really hard for me. You have to give a dog a home. Julia, who works with me, brings in her dog Cooper. That's my dog fix. I love him. All he wants me to do is throw the rubber toy that squeaks, and then he loves me. It's very calming.

DO YOU STILL SHOOT ANALOGUE?
I'm used to analogue. I think that part of it is because you don't know what's going to happen. I think that in a way it's more challenging, and I love silver gelatin prints. I'm not giving it up.

THE ELEMENT OF SURPRISE CAN BE ADDICTIVE...
Yes, I don't think pictures are about looking in the back of the camera and checking if you have your picture, and then moving on, or thinking, Oh, I can deal with it in post-production. I like not knowing that I've gotten the shot, and then hoping that I have, and then staying and trying to get more, because maybe I didn't get it. That's the way I am and that's the way I think.

DO YOU THINK DIGITAL IS TAKING OVER?
There's so much you see today that is manipulated in Photoshop. It's not really a picture. It's an illustration. It's a whole different process. But when I talk to photographers today, and I ask if they shoot digital, the answer I get from just about all of them is "For my own work I'm still shooting analogue".

YOU REALLY NEED TO TRUST YOURSELF WITH AN ANALOGUE CAMERA.
You think differently. There are some very good digital photographers but I just see myself as a black-and-white analogue photographer. I've done it for so many years that I don't really want to change. It's who I am, and I think you have to be true to yourself. That's really important with real life and with your work, definitely.

WORDS BY MARTA ROCA
PHOTOGRAPHS BY MARY ELLEN MARK





PREVIOUS PAGE
CONTORTIONIST WITH SWEETY THE PUPPY,
RAJ KAMAL CIRCUS, UPLETA, 1989

In 1989, I travelled for over six months throughout India with local circuses. For this series, I photographed a lot of animals, especially people's relationships with animals. I really focused on that. I thought it was incredible that the contortionist gave her puppy a bindi.

THIS PAGE
PERFORMING DOGS, NATIONAL CIRCUS
OF VIETNAM, LENIN PARK, HANOI,
NORTH VIETNAM, 1994

This image was taken in Hanoi. I loved this particular act, performed at the National Circus, where dogs sit up on their little stools. This image is about pleasing humans. With their little outfits, on little chairs, the dogs looking perfect... I shot it with a 4x5 camera to capture more clearly their expressions and how hard they were trying to please.



THIS PAGE
JESSE DAMM AND HIS DOG NICK,
LLANO, CALIFORNIA, 1995

I first photographed Jesse when he was four years old. He was living in a car with his homeless family. Eight years later I found the family again, squatting in an abandoned old farm in the Californian High Desert. Something I've noticed over and over is how poorer people and dogs gravitate towards each other. Maybe it gives people a sense of ownership and power. Even if they can't feed themselves, they will feed their dogs.

They had this one dog named Nick, rescued from a pound. Nick wasn't the alpha—he was being battered by a pit bull and we totally got attached to him. Every morning Nick would wait for us because he knew we'd give him food. He was very smart.

I discovered that Jesse and his family weren't able to look after Nick, so I took him to a friend of mine who has a lovely house in Los Angeles. Nick was terrified of the driving, shaking. But as soon as he got to the house, he ran in the door and didn't even say goodbye! He was thrilled. That night, my friend was having a dinner party, and she had a big chicken on the table... Nick stole it and ate it! He was a real survivor. She had him for eight years and he always remembered me when I did visit. He was adored. Nick died beside my friend's bed. There's a little cemetery gravestone in her garden for Nick. He was a great dog.

NEXT PAGE
GRACIE AND GEORGIE,
NEW YORK CITY, 2013 (LEFT)
CINDY SHERMAN, HENRY HUDSON, BERT,
NEW YORK CITY, DECEMBER, 2012 (RIGHT)

Both pictures were taken at an annual dog party I host. Every year we choose a theme. For example, a Swedish designer once asked me to photograph the dogs on his chairs [right]. Some of the dogs are trained, or have a nanny, and the owners usually dress up the dogs to look perfect. Over the years I've taken many pictures at these parties, yet I only have a handful that really transcend, like these, and a couple more that are really good. You don't get a picture every time. You get a picture that the owner loves, because it's their dog, but the one that you can keep... that's different.

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BOY WITH FOUR PUPPIES,
EARLY MORNING IN A VILLAGE NEAR JODHPUR,
INDIA, 1989

Taken in India, near Jodhpur, this is one of my favourite pictures. It was early in the morning, and a young boy was walking his puppies. It felt really touching to me. Just a lucky moment: puppyish and adorable.





BUT WE LOVE YOU, CHARLIE BROWN



FEATURE

JAY HOWELL'S BRAIN IS A MASHUP OF MAD TOONS, ODDBALL CHARACTERS, WARPED COLOURS, AND ONE WIRY THREE-YEAR-OLD TERRIER.

STREET DOG

Los Angeles-based artist Jay Howell's creations balance extremes. Elements of both chaos and colour exist in concert with monochrome minimalism. One drawing in a series could show cute puppies dancing while another might be men in a beer bath—wearing wolf skins. Howell works at both ends of a feral spectrum.

Widely known for his zines and drawings, as well as for creating the original artwork for Fox's *Bob's Burgers*, Howell covers the full gamut in his output. The dogs in his art are no different. From rotund smiling mutts to heavy metal terriers, Howell's dogs represent an aspect of human silliness.

A self-taught artist, Howell formed his punk aesthetic in San Francisco's Bay Area, where he established himself as a hardcore goofball. His style is now frequently employed by major brands, from footwear empire Vans to kids' network Nickelodeon, a clear indication of just how likeable Howell—and his art—really is. We caught up with the artist at his live-work space on the east edge of L.A.'s Koreatown to chat about dogs, making art, and drawing Snoopies.

YOUR WORK HAS THIS IRREVERENCE, AN UNEXPECTED, OFFBEAT TENDENCY THAT DRAWS PEOPLE IN. DO YOU THINK PEOPLE ARE ATTRACTED TO DOGS FOR THESE SAME REASONS?
Definitely. I feel like I have two distinct sides to my drawings these days: there's the side where I want to make things that are kind of tougher, and then, a lot of times, I want to make things that are just as cute as possible. All that stuff is a lot about dogs. I worry that skate kids on Instagram are going to be like, "Why is he drawing so much wussy stuff?" Other times, I just don't give a fuck. It's fun.

IS IT TRUE YOU ARE TOTALLY OBSESSED WITH YOUR OWN DOG, STREET DOG?

I think about Street Dog a lot, more than anything, probably. He's my main man. I love him. I'm in love with a small man. If I can't bring Street Dog to work, I really want to know what he's up to.

HOW DID YOU AND STREET DOG MEET?

He was abandoned in the middle of the street, like, five feet from the kerb, roasting in the July sun. He was this crying little baby and I thought I was going to have to put him out of his misery. I had that total, "Oh shit—it's better just to let this baby bird go so it doesn't have to suffer." A terrible thought.

Then I saw that he was a dog. I got so maternal, swooped him up, and took him to the vet. The vet was like, "Good luck! Hope it works." Then I read the entire internet from beginning to end and found out how to take care of him.

HAVE YOU HAD A DOG BEFORE?

No, I'm allergic to dogs. My parents never wanted dogs and I didn't really grow up with them. I found out later that my asthma wasn't affected by certain breeds and, since I had Street Dog as a puppy, I got used to him being with me. At least, I don't think I'm allergic to him.

STREET DOG IS A POPULAR CHARACTER ON YOUR INSTAGRAM, AND A LOT OF PEOPLE KNOW ABOUT HIM. IS HE THE MAIN GUY IN YOUR WORK?

Yeah, it's mostly Street Dog. I draw a lot of dogs, but I'm always thinking of Street Dog. Before Street Dog, I was in San Francisco and probably wanted a dog really badly. I broke up with a girl who had a dog and I was missing that dog. I really like dogs' energies because they are so free; they're the funniest fucking characters.

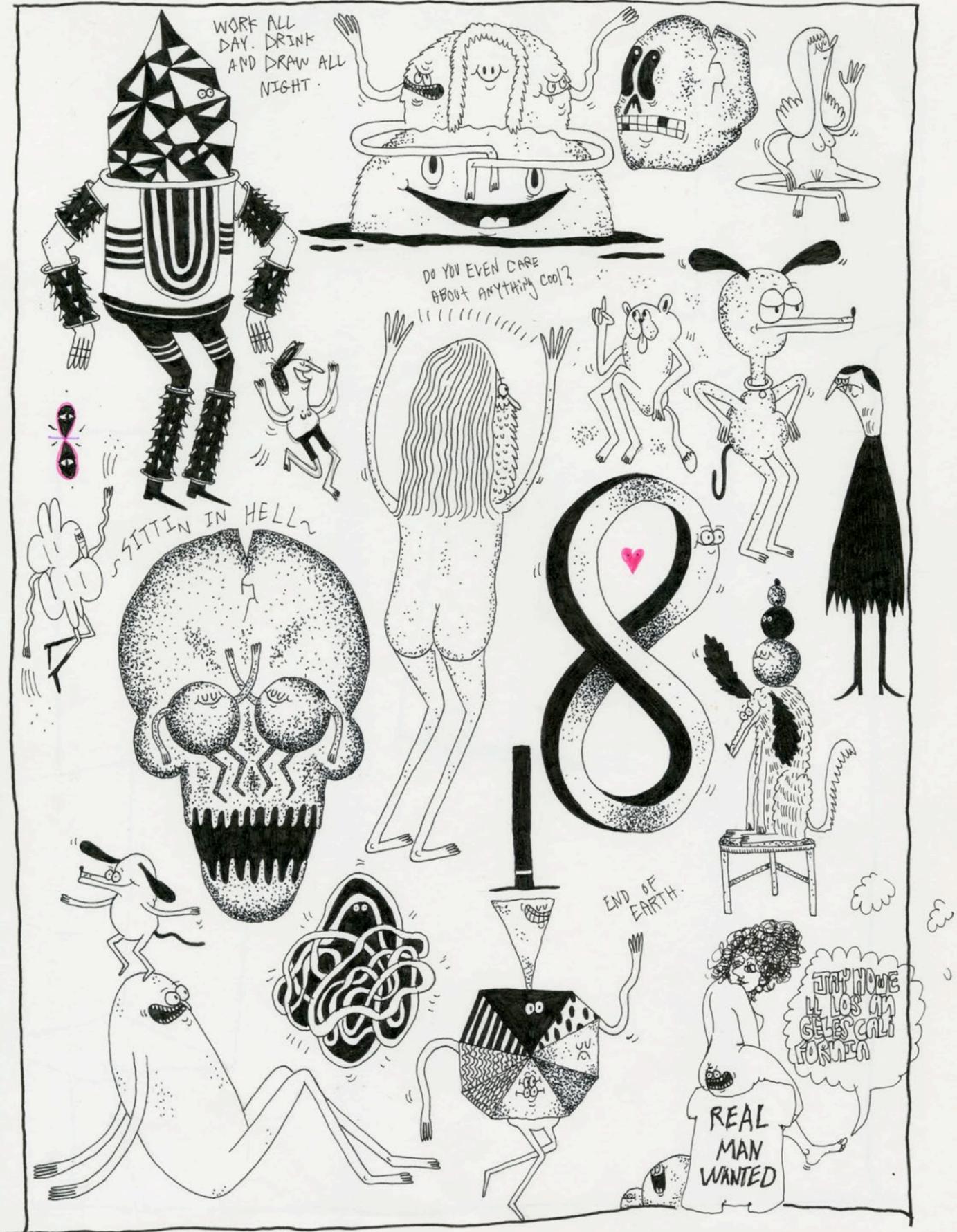
YOUR SERIES SNOOPIES & PEANUTS PUTS YOUR OWN TWIST ON ONE OF THE WORLD'S BEST-KNOWN DOGS. WHERE DID THAT COME FROM?

I was buying romance novels by the truckload off eBay, and was taking the title pages and other funny pages, ripping them out, and adding characters to them. Then, I found these Snoopy books, these weekly readers from the '70s, and they were just perfect to add stuff to. I'm really in love with the idea of writing books, but I'm too ADD to ever finish one. When I have the title page there and add to it, I feel like it's my cheat-way of finishing a book. It's also fun to add to Charles Schulz. I'm a big Charles Schulz fan. I just really like his work. It's so sad, the cartoon and comic—it's way sadder than funny to me.

WHAT ELSE ARE YOU WORKING ON AT THE MOMENT?

A dog book. It's just patterns and patterns of dogs and I think I'll be finished by this summer, which would be nice. Other than that, I'm just making TV shows and drawing and travelling. That's basically it. Any dog-heavy events? Not right now, but maybe during the summer, when the book comes out. That would be fun.

WORDS BY KYLE FITZPATRICK
ART BY JAY HOWELL



FEATURE

OLLIE GROVE AND WILL ROBSON-SCOTT GRAPPLE WITH THE GOOD, THE BAD, AND THE UGLY OF DOG OWNERSHIP.

IN DOGS WE TRUST

It's not just the skateboards and informal settings that make British photographers Ollie Grove and Will Robson-Scott's portrait series *In Dogs We Trust* feel particularly modern, it's also the wide array of subjects and the way they relate to the camera. Instead of limiting themselves to a specific type of dog owner, the duo has shot everyone from famous actors and politicians, to gang members, Crufts competitors, and a bunch of interesting people you may or may not recognise. The point is that everyone gets a look-in and is afforded the same measure of respect. The pair has been working on the series, which has recently been published as a hardcover book, for years as a side project from their respective day jobs. Grove is a fashion and portrait photographer whose clients include Bulgari and Nike, and Robson-Scott is a photographer and documentary filmmaker whose previous work includes the graffiti-focused series *Crack and Shine*.

HOW DID THE PROJECT COME ABOUT?

Robson-Scott: The project came from a mutual love of dogs. Ollie and I are childhood friends, and we decided to try and make a body of work that looks at dog ownership today and tries to draw out the eccentricities of our subjects.

Grove: When I looked into anything that had been done on a similar theme, all I could find was cutesy, drippy nonsense. It felt right to take the chance to make something original.

HOW DO YOU FIND AND APPROACH THE SUBJECTS FOR YOUR WORK? WAS IT HARD TO GAIN THEIR TRUST?

Robson-Scott: My approach is I don't really have an approach. I try not to push my own agenda. My interest is in people and their motivations in life; I'm drawn to a specific type of person but that's a result of my own curiosity. I guess people don't think I'm trying to take advantage of them, or maybe I ask the right questions.

IS THERE ANYONE YOU WOULD NOT PHOTOGRAPH?

Grove: I think it would be wrong to avoid shooting certain subjects as it would mean we were not presenting a fair representation of the entire dog-owning community. It is important to capture the good, the bad, the neglectful, and the over-caring. As photographers I also think it is vital to document realities: a war photographer would not swing his camera away from the aftermath of a massacre and shoot the evening sky because the truth was too painful to record.

WERE ANY PORTRAITS PARTICULARLY AWKWARD OR DIFFICULT TO SHOOT?

Grove: There is an image in the project that was taken after quite a vicious dog attack. The photo shows Conan, a French mastiff, bleeding from his neck in the woods. It was probably the worst experience I had shooting the project; the owner had three dogs but I was not sure how well he knew them despite his claims they were his.

Two of the dogs turned on Conan, gripping him round the neck from either side. Conan was not a violent dog and appeared to give up hope in the attack. The two other dogs would not release and as the rain poured down, blood and mud were going everywhere. The owner pleaded for my help but we were powerless—he began beating the attacking dogs with their chain leads but they still wouldn't release. The beating produced more blood and encouraged more aggression.

The scene was painful to watch and horrendous to experience. Eventually the dogs let loose and Conan was left lying on the floor, bleeding from the neck. I led him away from the other dogs and tied him up in the woods out of the rain. It would have been mad not to shoot at least a single portrait of Conan after the attack.

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WORDS BY MAX OLIJNYK
PHOTOGRAPHS BY OLLIE GROVE AND WILL ROBSON-SCOTT
IN DOGS WE TRUST IS PUBLISHED BY VICTORY EDITIONS





FEATURE

IN DOGS WE TRUST

DID THE RELATIONSHIPS BETWEEN DOGS AND THEIR OWNERS DIFFER A LOT BETWEEN SUBJECTS?

Robson-Scott: Yes. One example is the West Coast bully breeders; they have the same mentality as the West Coast car clubs. They breed their dogs to be big and powerful, just like a souped-up Cadillac. They love their dogs but they're not as domesticated as, say, a family dog in the suburbs.

WHY DO YOU THINK PEOPLE LOOK LIKE THEIR DOGS? ARE WE JUST NATURALLY ATTRACTED TO THINGS THAT LOOK LIKE US, OR DOES IT RUN DEEPER THAN THAT?

Robson-Scott: I wouldn't say dogs look like their owners; it's more that they have similar mannerisms and traits. It's similar to how children pick up on things their parents do.

Grove: We like to see similarities in dogs and their owners but maybe that's just another hint of our anthropomorphism. Sometimes it is definitely true, but I have never met a pug that looks like its owner.

HAS THIS EXPERIENCE CHANGED YOUR MIND ABOUT THE DOG-HUMAN RELATIONSHIP IN ANY WAY?

Robson-Scott: No it hasn't. The relationship between humans and dogs is so entrenched in our culture, they're as much a part of the family as humans are.

Grove: I have come away from it with serious questions about some humans' claims of affection towards dogs while using them for breeding for financial gain. There are so many dogs filling up the kennels of institutions like the Battersea Dogs Home. If these people love dogs they should encourage more re-housing or rescuing as opposed to creating more. It also dismayed me that some people we shot went through dogs like they were a pair of shoes, getting them because they thought they wanted them, then giving them away not long after to gain another one, and so on. It is an age-old cliché, but a dog really is a life-long responsibility and not just a phase or a temporary desire.

Don't buy a dog if you can't look after it; they need as much attention and care as a child does. This is why Will and I don't currently have our own dogs—it would be unfair on a dog to own it while we can hardly look after ourselves!

DID MAKING A BOOK MAKE YOU THINK ABOUT THE PROJECT DIFFERENTLY? HOW DID YOU SELECT THE IMAGES?

Robson-Scott: The book came about because of the relationship I have with publishers Doubleday and Cartwright, who do *Victory Journal*. They helped with design and print issues. We gave Laurence, one of their designers, a wide edit of images and then went from there.

Grove: A vast number of the images are still unseen. About half of the project was cut to fit it into the book, and that's not to mention all the excess of images that we never scanned off the strips of negatives. There is easily enough from what we have shot before and what we have shot since the book to make a second volume.

SO THE PROJECT IS NOT OVER...

Robson-Scott: We're actually still shooting it. The book was going to be a full stop, but it's a fun project to shoot and you are able to gain access to people who might not be so open to having their photograph taken. Having a dog involved changes that, and people's guards come down.

Grove: I was super pleased Will wanted to keep shooting the project because I hated the thought of it being over. Personally it gives me a chance to shoot for the love of getting a good portrait instead of as a means to making money.

WHAT DO YOU HOPE TO ACHIEVE THROUGH YOUR WORK? DO YOU EVEN THINK ABOUT IT?

Robson-Scott: There isn't a clear agenda. All my projects are things I want to see documented. With photography the goal is always printed matter.

Grove: I have no idea what I want to achieve or what I'm doing and I've convinced myself that's a good thing.







ANIMAL MAGIC GEOFF MCFETRIDGE, SWEETIE, AND FOXY

WORDS BY NADIA SACCARDO
PHOTOGRAPHS BY CURTIS BUCHANAN

Artist Geoff McFetridge draws a lot of different things for a lot of different people, but he doesn't draw dogs, not really. As head of L.A.-based Champion Studio, he's sketched on sneakers for Nike, created animations for *The New York Times*, and designed visual elements for Spike Jonze's film *Her*. He has illustrated boards for skate companies, made album artwork for bands, and once burned drawings into 2,430 pieces of toast for an OK Go music video. McFetridge also co-founded skate brand Solitary Arts and runs his own wallpaper company, Pottok. Whales, wolves, foxes, birds—he draws 'em. So why no dogs? He lives with two rescues—Sweetie and Foxy—and both come hang in his studio. There's probably a dog on his lap right now. We spoke with McFetridge about wild animals, the magic of animation, and imaginary friends.







YOUR DOGS SEEM TO BE A BIG PART OF YOUR LIFE, BUT WOULD IT BE RIGHT TO SAY THERE AREN'T MANY DOGS IN YOUR WORK?

To be honest I'm terrible at drawing animals, but I do draw animals. They're all screwed up and they're not really right. I might forget to draw tails on them or whatever. When I draw deer, basically they're dogs with long legs. With animals, I'm usually drawing them to represent wildness. Dogs don't even fit into that.

WHAT ANIMALS REPRESENT THE WILDERNESS TO YOU?

I draw a lot of coyotes, wolves, and foxes.

This is something that's really interesting to me, living in Los Angeles, because we have really a lot of wild animals. Where we live we can be lying in bed, but staring at a coyote. They're so wild, but they're everywhere. So yeah, I don't really do dogs. I did just do a small commercial project, though, where I drew Foxy. It's a very funny fuzzi-ball that looks like it has been electrocuted, because she has all this wiry hair. It's like this small, spiky thing with little legs.

IT'S FUNNY TO HEAR YOU SAY YOU'RE TERRIBLE AT DRAWING ANIMALS, BECAUSE YOUR WHALES ARE ONE OF MY FAVOURITE THINGS. WHAT DO YOU THINK ABOUT WHEN YOU'RE DRAWING ANIMALS?

Imagery is super important in my work. Very often I'm drawing and making images of actual things and it's like there's a kind of currency that I'm playing with. Take the whales as an example. Whales are really fun to draw. When I draw whales, I don't look at actual whales and I definitely don't google whales. First I imagine, what does a whale look like? And I might be thinking of a Disney whale and a real whale. Then it's like, whales have no fins on their back, they have a couple of little fins, they have a long mouth and those teeth.

SO IT'S ABOUT DRAWING A WHALE THAT'S NOT A WHALE?

Yes! I'm basically inventing, drawing a picture of what a whale looks like. There's the scope for that. I feel like dogs are—they're so familiar or something. Whereas whales, there's something great about the grey area around them. I still want you to look at a whale drawing and be like, "That's a whale!" But in reality there's nothing whale-like about it. It's using the language of whale to say whale. But it's really kind of gibberish. With a dog that process is harder, maybe because of the immediacy.

CAN YOU TELL US A BIT ABOUT YOUR DOGS, ESPECIALLY FOXY, THE NEW ADDITION TO THE FAMILY...

This story is, like, the saddest situation ever. I have two daughters and one of my daughters rides horses. The woman who runs the barn lives way out in the desert outside Los Angeles; she found Foxy in a box on the side of the road with her two dead siblings. Foxy was a tiny puppy. I met her a couple of weeks after she was picked up and she was just super friendly, not a care in the world. So I took her home.

WERE YOU LOOKING FOR A DOG AT THE TIME?

Our other rescue dog, Sweetie, is super nervous. When I met Foxy I'd been looking for a dog to calm Sweetie down. She's maybe three years old now, a terrier. She almost looks like a Westie, with black spots, and she's super scared. I don't know what happened in her life. But now we also have this little puppy who was abandoned and left for dead, and she's a total partier. Foxy is less than a year old. She's definitely some sort of Chihuahua mixed with wiry long-haired dog.

DO SWEETIE AND FOXY COME TO THE STUDIO WITH YOU?

A couple of days per week. It's hard with Sweetie, because she's so scared of me, but I'll bring Foxy. It's so nice. My studio's not homey; it's very much a workspace, but Foxy will just sit on my lap. Right now I'm working on my computer and she's just sitting there. I might draw for four hours and she'll just lie on my lap under the table while I draw. I'll move over to the computer and she'll just sit there. She's so warm.

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FOXY LOOKS A LOT LIKE ASH FROM *FANTASTIC MR. FOX*; SHE'S CUTE BUT BROODY. IS THAT WHERE HER NAME CAME FROM?

She does, but it isn't. My daughter, Frances, who is now 11, had an imaginary friend named Foxy for years, since she was two till she was about six. There was Foxy and Fox. She never read *Fantastic Mr. Fox*, she just came up with this. Foxy was the younger, kind-of teenage fox, and Fox was the mother or father figure. My memory of Foxy was that we were on a trip, and Frances said something like, "Well, Foxy doesn't want to go there." And we were like, "Wait, is Foxy with us?" And she was like, "Yeah! Foxy was on the plane." Foxy was a legit imaginary friend. She would talk about Foxy as if it was a real thing. It was our idea to name her Foxy and Frances thought it was great. And she's also, like, Foxy from the boxy, which is the dark story you now know.

DID YOU MAKE THE ACTIVE DECISION TO GET RESCUE DOGS? WAS THAT AN IMPORTANT THING TO YOU?

For sure. We've always had rescue dogs of some type. My first dog was from the pound. A rescue pit bull Staffordshire. Our next dog was an American bulldog, a really big 100-pound dog. With Sweetie, we decided consciously to find a rescue dog that was smaller, because our space wasn't that big. And then there was Foxy. You can pick her up with one hand.

DID YOU GROW UP WITH DOGS?

I never had pets. It wasn't until I moved to Los Angeles in the mid-'90s I got a dog. Dog energy is such a different thing. I definitely noticed and am still aware of it. They wander around and mess and play and bark. They do all this stuff that wouldn't happen otherwise. It's good energy that's outside everything else going on. It's like the anti-mirror. They don't mirror your life at all, you know, they're, like, on their own trip.

YOU DID AN ANIMATION FOR *YO GABBA GABBA* CALLED "CLYDE AND HARRY", ABOUT A BOY AND HIS DOG. CAN YOU TELL US ABOUT IT?

The guys who make the show asked me at the start if I wanted to do something. We'd just had our first daughter around that time, but I could never say yes because I really believe that TV isn't great for kids. We don't have TV in our house. As much as I would totally let my daughters watch something if they wanted to, they don't really want to and I don't encourage it. My thing is, even if you put on the most educational thing, there's something else your kid isn't doing with that time. There are better ways to spend it.

CONSIDERING THIS, HOW DID THE PROJECT EVER HAPPEN?

My friend sent me a *Yo Gabba Gabba* DVD and I showed it to my daughter and she loved it. She loved the music and she was dancing and I was like, "This is kind of rad." It made her jazzed in a similar way to when she finds music that she likes. She will listen to the radio and get excited about a band. So I decided to do it, because it felt personal, and that was cool. They wrote the story. That dog is our American bulldog, and it's based on our American bulldog's personality.

THE STORY AND ANIMATION ARE BOTH REALLY SIMPLE. ABOUT THE CHANGING BOND BETWEEN A KID AND HIS DOG. DID YOU KEEP IT MINIMAL ON PURPOSE?

I did. With the story, there was nothing really to it, which is the point. What interests me with animation is drawing things that are mundane, and bringing those mundane things to life, in a way that you don't normally see them. Animation isn't about making something fantastic happen. Animation is its own type of magic. Why draw something magic with magic? What you do with something magic is cast it over something mundane. It's similar with film. I mean, not everyone makes space movies. When I'm making an animation I always want it to be very simple. Especially for kids. I want to make stuff that is sweet and quiet. I think that is maybe rare with animated stuff for kids. The quiet is rare. I wish there was more stuff with that subtlety.



WILD THINGS JULIA DEVILLE, CHILLI, AND SCOUT

WORDS BY NADIA SACCARDO
PHOTOGRAPHS BY JAMES GEER

The first animal that Julia deVille preserved was a starling. She wasn't sure how she'd react, but when the small bird was stripped of its skin, what deVille saw was beautiful. A taxidermist and a vegan, deVille goes much deeper than stag-head trophies and glass-eyed cats. Working only with stillborn or donated animals, she combines taxidermy and jewellery to make sculptural forms with meaning. Her preserved pieces have a lot to say about the way we treat—and particularly eat—animals of all walks, from the smallest rat to a giraffe. An animal lover herself, New Zealand-born deVille lives in a converted Melbourne warehouse with her two dogs, Chilli and Scout. We spoke about the light and dark sides of pet ownership, and the importance of respecting animals in life and death.





TELL US ABOUT YOUR DOGS, CHILLI AND SCOUT.

They're both Chinese crested dogs and are meant to be hairless, but Chilli is quite hairy. She's a hairy hairless dog. She came first and is around nine and a half years old. Scout is seven and a half, but still believes he's a puppy. I love them both, but Scout is like my little soul mate.

DID YOU GROW UP WITH PETS?

I had an awful childhood around animals.

Our first dog, Jimmy, was a miniature schnauzer. I used to draw him all the time because we loved him so much. One year I even made a cake that looked like Jimmy for my sister's birthday. Jimmy was at the vet at the time, because he had been sick. We took out the cake, and just as we were about to cut it the vet called to say our dog had died. I was beside myself because I thought I'd made a voodoo cake and killed my dog. Jimmy was only three.

THAT'S SO TRAUMATIC.

HOW DID THE FAMILY RECOVER?

We eventually got another miniature schnauzer, but he went missing around the same age that Jimmy was when he died. Mum thought he had been stolen. He never turned up dead. Mum said she couldn't have another dog after that. I have to say it has been nice to have my two dogs pass the three-year mark. I'm a huge animal lover and I'd feel empty not to have animals in my life.

LET'S TALK ABOUT YOUR TAXIDERMY WORK.

HOW DOES IT ALL FIT WITH BEING AN ANIMAL LOVER? IS IT ABOUT RESPECT?

As a vegan, I only use things that have died of natural causes. People donate to me and I work with a lot of stillborn animals. For me, it's about celebrating the animal's life and showing how beautiful and precious they are. There's quite a strong animal-rights theme; I do a lot of work that's based around the way we eat and use animals in our society. I guess I hope to make people aware of what they are eating so they can make more informed decisions. I'm not trying to turn people vegan, but I do believe a lot more people would be vegetarian or vegan if they saw where their food came from.

HOW DO YOU FEEL ABOUT ANIMALS AS PETS?

I guess as cats and dogs are so domesticated now most of them wouldn't survive in the wild. I got my first dog when I was in my early twenties and wasn't quite as aware of dog ownership, but I would definitely get a rescue dog now because there are so many animals that get put down. I think there's a place for pets in our society. There are animals that need homes, but I would never condone taking an animal out of the wild.

WHY DID YOU START TAXIDERMY?

I was 16 when I bought my first piece of taxidermy, an 8-pointer stag's head, from an antique shop in Wellington. This was when I figured out taxidermy was something you could learn to do. I started trying to find people to teach me, but no one would take me seriously as I was a 16-year-old girl in a pretty male-dominated industry. I ended up moving to Melbourne when I was 17 or 18 and I met a retired taxidermist, Rudi, who taught me.

HOW DID YOU INITIALLY FIND THE TAXIDERMY PROCESS? WAS IT CONFRONTING?

When I got to do my first piece it was actually not disgusting at all. I'm interested in anatomy so I found it really beautiful. There's hardly any blood because you're skinning the animal and making a new body; you're not cutting open the carcass. It has to be fresh so it doesn't smell bad. Rudi is such a beautiful man so it was a lovely process going through this with him. We were chatting all the time.

WHY DID YOU FIRST DECIDE TO MOVE INTO THE COMBINATION OF TAXIDERMY AND JEWELLERY?

I started studying jewellery at the same time as I was learning taxidermy. It was just really natural. I was working on small birds and mice because that's what I was finding dead and they lent themselves perfectly to the scale of brooches.

DO CHILLI AND SCOUT WORK WITH YOU?

They're on my lap at any opportunity. Generally sleeping under my desk, but they're not fussed about the taxidermy. I tried to give a piece of cat to Chilli once to confirm that dogs eat cats, but she wasn't interested. We debunked that myth.

HAVE YOU EVER PRESERVED AN ANIMAL THAT HAD A STRANGE OR LASTING EFFECT ON YOU?

I'm working on a stillborn giraffe. It's profound to see and be inside an animal like that. It's a majestic creature. Saying that, all the animals are special to me. I like rats and pigeons just as much as I like exotic animals or dogs. When you actually look at a rat, it's a beautiful animal, but we have been conditioned to see them as disgusting. I like to bring those animals up and include diamonds to ask the question, what is precious?



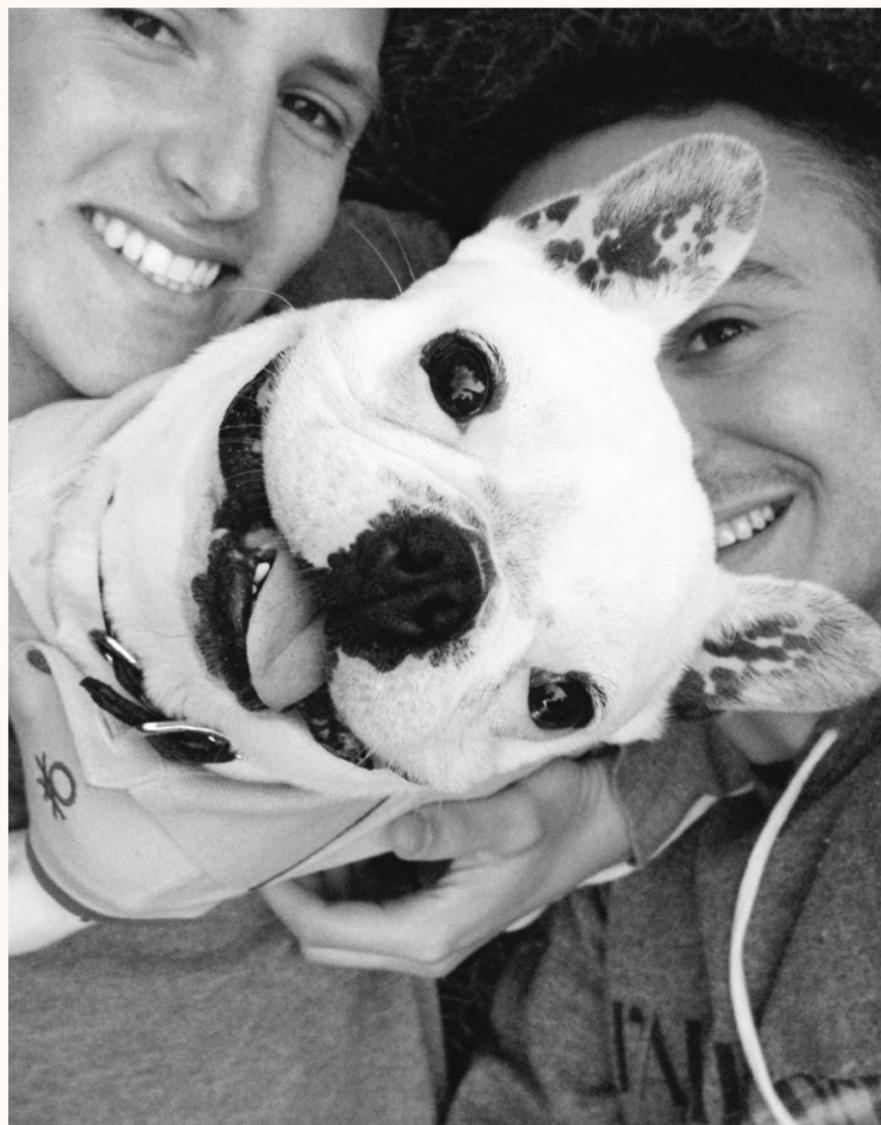
**COVER
STORY**
**LUIS
VENEGAS,
LEO
RYDELL
JOST,
AND
PERRI**

WORDS BY MARTA ROCA
PHOTOGRAPHS BY LUIS VENEGAS

When Luis Venegas was a kid, he devoured the gossip glossies his grandmother bought every week. Since then, Venegas has amassed a personal collection of over 10,000 magazines and published five of his own. Years before everyone talked about indie publishing, he was hand-delivering copies to Grace Coddington and Hedi Slimane (who single-handedly funded Venegas's first fanzine with a Dior Homme ad) and collaborating with brands Loewe, Carolina Herrera, and Acne. For his latest foray, *The Printed Dog*, Venegas enlisted the help of his partner, artist Leo Rydell Jost, and their four-legged muse, Perri. We spoke to Venegas and Rydell Jost about working hard and having fun, print's long and healthy life, and their wolf/human team member.







WHAT WOULD YOU TELL SOMEONE WHO THINKS PRINT IS DEAD?

Venegas: I couldn't disagree more. In fact, I think it's exactly the opposite: newsstands and bookshops are loaded with more magazines than ever, and new titles are appearing at an unprecedented rate. The number of magazines on sale now is just overwhelming. There might even be too many. Observing this phenomenon, I don't understand how someone dare talk about the imminent extinction of printed magazines. It's a steadily rising phenomenon.

OVER THE PAST FEW YEARS THERE HAS BEEN AN INCREDIBLE PUBLISHING BOOM. HOW WERE THINGS WHEN THE FIRST ISSUE OF FANZINE137 CAME OUT?

Venegas: Since I can remember, I've always been interested in magazines, and I've dreamed of having my own... until I was finally able to publish my first issue of *Fanzine137* in September, 2004. It was called "Anything Goes" and it was a little envelope full of unstapled pages showing some special works that belonged to enthusiastic artist friends of mine who were very kind to collaborate with me. What I was holding in my hands was not exactly a magazine—it was a fanzine. In 2004 the world was so different: no Facebook, no Instagram, only a few blogs. Promoting a self-published magazine was pretty complicated, but hey, here we are!

WHAT MAKES MAGAZINES SUCH A GREAT WAY TO COMMUNICATE?

Venegas: I still believe in the power of still images and good copy. I think a magazine has to inform, excite, and, above all, entertain. There is no rival for the speed of digital data. However, when it comes to creating high-quality content, those stories that last long in our memories, I think that websites are a long way away from reaching the excellence of a good printed magazine. For good or bad, all content featured is there to last for a long time; once it's printed there's no way back. I find that very powerful, daring, and honest.

YOU PUBLISH MAGS WITH DIVERSE SUBJECTS: FROM CROSS-DRESSING TO YOUTH, TO HIGH FASHION OR ART. SHOULD YOU LOVE A SUBJECT TO ENJOY WRITING ABOUT IT?

Venegas: Yes, totally! Or I need to be curious about a subject I don't know well enough and feel like I'll learn about it while working on the feature.

YOUR MAGAZINES FEEL LIKE A FABULOUS LABOUR OF LOVE. YOU EVEN DECIDED TO SHOOT THE IMAGES IN THIS PIECE. HOW HANDS-ON ARE YOU?

Venegas: I'm 10,000 per cent hands-on—I'm a total control freak. Barbra Streisand level.

WHAT DO YOU LOVE MOST ABOUT INDEPENDENT PUBLISHING?

Venegas: The independence itself, the freedom it allows.

LUIS, YOU HAVE 'HARD WORK' TATTOOED ON YOUR HANDS. WHAT DRIVES YOU FORWARD?

Having fun!

SPEAKING OF FUN, LET'S TALK ABOUT YOUR LATEST PROJECT, *THE PRINTED DOG*.

Venegas: *The Printed Dog* is a limited-edition magazine—only 1,000 copies are available—that explores the extraordinary bonds of love, limitless joy, and unshakable friendship between dogs and their best friend, man. We are especially fascinated by the relationship between dogs and people related to creativity and the arts. We are also aware of the limitations of such a task when it's being employed on mere printed paper. Sharing your life with a dog is, in our opinion, the only way to fully understand this deep connection.

HOW IS BEING AN EDITOR DIFFERENT FROM BEING A CREATIVE DIRECTOR?

Venegas: When I work on my own magazines, the limits between both tasks are blurred, one job nourishes the other; it is a constantly complementary process. But when I work for others, the line is clear: as a creative director I have to come up with the right—new, exciting—ideas and team to create the content. As an editor I have to make sure all the final content—text, images, etc.—fits properly to the requested task, or the original purpose of the project. Maybe it sounds complicated, but it isn't really.

TELL US ABOUT YOUR 'MUSE', PERRI.

Rydell Jost: Something that must be known about Perri is that he comes from a special breed: 99 per cent wolf, 1 per cent human. This means that he usually doesn't play with all dogs, maybe one out of ten. He cannot be next to a person and not be touching them. He also doesn't like sitting on the floor—he prefers someone's shoes.

HOW DID YOU AND PERRI FIND EACH OTHER?

Rydell Jost: A friend of a friend's dog had puppies—you know, the miracle of life.

WHAT DOES PERRI BRING TO YOUR LIVES?

Rydell Jost: He is not just our dog, we are a team. We like doing everything we can with him: beach, park, party. And we obviously sleep with him (without him would feel like a betrayal).

HOW DOES PERRI BEHAVE ON A PHOTO SHOOT?

Rydell Jost: Perri is normally the model in the photo shoot, but once in a while he is just one of the staff and his job is to keep the model focused.

DID YOU GROW UP WITH DOGS?

Rydell Jost: Yes! I grew up in a house with a big garden, and my mother always felt that 'garden' and 'dog' came together. But it has mostly been big Siberian huskies. Never had a cute little teddy-like puppy (even though he's two years old we manage to trick him into thinking he is still a baby).

HAVE YOU ALWAYS LOVED DOGS?

Rydell Jost: The dogs I had before were more like house dogs, you didn't sleep with them... With Perri it's more like a father-son bond. I'm very protective, and he is very spoiled; at least that is what people say—I am not sure how true it is.

Venegas: Yes. I always wanted one when I was a child, but my mother insisted a dog should live in a big house with a garden to be happy, and somehow she convinced me. Later on, when Perri arrived into our lives, I realised a little dog can also be happy in a little apartment like mine! After Perri I've learned so much about the deep love and bond between people and dogs. I'm so fascinated by it, I had to explore it in the form of a magazine.

SCENIC ROUTE OLIPHANT STUDIO, BUDDY, AND STRIDER

WORDS BY ANDIE CUSICK
PHOTOGRAPHS BY WINNIE AU

To say Oliphant Studio create large-scale paintings would be an understatement. In fact, Sarah Oliphant recently completed her largest handpainted job: a 10,000-square-foot backdrop for the Marc Jacobs Fall/Winter 2015 runway show. Oliphant first set up shop with Adelaide Tyrol in 1978. Based in Brooklyn, Oliphant Studio paint scenic, representational backdrops alongside more muted, atmospheric pieces for film, TV, print, and events. They have created custom runway backdrops for a lengthy list of fashion designers, and frequently work with photographers including Annie Leibovitz, Steven Meisel, and Patrick Demarchelier. Oliphant and her daughters Munmun and Violet spoke to us about their love for airbrushing the sky, the collaborative process, and their most important family members, Buddy and Strider.





SARAH, WHAT INSPIRED YOU TO START OLIPHANT STUDIO?

I'm a collaborator by nature. After an unsatisfactory four years as a painting major, I went to graduate school in the theatre, where I learned how to paint on a very large scale. I came to New York in 1975 to work as a scenic artist and met photographer Michel Tcherevkoff, who asked me to paint a sky for a still-life shoot. That was the start and I was fortunate enough to meet Adelaide Tyrol, who helped me turn it into a business.

TELL US ABOUT THE OLIPHANT STUDIO TEAM.

We're a close-knit studio. My daughters grew up in the studio and now work with me, so it's become a family business too. We also have three people who help in the office, dealing with billing, backdrop rental selections for clients, and custom painted backdrops. Munmun is our office manager and also runs our website and social media. Violet assists me out in the studio, painting and managing backdrop production.

AND THE DOGS, OF COURSE!

Strider is a beagle-Australian shepherd mix. We discovered him at a New Jersey Dog Rescue and when we arrived to meet him, he was only 5.5 pounds. He wasn't the easiest puppy, and was prone to flinging himself down and having temper tantrums in the middle of the street. But after about a year he really mellowed. We joke that it's a good thing he's so handsome because he is capable of raising quite a ruckus. He has a penchant for carrying around shoes, particularly my painting shoes—they are often found perfectly lined up in Strider's dog bed!

WHAT'S BUDDY'S STORY?

Buddy is our beloved Chihuahua who is now over 12 years old. He loves taking long naps, and occasionally barking at extremely tall clients. He's grown up in the studio, and now that he's no longer a young man he gets carried in his doggie papoose pretty much everywhere. His funny antics (dancing for Greenies, rolling on carpets, and so many other things) keep us amused on a daily basis.

TELL US ABOUT YOUR BACKDROPS.

The majority of our backdrops are either textured in various colours or they're scenic backdrops. We paint primarily on canvas and muslin. However, we've painted cycs [cycloramas, or panoramic paintings] on set using whatever material is needed. We have over 1,600 available in our rental inventory, and have painted thousands of others for clients who have opted to buy their pieces.

WE LOVE THE SCALE OF THE PIECES. WHAT'S THE BIGGEST PIECE YOU HAVE EVER CREATED?

To date it's probably the Marc Jacobs Fall/Winter 2015 runway show at the Park Avenue Armory. We worked with set designer Stefan Beckman, and painted over 30 floor-to-ceiling canvases, recreating a Jeremiah Goodman painting of Diana Vreeland's opulent living room. It was a massive undertaking, but so much fun! For another huge project, a few years ago, we painted a section of JFK Airport with blue sky and white clouds.

AND WHAT TECHNIQUES DO YOU FAVOUR?

We are well-known for and enjoy air-brushing; our sky backdrops are good examples of this. The classic grey portrait-style backdrops, or backdrops with subtle mottling, are also fun to paint. We've also added some new techniques including double-sided painting and making backdrops that look like industrial metal sheets.

ALTHOUGH I IMAGINE EVERY PROJECT IS DIFFERENT, HOW INVOLVED ARE YOU IN THE CONCEPTUAL STAGES?

This greatly depends on the nature of the project. If we are collaborating with an individual on a custom painted backdrop, we will help them determine factors such as tonality, texture, and which material is best. On larger projects we sometimes work on the design process as well. It's really on a case-by-case basis.

WHAT'S THE BEST PART OF YOUR JOB?

When a client is thrilled to receive their backdrop and sends us photos. We love painting our classic portrait and mottled backdrops for up-and-coming photographers. It's wonderful to be able to provide them with a backdrop, which will serve as an investment and a means of bringing their photos to another level. We really just love hearing everyone's stories and then seeing their backdrops in action.

YOUR CLIENT LIST READS LIKE A WHO'S WHO OF PHOTOGRAPHY, FASHION, AND PUBLISHING. TELL US ABOUT WORKING WITH SUCH HYPER-CREATIVE CLIENTS.

We've been fortunate to work with a wonderfully diverse array of clients from a plethora of fields. A major thing we pride ourselves on is that whether you're just getting started or are a world-renowned photographer, you will be treated with the same level of attention and customer service. There have been some very specific techniques and backdrop types that have evolved from working with clients over the years. Honestly though, we are learning more every day, from all of our clients.



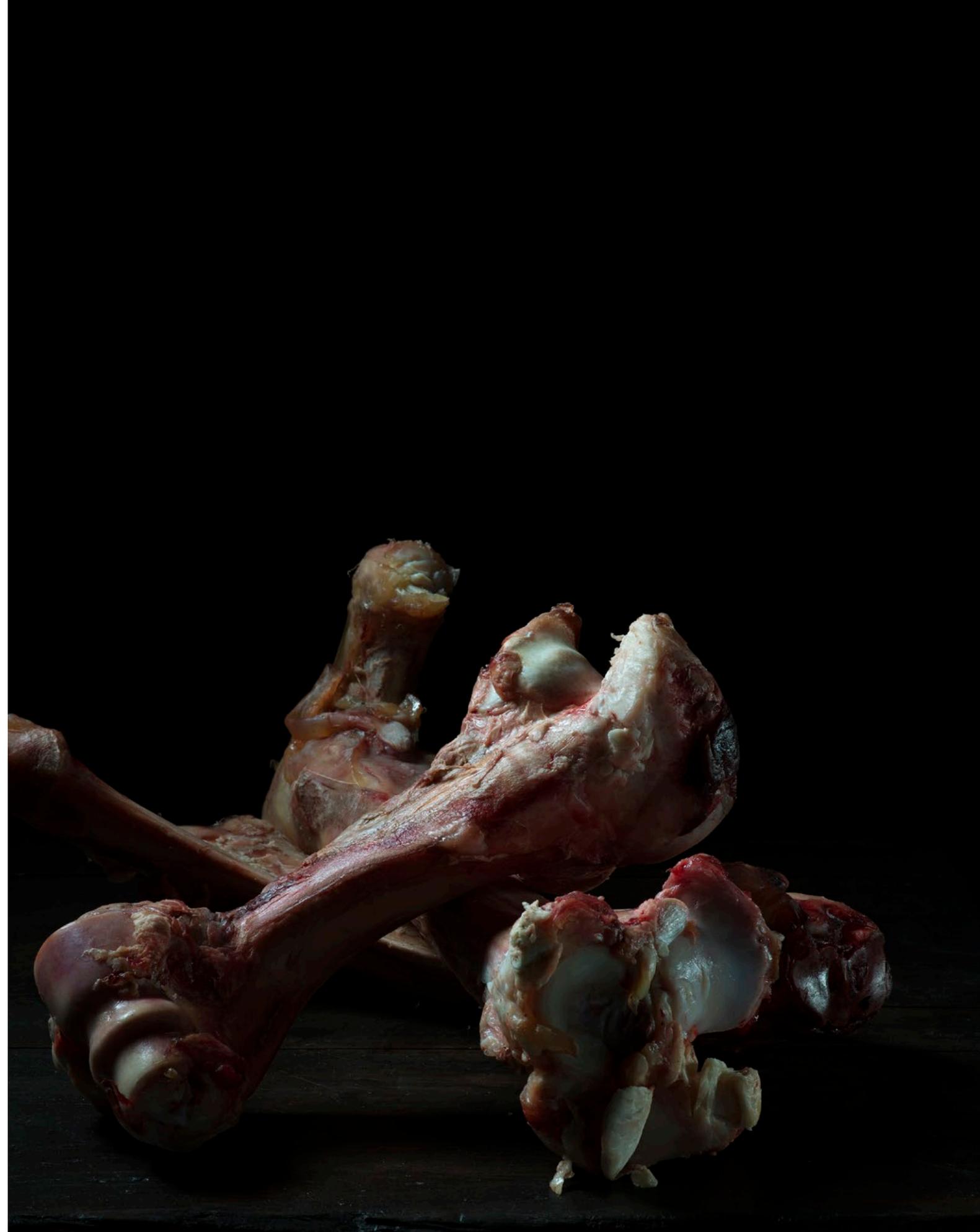
BARE BONES

AT FIRST I FELT LIKE A MAN WORKING IN A MORGUE, OR PERFORMING AN AUTOPSY. I WAS ALONE IN MY STUDIO TAKING OUT BONES FROM A BLACK GARBAGE BAG. IT WAS GRUESOME. I STEPPED BACK TO CONCENTRATE ON THE COMPOSITION, LOOKING FOR THE ANGLE AND LIGHT. I THOUGHT A LOT ABOUT 17TH-CENTURY PAINTER JUAN SÁNCHEZ COTÁN AND HIS HANGING FRUIT: THE SILENCE, THE RIGOR OF HIS COMPOSITION, SOMETHING BETWEEN CONTEMPLATION AND RESPECT. YET UNLIKE HIS FRUIT, OR MY USUAL WORK, THERE IS SOMETHING VERY "REAL" ABOUT THESE BONES: THE BLOOD, THE SMELL, THE RECENTLY DEAD.

BY
NICOLAS WILMOUTH







I KNOW WHAT YOU'RE THINKING

IN THESE PHOTOGRAPHS THE DOGS STARE DIRECTLY INTO THE LENS AGAINST A SIMPLE BACKDROP. THE LOOK IS STEADY, YET IT IS IMMEDIATELY CLEAR TO ME THAT THEIR THOUGHTS ARE BEYOND MY REACH. A PORTRAIT IS ALWAYS SILENT, BUT A PORTRAIT OF A DOG SUGGESTS A DOUBLE MUTENESS. MANY PHILOSOPHERS SEE A DOG'S LACK OF LANGUAGE AS THE KEY TO THE DIFFERENCE BETWEEN HUMAN AND ANIMAL, BUT I BELIEVE THIS EMPHASIS OBSCURES OUR SIMILARITIES. DOGS ARE EFFECTIVE VISUAL COMMUNICATORS PRECISELY BECAUSE THEY CAN'T TALK. I CONNECT WITH THEM BY LOOKING CLOSELY AT THEIR EXPRESSIONS. DESPITE THE INVITATION IN THEIR EYES, IT IS IMPOSSIBLE TO KNOW WHAT THEY ARE THINKING OR FEELING, BUT SOMEHOW I RECOGNISE ENOUGH IN THEIR GAZE FOR IT TO HAVE MEANING. ITS LACK OF SPECIFICITY HOLDS AN ATTRACTION. IT IS ABSTRACT, AMBIVALENT, UNGUARDED, AND SO OPENS UP POSSIBILITIES FOR OTHER WAYS OF VIEWING MYSELF.

BY
JO LONGHURST







DOG HOLES

IN THE PIONEER VALLEY, A FORESTED REGION WEST OF BOSTON, THERE'S A SERIES OF TRAILS DUBBED THE 'NORTHAMPTON DOG PARK'. WALKING THESE WOODS EACH DAY, I STARTED TO NOTICE THE WAYS DOGS HAD SUBTLY TRANSFORMED THE LANDSCAPE. EVERY SO OFTEN, THERE WERE DOG-SIZED BREAKS IN THE BUSH ALONG THE TRAILS, ALWAYS LEADING DEEPER INTO THE THICKET. PLACES WHERE HUMAN GUARDIANS COULDN'T FOLLOW. THESE 'DOG HOLES' WOULD CHANGE WITH THE SEASON AND NEVER REAPPEAR IN THE SAME LOCATION.

I BECAME INCREASINGLY INTERESTED IN HOW THEY MIRRORED MY OWN IDEAS OF WHAT THE WOODS REPRESENT: SOLITUDE IN A PUBLIC SPACE, QUIET CONTEMPLATION, LONELINESS, AND THE DANGEROUSNESS AND ENTICEMENT OF THE UNKNOWN.

BY
TREVOR POWERS









PROFILE

THEIR THREADS COULD GRACE GLOBAL RUNWAYS, BUT THERE'S MORE TO THIS BERLIN-BASED LABEL THAN MEETS THE EYE.

BY DESIGN HAPPYSTAFFY

“Observing trends and evolving with fashion is an important part of our philosophy,” says Aleksandra Bettin, the Berlin-based founder of HappyStaffy, a label known for its sharp sweaters and classic trench coats. “We believe that our clients—who express their personality through individual style and sense of fashion—enjoy having the possibility to translate this to their dogs.”

HappyStaffy started with Bettin, an entrepreneur and start-up sales director, wasting seasons searching racks for cool, functional dog apparel. “Everything I bought either wouldn’t fit at all, was poorly designed, or was bad quality,” she says. Frustrated, she enlisted designer and stylist Anna Böttke and photographer and interior designer Paul Aidan Perry to help create something new. The resulting designs recall Jil Sander: pure, clean, minimalistic attire that works for all breeds. While Bettin’s collection acknowledges trends, the classic designs will last longer than a season.

Would your dog look dapper in a cotton trench coat? A wool knit? A water-repellent bomber? These might sound flouncy, but Bettin keeps practicality in mind. Garments allow for movement and often come with add-ons for poop bags or dog tags. “We try to find the right balance between fashion, functionality, and comfort for the dog,” Bettin says. “We have no intention to dress dogs up or hinder them in their movements. We want them to look their best.”

Each HappyStaffy garment is tailor-made after a client provides their dog’s unique measurements. This philosophy extends to bespoke pieces, which the team will happily create. “Generic sizing is just generic. There are so many different dog body shapes which require individual fitting—just imagine a whippet standing next to an English bulldog or a dachshund,” Bettin says.

Vital to the label’s evolution is a Staffordshire-mix called Chica, who, according to Bettin, “is to us who Audrey Hepburn was to Hubert de Givenchy. Besides that, she is our first ‘tester dog’—samples need to survive through whatever she does! And, of course, she is the perfect brand ambassador of her condemned breed.” Bettin adopted her muse from an animal shelter and is outspoken about dog abandonment. Staffies, along with other strong breeds such as pit bulls, are notoriously misjudged.

Dedicated to changing this public perception, the HappyStaffy team donates 5 per cent of every garment sold to animal welfare. Bettin also spends most weekends working in the shelters, mainly with American Staffordshire cross breeds, which are the highest in number and difficult to rehome. “First and foremost, do not abandon,” Bettin pleads. “Think twice before you take over responsibility for an animal’s life. And do not misuse the love and endless trust of your dog for your own motives.”

By all accounts, Bettin is determined for her label to be the opposite of frivolous. “I believe we have started moving away from ‘consuming as much as possible for as little as possible,’” she says. “People—at least here in Berlin—are more conscious about what and from where they are buying. There is strong movement towards premium local products. That’s why I think brands like HappyStaffy are being received so well.”

All fabrics are sourced in Germany, the garments are sewn in Berlin, and the label collaborates with young designers. Keeping things fresh and forward-thinking is what ultimately drives Bettin and her team. “We want to fight the cliché that only older ladies with poodles buy clothing for their dogs.”

WORDS BY EMMA GUTHRIE
PHOTOGRAPHS BY PAUL AIDAN PERRY





PROFILE

WHEN THE DOGS OF TOKYO NEED A CUT AND COIF, THEY GET ONE OF THEIR OWN TO DO THE JOB.

SHOP DOG DOGMAN

We've all experimented with do-it-yourself grooming at some stage. More often than not it ends in disaster: a crooked fringe, a missing eyebrow, an acrylic nail permanently stuck upside down. You should have seen a pro. The same goes with dog grooming. Sure, the Afghan hound may be genetically blessed with the type of hair worthy of a multimillion-dollar shampoo campaign, but other dogs need a little help. Shigetomo Egashira knows this best.

Egashira is the owner of DogMan, a dog-grooming salon located on the ground floor of Tokyo's Claska Hotel, with two other incarnations nearby. DogMan has over 500 dogs on its books, 21 staff—11 humans and 10 dogs—a waiting list, and is always booked out a month in advance. "Our open storefront and large windows allow for an entertaining live grooming show," explains Egashira. Many tourists and passers-by stop to catch the action, upload an Instagram, and reconsider their own personal grooming regime. These dogs look good.

DogMan originally opened in 1997 when Egashira was frustrated that he couldn't find "a decent or cool look anywhere" for his former toy poodle, Natty. Instead, Egashira took matters into his own hands: "If you can't find what you're looking for, you can always give it a try yourself, right?"

At the time, he was working in retail and walking dogs on the side—a job that was basically unheard of in Japan. When Natty started to receive comments about his "teddy-bear look," Egashira decided to set up shop; he enrolled in a two-year grooming course, where he learned dog show basics and the industry standards. "I now take pride that we have established a style quite opposite to this standard," he says. "Natty's enormous volume of hair allowed for plenty of practice and helped me discover our signature style." People now ask for the 'Natty' across Japan when getting their poodles trimmed. This is the 'Rachel' cut of the dog world.

A core part of Egashira's team is 10 dogs who show up to work daily. "We expect them to not only behave well with other dogs, but also to naturally

communicate with their caregivers as well," he explains. "We love to have them around and show off their unique styles."

The clan includes a Chihuahua, two Brussels griffon, a miniature bull terrier, a papillon, a Japanese chin, a wire fox terrier, and a few Australian labradoodles. Each of Egashira's dogs has a unique look and all are faces of DogMan. They even offer styling advice: one bark equals yes, two barks equals no.

The DogMan team recommends fortnightly to monthly grooming for best results. Depending on the breed, an average trimming session is four hours, but can extend to eight hours with snack breaks for the client and trimmers. Their current grooming record stands with a Tibetan mastiff, which ended up taking the entire staff a whole day to primp.

At the Claska salon only a trimming and grooming service is offered. This might sound simple, but is deceptively complex. "We carefully design a style to reflect each dog's natural beauty and their relationship with their owner," Egashira states. The salon's most regular clients are Harry J., a labradoodle, and NuNu, a Bichon Frise, who visit weekly to maintain their A-game.

Current grooming trends in Japan include close-trimming or shaving to accommodate dog apparel—bell-bottom pants are particularly on trend with poodles—but DogMan stylists prefer to focus on "the client's unique coat. We never consider their clothes to be part of our job."

Egashira's favourite breed to style is terriers, but he is also partial to golden retriever and poodle mixes. "The potential hidden within their fur is amazing." Given the number of dogs in the same place at one time, DogMan's clients are generally well behaved. Egashira puts it down to "a lifetime relationship we build with each and every one; you have to have mutual respect for each other". Occasionally, his canine clients do break into harmony and howl with fire trucks from the local station down the street. "We could write a whole book about the funny things that happen daily," admits Egashira.

WORDS BY LISA MARIE CORSO
PHOTOGRAPHS BY HIDEAKI HAMADA
PRODUCED BY FREE STITCH
ALL IMAGES COURTESY OF ONE DAY





DogMan



FASHION

FASHION TIPS AND DAPPER LOOKS
FOR TWO- AND FOUR-LEGGED GENTS.

MENSWEAR DOG **THE NEW CLASSICS**

DOGMA

01

INVEST NOW; SAVE LATER

02

CLASSICS ARE TIMELESS FOR A REASON

03

FIND YOURSELF A GOOD TAILOR

04

FIT TRUMPS PRICE EVERY TIME

05

TAKE CARE OF YOUR CLOTHES

06

CLOTHES SHOULD BE FITTED, NEVER TIGHT

07

IT'S OKAY TO COPY YOUR FASHION IDOLS

08

LEARN HOW TO PROPERLY TIE A TIE

09

WHEN IN DOUBT, KEEP IT SIMPLE

10

IF IT DOESN'T MAKE YOU FEEL GOOD,
DON'T WEAR IT

WORDS AND PHOTOGRAPHS BY DAVID FUNG AND YENA KIM
MENSWEAR DOG PRESENTS: THE NEW CLASSICS
IS PUBLISHED BY ARTISAN BOOKS



LEATHER MOTORCYCLE JACKET

A TRUE MOTORCYCLE JACKET WILL ONLY LOOK BETTER WITH AGE.
EVERY SIGN OF WEAR AND TEAR IS A STORY TO BE TOLD,
SO DON'T BE TOO PRECIOUS WITH IT.

WEAR IT WITH
THE PERFECT FIT TEE, SELVEDGE DENIM JEANS, DOUBLE MONK STRAPS



PANAMA HAT

WHEN IN DOUBT, THROW ON A PANAMA HAT TO ADD A TOUCH OF SOPHISTICATION TO AN OTHERWISE CASUAL OUTFIT. FORM MEETS FUNCTION HERE: THE WIDE BRIM PROVIDES SHADE WHILE THE LIGHTWEIGHT STRAW MATERIAL ALLOWS AIR IN.

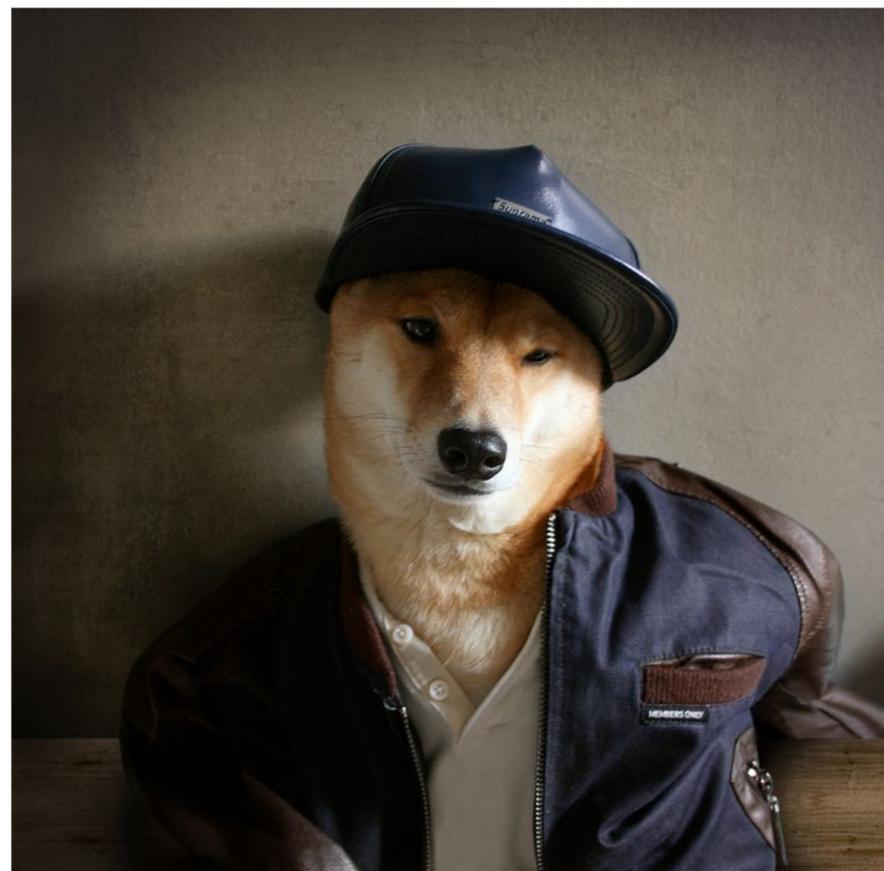
WEAR IT WITH
WHITE POLO SHIRT, LINEN PANTS, SLIP-ON ESPADRILLES



CHAMBRAY SHIRT

THE BEAUTY OF A CHAMBRAY SHIRT IS THAT IT CAN DRESS DOWN VERY EASILY AS A CASUAL WORK SHIRT OVER A TEE, OR IT CAN BE ELEVATED TO ADD CONTRAST UNDER A SUIT JACKET AND TIE.

WEAR IT WITH
THE PERFECT FIT TEE, SELVEDGE DENIM JEANS, DOUBLE MONK STRAPS



VARSITY JACKET

THIS PREPPY STANDARD HAS BEEN ADOPTED BY STREETWEAR CULTURE, WHERE IT'S PAIRED WITH THE NEWEST BROGUES AND SNEAKERS ALIKE. IF YOU CAN AFFORD IT, INVEST IN ONE WITH REAL LEATHER SLEEVES.

WEAR IT WITH
GINGHAM SHIRT, CREW NECK SWEATER, KHAKI TROUSERS

BRETON STRIPED SHIRT

THE BRETON STRIPED SHIRT ORIGINATED IN THE 19TH CENTURY AS PART OF THE FRENCH NAVAL UNIFORM. ITS BOLD, TIME-HONOURED STYLE HAS SINCE COME TO DEFINE CASUAL COOL.

WEAR IT WITH
WHITE JEANS, BLUE SUEDE BUCKS, WALNUT BELT





PEACOAT

ORIGINALLY WORN BY SAILORS, THE PEACOAT CAN'T BE BEAT IN TERMS OF FUNCTIONALITY AND DURABILITY. THIS IS A PIECE THAT YOU REALLY CAN'T MESS UP—AS LONG AS IT'S A GOOD FIT.

WEAR IT WITH
WHITE DRESS SHIRT, CREW NECK SWEATER, SELVEDGE DENIM JEANS

THE UNDERDOG

At the 1925 American Greyhound Racing Championships in Miami, Florida, a clever pooch by the name of 'Old Rowley' found victory by ducking under his competitors' legs and causing them to trip and fall. The surprise win earned Old Rowley the moniker 'Underdog', and also afforded his owner an early death at the hands of the Mob, who hadn't expected the furry long-shot to win. To this day we refer to anyone thought to have little chance of winning as an 'underdog'.

HAIR OF THE DOG

In the early 1300s there lived a roving French charlatan by the name of René Bouchez who sold, among other things, a strange and miraculous cure for the common hangover. Bouchez claimed that his spaniel, Claudette, could restore an ailing man back to health if he ate a small hank of her hair. The early 1300s were a time of witchery and superstition, and it's no surprise that Bouchez's 'remedy' quickly made him rich. Word of the magical antidote eventually reached King Philip IV who, after an evening of boozing and throwing expensive things from a turret, called for Claudette to relieve his suffering. Perhaps upset at how bald she was becoming, Claudette bit the king's leg, and the expression 'hair of the dog' was born.

GO SEE A MAN ABOUT A DOG

Robert Browning would no doubt prefer his poetic works be his legacy, but his dying words have proved much more lasting. On December 12, 1889, the ageing English poet lost his marbles while visiting his son in Venice, and famously stripped nude, hijacked a gondola at knifepoint, and went bellowing up and down the canals that he was "off to see a man about a dog". The gondolier finally overcame the deranged bard by striking him with the oar and killing him instantly. For many years after, 'seeing a man about a dog' meant you were travelling to Venice, but over time Browning's final and much-quoted utterance became the expression we now use when we don't feel obligated to say where we are going.

LIST

WHAT WE MEAN WHEN WE TALK ABOUT DOGS

THERE ARE LITERALLY HUNDREDS OF DOG-RELATED IDIOMS IN THE ENGLISH LANGUAGE AND, WHILE WE USE THEM EVERY DAY, FOR MOST OF US THEIR ORIGINS REMAIN A MYSTERY. WE ALL KNOW THAT 'THE HAIR OF THE DOG THAT BIT YOU' IS THE ALCOHOLIC DRINK THAT SOOTHES A HANGOVER, BUT WHOSE DOG ARE WE TALKING ABOUT, WHY IS IT BITING PEOPLE, AND WHAT COULD POSSIBLY BE THE BENEFIT OF INGESTING ITS HAIR? IT'S BAFFLING, AND YET WE USE THAT, AND OTHER BIZARRE PUP-BASED EXPRESSIONS, EVERY CHANCE WE GET.

THE ETYMOLOGY OF COMMON SAYINGS—CANINE OR OTHERWISE—HAS LONG BEEN A SOURCE OF INTRIGUE FOR ME, AND I'VE READ MORE ON THE SUBJECT THAN I CARE TO ADMIT. SO, WITH THAT SHAMEFUL ADMISSION OF NERDINESS, I GIVE YOU THE FACTUAL PROVENANCE OF THE SEVEN MOST POPULAR DOG-RELATED EXPRESSIONS OF ALL TIME.

WORDS BY JASON CROMBIE
ILLUSTRATION BY GEMMA O'BRIEN

SCREW THE POOCH

A bestiality hearing in Finland came to an abrupt end in 1971 when the defendant, Leo Ulost, smuggled his dachshund, Cheryl, into the courtroom and, as part of his ill-considered defence, attempted to make love to her. Ulost had his britches around his ankles and was retrieving the dog from a backpack when security leapt on him, saving both Cheryl and the jury from an ugly scene. When the fracas came to an end, presiding judge Jonas Bergman contributed to the world of dog sayings by slamming down his gavel and announcing that there was little doubt that Ulost had indeed "screwed the pooch".

EVERY DOG HAS ITS DAY

During the Shang dynasty (1766 to 1122 BC), the Emperor Qing Ying kept a kennel of over 1,000 chow chows. Qing loved his pets and each day of his remarkably short reign was dedicated to one. "As long as I am Emperor," he declared at his inauguration, while petting a chow chow named Sarah, "each and every one of my beloved chow chows will have its day." A dog's day involved an extravagant party with music, dancing, roast swan, fireworks, puppets, and daiquiris all paid for by the Emperor's loyal subjects.

Everything was going swell and every dog was getting his day, until day four when Qing Ying was dethroned on the grounds that he was a dickhead.

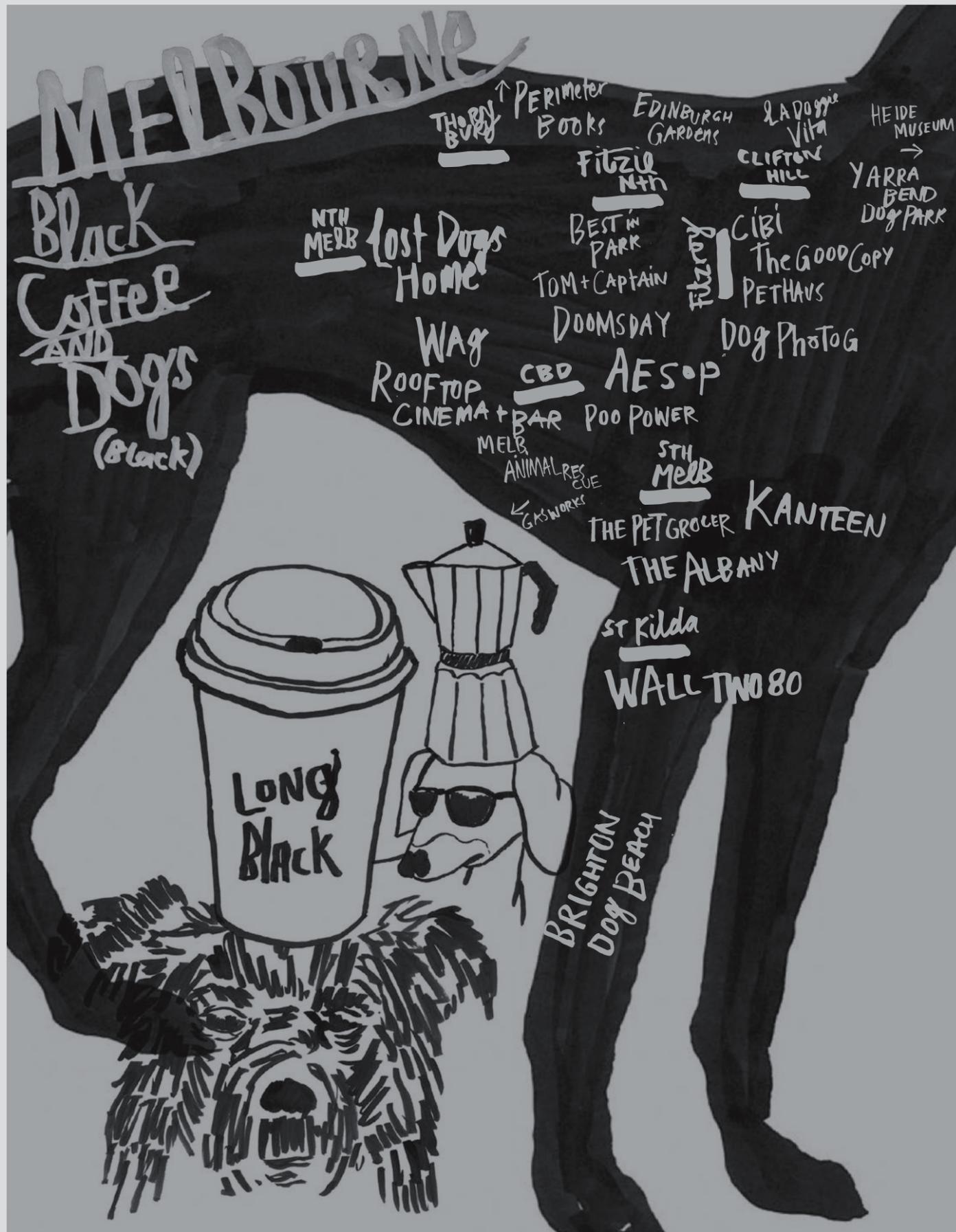
RAINING CATS AND DOGS

On May 14, 1976, it actually, literally, no-shit rained cats and dogs in Utah. For 15 seconds, it rained cats and dogs in the city of Logan, causing 3.8 million dollars' worth of damage and a clean-up operation that many described as "pretty sucky". How did it happen? A plane from the now-defunct pet transporter Animair blew a turbine and exploded on its way to Minneapolis. Three hundred and fifty half-charred cats and dogs rained down on the western suburbs of Logan and yet another dog expression came to be.

SHAGGY DOG STORY

A 'shaggy dog story' is something extremely long-winded and mostly made up that ends with an anticlimax or a weak and pointless punchline, like the entire thing you just read. Cool illustration though, no?





MELBOURNE

A CITY THAT RUNS ON DRIP-FILTER COFFEE AND TRAVELS ON A SPIDERWEB OF TRAM TRACKS, MELBOURNE REWARDS THOSE WHO CHOOSE TO EXPLORE. ON THE SURFACE THERE IS PLENTY OF SPORT, ART, AND BLACK-CLAD LOCALS, SURE, BUT DIG A LITTLE DEEPER AND YOU'LL FIND A MIX OF EMERGING PROJECTS, SOME OF THE COUNTRY'S BEST FOOD, A VIBRANT CAFÉ CULTURE, AND EVEN THE ODD HOTEL TO WELCOME YOUR FOUR-LEGGED FRIEND. LIKE THEIR OWNERS, THE CITY'S DOGS ARE WELL GROOMED BUT DON'T SLAVE TO STYLE. PULL ON A PARKA, GRAB A TAKEAWAY FLAT WHITE, AND YOU'LL FIT RIGHT IN.

WORDS BY EMMA GUTHRIE
GUIDE BY CHRISTINA TERESINSKI
MAP BY MARK KAYLER-THOMSON

WALL TWO80

Melbourne's coffee rep is built on hole-in-the-wall cafés, and this is the original. There's nothing overly complicated about the offering here: great coffee, outdoor seating, tidy eats, and a dog-friendly feel. wallcoffee.com.au

SLEEP

THE ALBANY

A stick's throw from Fawkner Park and close to swanky cafés and shops, The Albany is a boutique hotel that welcomes you and your pup. For just a small surcharge, pets of all walks can bed in one of 12 ground-floor rooms. thealbany.com.au

LOOK/PLAY

TOM & CAPTAIN

Tom and Captain are two handsome guys who know their way around inner Melbourne. A dog-sitting service with a difference, they'll take your friend on weird and wonderful adventures. A walk around the block is so passé. tomandcaptain.com

DOG PHOTOG

Every picture tells a story. Photographer and dog lover Heather Lighton works with mutts of all walks to create fun, bright, and playful images you'll want to put on your wall. dogphotog.com.au

HEIDE MUSEUM OF MODERN ART

Two Melbourne institutions collide in a bushland setting with a long, creative history. Stroll through the gallery, meander through the extensive, sculpture-laden grounds, or sit outside and snack on a lunchbox from the Vue du Monde café. heide.com.au

GASWORKS PARK

A multipurpose 'art park' packed with theatres, galleries, and a dog-friendly garden. Scattered with sculpture and art, wander the greenery while viewing works such as Henry Smith's "Man, Dog, Boat" and Anne Ross's bronze sculpture "Not Without Chomley". gasworks.org.au

READ

THE GOOD COPY

A thinking and working space for writers, The Good Copy sells clever publications, publishes independent brilliance, teaches a grammar course with a difference—Stop. Grammar Time.—and supports up-and-coming writers via cultural events and launches. They really like dogs, too. thegoodcopy.com.au

PERIMETER BOOKS

For art books, zines, and hard-to-find printed matter, stroll no further than Perimeter. Owners Justine and Dan commission their own publications and stock both local and international pages. No matter your field of interest, you'll find something here to inspire. perimeterbooks.com

ECO

POO-POWER

Did you know we bin 1,400 tonnes of dog poo every day? The brains behind the Poo-Power project are seeking to eradicate the waste with their newly developed biogas generator that turns dog-doo into renewable energy. Flooding our dog parks with light far beats flooding our oceans with crap. poo-power.com.au

WALK

EDINBURGH GARDENS

It's impossible to stroll through Edinburgh Gardens without patting a dog. They run the ovals and rule the walkways and sniff about the picnic spots. With a skate park, barbecues, and a bocce rink, there's plenty for people here too. But, really, it's all about the dogs. alfredcrescent.com.au

YARRA BEND DOG PARK

Is your dog partial to a paddle or round of golf? No? Well, you can do this stuff while they rove off-leash through riverside trails and grassy flats. Picnic spots and playgrounds abound. Walk and work out, or roam free. fairfield.vic.gov.au/explore/parks/yarra-bend-park

BRIGHTON DOG BEACH

Step aside sunbathers, this sandy stomping ground is for dogs of all walks. Set back from the road and hemmed in by fencing, at Brighton Dog Beach you can forgo the lead and paddle in the bay. sandown.vic.gov.au

RESCUE

THE LOST DOGS HOME

Rescuing stray and lost pets since 1910, The Lost Dogs Home takes the walking wounded and nurses them back to health. Pet adoption, fostering, and volunteering are big parts of the program. There are many ways to help. dogshome.com

MELBOURNE ANIMAL RESCUE

The mission of Melbourne Animal Rescue is to save the lives of the unwanted, and they encourage others to do the same. Anyone can assist by adopting, fostering, volunteering, donating, or simply spreading the word. melbourneanimalrescue.org.au

SHOP

BEST IN PARK

These beautiful leather dog collars, leads, and accessories prove that pet style doesn't always cost a paw and a leg. Crafted in Australia from quality materials, Best in Park wares are made for strutting the sidewalk. bestinpark.com

PETHAUS

Cool Melburnians Matt Johnstone and Mel Westwood struggled to find pet clothes that would suit their style, so they decided to create their own. Think biker-style hoodies and denim vests with rock'n'roll pun patches. pethaus.com.au

LA DOGGIE VITA

We spend a lot of time making our homes habitable, so it makes sense that pet homeware should follow suit. La Doggie Vita's plush toys and blankets are cosy and will keep your mutt content. ladoggievita.com

AESOP

Humans love to coat themselves in Aesop's skincare goodness and now pets can do the same. The Aesop 'Animal' fur cleanser is made with lemon, tea tree, and spearmint to leave your buddy looking lavish and smelling yum. aesop.com/au

TREATS

WAG

Made from the 100 per cent sustainable bone-like material that is naturally shed by New Zealand deer, these antler chews are nutritional, help with oral hygiene, and will last for eon in dog years. watchandgrow.com.au/collections/antlers

THE PET GROCER

Dogs tread lightly at The Pet Grocer, where biodegradable poop bags, eco-friendly grooming products, and Aussie pet meat are front and centre. Situated in the South Melbourne Market, the business provides local alternatives to the pet food found in supermarkets. thepetgrocer.com.au

FOOD/DRINK

DOOMSDAY

A casual café tacked onto a cool streetwear store. Their kerb-side benches are perfect for both people and pup watching—perch on one with a coffee for you and a bowl of water for your four-legged bud. doomsday-store.com

CIBI

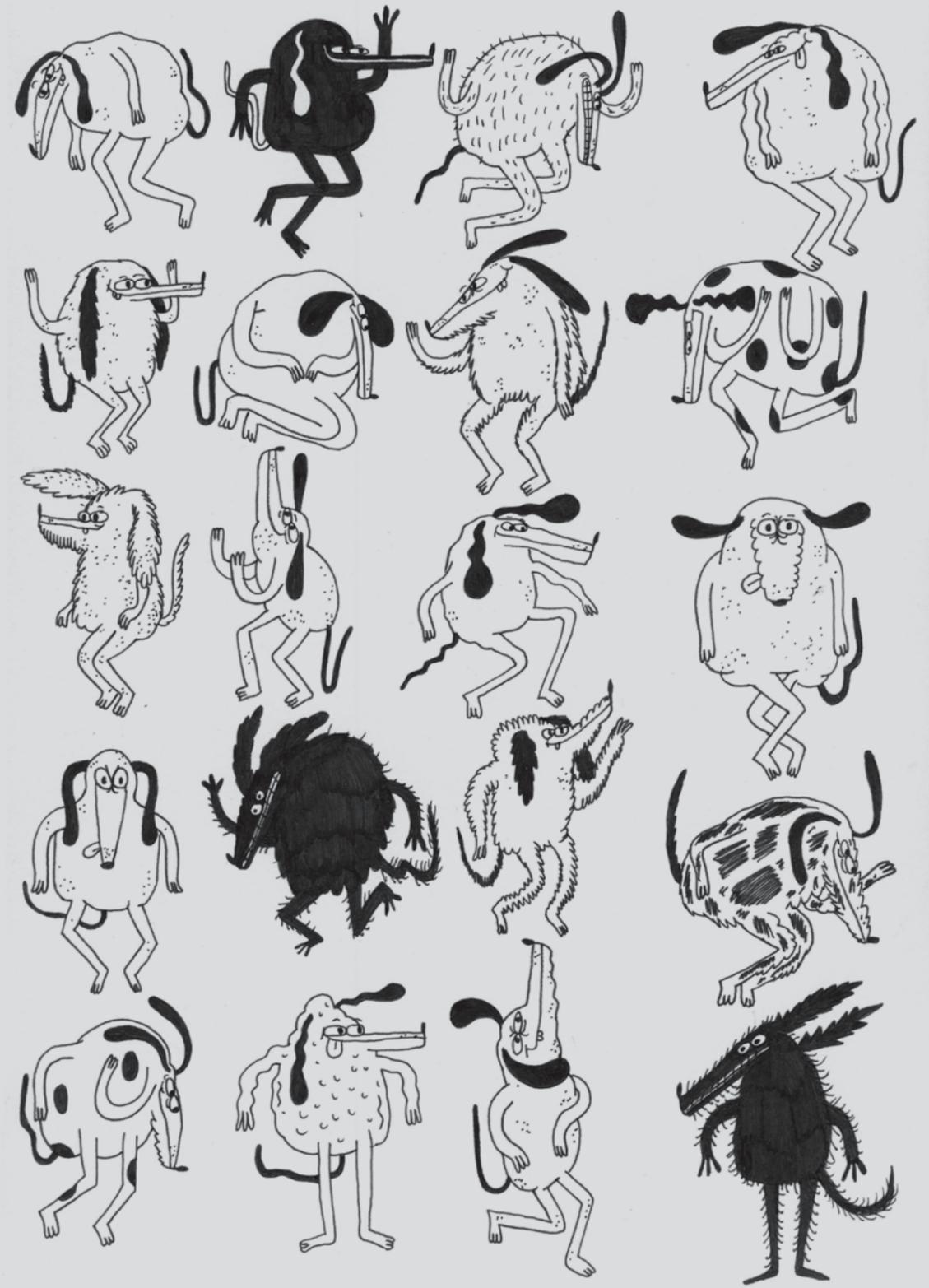
Dogs are always welcome at this much-loved Japanese café and homeware store, where owners Zenta and Megan Tanaka feed your mouth and mind. The food is light and fresh and the pear juice could bring you back from the grave. cibi.com.au

ROOFTOP CINEMA AND BAR

The unique view of the city skyline alone is worth the trek up seven flights of stairs. Dogs are welcome (on their leash) during daylight hours only—to avoid rowdiness and excessive howling at the moon. rooftopcinema.com.au

KANTEEN

The murky Yarra may not rival Sydney Harbour, but Melbourne's river vibe is still special. At Kanteen, there's plenty of space for dogs to roam while you watch the water with a bite to eat under a blanket. kanteen.net



THE NERVOUS WORK
OF OWNING
—AND FINALLY LOVING—
A CHIHUAHUA

BY
WELLS TOWER



For many years, I thought that owners of small dogs harbored stunted souls. Parents of infant beauty queens. Weird bachelors with pet stairs by their beds. Adult hoarders of dolls and teddy bears.

People deranged by an obsession with the adorable.

Then, in my late twenties, when I was living in New Orleans, a good friend of mine found a bedraggled Chihuahua in a ditch and brought her home. It was a comical, toothless animal with a bullfrog's tongue that would slap her in the eye on the recoil. That dog had a lot of ditch trauma to work through. She needed to sit on somebody at all times or she got the shakes. I was home most days, so I let the dog make use of my lap during business hours. When I moved back to North Carolina, I was surprised to discover a Chihuahua-size hole in my life.

So I started looking for a dog. I knew I wanted a pound animal, though not for any lofty moral reasons. I wanted a desperate dog, one without high expectations of whoever took it in. My family had dogs when I was a kid. The bunch of us should be arrested for how we let those animals down. They were outdoor dogs too disgusting to pet. We let ticks get on them and grow as big as minié balls. When the family went out of town, we'd leave the dog on the porch with a bag of cheap food. Eventually, they'd get sick of us and wander off. So my track record with dogs wasn't the greatest, but I figured one otherwise bound for the gas chamber couldn't really gripe about winding up in my care.

I spent long hours at the keyboard, browsing head shots at an online clearinghouse for discarded dogs. A Chihuahua was what I was after, but I didn't want it to be too grotesque: too bug-eyed or hog-snouted or bat-eared or obviously rodentlike. Looking for an ungrotesque Chihuahua is like trying to find a dignified clown. It took a good bit of time.

At last, I found a candidate. The head shot showed a creature with a long, aristocratic nose and smart, Dobermanly ears. Her eyes were large but not hyperthyroidal. They seemed to reflect intelligence but also the right measure of desperation. She was waiting on death row at the dog pound in Winston-Salem, ninety minutes from my home. I gave them a call to see if the dog had yet been gassed. "Nope, she's still here!" an exhaustingly jolly Southern voice exclaimed.

"Oh, you will just *love* this crazy little creature. We call her Tinsy, but you could call her Teensy-Meensy-Weensy-Eensy! She is that small! She's one of them little reindeer dogs, you know. She's just always bouncing all around on them little teensy reindeer legs. She is kinda lickly and kinda barky but she's a funny little ball of fun."

I was in the market for a lap sleeper, a hot-water bottle in canine form. From the sound of it, this reindeer dog embodied much that is dislikable in the miniature breeds. But I had committed to paying the dog a visit, and I make it a point never to betray a promise to the incarcerated. I went and had a look. The lady I talked to on the phone dragged Tinsy out from where she'd been hiding behind a file cabinet. Tinsy, who was maybe a year old, had been found walking the streets of Winston-Salem naked. Like most women found in this condition, she was not in the greatest shape. She resembled a dog the way those caiman-head back scratchers resemble an alligator. Her face was okay, but the rest of her body was a bony rod upholstered in bald gray skin. I had seen rats with prettier tails. Hers was without a whisker and looked as though it had been set afire and extinguished under the needle of a sewing machine.

"You wanna hold her?" the shelter lady asked me, wagging Tinsy at me like a dishrag. I did not want to hold Tinsy. I wanted to leave the room. But Tinsy was thrust into my arms. This dog had long, scraggly talons, and she clung to my sweater like a bat to a screen door. I grimaced. The dog grimaced. "That's a wrap!" cried the shelter lady. "That is your dog. She is absolutely *your dog*."

I wanted to tell this woman that I wanted Tinsy like I wanted a case of shingles, but courage failed me. I wrote a check for the adoption fee. Then I carried the dog to my car

and began calling every softhearted person I knew to see if they would take this creature off my hands.

At home, I took to my couch and fretted. What business did I have with a dog? I traveled for work eight months out of the year. And this dog? I didn't want to look at her much less look *after* her for the twenty years Chihuahuas can expect to live. Then the dog, who had been busy peeing on my bedroom floor, wandered over. She tilted her head at a sympathetic angle, then she jumped onto the sofa and clambered onto my shoulder, where she pulled herself into a sphere and went snortingly to sleep.

How easily we are gentled. The plan to ditch her got ditched. I started calling her Edie, whose vowel sounds she hearkened to as she had her prison name. I loaded her up on ludicrously expensive foods: Alaskan salmon, mutton jerky from New Zealand. She doubled her weight, from two pounds to four. I put her through expensive mange treatments, fed her fish oil, greased her in vitamin E to regrow her hair. After a couple of seasons, she fluffed out and the knobs of her spine receded. She began to look less like a back scratcher and more, as a friend described her, "like a cross between a wolf and a flea".

"No man should have a dog like that," my cousin once said to me. "We're not careful enough. You could drop the Sunday paper on her and break her back. It's like getting a crystal set. No guy should have a thing that fragile in the house."

And it's true. Owning Edie is nervous work. A few years back, I nearly lost her. Summoned from the house by the sound of raving crows, I went out to check on Edie in the yard. She was absent from her usual sunbathing spot. In the lower corner of the lawn, I saw a barred owl, spreading its wings over a small, still gray form. Edie was too heavy a piece of live cargo for the owl, so the bird was patiently trying to murder her. I nearly had to kick the bird off of her. A talon had made three bloody divots in Edie's head, but no lasting damage was done.

At nearly twelve, Edie is deep in middle age and, repairwise, is not much less expensive than a '55 Studebaker. I've put far more money into her mouth than I've put into my own. Before I got Edie, I'd have said that a fair definition of an insane person is somebody who takes out a thirty-three-hundred-dollar cash advance to pay for exploratory liver surgery for a dog. I did that three years ago. But when you get accustomed, every night, to a warm gentle presence stretching herself across your clavicle and easing you into sleep, it becomes as dire a habit as barbiturate abuse. Addicts do crazy things to keep withdrawal at bay.

It's weird. One day, you're a twenty-eight-year-old man of traditional tastes and accoutrements and the next, you're a forty-year-old bachelor with a four-pound, big-eyed, molting pussy willow of a dog.

Still, I do what I can to keep the grotesquerie contained. When people ask what kind of dog I have, I tell them, "I don't know, I got her from the pound." I do not carry Edie around in a Snugli. I have never bought the dog shoes or a hat. I would like to tell you that my home contains no doggie sweaters, and that there are not dog stairs by my bed, but this would not be true.

TEENSY.
MEENSY.
WEENSY.
EENSY!



OPINION

ARCHITECTS AND DACHSHUNDS

BY
E.B. WHITE

Serious consideration should be given by architects to the problems of people who own dachshunds. The modern boys—the Wrights, the Gropiuses, the Neutras are full of startling ideas about functional design, but it is one thing to design a house around a person and it is something else again to design a house around a dachshund. Chief of the problems is the matter of stairs. Here, proportion is everything. An English setter takes a flight of stairs in his stride—literally in his stride, one paw after another. He merely crouches slightly and glides up or down. A dachshund, because of his low center of gravity (which in some individuals is simply a center of frivolity), is incapable of going up and down stairs one paw after another. He, or she, must tackle stairs in a series of bold, sometimes hysterical leaps, the two forepaws and the two hindpaws operating in pairs. The ascent of a dachshund is a sort of conniption. It requires considerable driving power, most of it supplied by the hind legs. The descent, far more difficult and in some instances disastrous, is a series of suicidal leaps, with the dog in imminent danger of nosing over. If you have never studied the descent of a dachshund, perhaps a brief description will help. The animal first gets himself into the correct launching position, forepaws down one step, hindpaws poised at brink of takeoff. If he is an elderly dog, he remains in the launching position for several minutes, reviewing the situation and making side remarks. Having determined to go, he throws himself outward with just enough force to drop him onto the next step down, still in the launching position. Obviously he must neither overshoot nor undershoot. And he must re-launch himself the very instant he makes contact; that is, he must continue to bounce, legs tensed and in pairs, one step at a time, till he reaches the bottom. A dachshund with long toenails descending an uncarpeted staircase makes a sound unlike any other sound in nature. We can say with assurance that a stairway having ten-inch treads and seven-and-a-half-inch risers is a practical stairway for an adult dachshund in reasonably good health. A stairway with narrow treads—seven or eight inches, a size common in old New England houses—can cause a dachshund to crack up nervously. Circular stairs, popular with modern architects, are unfair to dachshunds; such stairs often have no risers at all, which is unnerving, and the descent requires not only a bounce but a bounce with a twist. Our own residence, built before either architects or dachshunds were highly thought of, is unsuitable for dachshunds, and we are thinking of installing an electric chair-lift for our animal. While we are at it, the chair might as well be big enough to hold both of us.

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ILLUSTRATION BY LISA BENGTTSSON

CONVERSATION

IN TRAVELS WITH CASEY, AUTHOR AND THE NEW YORK TIMES MAGAZINE WRITER BENOIT DENIZET-LEWIS HIT THE ROAD TO BOND WITH HIS LABRADOR. ALONG THE WAY HE FOUND HIMSELF DOCUMENTING AMERICA'S LOVE AFFAIR WITH ITS CANINE CITIZENS.

MILES AWAY



ON CONNECTING WITH CASEY

The first reason for this trip was very personal: I wanted to bond with Casey. I didn't feel we were as close as I wanted us to be. I'd thought he would have preferred to live with another human! It was very much about "You're going to get in this RV, and we're going to bond". I was projecting a lot onto Casey about my needs and what I thought he needed to be. By the end, I had a different relationship with him. Today, those original insecurities are gone. I realised dogs are different and they all have their own personalities.

ON WRITING A 'DOG BOOK'

There have been a lot of dog books—some might say too many! I wanted to write a book that explored the different facets of human-and-dog relationships. I wanted to learn about the ways we think about dogs in America, combined with a travel book, an adventure. I needed to get away, do a road trip, connect with my dog, and tell stories along the way. It helped to give the book a narrative and allowed readers to go on the trip with me.

ON THE DARKER SIDE

I wanted to explore dogs who don't have it so easy—dogs we don't notice because they're strays, or live in poor neighbourhoods, or Indian reservations. I wanted to talk about the ways we hurt dogs, whether intentionally or not. There are some heavy moments in the book because of that.

ON ADOPTING REZZY

I don't regret taking [stray dog] Rezzzy in the middle of the journey, although it was a really hard decision. It's not like I was just going home and I could deal with it. I still had to drive around half the country. Fortunately, Casey is very laid-back. I knew he would be okay if I brought another dog in, but it certainly changed the dynamic. In the end, it was a good decision for all.

ON THE 'DOG COMMUNITY'

Sometimes I was like, "I love dogs, but you guys are crazy about your dogs." For the most part I thought people were incredible and helpful. They gave me a lot of ideas about places to go and helped me when I was sad in an RV park in the middle of west Texas. I could always sign onto Facebook and have all these people rooting for me.

ON OUR WANTS VS THEIR NEEDS

It's a modern invention that dogs need to be spoiled. There's a new narrative about dog ownership: we spend so much money on them, but it's more for us than for them. I think sometimes we fundamentally misunderstand what dogs need.

ON MISCONCEPTIONS

Sometimes people will see a homeless person and their dog on the street and say "that poor dog", or they'll call animal control. From my experience, the dogs of homeless people can be the calmest, happiest, most well behaved animals. They're always outside, always with their owners. I noticed a similar thing with working dogs: as long as they get their health taken care of, these dogs are pretty content.

ON RESPECT

There's a lot of judgement about people who rescue dogs versus people who choose purebreds. There's a lot of weirdness, and that's unfortunate. I will now only rescue dogs because I saw how many dogs need to be rescued in this country. I make that choice, and I encourage my friends to do the same. But I'm not going to judge anyone who chooses a purebred. I'm not going to play that game.

ON DOG PSYCHICS

I wanted to believe! I didn't want to pre-judge them as crazy and I don't see them as charlatans. They honestly believe they have a connection with the animals and can help people. I think in some ways they do. Maybe they turn into a bit of a therapist... helping dogs and dog people have better relationships. I don't believe they can really understand what dogs are trying to tell us, but they do have a role and a value.

ON WHAT LIES BENEATH

I am really interested in canine cognition, and about what we're learning through research—going deep inside the minds of dogs. What are dogs feeling, thinking, and dreaming? I think we have a lot of fun pondering what dogs might be thinking. But we don't really know: dogs are still a mystery.

ON FEELING ENGAGED

My dogs get me out of my isolation and help me connect with the world. My dogs now force me to go outside on days I don't want to, and they keep me connected to the world in a way that sometimes I don't want to be.

ON LESSONS LEARNED

I dealt with loneliness in an interesting way. I got wrapped up in this romantic relationship during the journey, which I ended up writing about. I learned that I was having a hard time with the loneliness of the trip at times. I tried to fill that any way I could. I think my life has been better since that journey. I don't know if it necessarily means anything. It was the right journey for me. Getting older, growing up. The trip was a grown-up thing to do.

WORDS BY BENOIT DENIZET-LEWIS
INTERVIEW BY MARTA ROCA
ILLUSTRATION BY MELISSA DETTLOF
TRAVELS WITH CASEY IS PUBLISHED BY SIMON & SCHUSTER

PROFILE

DIRECTOR DAVID LYNCH HAND-PICKS HIS FAVOURITE FRAMES FROM HIS LITTLE-KNOWN COMIC STRIP, *THE ANGRIEST DOG IN THE WORLD*.

ANGER MANAGEMENT

“The dog who is so angry he cannot move. He cannot eat. He cannot sleep. He can just barely growl. Bound so tightly with tension and anger, he approaches the state of rigor mortis.”

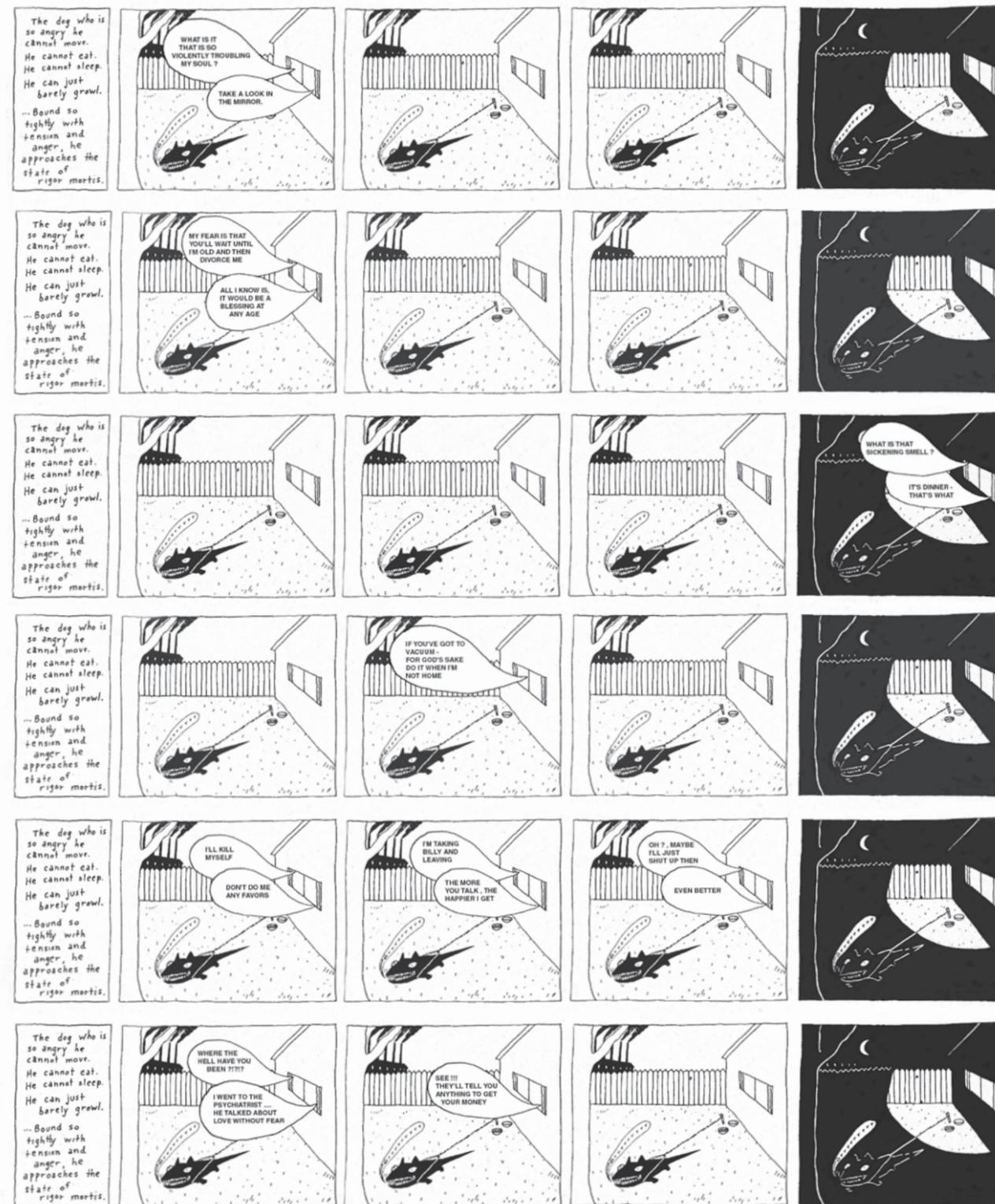
Coffee, sure. Complex female characters, yes. An extraordinary ability to combine the ethereal and the corporeal through cinematic internal logics about the American Gothic, okay. But dogs? Turns out iconoclastic American director David Lynch has a long and unsurprisingly singular history with them.

Amidst the owls, the logs, the too-serene picket fences, and the menacing dream sequences to be found embedded in Lynch's 50-year career as a filmmaker, you might recall the noisy, nursing Great Dane on show in his debut feature *Eraserhead* (1972); the jocular little guy in Lynch's first critical success *The Elephant Man* (1980); or the scene-stealing, arm-stealing mutt in *Wild at Heart* (1990). Still, it's in Lynch's long and equally illustrative work in visual arts—recently the subject of *Between Two Worlds*, a retrospective at Queensland's Gallery of Modern Art—that his canine vision is clearest.

Long running but surprisingly little known, Lynch's weekly comic strip series *The Angriest Dog in the World* first ran in the *LA Reader* between 1982 (*Dune* era) and 1993 (*Twin Peaks*). Each edition is prefaced by the same explanation of the dog's angry state, followed by four near-identical panels of the growling mutt straining at a backyard chain, its food untouched through day and night. The dog's unseen owners are represented through simplistic text bubbles, emanating from the house—abusive, bitter, and funny, all in turn.

Because any piece of Lynch history is tinged by mystery, the exact genesis of his comic strip series is happily nebulous. One version of the story is that Lynch came up with the idea in 1973, around the time he had started to practise Transcendental Meditation, as a way of harnessing and expelling his sense of rage. Another is that he began counselling for anger-management issues, but left after being told that therapy may hinder his propensity to channel the dark and absurd stories that he was becoming known for. Whatever the initial reason, comic strips seem now like a perfectly Lynchian way of dealing with feelings; a decisively skewed stance on life etched out (for once) in black and white.

WORDS BY KATE JINX
ARTWORK BY DAVID LYNCH



INTERVIEW

FOR JAMIE HINCE, PHOTOGRAPHY HAS BEEN ABOUT CAPTURING SMALL BUT MEANINGFUL MOMENTS ON TOUR. MORE RECENTLY, THE FRONT MAN OF THE KILLS TURNED THE LENS ON HIS DOG.

GUITAR HERO

Jamie Hince—who formed The Kills 12 years ago in London with bandmate Alison Mosshart—is not only a virtuoso guitar player and, as fans can attest, an electric presence on stage, but also a pretty talented photographer. Last year, he exhibited a selection of prints in support of New York-based charity Rational Animal, which works to secure the comfort of animals in shelters.

HOW DID THE COLLABORATION WITH RATIONAL ANIMAL—ESPECIALLY THE PHOTOGRAPH OF ALISON WITH YOUR DOG, ARCHIE—COME ABOUT?

The photo was inspired by a Terry O'Neill picture of Brigitte Bardot with her dog. [Rational Animal founder] Susan Brandt approached Alison, who said to me, "I've got to do a picture with a dog on a bed. Can I use Archie?" And I was like, "Of course." I didn't really realise she was asking me to take the picture. Then she said, "Right, where shall we do it?" I ran home and got the camera.

THEN IT KICKED OFF *ECHO HOME*, A WHOLE EXHIBITION OF YOUR PHOTOS...

Susan really loved the picture, so she sent it to the people from the Morrison Hotel Gallery and they asked me for more. I had to go through thousands of suitcases full of negatives.

WHEN DID YOU GET INTO PHOTOGRAPHY?

When we started touring. You want a creative outlet, but you can't be painting at the back of the bus. So I'd take a little Contax point-and-shoot camera and walk around. I remember staying at the Chelsea Hotel the first time we ever went to New York. We could only afford one night. At the time I felt like we would never go back and I had to capture it. That was my attitude to everything on tour. I was having the time of my life and I would take pictures to remember it.

DO YOU PREFER FILM OR DIGITAL?

I don't like the aesthetics of digital. I think one of the important parts of photography is being able to edit, and when you're looking at something that immediately it's really hard. The time it takes to get film processed lets you see the beauty of things.

TELL ME ABOUT ARCHIE.

He's a very unique little dog. He's a Staffordshire bull terrier crossed with a vizsla. He's the laziest dog at home, and then you take him out and he's like a wild animal. You've never seen a dog jump so high. He goes in the long grass and you can't see him, and then suddenly it's like he's been fired out of a cannon. We got him when he was seven or eight months old. He's just turned three.

WHY DID YOU NAME HIM ARCHIE?

I don't call him Archie, actually. I call him Spooky. We got him for Lila [Hince's wife Kate Moss's daughter] and she said, "I want to call him Archie." But then he quickly became my dog, which is what happens when you get a nine-year-old dog. He's been Spooky to me since I've had him. He lies on his back with his legs in the air, his lip curls back and he gets this spooky tooth sticking out. Like Dracula, so he's Spooky.

HOW DOES HE REACT WHEN YOU LEAVE HIM TO GO ON TOUR?

He's pretty good. Kate has him when I'm away, so he's mostly stayed at home. When we're both away he goes to this place in Wales called The Dog House, which is just the most amazing holiday for dogs.

DO YOU PHOTOGRAPH HIM A LOT?

He's quite funny to take pictures of. He hasn't got a tail, so he's got weird behaviours. He does little prancing things. He'll stick his bum in the air and put his head down where a dog would normally wag his tail or put his tail under. He has some quite bizarre expressions.

HOW DOES HE REACT WHEN YOU PLAY GUITAR?

He's used to it. He's not the greatest audience member. He falls asleep when I'm playing. Then when I stop playing he wakes up.

WHAT'S YOUR FAVOURITE THING ABOUT HAVING A DOG?

He's just my little sidekick. I know absolutely everything about him. I know when he's hurt, and I know when he's being a bit weird. I absolutely could not live without him. And that's the tragedy of it. You build this crazy canine-human relationship. You think that the dog loves you as much as you love him, but do dogs really think and feel like that? It's all a bit strange. You build up this relationship and then they don't live very long. You're just setting yourself up for a lot of grief.

ARE YOU GOING TO EXHIBIT YOUR PHOTOGRAPHY AGAIN?

It's a really un-modern thing to say, but I don't really have any ambition for it. I absolutely adore music. I'm wrapped up in it, and feel competitive about it, and all those things that drive you. Photography is not an art form like that for me. That's what I love about it. It doesn't require me to try and be anything. I just take snapshots and am amazed by some of the beauty that comes out.



ALISON MOSSHART AND ARCHIE
© JAMIE HINCE, 2014
PRINTS AVAILABLE FOR SALE WITH
PROCEEDS TO BENEFIT RATIONAL ANIMAL

WORDS BY APRIL LONG
PHOTOGRAPH BY JAMIE HINCE



PROFILE

THEY'VE BEEN CALLED BLASPHEMOUS, BRUTAL, SEXIST, AND FEMINIST. WHATEVER THE LABEL, BRIAN DONNELLY'S MUTANT ANIMALS AIM TO WARP FROM WITHIN.

METHOD TO THE MADNESS

On paper, Brian Donnelly is a visual artist, but on canvas he's a pseudo mad scientist who throws solvents at his portraits. Known widely for his hound-headed humans, he intends to destabilise and corrupt with his Frankensteinian practice, but not in the ways you might think. Casting a critical eye over art history and tradition, each work is embedded with a combination of warm, familiar hues and calm, restrained brushwork. It's hard to accept that they're painted to the tune of agro metal and blast beats in a Toronto studio, but what else besides rampant contradiction would incline a mad scientist to stay mad?

TELL US ABOUT YOUR PROCESS. IS IT TRUE THAT YOU PAINT IN ACRYLIC AND THEN THROW BLEACH AT YOUR WORK?

My current work is in oils, which are then compromised by a mixture of solvents. I'm making complete portraits and then watching them slide off the surface in abstract striae of colour. But it's my animal work that really speaks to the evolution of my art. The animals are harsh edits to figurative paintings, jarring and counterintuitive in their reception. My solvent stuff takes that idea of editing and pushes it as far as erasing.

WHY THE COMBINATION OF MAN AND BEAST?

In the early stages I was looking to destabilise what my painting was. The idea of editing and corrupting parts of paintings with the graffiti found in high school textbooks crossed my mind. I had just read *The Island of Dr. Moreau* by H.G. Wells, as well as *Frankenstein* by Mary Shelley, and the idea of becoming an antagonist to the work was compelling. Animals lent themselves well to this building idea. It could have been TV heads, or aeroplanes, but animals are a lot of fun to paint, and allowed me to communicate that kind of mad-scientist role I wanted to play.

DO YOU CONSIDER YOUR WORK EROTIC?

I don't, but I can see how some do. The nudes have been a sticking point for a lot of critics, although there was no overt sexuality in the work, just nude figures. I suppose that there are some lines and curves in the human body that will always stir something in us, but it isn't the endgame of my work.

YOU DO PRIMARILY PAINT WOMEN IN THIS WAY. WHAT'S THE RATIONALE BEHIND NAKED LADIES WITH HOUND HEADS?

Painting nude women is a long tradition in the arts.

I adopted it as a kind of tongue-in-cheek response to that tradition, offering that it is a flawed tradition. Dogs came in when I started thinking about their role in protection industries. Guard dogs are often rather mean and vicious, but paintings are something to be reflected on and—in the case of many female nudes throughout history—ogled. A naked woman with a dog head, especially a vicious-looking one, negates that in my opinion. I've been critiqued in both directions for this work, called both a sexist and a feminist. I'd say that my intention was to corrupt a tradition by working from within it—whether or not that includes me in the feminist movement, I couldn't say.

WHAT DO YOU GET OUT OF PAINTING?

Watching small details transfer from your eye to the canvas is like meditation when it's going well. It's a balancing act. If you can't accept a mistake and erase it or walk away for a while, then the Zen turns into frustration pretty quickly.

WHAT DO YOU THINK ABOUT WHILE YOU'RE MAKING ART?

All manner of things. I often listen to news/talk radio when I work, so whatever is going on in the world. I think about my dad a lot. He was a great enthusiast of my work and its development. He passed away in October last year and I miss the dialogue about what we were each working on: my painting and his model railroading.

TELL US ABOUT YOUR INFLUENCES.

Change, of any kind, influences how I make art. Editing, bad editing, erasing, half-baked vandalism, car crashes, explosions, other artists' work, glitching. Music can have an influence as well. I often listen to aggressive music: the cathartic growls and screams that metal offers can drive a lot of my thinking. The opening lyric to the Cancer Bats song "Hail Destroyer" has always stuck in the back of my head as a kind of mantra. "Welcome destruction with open arms" is a great way for me to think about the way I create work, and how the dialogue I want to have with my audience should begin.

DO YOU HAVE A DOG?

I don't have any pets, but I try to make as many four-legged friends as I can.

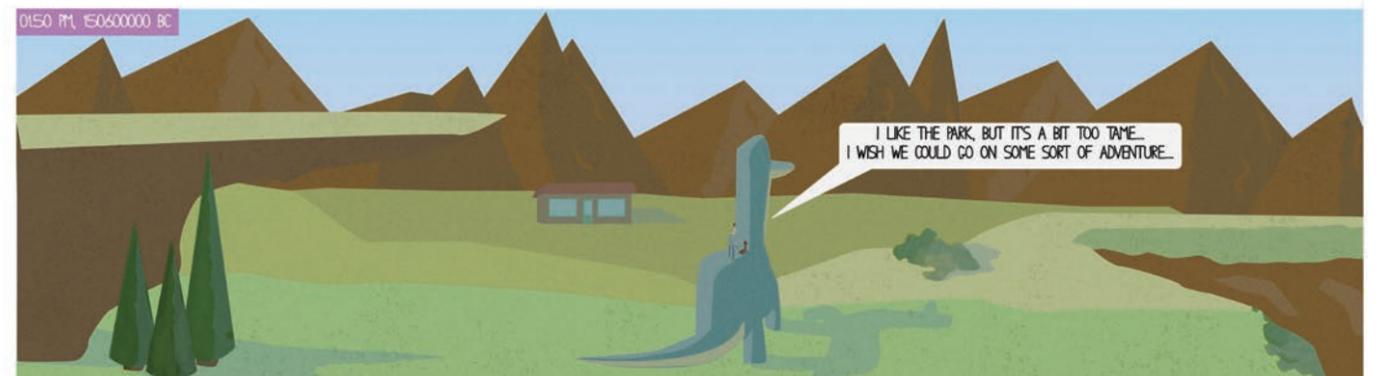
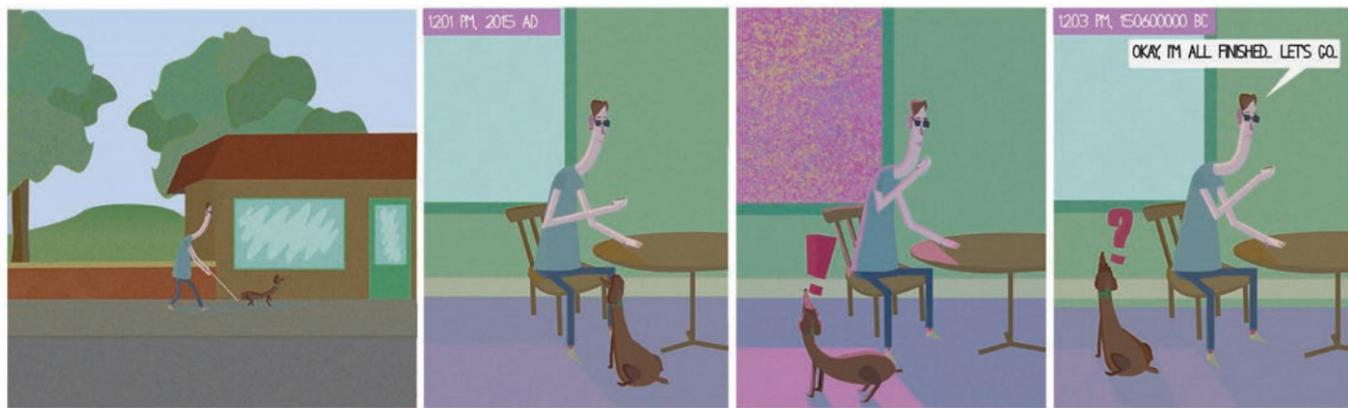
ARE YOU A PEOPLE-PERSON OR A DOG-PERSON?

I'm a dog-people cat-person.

WORDS BY HAYLEY MORGAN
ART BY BRIAN DONNELLY



A WARP IN THE PARK



Design—

MIA CARA

Model Cara Delevingne may be the 'It' girl of international fashion shows, but Cara the Labrador is the only name to know when it comes to German design for dogs. She is the muse of the brand MiaCara, which was launched by her owners Sebastian and Barbara Zweig in 2011. MiaCara makes modern objects and accessories for dogs using elegant, honest materials. The products include everything from beds and blankets to leads, collars, and bowls, all embodying MiaCara's design philosophy, 'form follows function'. "All products around the dog should first and foremost fit the dog's needs," says Sebastian, "but they should also complement the style of its owner. This is why we design products with the discerning dog lover in mind." MiaCara's newest range is characterised by a pared-back Bauhaus aesthetic, carefully crafted to suit a variety of personal interior design styles. A stand-out piece is the eye-catching Covo dog bed with its circular form and enclosed design, sculpted from a single piece of bent plywood. Bauhaus dog design? Bow-wow. JS

miacara.com



Metalwork—

POGLIA&CO.

Max Poglia grew up on a farm in Southern Brazil, was raised with an Italian heritage, spent some time living in Milan, and now resides in New York City. But it wasn't until he stopped at Central Park that he was inspired to create a traveller's pack filled with every item one might need for a picnic (except the food). His lifestyle brand, Poglia&Co., specialises in handcrafting beautiful everyday objects such as knives, leather bags, and loom-woven blankets. Ruggedly handsome, Poglia&Co. products embody old-world traditions, made for the modern man and his best friend. JS

Photography by Gentl and Hyers

poglia.co

SMALL BITES

Film—

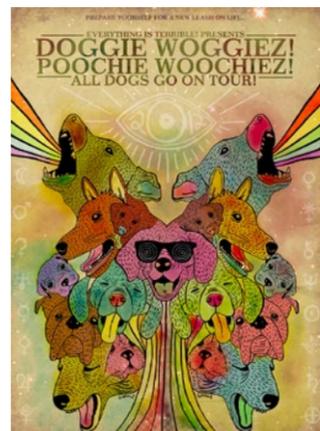
DOGGIE WOGGIEZ! POOCHIE WOOCHEEZ!

Chilean filmmaker Alejandro Jodorowsky started something of a riot with his 1973 arthouse epic *The Holy Mountain*. Financed to the tune of \$750,000 by John Lennon and Yoko Ono, it was among the most elaborate experimental films of its time, and is still considered the benchmark for surrealist fantasies.

To focus on *The Holy Mountain's* plot is to miss the point: a metaphysical epic about a Christ-like figure on the path to enlightenment, it's hard to discern exactly what's 'happening' on screen at any time. Jodorowsky was always about the imagery, and *The Holy Mountain's* lavish sets and costumes shone like gold, even as the film itself languished in incomprehension.

Forty years later, irreverent U.S. video collective Everything Is Terrible! set themselves the challenge of combing through every op-shop VHS they could lay their paws on, isolating footage of dogs and using their considerable editing prowess to reconfigure them into a cohesive reboot of Jodorowsky's opus. Retitled *Doggie Woggiez! Poochie Woochiez!*, the film is hysterical, disturbing, and trippier than the psilocybin Jodorowsky made his cast consume while making the original. CH

everythingisterrible.bigcartel.com



Book—

MENSWEAR DOG PRESENTS: THE NEW CLASSICS

Like American photographer William Wegman and his Weimaraners, husband and wife David Fung and Yena Kim thought they would dress their dog in human clothes and take a pic or two. A snap of their shiba inu, Bodhi, wearing one of David's cardigans was initially intended as a one-off Facebook post, but the idea soon grew into a popular Tumblr that reverberated round the internet. Now set to conquer the publishing world, they've released a book with publishers Artisan Books: *Menswear Dog Presents: The New Classics*.

Divided into the four seasons, *The New Classics* is a sartorial guide for men covering everything from basic rules and essential garments to sizing, packing, and clothing care. "The book is designed to help you build looks from a group of classic, essential items rather than buying hundreds of different outfits," Fung and Kim explain. MWD fans can now discover practical style secrets behind the best looks of the world's classiest mutt. For instance, Bodhi's trend predictions are for "an onset of activewear influence for Autumn/Winter outerwear and a playful return of '70s colour palettes. Think mustards and rich burgundy." And which designer does Bodhi prefer? "Tom Ford. His suits ooze confidence and make a man look like a man." Or in this case, of course, a dog look like a man. JS

mensweardog.tumblr.com

Community—

FINDING SHELTER

Images of homeless dogs have become, unfortunately, an all-too-familiar sight. Photographer Jesse Freidin has spent the last year taking photos that offer a new point of view on rescue homes. Freidin defiantly describes the series, and recently launched website, as "not a shelter dog project". Instead, it focuses on the relationship between animals and people, in particular the one that develops between a rescue dog and a volunteer. "Right now there's a great international discussion happening around animal rescue, and the reality of high-kill shelters," he comments. "It's amazing to see people all over the world advocating for humane options within the shelter system, and shelter pets getting attention via advertising, media, and many other artists. However no one is really talking about the human side of the shelter system—volunteers." Freidin's photos emphasise that, in many cases, it's not just the dog relying on the generosity of volunteers, but also people turning to abandoned animals for their own sense of love and security. "Getting to watch that relationship play out in even the most subtle interactions between human and animal while photographing at these shelters is completely moving." ET

findingshelterportraits.com



Design—

ACE HOTEL X TANNER GOODS

Given the 'open dog' policy in both their hotels and headquarters around the States, it's no surprise the Ace Hotel have branched into dog-friendly hardware. Joining forces with Portland-based leather artisans Tanner Goods, they've made a collar "for dogs who don't give a shake for just any old thing", and a dog lead for when "you need to rein it in a little". Made from vegetable-tanned English bridle leather, the edges of each piece are dyed, burnished, and waxed by hand, and are sure to lift the street cred of your four-legged friend. EG

shop.acehotel.com



Ceramics—

NATSUMI MUROI

In artist Natsumi Muroi's work, charmingly sketched pups become delightfully lopsided ceramics. Whether she draws them lying on their backs supping a cuppa, or stretched out on all fours, Muroi creates a miniature world of characters, which she showcases on her Instagram alongside snaps of an equally adorable (and real) black Frenchie. As well as figurines, Muroi crafts satisfyingly uneven plates that feature wobbly canine sketches, and ceramic pin badges in which she perfectly captures each of their personalities: from the saddest basset hound to the grumpiest bulldog. ET

instagram.com/natsumi_muroi/



Design—
DUCA X FREE STITCH

Is it weird to say that a pet accessory is sexy? Pet accessory heroes free stitch have been working to create some seriously sleek, modern, no-nonsense gear for your four-legged pal's trip to the park, sea, or mountain. Their designs typically take a casual approach, fitting those who opt for a naturally toned, smooth-edged, Scando aesthetic. That's not to say they don't get a little cutesy on occasion, because most things, including pets, look a thousand times better with a pom-pom strapped to them.

Their carry bag series, DUCA, breaks the mould: glossy, streamlined, and a little more masculine, it means business. Still, the free stitch charitable input remains the same; they continue to help find foster parents for pups, and produce charity photo shoots featuring at least one shelter dog each season.

Tomofumi Komori, director of free stitch says, "DUCA is designed for the owner who needs both lightness and strength." The concept is "hi-spec with luxury", and the message: "Let's carry our pets anywhere (Do yoU CArry)." Within the DUCA series there's a sleek walking belt, three different carry bags—the Boston, the Dice, and the Tote—and a smaller treats pouch. Each has a durable, outdoor sports sense with buckles, clasps, and nylon strapping. They also feature easily cleaned linings, made of antibacterial deodorising fabric that won't soak up soggy treats. free stitch have stuck to the simple, utilitarian Japanese approach to design, and turned out something very good looking. Think Yohji Yamamoto, walking the dog. HM freestitch.jp/duca/

Book—
DOGS TALK TO US

Have you ever looked at your dog and known instinctively what they are trying to say even though they cannot say it? Have you come to a point where every shake of a paw and every brooding expression says more than any verbal conversation could? Such is the premise behind Japanese photographer Hiroshi Takagi's new book *Dogs Talk to Us*, a collection of endearing images of his dog Taro taken over the past five years. Being a photographer, it was only natural that Takagi would make Taro the focus of many an impromptu photo shoot.

"It must have been my dog's destiny to become my subject. Already at the time when he came to me—long before publishing was even discussed and ever since around the time my dog was born—I had been taking photos of him continuously, without deadlines. I think that helped with his relaxed facial expressions," the photographer explains.

Through these photos he began to notice that although man and dog don't have a common language, they can still communicate in other ways, such as facial expressions and body language. "These photographs are full of abundant joy, of a dog that is skilful in communicating. I hope that the readers will put their ears closer to the dogs near them, interact with them and make their own dog dictionaries," he adds.

All the photographs are in black and white, a further nod to how we can occupy the same space as our dogs harmoniously. "We think that dogs have limited ability to identify two colours, as well as the gradation between them," he says. "There is a big difference between our ability to perceive colour and that of dogs. I chose monochrome over colour in order to get closer to the colour of the world that dogs see."

Dogs Talk to Us proves how communicating with our dogs goes beyond speech. EG

takagicamera.net



Accessories—
THE KENYAN COLLECTION

Think your friend Fido is the fuzziest thing in town? We've got news for you. The Kenyan Collection is all about that good feeling. The organisation works with semi-nomads in Kenya—the Maasai people—to assist local groups and two entire artisan families to market and sell beaded leatherwork to the world. Once a week, everyone meets to talk design and source materials, and every other day the locals kick it the way they want; they earn a wage and continue to live within their community and traditional lifestyle. Against expectations, The Kenyan Collection is not a not-for-profit: "We don't want your donation, we want your business which we will earn by ensuring every customer is satisfied with the product purchased with their hard earned money," the website explains. The Kenyan Collection for pets features strong leather collars and leads in detailed geometric patterns and bold colours that hold deep significance in their place of origin. Assembling these pieces is a skill based on custom and heritage; it takes a Massai 'mama' a full day on average to complete each beaded one-of-a-kind collar. Since they look like friendship bands, who better to give one to than your best four-legged mate? HM

Image courtesy of Dog&Co, shopdogandco.com
thekenyancollection.com

Design—
ROSI & RUFUS

Established in the heart of Munich, Rosi&Rufus had city-dwelling canines in mind when they developed their range of furniture and living spaces for dogs. Their kennels, sofas, and benches are all constructed into classic yet contemporary shapes, able to harmonise well into any home shared by humans and their four-legged pals. Handcrafted from wild elm, alder, and spruce wood, all Rosi&Rufus furniture is compliant with sustainable forestry. You'll never have to tell your dog to hop off the couch again; he'll be too busy reclining on his own. JS rosirufus.de



Book—
A HANDBOOK FOR DOG WALKERS

Story goes that when photographer Tomas Werner met a four-year-old Pomeranian called 'Q', Werner was out of work and Q was keen to pose. It was a fateful pairing. "It almost seems like Q was waiting to be photographed," Werner says. So the shots began, and ended, and wound up in *A Handbook for Dog Walkers*. Q oozes some serious charm, smiling from ear to ear as he poses—genuinely poses—atop all sorts of pedestals. His range is impressive: sometimes he'll lie with one paw flopped forward, or he might assume a direct profile with his head a precise 80 degrees. Always willing, Q makes an incredible muse, and his ability to work it like the best is complemented by Werner's eye for location. Pastel-coloured Art Deco buildings in Miami backdrop the story, providing a cohesive narrative. While Q champions the shots, they'd still be beautiful in his absence. As much as the photographs are about Q, they're also a homage to the details found everywhere on buildings, homes, businesses, and streets in Florida. An intensely humorous, feel-good look at architecture, and Q, of course. Includes an afterword by Elliot Erwit. HM Credit: *A Manual for Dog Walkers: Sunrise* © Tomáš Werner gostbooks.com



Ceramics—
MARTA CLARET

Spanish ceramicist and illustrator Marta Claret wasn't always an artist. Having practised as a judge and dabbled in anthropology, a health setback saw her enrol on a whim at the Byam Shaw School of Art, Central Saint Martins. Her pieces, likened by Claret to "three-dimensional drawings", are made by hand without moulds. They take inspiration from all manner of things, from nature to folk art, literature, and Harpo: her eight-year-old dog and constant companion. EG

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

Grooming—
WAG AND RAMBLE HANDMADE SOAPS

Inspired by their rescue pups Onyx, a French bulldog, and Rebel, a border collie and Jack Russell cross, Jess and Valerie Arruda wanted a gentle and natural product with which to bathe their pooches. The New Hampshire-based sisters created Wag and Ramble, a brand of all-natural handmade dog soaps carefully formulated to be kind on canine coats. There's lavender with rose hip to calm a rambunctious pup, eucalyptus and raw oats to aid with dry, itchy skin, and peppermint and lemongrass for the freshest smelling dog in the neighbourhood. JS

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





LAST WORD

KAWS

The graffiti game can be dog-eat-dog, but artist KAWS (Brian Donnelly) has always stood out from the pack.

KAWS's early works were startling, site-specific manipulations of billboard and bus-shelter advertisements—the latter seamlessly integrating his handiwork with glossy images through the use of animation cell paint. Mocking merchandise soon turned into making it himself, as KAWS began collaborating with streetwear brands such as A Bathing Ape, and creating his own super-collectable toys.

Though sinister and subversive, the X-eyed creatures KAWS creates have always been extremely playful and weirdly cuddly. So it's no surprise to learn the man himself has a furry, four-legged friend. The street artist turned world-renowned fine artist keeps the company of a bright-eyed beagle named Dottie.

KAWS shares his thoughts about Charles Schulz, dog owners, and Dottie's quirks.

1.
I like bringing Dottie to the studio;
she always adds good vibes when she's around.
2.
Now I have a daughter, watching her share food with Dottie
every morning from her high chair is kinda great.
I feel it's important she grows up with a dog in the house.
3.
If I had to name a memorable dog movie
it would be *Best in Show!*
4.
In general I trust people more
if they have a dog and treat it well.
5.
To follow that, I would say if I saw someone I know mistreat
a dog they would instantly become dead to me.
6.
I think Charles Schulz is a genius and
I can see how a beagle could provide endless narratives
for his cartoon strip.
7.
I always wonder why my dog is not a dog person.
With the exception of other beagles, she likes to howl
at every dog we pass on the street.
8.
If Dottie was an artist in her past life
she might have been Magritte.
9.
If any property owners in Brooklyn are reading this,
don't use so much salt on the ground when it snows.
10.
If there were more time in the day,
I would design dog toys.

INTRODUCTION BY WILFRED BRANDT
PHOTOGRAPH BY WILL ROBSON-SCOTT
FROM *IN DOGS WE TRUST*

WOOF!

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DOG IS IN THE DETAILS

London New York Los Angeles Seattle Portland Palm Springs Pittsburgh (2015)

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