



# FOUR&SONS

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Ally Capellino/Bego Antón/Architecture for Dogs  
Morad Bouchakour/Wayne Coyne/Dogs Best Man/Found My Animal  
Hostem/Alexandra Horowitz/Samuel Jurcic/Javier Mendizábal  
Morrison Hotel Gallery/Bianca Pilet/Aaron Ruff/Ruth van Beek  
Patricia van de Camp/Erin Wasson/William Wegman

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**DOGS AND CULTURE COLLIDE**

ISSUE FOUR AUTUMN/WINTER 2015  
FOURANDSONS.COM

ISSN 2203-5796



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## **FANTASTIC FOUR**

In some cultures, four is an inauspicious number. It's such a bad omen that people have been known to move house or change phone numbers because of its presence. Entire high-rise apartments are built without a fourth floor. Gangs give the number as a death threat. And nobody's planning a wedding on April 4, let's say that much. The superstition even has its own name: tetraphobia, which literally translates as 'fear of four'.

In spite of its bad reputation, four is, for us, a lucky charm. Start digging and you'll find plenty of positive symbolism: from the four noble truths of Buddhism to cosmology's four corners of the universe, and all the mythological interpretations in between. Elements, blood types, playing card suits, seasons, superheroes, wisdom teeth, and, of course, the Beatles—they all come in fours, just like the limbs of our favourite companions.

As we celebrate our (almost) eponymous issue, we meet four inspiring creatives who have the good fortune to share their lives with friends of the furry kind. Model and designer Erin Wasson describes her ruddy pit bull Cream as "the love of my life". The Flaming Lips' frontman Wayne Coyne can't help but house homeless dogs from around his neighbourhood. Aaron Ruff's jewellery features a fierce tribute to his chow chow mix Nuki, while skateboarder Javier Mendizábal named his Australian shepherd as the Basque word for 'friend'.

Four is not without its serious side. Photographer Patricia van de Camp's images of 'the black dog' turn a debilitating condition into a force for good, and so many people—from art galleries to leash makers—continue to raise awareness about the importance of rehousing at-risk animals.

With such a stellar line-up, we can only count our blessings.

MARTA ROCA



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## CONTRIBUTORS

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Syfret is a Melbourne-based writer and editor with *VICE* and *i-D*. She writes about gender, human rights, and amazing animal stories. When she’s not at her laptop or trying to flirt with morning news presenters on Twitter she is trawling dog adoption sites and trying to get her cat to hang out with her.

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Tucker is a London-based freelance writer and editor who covers design, art, culture, and occasionally music. When she’s not daydreaming about adopting a rescue dog, she contributes to the likes of *Grafik*, *We Heart*, *Eye on Design*, and *YCN*. She also likes going on bike rides, and planning imaginary novels. [emmatucker.me](http://emmatucker.me)

### KIMBERLY M. WANG —

Captivated by creative inspiration and processes, Wang is currently shooting a series of photo essays featuring a diverse collection of world-renowned artists. Her editorial work has appeared in *Le Monde*, *Musee Magazine*, and *The Bark*, among others. In between shoots, her two adopted mutts continue to school her about the joys of doughnut hunting. [cardog.com](http://cardog.com)

### SPECIAL THANKS —

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Truls Bakken  
Kate Ballis  
João Bento  
Tom Blachford  
Christine Burgin  
Susan Brandt  
Free Stitch  
Travis Garone  
Chris Harrigan  
Heather Lighton  
Yue Huang  
Tim Meyer  
Erika Mugglin  
Megumi Noguchi  
Tanya Raukko  
Sara Rudd  
Christina Teresinski  
Urchin

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.

### GIVING BACK —

A percentage of the profits from the sale of this issue of *Four&Sons* will be donated to The Blue Cross, London.

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*Four&Sons* is published  
by Four Publishing—

**PO BOX 137  
FITZROY 3065  
VICTORIA  
AUSTRALIA**

Subscriptions—  
**FOURANDSONS.COM**

For general enquiries,  
distribution, and advertising  
please contact—  
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Distribution—  
**AUSTRALIA/NZ  
PERIMETER DISTRIBUTION  
EUROPE/UK  
ANTENNE BOOKS  
USA/CANADA  
EXPORT PRESS**

*Four&Sons* is a biannual publication  
where dogs and culture collide.

The articles published reflect the views  
of the respective authors and do not  
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of the publishers and editorial team.

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publication is strictly prohibited  
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ISSN 2203-5796  
Printed in Barcelona by Agpograf.



A simple but high quality design.

In the beginning, Tokyo-based graphic designers started to create dog items for their own dogs, and owners who were looking for more fashionable and classy products.

Depending on your needs, we will aim to carefully create and co-ordinate a quality lifestyle for you and your dog from our wide range of products. Quality of life with you! This is our corporate message.

Thank you for your continued support.

Cover—  
**CECILIE AND  
THE WOLFHOUNDS  
DOGS BEST MAN**  
Inside front cover—  
**UNTITLED  
(THE LEVITATORS, 7)  
2012-2013  
RUTH VAN BEEK**  
Inside back cover—  
**WALTER  
JAMES GEER**

FEATURE

PATRICIA VAN DE CAMP IS TURNING A DEBILITATING CONDITION INTO A BEAUTIFUL SERIES OF PHOTOGRAPHS.

# THE BLACK DOG

A pair of eyes stares down the barrel of a camera, twin lamps shining out of inky fur. The black dog is a protective, panting barrier between the human sitting behind it and the camera of Patricia van de Camp, a Dutch photographer working with portraiture to explore themes of depression in a series called *The Black Dog Project*.

It's not just the subjects of van de Camp's photographs who are affected by 'the black dog,' as the condition was nicknamed by Winston Churchill over a century ago. Depression caught the photographer off-guard earlier this year.

"I hadn't been depressed for a couple of years," she said, "but there it was... it sort of overmastered me."

Seeking comfort and resources, she came across a video on YouTube that writer and illustrator Matthew Johnstone made with the World Health Organization in 2012. Titled "I had a black dog. His name was depression", the four-minute animation explained the lethargy and hopelessness of an oncoming depressive episode, and offered comfort and advice for teaching the dog to heel. "Because of the shame and stigma of the black dog, I was constantly worried that I would be found out," Johnstone explained, "so I invested vast amounts of energy into covering him up. Keeping up an emotional lie is exhausting."

The familiarity of his words struck van de Camp. "I recognised myself in this image and saw how many struggled with this issue," she says. "I had the urge to meet people with the same experiences, so I started asking others if they also recognised the feeling, and if they literally had a black dog."

When dozens of people came forward with their four-legged friends to sit for her camera, van de Camp realised the power of her project, and the comfort that reaching out could bring. "The enormous number of entries gave me a feeling of solidarity," she explains. "I didn't know all of these people, but their stories felt familiar. We talked about our 'black dog' and started to share experiences."

Anxiety disorders affect more than 350 million people worldwide. In 2013, more than 15 million adults experienced a depressive episode in the preceding year. Women are slightly more likely to be affected by depression and anxiety than men, though stats show that only one in three people who suffer depression seeks treatment for the illness.

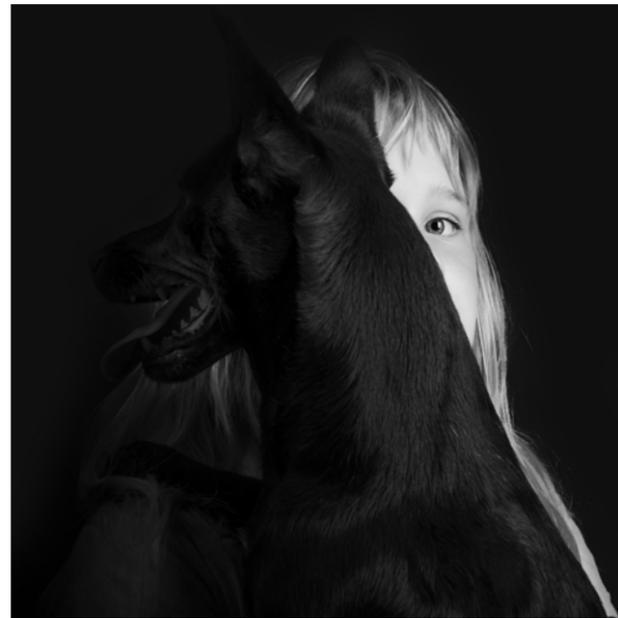
Like a houseguest who has overstayed their welcome, the black dogs in van de Camp's portraits represent a disease that imposes feelings of alienation, even as it keeps sufferers company. Allowing her own feelings of isolation to infiltrate her creative process is something van de Camp has actively tried to do since her black dog reared its head again. "Over the past year I started letting my depression into my work," she explains. "Before this, I only did work if I felt 'good', but from the beginning, loneliness and feeling lost were themes that were central in my work."

The proud faces of her portraits, the literal black dogs, have also affected van de Camp in an unexpected way. Although once wary of pet-ownership due to the responsibility required, she has started to question that choice. "I talk with the people I photograph about their lives and experiences... and the fact that most of them had a buddy in their dogs made me really doubt my decision not to own one."

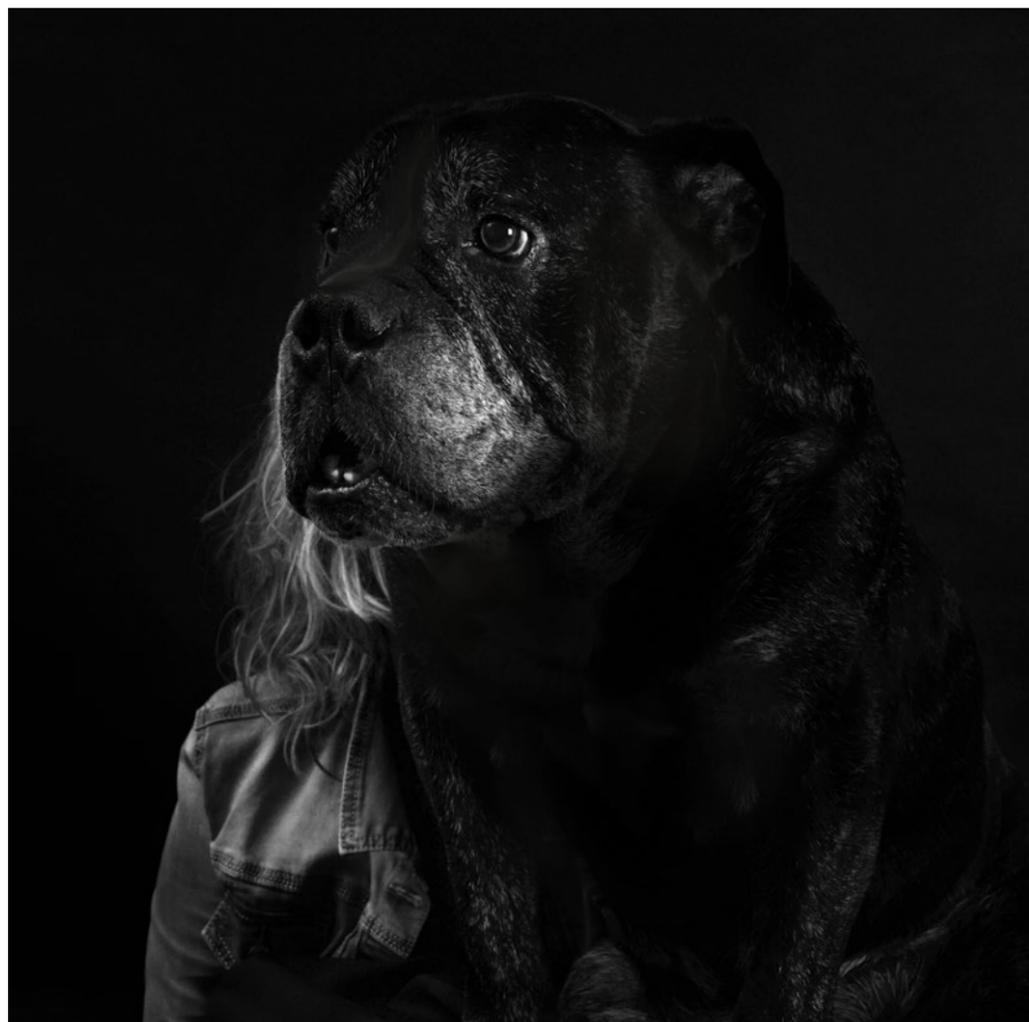
With the help of medication, self-imposed structure in her life, and that creative crossover, van de Camp is managing her condition. What *The Black Dog Project* has done for her—and what dogs continue to do for their owners—is what she hopes her project will ultimately do for people living with depression all over the world: offer comfort and solidarity and diminish the feeling of alienation. "I had two goals for the project: help me in my process of acceptance, and share it with others who also struggle with depression," van de Camp explains. "It's a terrible disease and we don't talk much about it, even though it's so common. Hopefully this series contributes to more understanding."

WORDS BY BRODIE LANCASTER  
PHOTOGRAPHS BY PATRICIA VAN DE CAMP





TOP LEFT  
SAM AND SNOOPY  
TOP RIGHT  
MARINA AND BOB  
LEFT PAGE  
ROBIJN AND BELLA  
PREVIOUS SPREAD  
ANNIE AND CHUCK





TOP LEFT  
REIN AND KELPI  
TOP RIGHT  
VINCENT AND SAAR  
OPPOSITE PAGE  
MEREL AND RAVI





## FEATURE

ON THE 800-YEAR-OLD ROADS OF OLD BEIJING THERE'S A NEW WAR RAGING. THE OPPONENTS: CARS AND DOGS.

# TURF WAR

In the ancient streets surrounding central Beijing, space is a luxury. Hutongs—as these neighbourhoods of narrow, labyrinthian lanes lined with courtyard homes are called—date back to the Yuan dynasty, and are seen by the Chinese government as unsightly slums in need of demolition. Fortunately, the design-minded elite see them in a different light, and have begun restoring the historic dwellings. But modernity brings about a new problem for the 30-foot-wide hutong streets: the addition of cars and dogs. As Dutch photographer Morad Bouchakour shows in his book *Peking Dog*, the cramped environment means dogs are continually peeing on cars, and car owners are forced to protect their wheels by covering them with wood or cardboard. This intriguing battle between man's best friend and machine caught Bouchakour's eye, and inspired a curious study of his temporary surroundings. Here, he explains this recent social phenomenon.

#### HOW DID *PEKING DOG* COME ABOUT?

I went to Beijing without any particular project in mind. By coincidence, I booked a hotel in one of the hutongs. I liked it a lot because of the energy going on. So I decided to stay there and focus on that instead of the whole city.

#### WHEN DID YOU NOTICE THE BOARDS?

I'm very interested in shapes and stuff that people make without the intention of making art. It's so beautiful. There's one picture in the book of a green sign that's got a lot of dog piss on it, and it's almost like Andy Warhol's 'piss paintings'. And there's something else that looks like Donald Judd's work. So I noticed those signs right away, but I didn't get what it was for. I was there in the winter so I thought maybe it's for the snow. I started photographing it anyway and making a study of it.

#### HOW DID PEOPLE REACT TO YOUR CAMERA?

Initially I tried to take some portraits of people in the hutongs, and they wouldn't let me. They were too shy. But when I would ask people with dogs if I could photograph their dog, they would let me. This was more like a trick to photograph them.

#### DID THAT LEAD TO THE IDEA FOR THE PROJECT?

In a way. Then I discovered that the cardboard was to protect against dog pee. Now there was a connection between the dog photos I was taking and the cardboard. It became even more interesting when I found out there was a little war going on in the hutongs about dogs peeing on cars, and car owners hating dogs. It's a really big issue in the hutongs, because those roads were made 800 years ago, so there's no room for dogs and cars. It's very cramped

and there's a lot of people living there. I thought that was the most interesting part, that there's this huge social phenomenon. It's only from the last 10 to 20 years that people are allowed to have cars and dogs. It's quite expensive to have a dog in those areas.

#### WHY IS IT SO EXPENSIVE?

You can't just have a dog, you need a permit. You can only have one dog and it can't be larger than 30 centimetres.

#### WHO DO YOU THINK IS WINNING THE WAR?

The people who own dogs are mostly women, and they're very, very fond of their dogs. I think that has something to do with the one-child policy [scrapped in October, 2015]. Dog owners love their dog, but it's even more fanatic in Beijing. If you look at the internet, you can find a lot of blogs with dog owners yelling at car owners and car owners yelling at dog owners. In the back of my book there is a piece of art in Chinese, and it's all the texts I found on the internet about those people yelling at each other.

#### DO THE SIGNS WORK?

You know how dogs are. One dog will pee on a sign, and then another dog will pee on the same sign, and then another will pee. So it's almost like a pee magnet, in the end. In order to protect your wheels from dog pee, you have to deal personally with the signage. Some of them smell really bad and they're really dirty.

#### YOU SEEM TO ALWAYS FIND THE WEIRD WITHIN THE ORDINARY. DOES THIS DRIVE YOUR WORK?

Yeah, I like when behind something very ordinary there's a bigger story. There also has to be some sort of beauty in it as an aesthetic image. The way I photograph, there is some sort of aesthetic, as simple or as ordinary as it is.

#### WHY TURN THE SERIES INTO A BOOK?

I love to make books. It's the main way I show my work. I like the books to be really nice. For example, the *Peking Dog* book, designed by agency Lava, is made of cardboard like the signage, and half of the stock is carbon paper, which gets dirtier, like the polluted streets of Beijing. I love those sort of ideas.

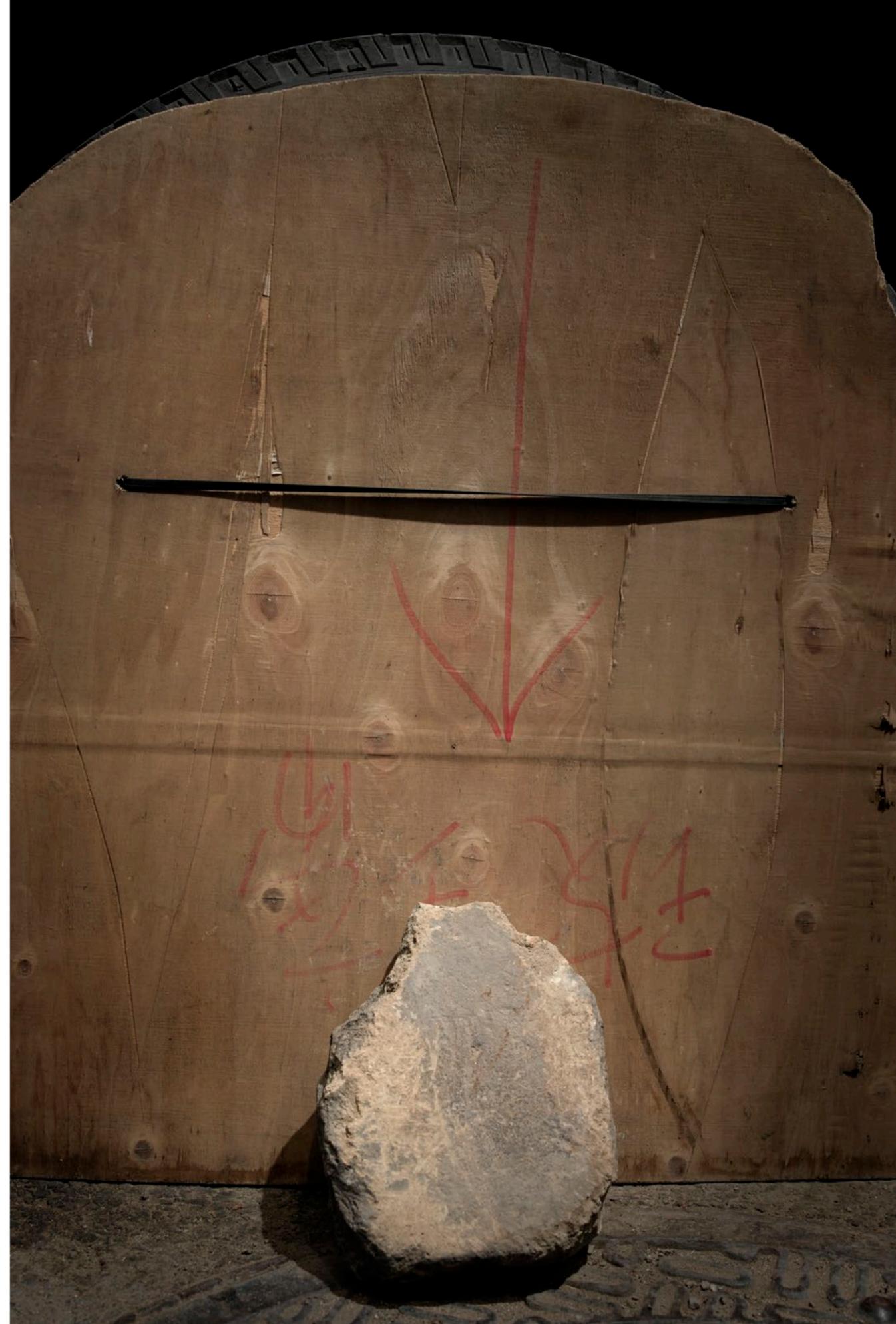
#### WHAT WAS THE LOCAL RESPONSE LIKE?

When I showed my pictures in Beijing, most people would ask, "Where is this?" Sometimes, living in your own city, you don't see things any more and you need someone from another culture to come in and show you. With the signage, if you're not a dog owner or a car owner, you will miss it. But as soon as I showed it to them they noticed it everywhere.

WORDS BY KAREN DAY  
PHOTOGRAPHS BY MORAD BOUCHAKOUR  
*PEKING DOG* IS PUBLISHED BY LECTURIS







FEATURE

YOU'VE PROBABLY NEVER HEARD OF THE SPORT "MUSICAL CANINE FREESTYLE", BUT THESE IMAGES BY PHOTOGRAPHER BEGO ANTÓN ARE ABOUT TO CHANGE ALL THAT.

# PINK BUBBLES

"There's a state a human and a dog can reach when they dance freestyle. It's a moment where magic happens and they become one being, they dance in unison, and the rest of the world around them disappears..." Spanish photographer Bego Antón has been documenting the 'pink bubble'—a point when an owner and their dog hit a harmony through dance. The catalyst? Musical Canine Freestyle, a relatively new sport where dogs and people mix training, tricks, and dance in choreographed performances. The sport came to Antón by accident one night on YouTube via a video of freestyle performers Carolyn Scott and Rookie dancing to "You're the One That I Want" from *Grease*. Dressed in skin-tight black, Scott struts forward as Rookie expertly weaves around her ankles. They twirl. They shimmy. They bounce. Their moves leave Sandy and Danny for dead. *Four&Sons* spoke to Antón about the sport and her ongoing photo and documentary series, *Everybody Loves to ChaChaCha*.

WHY IS MUSICAL CANINE FREESTYLE UNLIKE ANYTHING ELSE YOU'VE EXPERIENCED?

I think I've found a sport where humans and animals are at the same level. It can't be done without a dog in the same way it can't be done without a human, and that's why I'd like to answer this question taking that equality into account. They love each other like crazy. They care about each other. They live for each other. Freestyle makes them bond in a very special way. The women are aware that their dancing partners are animals, but they love them as if they were a member of the family.

HOW DID THE DANCERS REACT TO THE PROJECT?

They were incredibly welcoming. It's a new sport, so nobody had contacted them before and they were excited. Some of the women invited me to stay in their homes, and this gave me the opportunity to know them better and see how they related to their pets.

WAS THERE A COMMON THREAD AMONG THE PEOPLE FEATURED?

There might be, but it wasn't my goal to make a typology of women who do this sport. I considered each as an individual and listened to their stories. I met all kinds of people, all kinds of breeds, and all kinds of ages. Their personalities and lives varied a lot.

ARE THEY ALL DOG-CRAZY?

They are not crazy at all. They practise an uncommon sport and that is what makes them special, but the minute you spend a moment with them you realise they are normal people. The only thing they are doing is dancing with their pets. Some people might think the dog is unhappy, but they should take

a closer look. They know what they are doing. They have total control of their movements, and have acquired that proficiency by practice. You can't force a dog to do something like this. I think it's much worse to have a dog in a flat where you hardly take him for a walk. Dogs need activity, and this is a beautiful activity to do.

WHAT'S THE TRAINING PROCESS LIKE?

It's a demanding sport and the training is very long. It takes a lot of time to prepare the choreography and practise at home. Many teams don't have enough space and need to practise the moves in parts. They train using tricks and sounds. Freestyle was born because people were looking for a sport where a human and an animal could have fun together, where there were no mistakes. In freestyle, when there is a mistake, there's nothing bad about it, you just do something new with it.

WHAT QUALITIES SHOULD A DOG HAVE? SIZE, RHYTHM, PATIENCE, ENERGY...

The only rule is that the dog likes doing freestyle. Every dog can dance. They just need to want to do it. I've seen huge dogs dancing with small women, and tall women dancing with super-small dogs, and all of them were charming.

TELL US ABOUT THE MUSIC.

Dogs, like people, have music preferences. Many of the women I met said that when their dogs like a song, their tails start dancing. They know what kind of music their dogs like. Nervous breeds won't respond well to classical, for example.

ANY DOGS YOU GOT ATTACHED TO?

I feel something special for Rex and Olivia. Their humans are two different women I spent a lot of time with. Rex dances with Barb and Olivia with Ingrid, and, surprisingly, they are best friends. Rex is a huge dog and as soon as I entered his home he jumped on me and hugged me. Barb told me that's something he never does. And Olivia, she came to my bed to sleep every night I was at Ingrid's. She would take all the space in the bed and I didn't even care. Every dog I met was special somehow.

HOW DID MEETING THESE ODD COUPLES MAKE YOU FEEL?

I loved meeting them and asking them weird questions. One of my favourite parts was when they'd dance from the beginning to the end so I could record it for the documentary I'm working on. It was so special that they were doing it just for me. One of the most special things about being a photographer is that it gives you the key to enter some amazing worlds. This was one of these worlds.

WORDS BY NADIA SACCARDO  
PHOTOGRAPHS BY BEGO ANTÓN







FEATURE

MUSOS LOVE ANIMALS, AND THE MORRISON HOTEL GALLERY HAS THE PICS TO PROVE IT.

## FINE TUNING

There's a famous saying that goes: "Behind every great musician there is a great animal." We're sure you've heard it many times. No? Well, slip into the archives of New York's Morrison Hotel Gallery, which has been showcasing music photography since 2001 in a quiet SoHo loft. Here, Brigitte Bardot snoozes next to a wiry mutt, John Lennon taps his nose on a patchwork cat, and Rod Stewart looks like a spaniel. Musos love pets.

Considering this, it's no surprise that Susan Brandt found herself at the gallery. Before joining Morrison, Brandt spent several years running New York-based non-profit organisation Rational Animal, which produces campaigns and events to raise awareness of at-risk animals. When Brandt met gallery director Peter Blachley, their worlds clicked. "All of us at the gallery are animal lovers, so when we heard about the charity we were all really interested," Blachley says.

Candid photos of artists and their animals are scattered throughout the Morrison collection. A quiet Bob Dylan is cast in a softer light alongside a sweet-faced stray beagle, for example. Blachley's favourite image is a Robert Whitaker portrait of John Lennon. "It's beautiful and evocative," he says. "Here's a Beatle who you consider in a whole other realm, just lying there, looking so content with this animal. And that's what animals do for all of us. I love that photo." The shots appealed to Blachley and Brandt as animal lovers, but also archivists. It was a rare way to engage with icons whose lives felt so mined.

Their first venture together was a calendar of favourite photographs, with the proceeds going to Rational Animal. The project was a success. After selling out and receiving waves of positive feedback, they began designing their next offering. With so many beautiful images available, they produced a series of postcards featuring shots by some of the best rock photographers of all time, including Curt Gunther, Frank Stefanko, Robert Whitaker, Terry O'Neill, Henry Diltz, Timothy White, Neal Preston, Ken Regan, and Herman Leonard. The purpose was three-fold: showcase these iconic images, give people a chance to share them with someone else, and push out the Rational Animal message further.

When speaking about photos that immediately jump out at them, both Brandt and Blachley mention an intimate Herman Leonard image of Billie Holiday with her pit bull, Mister. "For me that was amazing. Back in the '40s, here she is cooking a steak with Mister, the dog, up on a chair looking over," Brandt says. "It's amazing for someone of that time to be so doting of her dog." Blachley is equally fascinated. "It's something I'd never think about until I saw it. It was shot in the late '40s. In those days the pit bull was America's dog, no one thought of them as being mean or cruel, back then they were always around children."

The project's sentiment links back to Rational Animal's larger commitment to positively engage people. "Our images aren't confrontations, they're embracing," Brandt says. Rather than focusing on the presence of brutality between humans and animals, the group, and these works, remind us that we exist alongside the creatures we love, and are responsible for making sure their causes are heard.

This, confirms Blachley, was one of the reasons the gallery was quick to throw its weight behind Rational Animal. "We're dealing with people, photographers, subjects, and images that are extremely well known. We feel if you can bring that to the public, while expressing animal welfare in such a way that it draws people's attention to it, it really helps everybody."

It is strangely reassuring how fame and limelight can easily fall away when we're with animals. At the end of our chat, Blachley mentions an interaction he had with Frank Sinatra's granddaughter. She told him that one of the most famous men in the world was devoted to rescuing animals around his California neighbourhood. In his final years, he spent much of his time looking after stray dogs and finding them permanent homes. While Sinatra is cast in bronze in our collective memory, to his grandkid he was first an animal lover. The quiet interplay between a grandfather, granddaughter, and the dogs they cared for is a cool reminder that with our pets, we're nothing but loved.



WORDS BY WENDY SYFRET  
ALL IMAGES COURTESY OF THE MORRISON HOTEL GALLERY  
ALL PRINTS AVAILABLE FOR SALE WITH A PERCENTAGE  
OF PROCEEDS TO BENEFIT RATIONAL ANIMAL

TOP  
BILLIE HOLIDAY AND MISTER © HERMAN LEONARD  
NEXT PAGE  
NEIL YOUNG AND HARTE, 1971 © HENRY DILTZ







TOP  
BRIGITTE BARDOT © TERRY O'NEILL  
PREVIOUS PAGE  
ROD STEWART © NEAL PRESTON  
NEXT PAGE  
BOB DYLAN © KEN REGAN



# ROAD DOGGIN' ERIN WASSON AND CREAM

WORDS BY JANE HELPERN  
PHOTOGRAPHS BY CURTIS BUCHANAN

Erin Wasson is often described as a “model”, “designer”, and “muse”. What does this really mean? Sure, she slays the runway in shredded denim, but she can also design said denim, and jewellery, and entire collections for brands like RVCA and PacSun—and she’s built her own lines of apparel and accessories from the ground up. She once described herself as “jack of all trades, master of none”, which is refreshingly down-home and humble for someone in an industry of big egos and blag. Another thing to note: Wasson is an animal activist and dog lover. Her long-time ride-or-die is a ruddy pit bull called Cream. Originally from Texas and now based in L.A., Wasson has been rescuing and raising animals since she was a kid. These days, she’s passionate about the Best Friends Animal Society, rides horses like a pro, and spends time with her four-legged pal. Wasson welcomed us into her Venice Beach bungalow for a hang session and some good conversation.





#### HOW DID YOU AND CREAM MEET?

I've had him for 10 years, but he was two when I got him. I was in New York and found a pit bull named Willie online who was apparently with a foster parent in Harlem. So I took a train out there to pick him up. After trying to find it for a while, I realised the address didn't exist and the phone number didn't work. It was a scam. But I was already in Harlem, so I went to the ASPCA, which was just a couple blocks away. If anyone hasn't been to the ASPCA in Harlem, it's a legit three storeys with a pit bull on top of a pit on top of a pit. I walked in and there was a huge collaged wall with pictures of all these dogs. My eye went right to this one picture, which I didn't realise at the time. So I'm doing the whole run-through, every floor, and all these dogs are eagerly looking at me. I finally get to Cream's spot, and I'm like, "Oh shit, that's the face! That's the picture I saw downstairs." I crouched down. He was curled up in the corner and he just gave me this little, like, "What do you want?" bark. So I took him out on a leash and he was the perfect gentleman. He'd been brought in after being really badly abused. He had two broken ribs and a shattered back leg. He needed lots of rehabilitation when I got him, lots of trips to the beach in New York, because he loves the water. He's truly the love of my life. We sleep under the sheets together. We do everything together. In a weird way, you can fall into having a full-tilt relationship with your dog.

#### DOES THE BACKWARDS STEREOTYPE STILL EXIST OF PIT BULLS AS 'MEN'S' DOGS? ARE PEOPLE SURPRISED TO SEE YOU WITH CREAM?

People imagine you have to be this alpha figure to have this breed, but I think it just breaks down to personality type. I'd always laugh in New York when I'd see these really submissive women walking their pit bulls—or, rather, being dragged down the street by their dogs. And you want to walk up to them and be like, "Dude, you've got to have a very particular stance with your animal." I've had pits and dogs my whole life. I grew up with two schnauzers; I've rescued animals and had horses. I'm convinced Cream speaks English. I've never had to reprimand him and I've never had to raise my voice. I can tell him he's being rude, and he'll look at me and be like, "Shit, she said rude." He knows.

#### SO YOU KNEW YOU WANTED A PIT WHEN YOU GOT CREAM?

Yeah, because I'd just lost my pit Bro. I found him on the street. He was running down Lincoln Boulevard, and I'm running after him, and he's looking over his shoulder like, "I don't know man, I think I'm gonna run." And then two weeks later my neighbour calls me and says, "There's this dog stuck between my house and your house."

So I go, and I see that it's that same dog, and he'd wedged himself between these two houses. I took a surf leash and pulled him out, and he was a beautiful black pit named Bro, about one or two years old. I only had him for about a year before he got cancer and I had to put him down. They're so human-like, so I was really missing this particular breed. Pits were originally bred for human companionship, so they're wildly loyal and wildly protective. When Bro passed and I took some time, I was ready to find another one. Or, rather, we found each other.

#### WHAT'S THE ORIGIN OF CREAM'S NAME?

He's actually named after Ginger Baker, the drummer of Cream. They both have red hair.

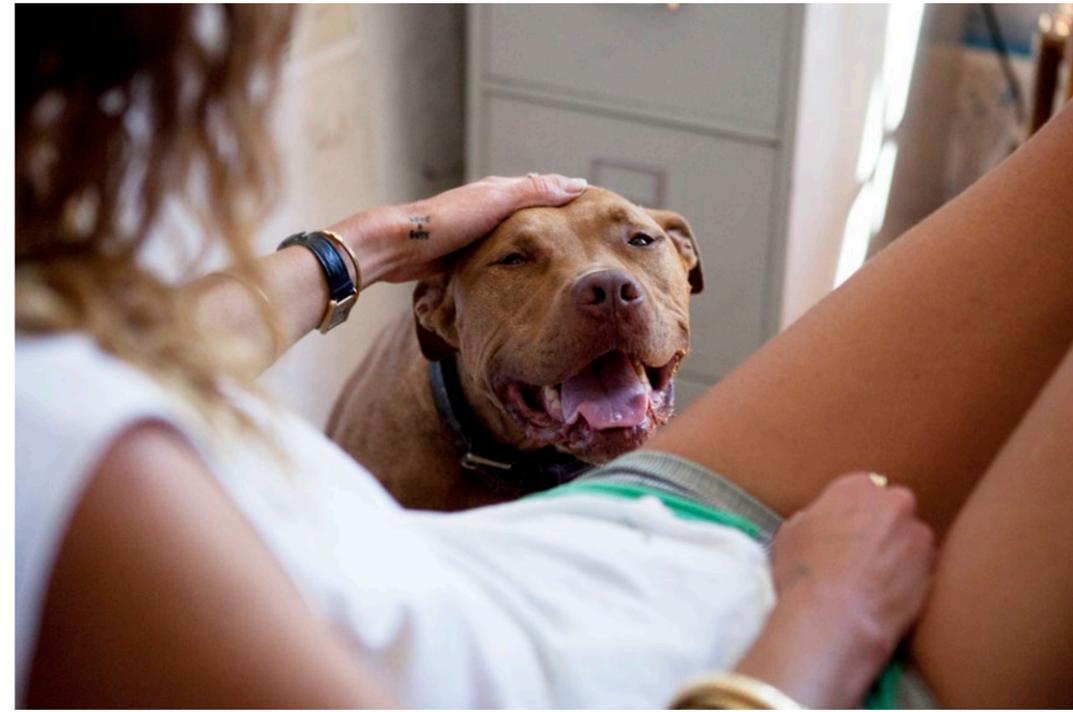
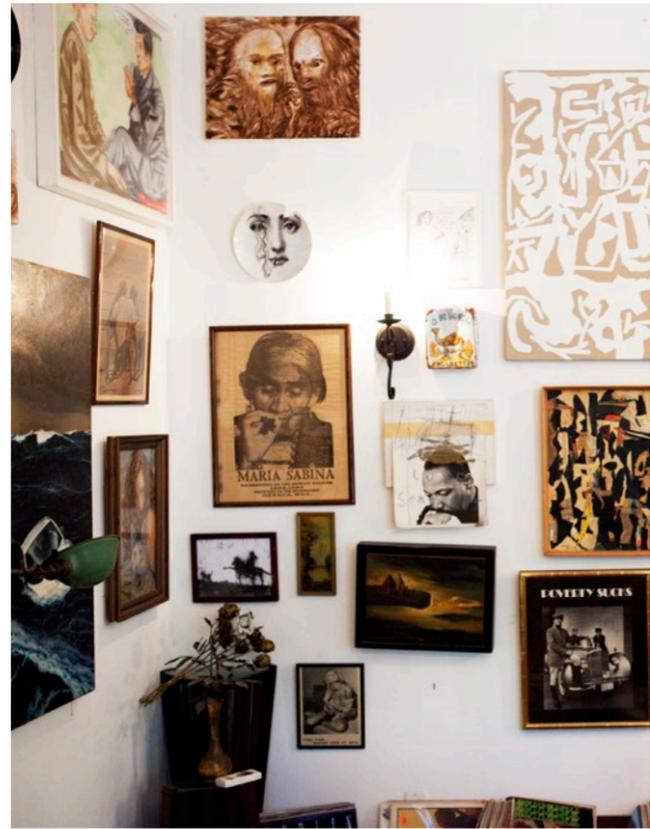
#### IS IT TRUE THAT CREAM WAS ACTUALLY THE MUSE FOR ONE OF YOUR RVCA COLLECTIONS?

Yes, well, his colour was sort of the inspiration. He's very tonal. And that collection was all about pantone colour gradations of ambers and mauves and creams and beiges and golden hues. It has this very desert feel. I have a velvet couch in New York and the colour matches his coat. And at one point I was the crazy lady in the paint shop holding colour up to his nose, trying to find the right warm-mauvey-pinky-dusty-rose colour to paint the walls in my bedroom. Those are the colours that I'm drawn to naturally, but Cream's an inspiring dog. He rolls around the neighbourhood and people are in awe of him. He steals my thunder all the time.

#### LIKE YOU, CREAM'S LIVED A JET-SETTING, BICOASTAL LIFESTYLE. TELL ME A BIT MORE ABOUT THAT.

Cream's had all these wild experiences. For a long time, I was splitting my time between L.A. and New York. So Cream was in New York for eight years, and when I wasn't in the city he would stay with a friend of mine who had an organic farm upstate, shuffling to and from the country on a vegetable truck that was making deliveries to a restaurant in the city. It was really great when I was spending a lot of time in New York. When I was there, he was with me. And when I was gone, he had this great life running around, chasing chickens. I liked the idea of him being this country/urban dog. My friend would send me pics of him with a goat throat in his mouth after they slaughtered an animal. It was good for his psyche to still be primal. But, as I started to spend less time in New York and more time in L.A., I'd be missing him. Also, my friend who had the farm became a fish purveyor in Rhode Island. And that became nasty, because he was riding on the fish trucks and he smelled like shit. So, two years ago, I flew to New York right after Thanksgiving, rented a car, and we booted across country together. Not a good time of year, because that's when the blizzard literally hit all of America. We were driving through the Colorado Rockies one night and I was like, "Bro, if we go down..." There were some pretty precarious moments, man. No vision. Snow falling from all directions. We'd check in to a motel and cuddle up with each other, and then road dog it again.

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I LOVE TRAVELLING WITH MY PIT AND CHIHUAHUA. ROAD TRIPPING WITH DOGS IS THE BEST.

Dude, we went to Santa Fe for Christmas last year. I missed the snow, so I was like, "Fuck it. Let's go to New Mexico, Cream." We went up to Big Sur for the Fourth of July, brought him up there to a friend's house for a big pig roast. I horseback ride two or three times a week; he comes up to the barn with me, and I have him trained to stay outside the ring while I'm working with this giant animal. He understands that while I'm there, he has to fuck around and entertain himself.

DOES HE GET JEALOUS OF YOUR RELATIONSHIP WITH THE HORSE?

I remember the first time I brought him up there and he saw me get on my horse, Mallin, and he's like, "What the hell are you doing? What is going on?" But I think it's good for him. It's humbling. We have to put these guys in check. We love them so much and sometimes you have to be like, "Dude, it's not about you."

HOW LONG HAVE YOU BEEN HORSEBACK RIDING?

I grew up in Texas, so I was always around horses. I rode western my whole life, and then got really into dressage two years ago. It's by far the most difficult, highly technical, and nuanced sport. Jumping is more exhilarating and exciting to watch, but the insane quiet connection and the rein work and footwork of dressage is mind yoga. When you sink into having that clear channel of communication with the horse, it's next-level shit.

TELL ME ABOUT MALLIN.

I rescued her; she's a Swedish warmblood. She's 11. A woman simply couldn't afford her anymore so she dropped her off at the barn I was at. I fell in love with her. She's very much like me. Kind of a bitch. She's not going to give you any more than you put in. Like, if I show up half-ass one day, she's gonna give me half-ass. There are a lot of people at the barn who think she's difficult, but I love her difficultness because it makes me have to work harder. Mallin's persnickety-ness forces me to be a better rider.

HOW HAS YOUR RELATIONSHIP TO YOUR ANIMALS HELPED IN OTHER AREAS OF YOUR LIFE?

It's my sanctuary. It is the one place in my life that I go to and don't think about anything else. Every thought, every annoyance, all the information we're constantly inundated and berated with... Our brains are so overactive. The second I take that right toward the barn, everything falls away. I stop thinking about work and deadlines. It allows me three to four hours of total sanctity. It's really just about me and her for those couple of hours. My brain goes into another dimension. Artists tend to be hard on themselves. You're always trying to stay inspired and keep that balance. I always tell people, "You've got to check out to check in." Being around Cream, whether I take him to the beach or the park, it allows me to completely check out. So that when I do check in, I'm actually there, and I can go back to work. When an animal chooses you, that's the greatest gift in life. We get to make so many choices in our lives, and I think with animals you just have to leave it to the universe.

I KNOW YOU'RE VERY INVOLVED WITH THE BEST FRIENDS ANIMAL SOCIETY. TELL ME ABOUT THAT WORK.

I've never bought a dog in my life, and I've probably rescued about 12. I'm just a believer in the love being stronger, because they know you got in their corner and took a chance on them. It creates a more profound relationship with the animal. So, I'm really responsive to what Best Friends Animal Society does, because it's not just about putting a dog in a cage and hoping that someone comes and gets it. They have massive octagonal spaces and tonnes of volunteers on the property who work with the animals who are less socialised, to foster them and re-acclimate them with other dogs. You know, a lot of [footballer] Michael Vick's pit bulls ended up there. It's not just like, "Here's a dog, he's got a fucked-up background, good luck with that." They really try to rehabilitate the animal before it's up for adoption. They care about the psychology of the animal. So, every year, I have a huge garage sale and get rid of everything. I love to cleanse. The last one actually paid for me to rescue Mallin. And a few years ago we raised around eight grand for Best Friends Animal Shelter. We had a great response, because, you know, b\*tches get crazy when there's clothing involved.



# OUT OF IT JAVIER, MENDIZÁBAL AND LAGUN

WORDS BY MAX OLIJNYK  
PHOTOGRAPHS BY CARINE BEDOYA,  
BRIAN GABERMAN, AND JAVIER MENDIZÁBAL

Since debuting 15 years ago in Cliché's *Europa*, Javier Mendizábal's all-terrain skills and unique style have secured him a spot in the upper echelons of skateboarders: the naturals. Fluid, unforced, and seemingly connected to a higher plane, Mendizábal's skating is a pleasure to watch, but he's never seemed to seek the spotlight, which makes him all the more interesting. After 19 years of living the nomadic life of a professional skater, Mendizábal packed up and moved from his long-time home of Barcelona to the countryside. With the support of his sponsors (which still includes Cliché, the Lyon skate brand that led the resurgence of the European skate scene on the global stage), his partner Carine, and a decent internet connection, he's discovered that you don't have to be in the middle of everything to be connected to it all. Plus, he could finally get a dog.





TELL ME ABOUT THE AREA YOU LIVE IN.

I live near Biarritz, Saint-Jean-de-Luz. It's in the Basque Country, which has a Spanish side and a French side. I live on the French side, right by the border. You know the city San Sebastián? I live half an hour's drive from there. It's a pretty similar set-up to where I grew up with my parents; you can ride your bicycle or drive to the sea in 10 minutes. It's quiet, you get more space, and that's what I was looking for. After being in the city for so long, I wanted to come back to the mountains and have not as many distractions.

I THINK A LOT OF PEOPLE COULD RELATE TO THAT FEELING, LIKE, "I'D LOVE TO GET AWAY FROM IT ALL". BUT THERE'S ALSO THAT FEAR OF: WHAT HAPPENS IF I GET AWAY FROM IT ALL?

I used to have my own bar in Barcelona, I used to go for dinner and drinks, and meet people all the time, but after doing it for so many years, it gets kind of boring. Probably without knowing I was looking for a change, I met my girlfriend, Carine, and there were some other things pointing in the same direction, so it was kind of easy to make the decision to come over here.

I KNOW YOU AS A SKATEBOARDER, BUT YOU'RE AN ARTIST AND YOU SURE, RIGHT?

I started surfing a year ago. I'm actually surfing more than I'm skating now. I surf most days when there are waves. It's funny, though, because I skate more now than when I was in Barcelona. Here, I have a skatepark 10 minutes from my house and it's a pretty cool scene.

I GUESS I JUST PRESUMED YOU SURFED, BECAUSE THE WAY YOU SKATE IS SO FLUID.

Yeah, a lot of people thought I was a surfer way before. I guess it's because where I come from, Algorta, there has always been a big skate and surf culture. In the '70s and '80s the surfers and skaters were the same. They were surfing then skating, building their own ramps—it was pretty much one scene. There was always a big surf influence on the skaters. So I grew up looking up to these guys and I think that's why my skating has this surfing thing to it.

CAN YOU TELL ME ABOUT YOUR DOG?

This is our first dog, for Carine and me. I always wanted to have a dog since I was a little kid, but my mum was not really into it so it didn't happen. I moved to Barcelona when I was 19 and I started travelling non-stop. I don't know if I forgot about it, but when I moved here, it was like, Okay, it's now or never. We have an Australian shepherd, which is not a common dog here, but they're starting to get more popular.

WHAT IS YOUR DOG'S NAME?

Lagun. It's a Basque name—it means 'friend'. It's a pretty common name for dogs here, but also we live right at the bottom of La Rhune, the highest mountain in the French Basque Country, which is different spelling but it sounds similar. There was some kind of connection there, so I knew that would be his name.

IT'S A SIGN OF BEING SETTLED, TO HAVE A DOG, ISN'T IT?

Yeah, I don't feel like travelling as much as I used to. Carine and I both work from home, and we don't even have a fence around the house. The doors are open, there's a river right in front, horses out the back. Lagun is free to go anywhere.

DOES HE COME TO THE BEACH AND THE SKATEPARK WITH YOU?

For now, he only comes if Carine comes with me. I think he's too young to leave alone on the beach. I see other surfers doing it so I know it's possible. We take him to the skatepark; he's a really good boy. He just sits there, but if I start skating and call him, he runs after me. He's not one of these dogs who goes after skateboards.

OH MAN, MY DOG DOES THAT AND IT'S SO EMBARRASSING. SHE RUNS AFTER EVERYONE ELSE AND NOT ME. I CAN'T FIGURE IT OUT.

I've never understood what it is, but there has to be something because it happens to a lot of dogs. There's something attractive or crazy about it for them.

IT'S KIND OF LIKE HOW LITTLE KIDS ARE EXCITED BY SKATEBOARDS.

Yeah, maybe they're just seeing some fun.

WHAT DO YOU DO FOR WORK?

Carine and I started our own company called Sugarcane. It's a creative sustainability agency. Carine works with her own clients and I work most of the time with Quiksilver, helping with art direction and working with the creative team. It's pretty cool, because their office is just 15 minutes' drive from my house. We're able to work from here; these days, with internet, it's possible. You travel when you need to, meet the people you need to meet, and then come home again.

WHAT'S YOUR RELATIONSHIP WITH CLICHÉ THESE DAYS?

They've always been really nice to me and they've always let me go my own way. There's a lot of respect there. So now I live in the countryside and skate this local park, and they understand. They know that I'm skating. I just told them I'm not going to be travelling all the time, and they understand and want to keep supporting me.

THESE DAYS YOU DON'T HAVE TO BE IN BARCELONA OR LOS ANGELES ANYMORE; IN FACT, IT'S SORT OF BETTER FOR THEM IF YOU'RE SOMEWHERE MORE INTERESTING.

Yeah, I think so. There aren't so many many filmmakers or photographers here, but every once in a while we'll get something. I did some graphics for Cliché recently, too, where I played around with grip tape. It came out really good. I talked to them a couple of times and explained I didn't need to have a pro model, and that I would be happy to just get some boards every once in a while. They were like, "No no, just keep doing what you're doing."

SO ARE YOU THE KIND OF PERSON WHO MAKES PLANS FOR WHERE THEY'LL BE IN FIVE YEARS?

I've never been a guy who likes to make plans. I'll probably have a baby soon with Carine, I can tell you that.

THE DOG IS GOOD PRACTICE.

Yeah, it's good training. But yeah, we'll just keep working on Sugarcane. The house where we live is rented, but we want to buy a house as close as we can to this one because it's the perfect location. We're not moving far. Just keep working, surfing, and skating. It feels good for the moment.





# OKLAHOMA DREAMING WAYNE COYNE, LILLIAN, AND JESSIE

WORDS BY JONAH BAYER  
PHOTOGRAPHS BY WINNIE AU

The Flaming Lips' frontman Wayne Coyne is known for incorporating giant animal costumes and fake blood into the band's live shows, so it should come as no surprise that the musician, filmmaker, and visual artist is also a dog lover who feels a special connection to his animals. Correspondingly, the group's 15th album—a collection of Beatles covers titled *With a Little Help from My Fwends*—raised money for a local veterinary charity called the Bella Foundation and, more recently, the band backed Miley Cyrus on her latest album, which was dedicated to the memory of her deceased pets. We met with Coyne at the house of wonders he shares with his girlfriend, designer Katy Weaver, and four mutts, to talk about his dedication to disenfranchised dogs, what fuels his artistic drive, and what it's like going to PetSmart with a pop star.





SO HOW MANY DOGS DO YOU HAVE RIGHT NOW? Well, we've got two in the main house up here, Jessie and Lillian [pictured], two in the big yard—The Road Dog and The Stinky Dog—and one in my girlfriend Katy's mother's sort of yard/house. So, five at the moment. I think that's the limit we're allowed to have in our yard here in Oklahoma City, but I would take more because we have space.

HAVE YOU ALWAYS HAD A LOT OF DOGS AROUND? We kind of live in a connected area; it isn't a compound, but we have four houses and all the backyards connect. Even though Katy and I leave a lot, we have people around who are always here looking after the house and animals, so it's still maintained.

WHAT'S LIFE LIKE FOR A DOG IN OKLAHOMA CITY? I don't know if Oklahoma City is the worst, but it's the worst I've experienced in America when it comes to the fact that there are so many homeless dogs. Most of the houses here have yards and everybody has a sense of entitlement, like, "I need my fuckin' dawg," even though they're not going to take care of them or feed them or see if they need any medical help. They breed and breed, so you end up with literally thousands of these homeless dogs. Our little spot is pretty great, but it's a low-income area and dogs literally roam the streets. It's horrible. So I think almost every dog that we've ever had was just a homeless dog that we coaxed in off the street.

HOWDID THIS ALL START FOR YOU?

When we first moved in, in 1992, there used to be a house next to us that belonged to a troubled family who dealt crystal meth. They always had these dogs that they never took care of. One afternoon I just got sick of it and went over and took the dogs from them and put them in my yard and thought, I don't really care what they think, I'm going to take care of them. We did the best we could but they had this disease called parvo (parvovirus) and dwindled away and ended up dying because of it. It was a three- or four-month struggle, all said and done, from the time we realised they were sick until we had them put down. The entire process was pretty heartbreaking, you know? I think I struggled a lot with wondering if I had done something sooner would they still be here, so, because of that, I try to do whatever I can now so I'm not lying in bed thinking about it.

WHAT WAS IT LIKE WORKING ON MILEY CYRUS & HER DEAD PETZ? IT SEEMS LIKE THE TWO OF YOU ARE COMING FROM A VERY SIMILAR PLACE.

With Miley, obviously, we were interested in each other professionally, but over the years little things would happen to her and I'd see how she would react. When her dog died it was so devastating. A lot of people don't feel that way.

They feel like, "Well, it's just a dog," and maybe that's how your dogs are to you, but they're not that way to us. They're our little creatures; they're our little children, you know? I feel like, when it comes to Miley, we have about as deep a friendship and love as you could have—and then the fact that she's a fucking giant pop star and we get to make music together and all that is just another thing. We often forget about all that and we'll all be going to PetSmart together and it's like, "There's a bunch of teenage girls here? Oh, you're Miley Cyrus, I forgot."

YOU'VE MADE FILMS SUCH AS CHRISTMAS ON MARS AND SPEARHEADED THE '97 FOUR-CD EXPERIMENTAL ALBUM ZAIREKA... IT SEEMS LIKE WHEN YOU HAVE AN INTERESTING IDEA YOU HAVE A GIFT FOR FULLY REALISING IT.

Well, thank you, and I would agree. I think Miley and I feel the same way about that stuff. We're not going to just talk about an idea because the way we talk and act and everything we're doing is going toward this goal, and not everybody that I run into does that. Especially with younger artists, that's a strange wall to break through, but without that blind determination just to do it, I think you can easily get insecure or burned out on a stupid idea you began 10 years ago... I don't think it's always a good thing, but I'm singularly obsessed and that's why the Flaming Lips and all the entities involved trust that if we're going to do something and it gets difficult, they always have me. You know, I'll keep fighting through the fog.

DO YOU EVER GET NIHILISTIC AND HAVE DAYS WHERE YOU JUST DON'T FEEL LIKE DOING ANYTHING?

Oh no, not now. I think when you're younger those dilemmas really play on you, but it's such a joy to have a structure set up around me that allows me to wake up and paint or do some music or just sit down and draw. I think when people are younger—and when I say young I think like mid-30s—it's a struggling era, especially in men's minds of "What am I?" and "Who am I?" and "Why am I doing what I'm doing?" But, I mean, I'm 54 years old now so I kind of feel like what I really am has taken over the doubts of what I thought I might be. Maybe that's too deep. What I mean is, there's a sense of "I am what I am" at this point. For better or for worse.

THIS MAY SOUND LIKE A NON SEQUITUR, BUT WHILE WE WERE TALKING I HAD A FLASHBACK OF SEEING YOU OPEN FOR CANDLEBOX IN THE STATES OVER TWO DECADES AGO...

Well, that would have been one of those times when we were wondering, "Why are we doing this?" We wondered that a lot during that tour. We didn't know it then, but I think the power of action, that's everything. What you think is little compared to what you do, and we'd be up there playing, going, "Why are we here? I don't know, my body says do it, my mind says don't, what do we do?" Our bodies were right. We did it and now we're so glad we did it, but at the time we weren't sure why we were doing it. I think it's because we're optimistic. We thought it'd probably work out for the better, and it did.





# DIAMOND DOGS AARON RUFF, NUKI, AND FINN

WORDS BY ANDIE CUSICK  
PHOTOGRAPHS BY KIMBERLY M. WANG

Aaron Ruff's studio sits on the second floor of a converted industrial building in Cobble Hill, Brooklyn. Built in the 1800s, the space was used as a working factory right up until 1990. After a period of abandonment, it's now re-established as an art centre, gallery space, and artist community named The Invisible Dog. In keeping with the history of the building, Ruff's studio (for his now 10-year-old jewellery line, Digby & Iona) is filled with antique curiosities collected over the years. His own work is also imbued with historical references, and his most recent focus lies in heirloom pieces. From smoky olive diamonds to medieval cuts in recycled gold, Ruff's custom pieces are untraditional yet filled with rich and sometimes ancient symbolism. We caught up with the designer to talk about working with salt-and-pepper diamonds while sharing a studio space with pup Finn and the more docile Nuki.





TELL US ABOUT YOUR DOGS.

I have two and they're both adopted. The older one is nine years old and her name is Nuki. She's, as far as we can tell, a chow chow – pit bull mix. The younger one is a year and a half and his name is Finn and he's a blue heeler Australian cattle dog.

FINN MUST KEEP NUKI ENERGISED...

That's a fucking understatement! When he was a puppy he absolutely tortured her. She had a real good thing going and he screwed it all up.

WHERE DID THEY BOTH COME FROM?

I got Finn from a shelter on Long Island and Nuki from a sort of dog halfway house, like a foster house, in Brooklyn.

WAS IT A CONSCIOUS DECISION TO GET RESCUE DOGS?

Yeah, I mean, I don't really care about anything purebred. Mutts are much heartier dogs and don't get sick as much. And yeah, there are so many dogs on the street, so of course I wanted to adopt.

DO THEY COME TO THE STUDIO WITH YOU?

Yep, every day. They're very spoiled!

WHAT ARE THEIR TEMPERAMENTS...

Well, Nuki, the older one, is a very calming influence. She's essentially a 40-pound cat who lies around and looks sweet. Finn can have the opposite effect—he's real cute and nice to have around but he will absolutely harass the shit out of you, pressing a tennis ball into your leg until you throw it for him, no matter what you're working on. I do a lot of consultations in the studio and Nuki and Finn obviously have no concept that some people are just there to look at the diamonds and not play with them. Yeah, Finn has real trouble grasping that concept.

THEY OBVIOUSLY FEEL AT HOME IN THE SPACE AND MUST THINK IT'S THEIR STUDIO, TOO...

Oh yeah. They know when the phone rings and I'm at my bench that someone is downstairs wanting to come up and talk about a job, which I'm sure they interpret as people are here to come and play with us.

HOW DID DIGBY & IONA START?

When Digby & Iona began in 2006, I was a woodworker and I just had a little jewellery bench in my wood shop in Brooklyn. As this one part of my business grew and the other one pulled back, I decided to pursue jewellery more than the woodworking. I started off with a lot of found objects, cast pieces all in silver with no higher-end precious metals. I've just been self-taught for the most part so I've been building on the craft base for the last 10 years. Recently, I started doing more high-end work, working with gold and diamonds in the last two to three years, so that aspect of the business is relatively new and exciting to me.

HAVE ANY OF YOUR DESIGNS BEEN INSPIRED BY YOUR DOGS?

There's one ring that looks like a fiercer version of Nuki. It's a signet ring with a dog on the front and it's from Shakespeare's *Julius Caesar*. That ring is based off a tattoo I have and the tattoo I have is sort of based on her, so there are a lot of levels there!

CAN YOU TELL US A BIT MORE ABOUT YOUR HIGH-END WORK?

Just like the silver jewellery, I wanted to keep some of the whimsical and non-traditional aesthetic but still have an heirloom quality and classic designs as reference. Essentially, what I've evolved into doing is collecting really interesting non-traditional diamonds and then building designs around those. My main focus right now is to educate people about some of the lesser-known colours and varieties of diamonds, ones that aren't just your typical giant white sparkly rocks.

ANY NEW EXCITING DISCOVERIES?

Maybe 70 to 80 per cent of my new work incorporates the salt and pepper diamond in one aspect or another. It's a diamond that can be very good in quality and lustre, and to look at it's very sparkly. We call it 'salt and pepper' because it has these white inclusions and black carbon deposits, which means they can be very grey as well. They sort of have a night sky, cosmic effect, some people would say. Other people would say cracked ice.

DO YOU ENJOY THAT PROCESS OF WORKING ONE-ON-ONE WITH A CLIENT?

Yeah, of course! In that process you know that you're making something that will be an heirloom. Most of the custom work is engagement rings so it's an honour to be chosen for that big occasion. A lot of very freaked out guys walk into my studio and it's nice to be able to gently lead them through the process and hopefully come out the other side with something very cool and progressive that is going to work for them.

TELL US ABOUT YOUR LATEST COLLECTION.

It's based off alchemy and Hermeticism, so it's pulling from a pretty interesting and deep well of old references from pre-history up until the 1800s. Hermeticism is a precursor to quite a few modern religions and has a lot of really interesting references, so it's taken me a long time to develop. I started working on it two years ago. I can usually knock 'em out faster, but with this one I wanted to not only do a good job but also honour the source material. Right now I've completed four or five pieces, but it will eventually be about 10. Most of the finished pieces focus on the Ouroboros, which is the snake eating its own tail—it has a lot of different meanings but the most common one is an infinity sign.

WEAVING IN MEANING IS A KEY COMPONENT OF YOUR DESIGNS. WHAT OTHER FACTORS MAKE A GOOD PIECE OF JEWELLERY, FOR YOU?

For me, it's anything that makes me laugh, but it can elicit a whole range of emotional responses. I feel success from a design when you see the final version and you have this "Aha!" moment when you just think, Yes, it's spot on, all the elements are there. And that could be something amusing, you know, like the signet ring, or just something very subtle and beautiful like the diamond rings, where all the elements just come together.

WHAT ELSE ARE YOU WORKING ON AT THE MOMENT?

I collaborate a lot with tattoo artists and illustrators who share a similar aesthetic. At the moment I am collaborating with a tattoo artist named Jenna Bouma, who goes by the handle Slowerblack. She's a hand-poke tattoo artist and we're working on some ring designs, which should be very interesting.

WHAT DO YOU DO WHEN YOU NEED A BREAK?

The studio and our apartment (two blocks away) are in Cobble Hill, an amazing little neighbourhood here in Brooklyn full of brownstones and back alleys. Whenever I need to get away from the studio I can run the dogs down to the waterfront in Red Hook or just cruise around the neighbourhood. At the moment my wife Esther and I are building a small house near where I grew up in Maine, so all of my time outside of the studio is spent there; my father and sister are in the carpentry trade so it's a big family project. We're building it from the ground up with old-school post and beam construction. The plot is on the water in a very rural part of the state, so the project has been great when I need an extended break from the studio. I come back with fresh eyes.





# GENTLE GIANTS

THERE IS SOMETHING SPECIAL ABOUT THE IRISH WOLFHOUND. SOMETHING TRANQUIL. IT MAY SOUND STRANGE, BUT I GET A SORT OF 'INNER PEACE' WHEN I'M AROUND THEM. THESE TYPES OF HOUNDS ARE PRETTY ROUGH AND POWERFUL, BUT ALSO REGAL AND SERENE. I STARTED TAKING PHOTOS OF THE BREED A FEW YEARS BACK, AND IN ALMOST EVERY PICTURE I TRY TO CAPTURE THIS FEELING.

BY  
DOGS BEST MAN





THIS PAGE  
STIAN AND CORINNE  
OPPOSITE PAGE  
A DOG AND HIS MAN  
PREVIOUS PAGE  
CECILIE AND THE WOLFHOUNDS

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LEFT  
NILS AND DUBLIN  
RIGHT  
THREE KINGS  
OPPOSITE PAGE  
TORUNN AND THE GENTLE GIANTS

# THE LEVITATORS

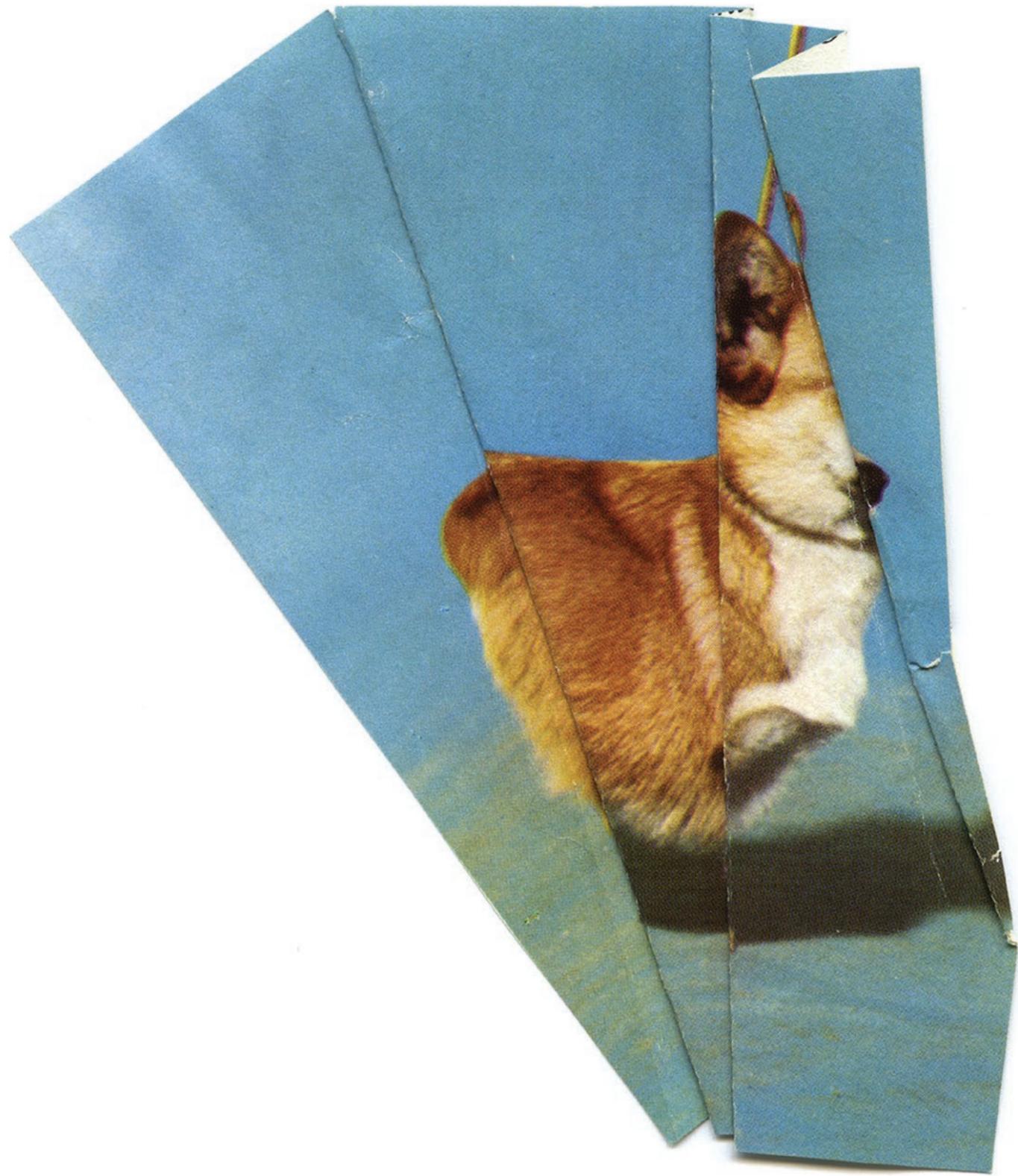
ANIMALS ARE OFTEN DEPICTED AS OBJECTS OR ARTEFACTS, AND THIS HAS ALWAYS INTERESTED ME. BY CUTTING AND FOLDING FOUND PHOTOGRAPHS, I TRY TO BRING THESE DOGS BACK TO LIFE, BUT INSTEAD OF RELEASING THEM, I RESTRAIN THEM AGAIN IN A NEW SHAPE BY CHANGING THEIR FORM, SCALE, AND COLOUR. EACH OF THESE DOGS POSED PATIENTLY FOR THE CAMERA AND THEIR OWNERS, BUT WHEN WE ARE NOT LOOKING, A HIDDEN WORLD APPEARS: A WORLD OF DREAMS AND NIGHTMARES, WEIRDNESS, FUTILITIES, AND BEAUTIFUL COINCIDENCES.

BY  
RUTH VAN BEEK

COURTESY OF  
THE RAVESTIJN GALLERY



UNTITLED (THE LEVITATORS, 35), 2012–2013



UNTITLED (THE LEVITATORS, 1), 2012–2013



TOP ROW: UNTITLED (THE LEVITATORS, 7), 2012–2013; UNTITLED (THE LEVITATORS, 18), 2012–2013; UNTITLED (THE LEVITATORS, 4), 2012–2013;  
MIDDLE ROW: UNTITLED (THE LEVITATORS, 13), 2012–2013; UNTITLED (THE LEVITATORS, 30), 2012–2013; UNTITLED (THE LEVITATORS, 31), 2012–2013;  
BOTTOM ROW: UNTITLED (THE LEVITATORS, 3), 2012–2013; UNTITLED (THE LEVITATORS, 26), 2012–2013; UNTITLED (THE LEVITATORS, 9), 2012–2013;



TOP LEFT  
UNTITLED (THE LEVITATORS, 18), 2012-2013  
TOP RIGHT  
UNTITLED (THE LEVITATORS, 34), 2012-2013  
OPPOSITE PAGE  
UNTITLED (THE LEVITATORS, 19), 2012-2013

# WORKING DOGS

HUMAN TRAITS PALE IN COMPARISON TO THOSE OF A DOG. A HUMAN NOSE HAS APPROXIMATELY FIVE MILLION SCENT RECEPTORS. A DOG'S SNOUT CAN HAVE UPWARDS OF 220 MILLION, AND CAN DETECT A SINGLE TEASPOON OF SUGAR IN A MILLION GALLONS OF WATER. WORKING DOGS, IN PARTICULAR, POSSESS NEAR-FLAWLESS SENSES. THEY ARE ALSO DRIVEN, LOYAL, AND DEDICATED. I PHOTOGRAPHED THESE DOGS AT THEIR TRAINING CAMP IN THE NETHERLANDS WHERE THEY LEARN TO SNIFF OUT NARCOTICS AND EXPLOSIVES; WHERE THEY LEARN TO PROTECT AND SERVE. THESE DOGS WILL FIND WHERE BODIES ARE BURIED.

BY  
BIANCA PILET







PROFILE

FISHERMAN-FRIENDLY ROPE LEASHES AND HANDMADE COLLARS SPREAD THE MESSAGE OF ANIMAL ADOPTION FROM NEW YORK TO THE WORLD.

# BY DESIGN FOUND MY ANIMAL

It was an unexpected combination: one talented fisherman, two Chihuahuas named Walter, an eye for design, and a passion for animal welfare. These were the base ingredients for Found My Animal, a label that puts as much time into promoting animal adoption as it does handmaking rope leashes. Brooklynites Bethany Obrecht and Anna Conway met when they were both out walking their Walters and struck up a conversation about Conway's nautical leash, which was fashioned by her brother-in-law, a fisherman. Both design-school graduates (Cooper Union and Rhode Island School of Design) as well as active dog adopters and foster owners, Obrecht and Conway took their idea to create a range of accessories for adopted animals and their people and ran with it, starting Found My Animal in 2007. Now, the brand's vibrant, lovingly handmade, and durable products can be spotted not only all over the streets of New York, but also around the necks of adored adoptees (dogs and cats) all over the world. Obrecht talked to *Four&Sons* about how she found her calling in Found My Animal.

TELL US ABOUT THE LABEL'S INFLUENCE.

Anna's brother-in-law is a fisherman and made the first leash for her rescue pup, Walter, almost 10 years ago. When we met, we talked about the importance of fostering and rescue, and her pup was wearing the leash. It was that conversation that started all the other conversations to follow, and we hope that the message carries through every day, everywhere.

HOW DOES FOUND MY ANIMAL ENCOURAGE PEOPLE TO CONSIDER PET ADOPTION, RATHER THAN BUYING FROM PET SHOPS OR BREEDERS?

Each FOUND leash includes an individually numbered, stamped tag that serves as a reminder of the uniqueness of each animal that we've connected with, and the total number of animals we've helped so far. We started off at one, naturally, and now we're into the 50,000s. Our packaging carries this message

all over the world to countries such as Slovenia, Thailand, Singapore, Japan, Germany, Austria, England, France, Russia, Italy, South Korea, China, Mexico, Taiwan...

HOW IMPORTANT IS USING LOCALLY SOURCED PRODUCTS?

We are a B Corp—a for-profit company that has to meet strict standards of social and environmental performance, accountability, and transparency—and so this is very important to us. We are proud to be American-made and like supporting American businesses as well.

CAN YOU TELL US ABOUT THE ANIMALS IN YOUR LIVES?

We just recently fostered a senior dog called Picasso, and found him a home in New Hampshire. I was so happy to see him go to such a loving home. Anna and I have fostered probably 100 animals between the two of us, and I hope that some day I can take more on, especially senior dogs. Every foster story is equally as fulfilling. I always cry when I hand the dog over because I'm so happy that they will be loved. Every dog deserves a home.

WHAT'S YOUR MOST POPULAR ITEM?

We get requests all the time for custom colours and we do our best to outfit all the pups. Still, our most popular product is the natural adjustable leash. It was our first style, and it is still my favourite, too. But I can say I really never get tired of looking at our products, or our pups.

THE FOUND MY ANIMAL INSTAGRAM IS FILLED WITH BEAUTIFUL IMAGES OF DOGS AND EVEN A FEW CATS WEARING YOUR PRODUCTS...

When we started we shared stories and photos on the website, but Instagram does that for us now in the best way. I love our customers. They have all been the key to our success, and their feedback is what keeps us going.

WORDS BY JESSA SHIELDS  
PHOTOGRAPHS BY WINNIE AU







PROFILE

CULT EAST LONDON BOUTIQUE HOSTEM CAN'T STOP GROWING. AND ACCORDING TO OWNER JAMES BROWN, THERE'S EVEN ROOM FOR PETS.

# SHOP DOG HOSTEM

On a corner of Redchurch Street in London's Shoreditch sits a dark, charcoal brick building. Moody and unassuming, it stands in stark contrast to the brightly lit shops that now line this once-desolate street. Look closely and you'll see Hostem (from the Latin *audio hostem*, 'I hear the enemy') etched above the door. Conceived five years ago by James Brown, Hostem is a multi-storey fashion boutique housing lust-worthy menswear and womenswear from designers including Rick Owens, Simone Rocha, Commes des Garçons, and Dries van Noten.

"The name is a reminder to keep me on my toes," says Brown. And since opening the doors five years ago, he hasn't stopped. What began as a menswear boutique has grown into an expansive space for womenswear, design, and fragrance, as well as for hosting events, exhibitions, and parties. "It's been a natural progression," says Brown. "We started as a ground floor store five years ago and we have evolved since then, working with various interior designers, architects, and collaborators. We now operate over six floors," he says.

At just 22 years of age and after stints in Italy and L.A., Brown returned to the city where he grew up and found the Redchurch Street site. "The street had always felt very special to me, even seven or eight years ago," he says. "It always had an air of beautiful decay about it, but those days have gone now."

While Hostem existed before the rapid evolution of the area really took hold, its neighbours now include A.P.C., Mast Brothers Chocolate, Aimé—and, in perhaps the most telling of all retail gentrification signs, J.Crew is reportedly opening a menswear shop on the street later this year.

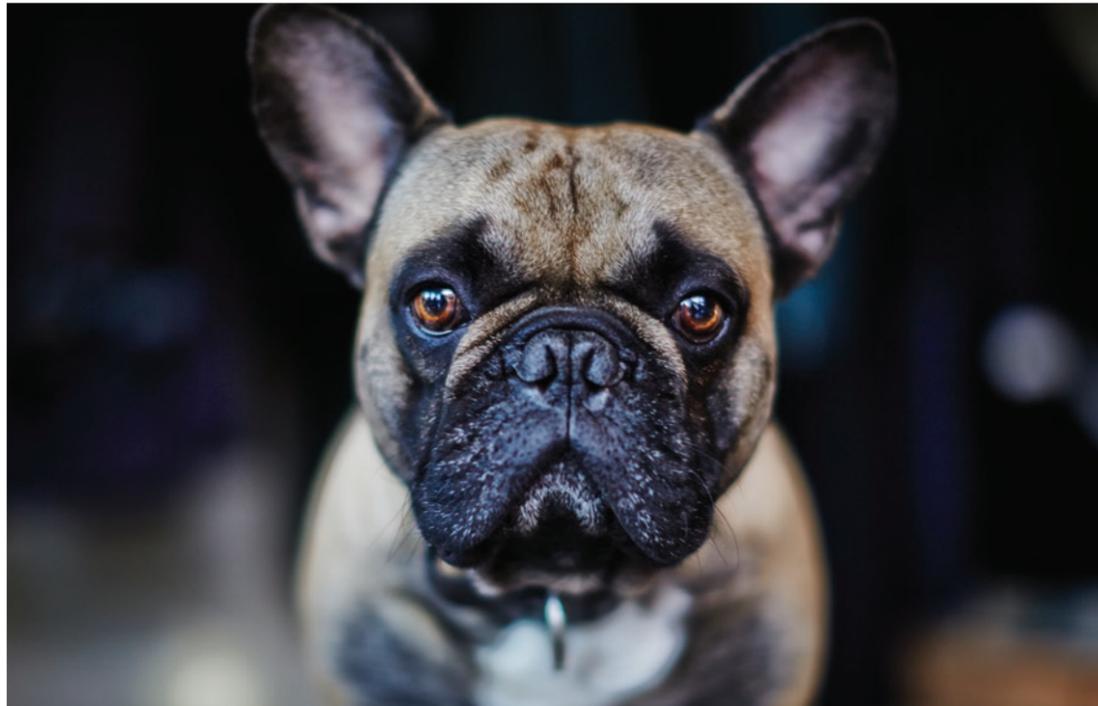
For Brown, both his team and collaborators are fundamental to Hostem's success. The subtle quality of the space itself is as much of an attraction as the labels on offer—so much so that it was recognised at the World Architecture Awards, winning top prize in their retail category.

Hostem's artists-in-residence program sees designers such as Faye Toogood and Erica Toogood taking over part of the shop for six months at a time, and exhibitions and events are a continuous draw. One member of the family who gets particular attention is Brown's two-year-old French bulldog, Brutus. "He's inquisitive, intelligent, and independent. A human, in dog form," says Brown. Not bad for a dog won in a raffle (Brutus was first prize and Brown was desperate to win him). "Brutus is integral to the Hostem team," adds Brown. "When he's not sleeping, he loves to roam the building throughout the day, greeting old and new friends." Such is his influence that Brown's next expansion is, naturally, inspired by Brutus. "In 2017 we will launch a pet section," he says. But for now, pet-loving customers must be content with a friendly canine welcome.

WORDS BY ANDIE CUSICK  
PHOTOGRAPHS BY STEVE RYAN







FASHION

THE LONDON-BASED LABEL IS SWAPPING HANDBAGS  
WITH COLLARS FOR ITS FIRST CANINE COLLECTION.

# ALLY CAPELLINO



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PHOTOGRAPHS BY JAMES GEER  
ART DIRECTION BY FOUR&SONS  
FEATURING  
HEATHER AND DAN WITH HERB AND NEATO;  
TOM AND KATE WITH INDIGO; TIM WITH HERB;  
SARA WITH WALTER

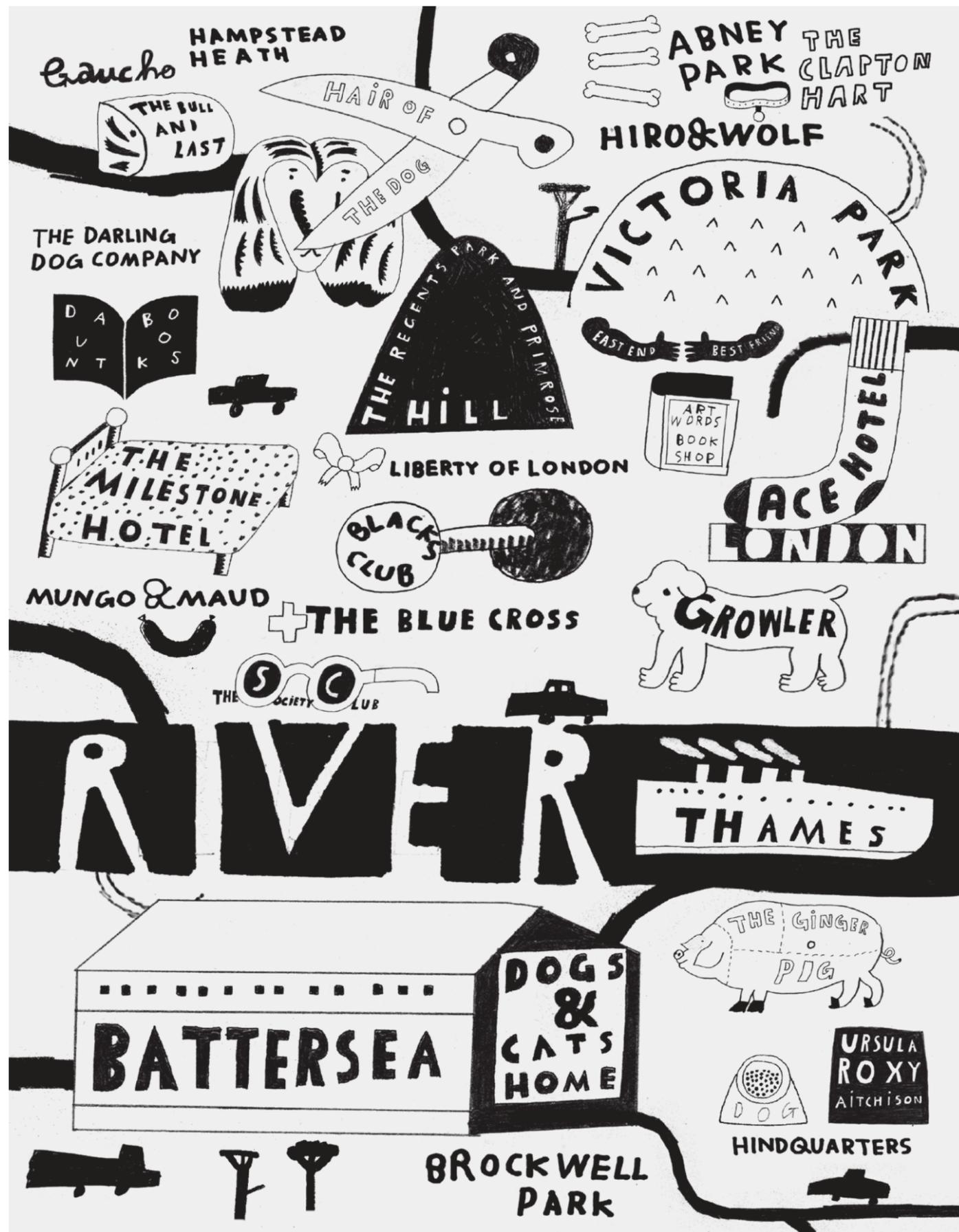








**COLOUR  
STOCK  
STARTS**



# LONDON

LONDON IS THE KIND OF PLACE WHERE PEOPLE ARE MORE LIKELY TO SAY HELLO TO A PUPPY THAN A PERSON. PERHAPS THAT'S AN EXAGGERATION, BUT IT'S DEFINITELY TRUE THAT LONDONERS LOVE CANINES. FROM THE SNUB-NOSED FRENCH BULLDOGS OF BROADWAY MARKET TO THE WHIPPETS SHIVERING ELEGANTLY AT BUS STOPS AND THE LABRADORS JOYOUSLY BOUNDING IN HAMPSTEAD HEATH... THERE'S EVERY VARIETY OF PET AND OWNER TO BE MET. AND THANK GOODNESS FOR THAT. BECAUSE, JUST WHEN THIS VAST, INFURIATING AND CEASELESS CITY STARTS TO WEIGH ON YOU, THE SLIGHTEST WAG OR EYEBROW RAISE FROM A SPANIEL SITTING ON THE BUS MAKES EVERYTHING BEARABLE AGAIN.

WORDS BY EMMA TUCKER, GUIDE BY JESSICA TABBAH  
MAP BY ELLIOT FREEMAN

## THE BULL AND LAST

This historic pub housed in a 19th-century coaching inn is a dog's paradise. The bar area welcomes dogs with marrow bones and pig's ears. Humans get crispy buttermilk chicken and roast English squash salad. [thebullandlast.co.uk](http://thebullandlast.co.uk)

## THE CLAPTON HART

With plenty of dog bowls and treats on offer, this East London pub is a destination watering hole for the dogs of Clapton. Owners have to console themselves with craft beers, homemade Brit fare, and fantastic Sunday roasts. [claptonhart.com](http://claptonhart.com)

## LOOK/PLAY

### BLACKS CLUB

This Soho haunt considers dogs among its most favoured patrons—but approach with caution: Blacks is a private members club, so scramble round your friends to see who can get you in. [blacksclub.com](http://blacksclub.com)

### THE DARLING DOG COMPANY

There isn't much about raising a dog in a city that trainer and behaviourist Louise Glazebrook doesn't know. Whether its help with a specific issue or just finding new ways to have fun with your dog, both your lives are enriched. [thedarlingdogcompany.co.uk](http://thedarlingdogcompany.co.uk)

### URSULA ROXY AITCHISON

London photographer and dog lover Ursula Roxy Aitchison spends her days capturing the unique but everyday relationships between owners and their dogs across the city. [ursularoxy.uk](http://ursularoxy.uk)

### GROWLER LONDON

Eclectic and excellent vintage dog collectables and artwork. [growler-london.co.uk](http://growler-london.co.uk)

## SLEEP

### ACE HOTEL LONDON

In the heart of Shoreditch, the Ace Hotel offers dog lovers a place for you and your pup to rest your heads after a day spent pounding the areas' infamous galleries, markets, and design hubs. [acehotel.com/London](http://acehotel.com/London)

### THE MILESTONE HOTEL

This luxurious establishment will cater to your four-legged friend's every need. As if greetings with a canine welcome hamper, a custom-made bed, and a selection of cushions and duvets isn't enough, there's even a turndown treat! [milestonehotel.com](http://milestonehotel.com)

## READ

### ARTWORDS BOOKSHOP

For books and magazines on arts, fashion, design, and architecture, look no further than Artwords Bookshop. The two shops in Broadway Market and Shoreditch are curated spaces, as enjoyable as a gallery to while away an hour. [artwords.co.uk](http://artwords.co.uk)

### DAUNT BOOKS

An oasis from the hustle and bustle of the city, independent bookseller Daunt Books' Edwardian interior is a marvel for you and your hound to behold. In its six shops across London, you and your dog are sure to come across some good reads. [dauntbooks.co.uk](http://dauntbooks.co.uk)

### THE SOCIETY CLUB

Bookshop, art gallery, café—this dog-welcoming space in the heart of the West End has the feel of a private members club, and many a contented dog can be spotted here whiling away an afternoon with its owner. [thesocietyclub.com](http://thesocietyclub.com)

## WALK

### ABNEY PARK

A former arboretum and now a local nature reserve, this overgrown garden cemetery is a wonder that's been left in its natural state. Navigate your way through the undergrowth to catch a glimpse of Victorian mausoleums and tombstones in this quiet and eerie haven. [abneypark.org](http://abneypark.org)

### BROCKWELL PARK

Undulating fields and large open spaces make this south-east London's dog-walking gem. There's enough room to go round for the freest roaming pups. And when you're done with dog walking? Pop into the Lido for a cooling swim. That's owners only. (Sorry, dogs.) [Dulwich Road, SE24](http://Dulwich Road, SE24)

### HAMPSTEAD HEATH

Hampstead Heath rambles over one of the highest points in London. With a unique view of the city, one that's protected by law, you can easily spend the whole day getting lost among its woodland hiding places. [Nassington Road, NW3](http://Nassington Road, NW3)

### THE REGENT'S PARK AND PRIMROSE HILL

When walking through the parklands and the formal gardens of the Regent's Park, it's hard to believe you're in central London. Need convincing? Climb Primrose Hill and see the entire city spread in front of you. Back on street level, you can also peer into London Zoo and meet some animal friends of a different kind. [Chester Rd, NW1](http://Chester Rd, NW1)

### VICTORIA PARK

London's oldest public park caters for the hip hounds of Hackney. With two lakes and its own Chinese pagoda, this is one to explore. Walk past formal gardens and across open playing fields—energetic canines can continue into London's Olympic Park. A brunch stop-off at the Pavilion Café by the West Lake is a must. [Grove Road, E3](http://Grove Road, E3)

## RESCUE

### BATTERSEA DOGS & CATS HOME

The country's oldest home for dogs and cats is nestled in the shadows of the iconic Battersea power station and takes in an average of 13 dogs a day. Along with its other projects, Battersea works tirelessly to re-educate people about Staffordshire bull terriers. [battersea.org.uk](http://battersea.org.uk)

### THE BLUE CROSS

Dedicated to helping sick, injured, and homeless pets—not only rehoming them, but helping to provide expensive veterinary treatment—the Blue Cross also work to promote responsible pet ownership. In addition, they award medals to exceptionally brave animals. [bluecross.org.uk](http://bluecross.org.uk)

## SHOP

### EAST END BEST FRIEND

A rottweiler-staffy cross knows how to put a toy through its paces, but tough doesn't mean ugly. East End Best Friend's handmade toys and travel quilts are made to look great while withstanding a bit of rough and tumble. [eastendbestfriend.com](http://eastendbestfriend.com)

### HAIR OF THE DOG

This Highgate shop clothes dogs and their walkers in the front, and keeps a groomers in the back. Pup patrons are welcomed with a treat on arrival and the shop's garden courtyard often hosts impromptu gatherings. [hairofthedoglondon.com](http://hairofthedoglondon.com)

### HINDQUARTERS

Head here for practical, sturdy, utilitarian-style collars and leads, as well as luxury dog beds. Everything is handcrafted and inspired by the owners' five dogs, four of which are boxers, so they know a thing or two about durability. [hindquarters.com](http://hindquarters.com)

### HIRO & WOLF

East London meets East Africa with this colourful geometric collection of collars and leads. This sustainable styling isn't just limited to dogs, either. Check out Hiro & Wolf's wares on their stall at Broadway Market. [hiro-and-wolf.com](http://hiro-and-wolf.com)

### LIBERTY OF LONDON

London's most eclectic department store provides a welcome spot of escape from the crowds in the centre of town. But leggy dogs beware—the store operates a heightest policy. Those taller than 50cm will have to wait outside. [liberty.co.uk](http://liberty.co.uk)

### MUNGO & MAUD

This next-level outfitter puts Belgravia's most pampered pooches in cashmere jumpers. [mungoandmaud.com](http://mungoandmaud.com)

## TREATS

### THE GINGER PIG

At any of its seven butchers across London, ask for some free meaty bones when stocking up for your weekly dinners. A wide-eyed friend gazing through the window will work wonders. [thegingerpig.co.uk](http://thegingerpig.co.uk)

## FOOD/DRINK

### GAUCHO

Argentinian steak isn't just for those with two legs. On the first Sunday of the month, the restaurant opens its doors to patrons of the four-legged kind. While the dogs' meal is served in personalised bowls, humans are also catered for, and £5 is donated to charity. [gauchorestaurants.co.uk](http://gauchorestaurants.co.uk)

## THE STOP AND SNIFF

One of the cool things about walking your dog is running into other dogs. They stop, sniff each other's butts, look each other in the eye, and then continue on their way. That's a civilised meeting, but occasionally things don't play out so smoothly. Some dogs act as if they're too cool and blank your dog, which is pretty embarrassing, but some dogs will actually attack when approached. After a few of these, you will get a feel for the vibe and cross the street to avoid those dogs. It's a memorable walk when you realise it's actually your dog who's the asshole. That's a big life lesson.

## PICNICS ARE THE WORST

I get why people love picnics; they allow you to socialise for free, without cleaning your house or going to a restaurant. Great, right? But consider, for a moment, a picnic from a dog's perspective. It's basically a bunch of food spread out on the ground in a park, with blankets. Try explaining to a dog why it's wrong for them to try to eat that food. "Oh, it's human food. It's our food." Well, put it somewhere where a dog can't reach it, then. That's the only reason your dog doesn't eat all the food at home. Picnics are a nightmare.

## DOG PARKS/BEACHES ARE NOT NECESSARILY DOG HAVENS

Dogs love the beach, because it has it all: waves, sand, sticks, and lots of dead stuff to sniff. Unfortunately, there are rules about which beaches you can take your dog to, and when. It sucks, because who are humans to say who can use the beach? We don't control the ocean. There are specially ordained dog-friendly beaches, which sound like the happiest places on Earth, but they are usually located at the crappiest end of the worst beach around, and they get so full of dogs it becomes a bit like a canine version of *Lord of the Flies*. My dog hates the dog beach. She waits at the gate while we walk around awkwardly, dogless.

## EU DE BIRD CRAP

Sometimes I'll be walking at the park, blissing out or talking on the phone, when I'll be like, "Where's Tess?" and I'll see her ecstatically rolling around on the grass. What she's rolling in is bird shit, which means we have to go through the unpleasant and humiliating formality of a bath upon our return to the house. You'd think

## OPINION

# A WORD TO THE WISE: THE PERILS OF DOG WALKING

PEOPLE WHO DON'T HAVE A DOG SEEM TO THINK THAT WALKING THEM IS A MASSIVE HASSLE. "DO YOU HAVE TO WALK THEM, LIKE, EVERY DAY?" THEY ASK, AS IF ANYONE HAS ANYTHING BETTER TO DO. THE TRUTH IS, WALKING MY DOG IS OFTEN THE BEST PART OF MY DAY. I LIKE THE REPETITION AND THE AIMLESSNESS OF IT, AND HOW HAPPY IT MAKES MY SIX-YEAR-OLD JACK RUSSELL TERRIER TESS. SHE JUST LOVES IT AND THAT HAPPINESS IS INFECTIOUS. HERE ARE A FEW NUGGETS OF WISDOM I'VE LEARNED IN MY MANY YEARS OF DOG WALKING.

WORDS BY MAX OLIJNYK  
ILLUSTRATION BY ELLIOT FREEMAN

she would've learned her lesson by now, but that bird crap must just smell too good to pass up. Occasionally I'll yell at her just as she's about to commence rolling, and she converts the roll into a proprietary piss. Which is weird too. Who knows what they're thinking?

## SOMETIMES YOU DON'T HAVE A BAG

We've all seen that scene in *Curb Your Enthusiasm* where Larry confronts the dog owner who doesn't pick up their dog's crap. "The dog without the bag... it's incomplete!" he yells. "It's a marriage, the bag and the dog; they go together." We squirm, because we've all been that woman. Sometimes you've run out of bags, sometimes you've forgotten the bags, and sometimes you simply have bigger things on your mind. It doesn't make it right, but sometimes you'll be caught bagless and someone will see you. They might not say anything, but you'll be forever branded as the guy who didn't pick up your dog's poo, and you'll have to live with that.

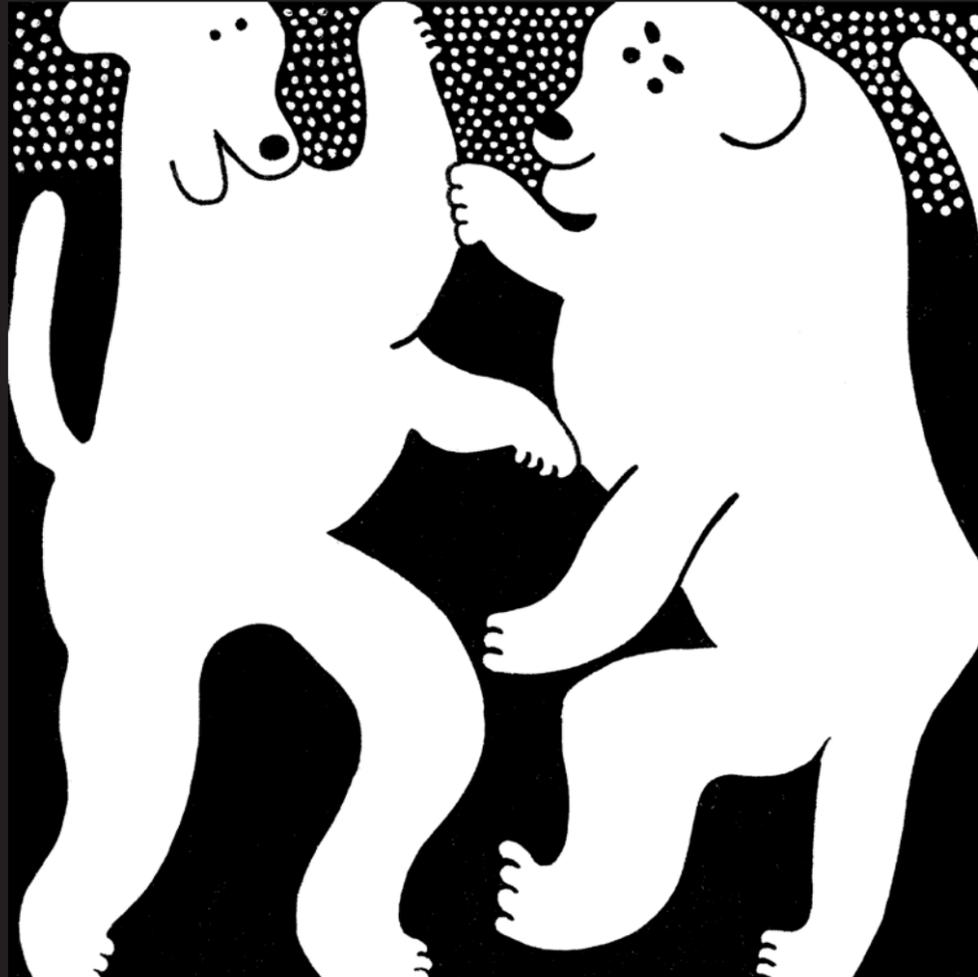
## OTHER DOG OWNERS

It's cool talking to people when you're walking with your dog because they can be the focus of your conversation, not you. If it's a fellow dog owner, you'll talk about how old your dog is, what breed they are, and shit like that. What you're basically saying is, "I love my dog. I see that you do too," and that's nice. Children and girls will come up and talk to you about your dog and that's cool, too. That kind of thing doesn't happen when you're out walking by yourself, unless you have a child, which basically kicks everything I've just said up a few levels.



## INSIDE OF A DOG

BY  
ALEXANDRA HOROWITZ



First you see the head. Over the crest of the hill appears a muzzle, drooling. It is as yet not visibly attached to anything. A limb jangles into view, followed in unhasty succession by a second, third, and fourth, bearing a hundred and forty pounds of body between them. The wolfhound, three feet at his shoulder and five feet to his tail, spies the long-haired Chihuahua, half a dog high, hidden in the grasses between her owner's feet. The Chihuahua is six pounds, each of them trembling. With one languorous leap, his ears perked high, the wolfhound arrives in front of the Chihuahua. The Chihuahua looks demurely away; the wolfhound bends down to Chihuahua level and nips her side. The Chihuahua looks back at the hound, who raises his rear end up in the air, tail held high, in preparation to attack. Instead of fleeing from this apparent danger, the Chihuahua matches his pose and leaps onto the wolfhound's face, embracing his nose with her tiny paws. They begin to play.

For five minutes these dogs tumble, grab, bite, and lunge at each other. The wolfhound throws himself onto his side and the little dog responds with attacks to his face, belly, and paws. A swipe by the hound sends the Chihuahua scurrying backward, and she timidly sidesteps out of his reach. The hound barks, jumps up, and arrives back on his feet with a thud. At this, the Chihuahua races toward one of those feet and bites it, hard. They are in midembrace—the hound with his mouth surrounding the body of the Chihuahua, the Chihuahua kicking back at the hound’s face—when an owner snaps a leash on the hound’s collar and pulls him upright and away. The Chihuahua rights herself, looks after them, barks once, and trots back to her owner.

These dogs are so incommensurable with each other that they may as well be different species. The ease of play between them always puzzled me. The wolfhound bit, mouthed, and charged at the Chihuahua; yet the little dog responded not with fright but in kind. What explains their ability to play together? Why doesn’t the hound see the Chihuahua as prey? Why doesn’t the Chihuahua see the wolfhound as predator? The answer turns out to have nothing to do with the Chihuahua’s delusion of canine grandeur or the hound’s lack of predatory drive. Neither is it simply hardwired instinct taking over.

There are two ways to learn how play works—and what playing dogs are thinking, perceiving, and saying: be born as a dog, or spend a lot of time carefully observing dogs. The former was unavailable to me. Come along as I describe what I’ve learned by watching.

—

I am a dog person.

My home has always had a dog in it. My affinity for dogs began with our family dog, Aster, with his blue eyes, lopped tail, and nighttime neighborhood ramblings that often left me up late, wearing pajamas and worry, waiting for his midnight return. I long mourned the death of Heidi, a springer spaniel who ran with excitement—my childhood imagination had her tongue trailing out of the side of her mouth and her long ears blown back with the happy vigor of her run—right under a car’s tires on the state highway near our home. As a college student, I gazed with admiration and affection at an adopted chow mix Beckett as she stoically watched me leave for the day.

And now at my feet lies the warm, curly, panting form of Pumpernickel—*Pump*—a mutt who has lived with me for all of her sixteen years and through all of my adulthood. I have begun every one of my days in five states, five years

of graduate school, and four jobs with her tail-thumping greeting when she hears me stir in the morning. As anyone who considers himself a dog person will recognize, I cannot imagine my life without this dog.

I am a dog person, a lover of dogs. I am also a scientist.

I study animal behavior. Professionally, I am wary of anthropomorphizing animals, attributing to them the feelings, thoughts, and desires that we use to describe ourselves. In learning how to study the behavior of animals, I was taught and adhered to the scientist’s code for describing actions: be objective; do not explain a behavior by appeal to a mental process when explanation by simpler processes will do; a phenomenon that is not publicly observable and confirmable is not the stuff of science.

These days, as a professor of animal behavior, comparative cognition, and psychology, I teach from masterful texts that deal in quantifiable fact. They describe everything from hormonal and genetic explanations for the social behavior of animals, to conditioned responses, fixed action patterns, and optimal foraging rates, in the same steady, objective tone.

And yet.

Most of the questions my students have about animals remain quietly unanswered in these texts. At conferences where I have presented my research, other academics inevitably direct the postlecture conversations to their own experiences with their pets. And I still have the same questions I’d always had about my own dog—and no sudden rush of answers. Science, as practiced and reified in texts, rarely addresses our experiences of living with and attempting to understand the minds of our animals.

In my first years of graduate school, when I began studying the science of the mind, with a special interest in the minds of non-human animals, it never occurred to me to study dogs. Dogs seemed so familiar, so understood. There is nothing to be learned from dogs, colleagues claimed: dogs are simple, happy creatures whom we need to train and feed and love, and that is all there is to them. There is no data in dogs. That was the conventional wisdom among scientists. My dissertation advisor studied, respectably, baboons: primates are the animals of choice in the field of animal cognition. The assumption is that the likeliest place to find skills and cognition approaching our own is in our primate brethren. That was, and remains, the prevailing view of behavioral scientists. Worse still, dog owners seemed to have already covered the territory of theorizing about the dog mind, and their theories were generated from anecdotes and misapplied anthropomorphisms. The very notion of the mind of a dog was tainted.

And yet.

I spent many recreational hours during my years of graduate school in California in the local dog parks and beaches with Pumpernickel. At the time I was in training as an ethologist, a scientist of animal behavior. I joined two research groups observing highly social creatures: the white rhinoceros at the Wild Animal Park in Escondido, and the bonobos (pygmy chimpanzees) at the Park and the San Diego Zoo. I learned the science of careful observations, data gathering, and statistical analysis. Over time, this way of looking began seeping into those recreational hours at the dog parks. Suddenly the dogs, with their fluent travel between their own social world and that of people, became entirely unfamiliar: I stopped seeing their behavior as simple and understood.

Where I once saw and smiled at play between Pumpernickel and the local bull terrier, I now saw a complex dance requiring mutual cooperation, split-second communications, and assessment of each other’s abilities and desires. The slightest turn of a head or the point of a nose now seemed directed, meaningful. I saw dogs whose owners did not understand a single thing their dogs were doing; I saw dogs too clever for their playmates; I saw people misreading canine requests as confusion and delight as aggression. I began bringing a video camera with us and taping our outings at the parks. At home I watched the tapes of dogs playing with dogs, of people ball- and Frisbee-tossing to their dogs—tapes of chasing, fighting, petting, running, barking. With new sensitivity to the possible richness of social interactions in an entirely non-linguistic world, all of these once ordinary activities now seemed to me to be an untapped font of information. When I began watching the videos in extremely slow-motion playback, I saw behaviors I had never seen in years of living with dogs. Examined closely, simple play frolicking between two dogs became a dizzying series of synchronous behaviors, active role swapping, variations on communicative displays, flexible adaptation to others’ attention, and rapid movement between highly diverse play acts.

What I was seeing were snapshots of the minds of the dogs, visible in the ways they communicated with each other and tried to communicate with the people around them—and, too, in the way they interpreted other dogs’ and people’s actions. I never saw Pumpernickel—or any dog—the same way again. Far from being a killjoy on the delights of interacting with her, though, the spectacles of science gave me a rich new way to look at what she was doing: a new way to understand life as a dog.

Since those first hours of viewing, I have studied dogs at play: playing with other dogs and playing with people.

At the time I was unwittingly part of a sea change taking place in science’s attitude toward studying dogs. The transformation is not yet complete, but the landscape of dog research is already remarkably different than it was twenty years ago. Where once there was an inappreciable number of studies of dog cognition and behavior, there are now conferences on the dog, research groups devoted to studying the dog, experimental and ethological studies on the dog in the United States and abroad, and dog research results sprinkled through scientific journals. The scientists doing this work have seen what I have seen: the dog is a perfect entry into the study of non-human animals. Dogs have lived with human beings for thousands, maybe hundreds of thousands of years. Through the artificial selection of domestication, they have evolved to be sensitive to just those things that importantly make up our cognition, including, critically, attention to others.

In this book I introduce you to the science of the dog. Scientists working in laboratories and in the field, studying working dogs and companion dogs, have gathered an impressive amount of information on the biology of dogs—their sensory abilities, their behavior—and on the psychology of dogs—their cognition. Drawing from the accumulated results of hundreds of research programs, we can begin to create a picture of the dog from the inside—of the skill of his nose, what he hears, how his eyes turn to us, and the brain behind it all. The dog cognition work reviewed includes my own but extends far beyond it to summarize all the results from recent research. For some topics on which there is no reliable information yet on dogs, I incorporate studies on other animals that might help us understand a dog’s life, too. (For those whose appetite for the original research articles is whetted by the accounts herein, full citations appear at the book’s end.)

We do no disservice to dogs by stepping away from the leash and considering them scientifically. Their abilities and point of view merit special attention. And the result is magnificent: far from being distanced by science, we are brought closer to and can marvel at the true nature of the dog. Used rigorously but creatively, the process and results of science can shed new light on discussions that people have daily about what their dog knows, understands, or believes. Through my personal journey, learning to look systemically and scientifically at my own dog’s behavior, I came to have a better understanding of, appreciation of, and relationship with her.

I’ve gotten inside of the dog, and have glimpsed the dog’s point of view. You can do the same. If you have a dog in the room with you, what you see in that great, furry pile of dogness is about to change.



FICTION

## THREE DOGS

BY  
ROBERT SKINNER

I have a habit of meeting the wrong dogs at the wrong time. As children, we clamoured for a pet dog, and at the pound there were dozens to choose from. They bounded up happily to greet us at the fence, and probably all of them would have made fine companions, but my mother veered suddenly in her decision and plucked out the scowling lapdog in the back corner.

The dog's name was Hannah. She hated children and wasn't particularly fond of adults, either. But she followed my dad around obsessively. He was starting a small business at the time, working late at nights in the back shed. And the dog used to stand outside with one eye pressed up against a hole in the wall and watch him work. It used to scare the hell out of him, looking up from his desk to see that one creepy eye.

When I was 12 the whole family went overseas, and the elderly couple down the road looked after Hannah while we were gone. When we arrived home, four weeks later, it took us a few days to remember about the dog. My dad went running over there and found an animal that wasn't showing any signs of homesickness and an elderly couple that wasn't thrilled to see us either. My dad said, "Perhaps you'd like to *keep* the dog?"

Such was the bond between us and Hannah that when my dad came home and said, "You want to go over there and say bye?" we said, "Nah, we'll see her around."

And we did, but only a few times. Sometimes we ran into her when she was on one of her walks and she pretended not to notice us. We were all like, "Oh heyyyyy, Hannah." Things had become very awkward between us. Other times she turned sideways as if to show us how much more lustrous her coat was these days, what with the better class of dog food and all. But maybe that's just the guilt talking. She was probably turning away out of sheer disdain, and in another three weeks she didn't seem to remember us at all.

ILLUSTRATION BY ELLIOT FREEMAN

In 2015 I was going through a slightly homeless phase. My magazine was going through a rocky period (the digital age), and I was sleeping rough and siphoning off rent money to pay for contributors and for morale-boosting pot plants.

At nights I was sleeping in my swag at the local cricket club. I was laid out on a flat spot of ground at the bottom of a slope, between a fenceline and a hillock that more or less protected me from view. My swag was bright pink, and a ridiculous thing to try to hide out in, so I was forever draping branches over myself to avoid being seen from the road. It was all a little undignified. But the year before I had played two matches for this cricket club, and this, I felt, gave my presence there an air of legitimacy.

Nevertheless, I had constant anxiety about being discovered in my swag, in my underwear, by a more-legitimate user of the park. I was off the path, so the early morning walkers couldn't see me, but their dogs always came snuffling past. Mostly they didn't make a fuss, until one morning, a beagle arrived in the park.

On Thursday night I went to the Premier's Literary Awards and got rollickingly drunk on free wine and canapés. On Friday morning I woke up hungover in the grey light of dawn. My suit was folded up drunkenly next to my swag. (Nothing makes you feel more like a bum than sleeping rough with a suit; at least with shorts you can convince yourself it's because you're an outdoorsy type.) I'd been woken by the whining of a dog, a beagle. The beagle was agitated. He kept running back and forth between my swag and the increasingly urgent calls of his owner. He was going to ruin everything. I opened the flap a little and said, "Get out of here, you damn dog, I'm fine!" But he kept whining louder and louder and trying to alert his owner. He had, in my opinion, something of a Lassie complex.

I pulled back the covers to shoo him away and the beagle lost his fucking mind. He let loose with these crazed and unhinged barks that brought people running from everywhere. The jig, as they say, was up. When the owner arrived on the scene I was hiding bravely under the covers. It's possible that as she dragged the beagle away, the owner heard a small voice from the bottom of the swag saying, "Please buy my magazine," but I will deny it forever.

The cricket club was impossible after that. Every morning, no matter where I tried to hide, that damn beagle would hunt me down. The next weekend I stayed at a friend's house while they were on holiday, on the proviso that I look after their dog, Monty—a Great Dane—and stop him murdering the schnauzer next door. He was an enormous dog, and

I didn't think it was possible to stop him doing anything, but I gave it a go. Monty was a lovable dog from a distance, but at close quarters he was a nightmare. He had this way of leaning his entire body weight against you when you were trying to work. He meant it in a comradely way, but it was like receiving affection from a bus.

Still, it was a nice make-believe in that house, with the sunroom, the coffee maker, and the dog. Dogs have a wonderful way of anchoring you to the present. A way of making a day seem worthwhile, of elevating a sit-down or a walk to a form of poetry. Monty could anchor you to the present too, but it was like living under the constant threat of terrorism. We went to a café together and when I came out he had a pug's whole head in his mouth. He was looking up at me with those big dopey eyes saying, "Can I? Can I?"

"Jesus Christ!" I said.

Someone screamed and threw a cappuccino at him. That was fine with Monty: he let go of the pug and started lapping up the coffee.

It was a short-lived love affair for Monty and me. I had applied for a second job and I was on my way outta there. I would have disposable income and a room—and maybe even a dog!—of my own. The job application required enormous amounts of paperwork. I laid it all out on Sunday evening, and on Monday morning—oh, it's almost too embarrassing to say; it reeks of bad novels and lame excuses—discovered that the dog had eaten my National Police Certificate. He had eaten it the way he did everything, with gusto, and he was licking up the last of it when I walked in. It was hard to stay angry with him, when you saw what a good time he'd had doing it.

The government bureau told me that Monty had eaten the only copy. They spoke at length about the special stamps and the waxen seals required to make a thing like that. Evidently these were the same waxen seals that had gotten Monty so excited. He regarded me balefully from the corner. The government bureau said it would take five business days to get me another one.

"Godammit!" I said, "What happened to the digital age?!"

The missing police certificate meant another week at the cricket club. But worse than that was the *cliché* of it all. It was embarrassing. I shook my head: "I thought you were better than that, Monty." He came over and rested his enormous head on my knee.

He was not.

ARCHITECTURE FOR DOGS ENCOURAGES EXHIBITION-GOERS TO SHARE THEIR IDEAS.

# GAME PLAN

They say that if you're 'in the dog house' then you have been banished to somewhere that's not very pleasant. This is meant to convey a sense of punishment, but really, the co-habitation of dogs and humans has historically been quite a harmonious and mutually beneficial arrangement.

Since the ancient Egyptians made special mud-brick kennels for their canine housemates, people have been dreaming up creative solutions to how we can live side by side with our small and furry mates. Architecture for Dogs is a design collective in Japan that has taken this one step further than lumpy dog beds and plastic shelters, designing stylish structures for the home that strengthen the bond between humans and their dogs. Through a partnership with start-up funding body Imprint Venture Lab, Architecture for Dogs is the first collective to create high-quality dog furniture by world-renowned architects and designers.

"I came up with the idea over a decade ago, but I was unable to bring it to realisation," says curator Kenya Hara. "Just the mention of dogs made people think of it as a joke, and nobody was willing to put their money in the project."

A notable graphic designer, Hara is also the art director of Japanese brand Muji. He knew that if he promoted Architecture for Dogs online it would soon find an audience, and he was right. The project has spawned at least six exhibitions around the world and prompted an overwhelming audience engagement that the creators did not anticipate.

At the project's first exhibition in 2013 at Toto Gallery in Nogizaka, visitors were encouraged to sketch their own ideas for dog architecture, inspired by the work on display. "We felt that crowd-sourced designs would be a very fun way to elicit participation," says Julia Huang, co-founder of Architecture for Dogs. "After the visit to the exhibition, people could be inspired to open their own creativity and interpretations of architecture for dogs." The team thought they would get a handful of sketches; they ended up with 800 submissions.

"We were thrilled with the enthusiasm, and it signifies that people are embracing the concept," adds Huang.

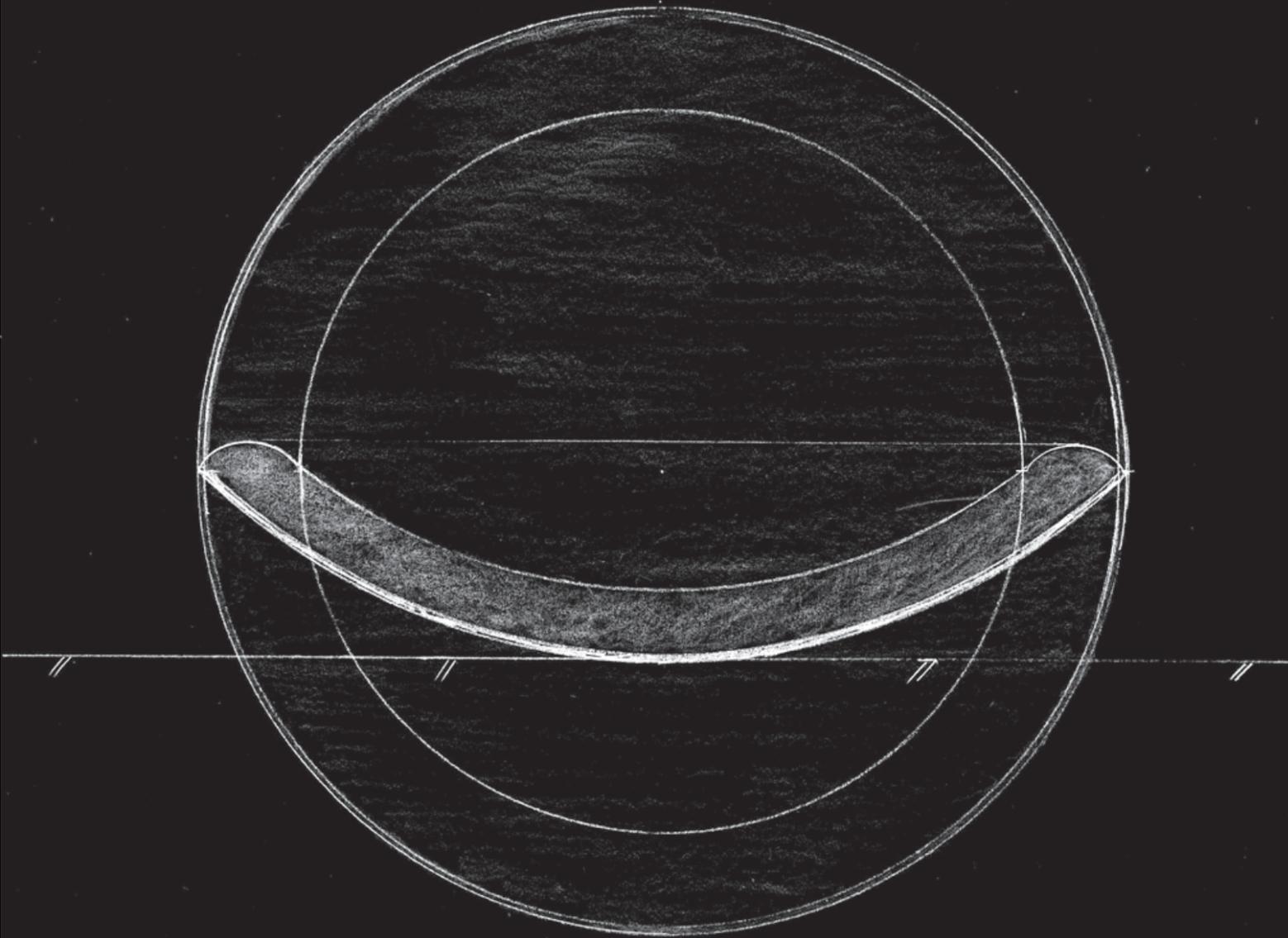
"The project feels fun, accessible, and approachable enough to people so that they feel compelled to join in."

The magic of Architecture for Dogs is in taking something as commonplace as a dog bed and reimagining it as a thing of play (let's just say, by raising it off the ground and adding a step for the dog) and style (by assembling the bed as more of a hammock made of decent fabrics). Some of the most popular pieces in the exhibition were variations of Hara's D-Tunnel—which looks like a table or a stool with a mini staircase attached—that attempts to change a dog's height so they can be face-to-face with their human. The designs are deceptively simple in their creativity, which is perhaps why they inspired so many others to invent their own canine furniture.

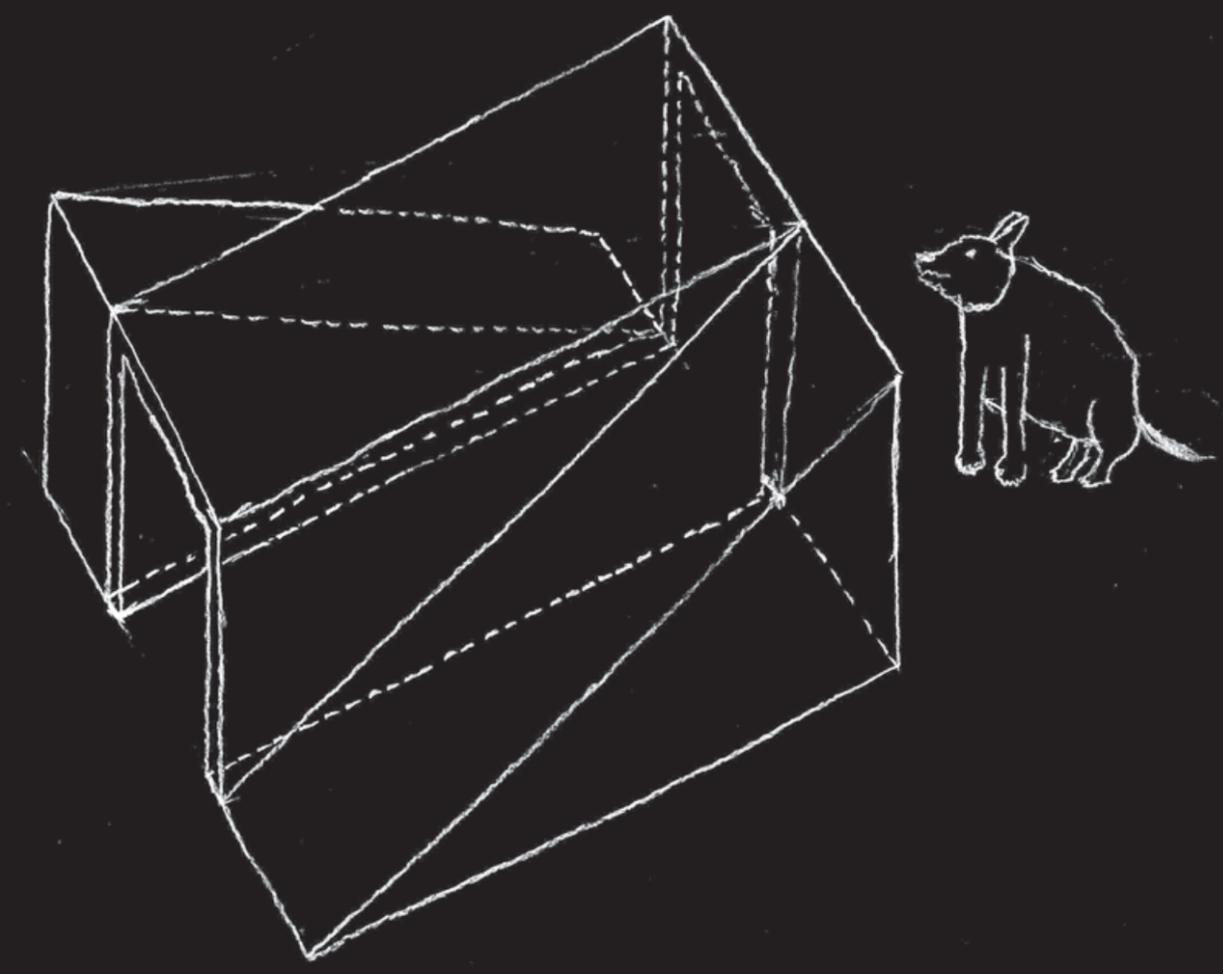
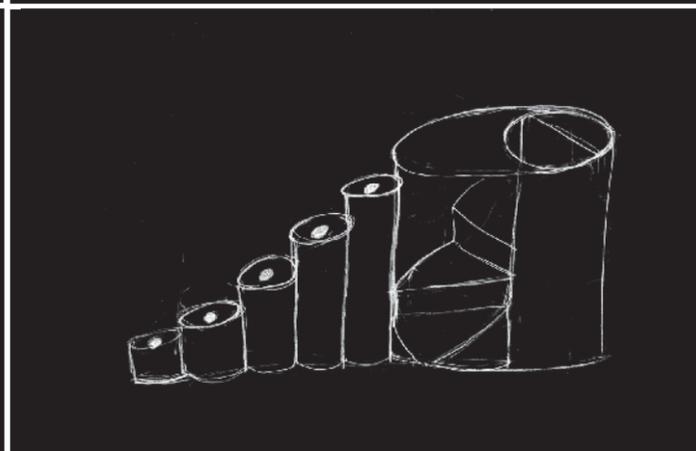
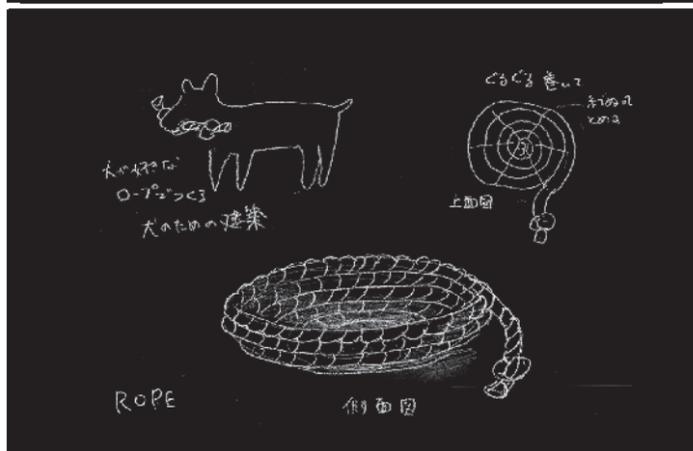
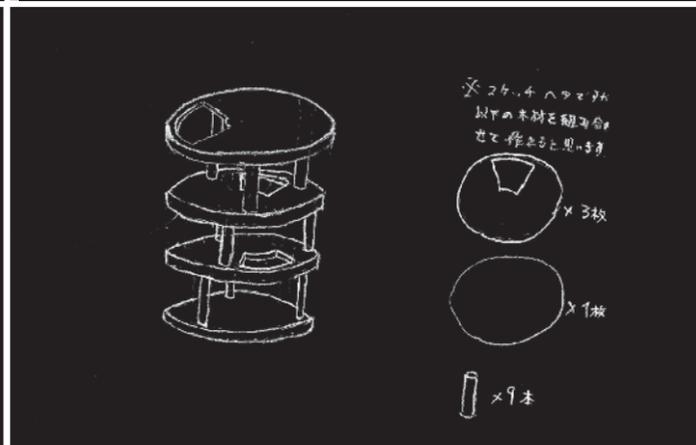
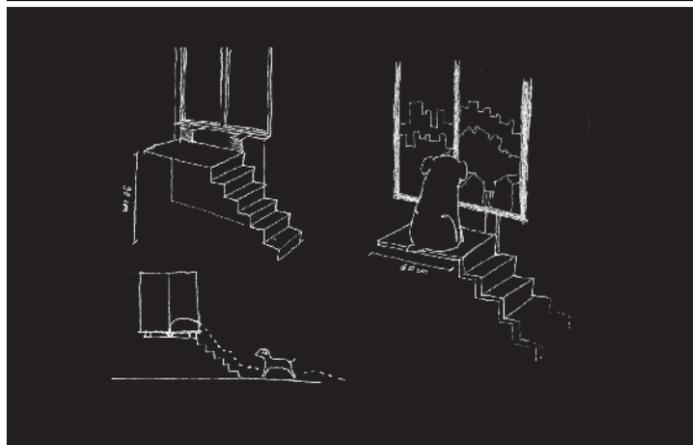
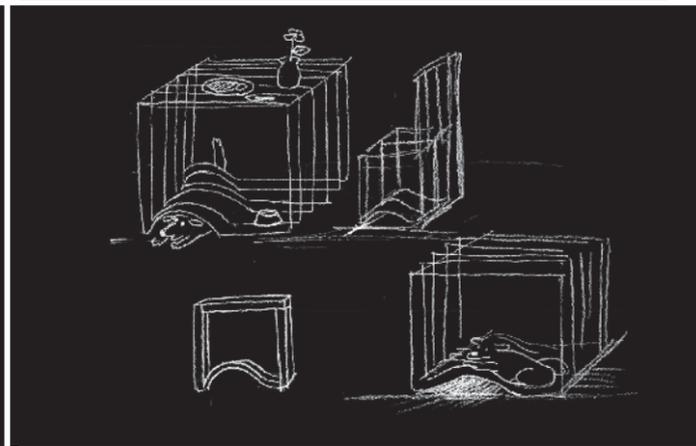
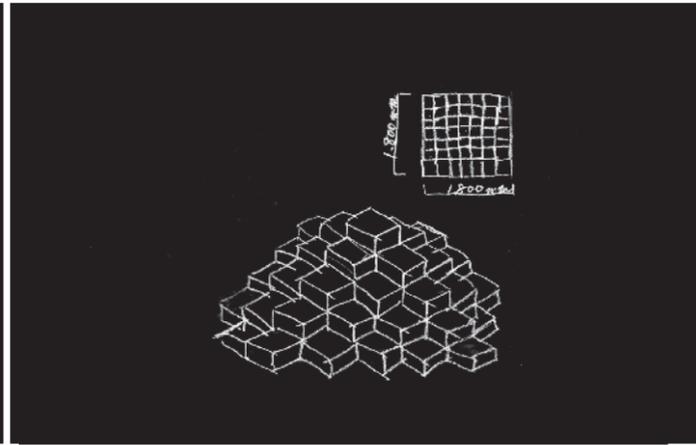
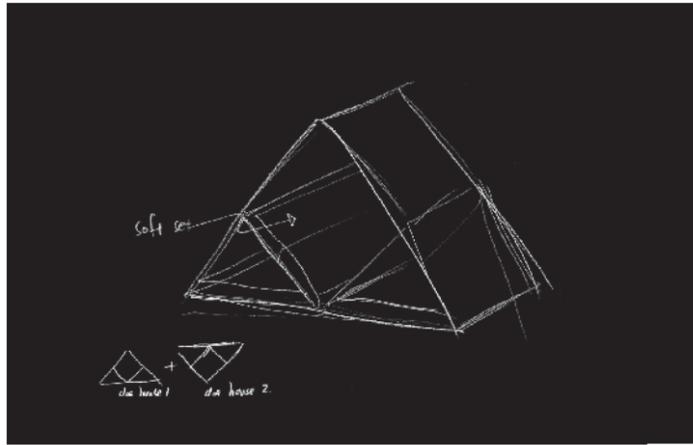
Audience engagement was important to the team behind the project, as it was used to "encourage a culture of innovation" and to build upon the existing designs. The pieces are meant to adapt to the needs of the user, human or dog, so it was essential that non-designers were as impressed by the furniture as the architects were. Huang notes that the success of the project depended on how much the public embraced a re-examination of "the relationships between dogs and humans".

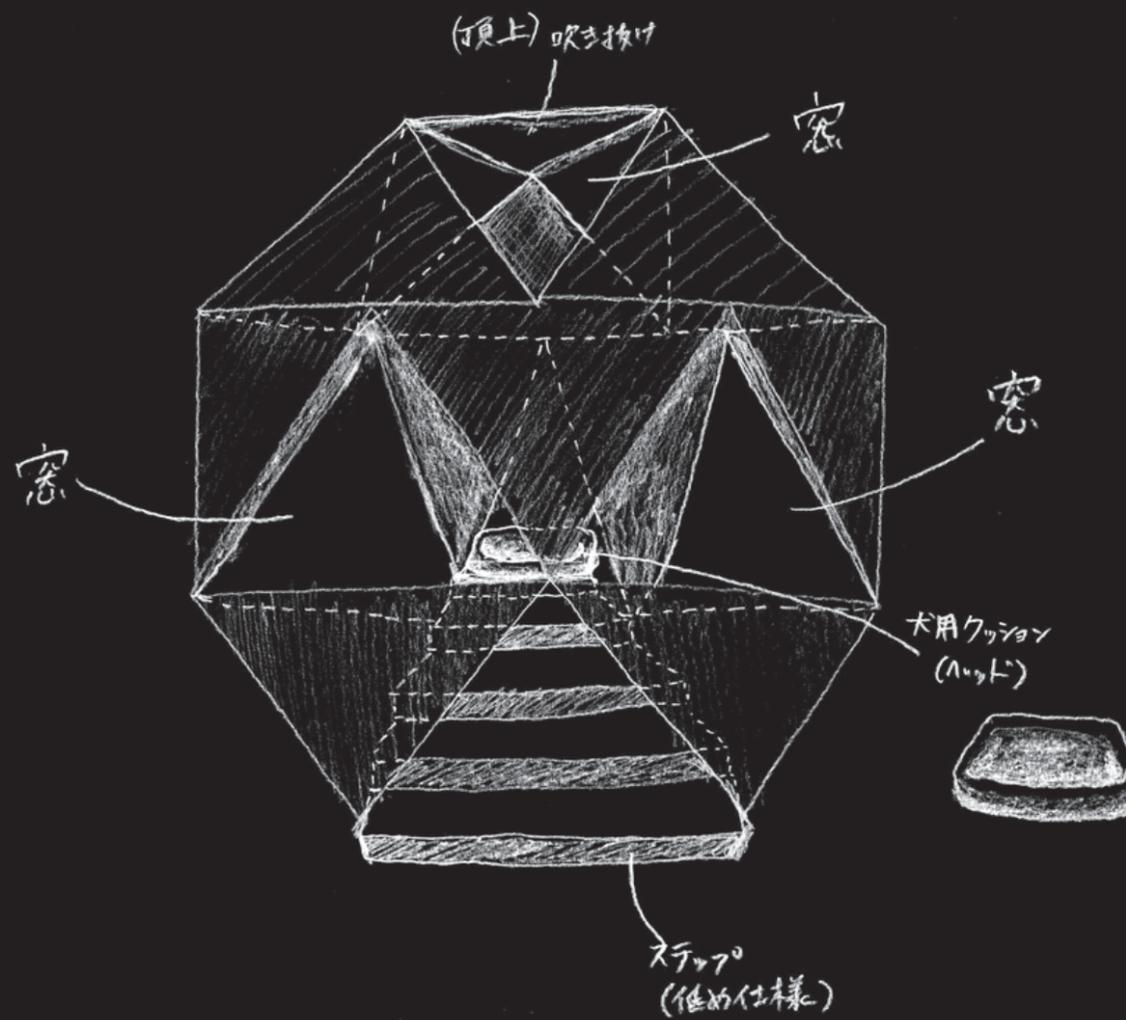
The specificity of Architecture for Dogs is no accident. The intimacy of the shared spaces between people and dogs is pretty unique (take that, cats!), with deep historical roots. Dogs have been our companions for centuries, so it seems only natural to create furnishings specifically for their needs. "Dogs may be pets, but they are constantly alongside us, attracting our attention," says Hara. "Taking a close look at our canine partners from a fresh perspective creates an opportunity to re-examine humans, too."

Perhaps this is the reason why Architecture for Dogs's DIY element was so popular with exhibition-goers. The designs themselves are inventive but accessible; they get people thinking about how humans and pets interact at home, and how physical space represents this bond. "Architecture for Dogs will reinterpret what architecture can be," Hara concludes. "And bring a new kind of joy in the relationship between humans and dogs."



WORDS BY SINEAD STUBBINS  
ALL SKETCHES COURTESY OF ARCHITECTURE FOR DOGS







## PROFILE

SAMUEL JURCIC'S INSTAGRAM MAY TAKE ITS NAME FROM A PLANT, BUT ITS STAR IS HIS DOG.

# ROLLING STONE GATHERS NO MOSS

Samuel Jurcic is obsessed with damp, spongy plants that creep up stone garden walls and cling to the trunks of rainforest trees like green snow. His Instagram account, @ma\_hovina, takes its name from the Croatian word for moss. At first glance it's unclear where the connection lies between small, flowerless plants and the account's photos of Lal, Jurcic's German shorthaired pointer. However, Jurcic explains that the reference is philosophical, rather than physical. "I was always fascinated by this plant which needs very little nourishment to be as beautiful as it is—a pure incarnation of minimalism," he says. "Like moss, I try to make beautiful things by using as little as possible."

A graphic designer based in Stuttgart, Jurcic takes a straightforward idea (dog and camera) and interweaves elements around him (road signs, falling leaves, grandpa shirts) to take pictures that you can't help but double-tap. His photos swing from elegant compositions to cheeky visual gags, and Lal is the patient subject for almost all of them. To help Jurcic realise his vision, Lal has endured being covered in sand; worn wigs made of balloons, rubber gloves, and strips of paper; and has poked his head through record covers. Of course, he's rewarded for his efforts. To get Lal to sit still in a gourd hat is easier than it looks, Jurcic admits. "Lal is hungry all the time, that's why he is corruptible. From the moment when he understood that sitting still—even with something on his head—meant getting a piece of cheese, he became a supermodel," says Jurcic.

As a puppy, Lal was always in front of Jurcic's camera, but when Instagram blew up in 2011 the pics became about more than just making memories. He took a weekend course in photography and started following other creative Instagrammers to get a grasp of the trade. "Now at least I can work more manually and manipulate the light, but I'm still an absolute amateur," he says.

Four years later and @ma\_hovina is still a regular weekend pursuit for Jurcic and Lal. "I drive through the streets like a hunter, always on the lookout for interesting backgrounds. I think I have an antenna

reserved for Lal photography only," he says. However, as is often the nature of the creative spark, ideas come unexpectedly. "Real inspiration will come when I'm watching a movie, reading a magazine, or even shopping. You can't control it. The only part about it that depends on you is whether you act on it or not. The more often you act on inspiration, the more often it comes. I take my camera and my ladder in the car with me every time I'm going somewhere with Lal, just in case."

Lal wasn't always centre stage in the Instagram account. One particular photo shoot, however, was the juncture that set things in the dog's direction.

"It was the session when I covered him all over with yellow Post-its," Jurcic remembers. "It took quite a long time because the Post-it notes didn't want to stick properly to his greasy fur. I was pretty surprised at how patient he was with it, and this opened up almost unlimited possibilities for me."

Today, Jurcic and Lal have over 72,000 followers, meaning their network of new mates has expanded to a global scale. Admirers have voyaged from as far as New York and Dubai and Germany to meet Lal. "I am overwhelmed by the connections I've made through Instagram," Jurcic says. "I met a guy who organised a beautiful baroque theatre as a location for Lal and me to do a photo shoot. It's amazing."

Fellow Instagram artists that Jurcic can't get enough of are Theron Humphrey (@thiswildidea) and Jan Ove Iversen (@janove for iPhone-only photos and @anotherjanove for DSLR shots). Humphrey documents adventures with his coonhound Maddie in the States, while Iversen is a Norwegian nature photographer. Of Iversen, Jurcic says "It's a sign of great admiration when you'd like to take a vacation in someone else's head. I'd like to do that in his."

Finally, what's next for Jurcic and Lal? "I want to make a series of Lal sitting on the toilets of the people I admire. Have you ever asked yourself what the toilet of [Comme des Garçons founder] Rei Kawakubo looks like?" We can't say that we have, but if Lal's taking us there, we'll roll with it.

WORDS BY JESSA SHIELDS  
PHOTOGRAPHS BY SAMUEL JURCIC





Design—

## DESIGNER DIGS

They say necessity is the mother of invention, so when New Zealanders Peter Widdows and Tanya Wood couldn't find any good-looking pet products to suit their style, they decided to make their own. The couple had spent years collecting the right pieces of furniture to build a home where they could nest happily, but as they explain, "we couldn't find similar pet products to fit with our interior design".

Their Auckland-based brand 8 Paws stocks durable designs and labels with an ethical focus. One of their favourites is Cloud7 from Berlin. To produce the right kennel, Widdows and Wood enlisted the help of local designer Tim Webber, who normally makes lamps, lounges, and chairs for Homo sapiens, but here he created a minimalist design for our four-legged friends.

The resulting Number 8 Indoor Dog Kennel wouldn't look out of place in a conceptual art show, and sits well alongside Webber's human-centric work. As an object, it sums up 8 Paws' design philosophy: it's handmade in New Zealand from 100 per cent local materials, and has a mighty small footprint. WB  
[eightpaws.co.nz](http://eightpaws.co.nz)



# SMALL BITES



Apparel—

## FARIBAULT WOOLEN MILL CO. X LUCY & CO. COLLABORATION

Anyone who has seen the film *Fargo* knows how cold it gets in Minnesota. So you can rest assured that Minnesotans know a thing or two about crafting a cosy blanket. Faribault Woolen Mill Co. has been looming in the Land of Lakes since 1865, and they've recently collaborated with Lucy & Co. (a curated shop made by the humans behind @dogsofinstagram) to create a range of recycled wool dog blankets. Perfect for your dog's bed, the car, or your lap, the blankets come in three sizes with either a bright red or blue serge. Oh yah. JS

Image credit: Lucy & Co.  
[lucyand.co](http://lucyand.co)

Accessories—

## HINDQUARTERS BASIC BLACK

In the human world, jeans and a black t-shirt suit a casual Friday, beers at the bar, or a spot of gardening. The equivalent in canine fashion is the simple black collar. While some dogs prefer to bling out in the dog park dust bowl, London-based Hindquarters have come up with an alternative design that fits any occasion, from puddle jumping to bum sniffing (or fetch playing). Though the look is classic, the collar design is ingenious—fastening up like an old parachute or airplane seatbelt. The owners tried to explain it to us, and we would try to explain it to you, but it's as confusing as those old flight attendant explanations, which obscured the fact that it's really very simple, yet sturdy and reliable. Like this collar. WB

[hindquarters.com](http://hindquarters.com)



Organic—

## SNACK PACK

The packaging is so impressive we almost don't need to know what's inside. Aesthetically, The Pet Grocer products combine the modernist 'toon simplicity of Parisian dog duo Caperino&Peperone with the clean aesthetic of fellow Melbourne natives Aesop. Inside, the products are pretty special too. The brand feverishly—possibly obsessively—seeks out healthy, sustainable, and ethical treats for cats and dogs by using dehydration methods that maintain the nutrients and integrity of raw produce. This process may be beyond the comprehension of you and your dog, but let's face it—lots of dogs will gnaw on just about anything—table leg, old socks, Frisbee—so you might as well give them the best thing for their chewing efforts. Popular products include kangaroo heart, whole school fish, lamb lung, duck feet, and bully sticks. Once your pet's had their nutritional treat, The Pet Grocer sells superior soaps to get their outsides all scrubbed up too. WB

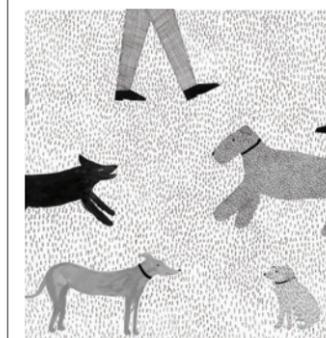
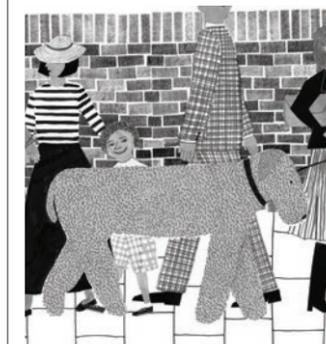
[thepetgrocer.com.au](http://thepetgrocer.com.au)

Games—

## THE ODIN BY UP DOG TOYS

"The Odin is in a league of its own," says Michelle Moy, co-creator of this stylish but functional dog toy with her fiancé, Billy Shih. Named after the couple's corgi, the Odin features integrated flaps to place treats inside and various-sized holes for them to fall out of. What sets it apart from similar toys is its modular ability. "More than one Odin can be connected to another to create a different shape and challenge level," Moy explains. The design is also considered, right down to the slate colour and modern geometric shape, which "complements people's home décor, rather than takes away from it". Moy and Shih's Seattle-based company Up Dog Toys initially funded the Odin through Kickstarter, and has received plenty of positive feedback. "Many of our customers will come and tell us that our toy is the Goldilocks of puzzle toys," Moy says. Not too heavy for small dogs or too tiny for big dogs, not too difficult yet still a challenge—just right. JS

[updogtoys.com](http://updogtoys.com)



Book—

## A DOG DAY

Patience is a virtue, they say. That's the lesson that an adorable Airedale terrier must learn in Emily Rand's debut picture book, *A Dog Day*. Out on a stroll through the city, all the pup wants to do is get to the park, but his human has other ideas. "A Dog Day started with me noticing how patiently dogs wait for their owners outside shops and how hopeful they are," Rand says. "Dogs are eternal optimists!" The London-based illustrator tells the story in monochrome pen and ink drawings with vivid textures, tones, and patterns taking precedence over colour. Confessing "an unhealthy addiction" to buying children's books, Rand knows the power of positive impact they hold. "I think children's books are underrated in the influence they can have," she says. "They can teach children empathy, about differences and an understanding of the world but in a very subtle way." Published by Tate Publishing. JS

[shop.tate.org.uk](http://shop.tate.org.uk)



Design—  
**ALLY CAPELLINO**

High-end bag and accessory label Ally Capellino isn't usually in the business of designing fine leather goods for animals (they've been too busy dressing Europe's young creatives since opening in 1980). But after years of being asked to apply their craft to pet-based items, the British designers have finally relented—and from the looks of things, it's been a raging success. Made from genuine Italian leather and re-waxable British cotton in their London showroom, the Ally Capellino range of collars, coats, and leads is every bit as elegant as the label's high-class/no-frills human-wear.

The transition to inter-species designer wasn't exactly an obvious one. Founder Alison Lloyd admits to being scared of dogs as little as just five years ago. But after making friends with her neighbour's "crazy staffy" Haggis, a Jack Russell "with a face like a bat" called Coco Chanel, and, finally, her daughter's own Bedlington whippet, Radish, Lloyd admits to being won over.

Radish was the first dog to have a coat designed, and the range spread from there. It also includes something for humans: a leather grooming apron, designed to protect the groomer from being covered in dog hair during that necessary but unglamorous task. "Dog hair is a pain," Lloyd admits, "so an apron is totally what's needed." RT

[allycapellino.co.uk](http://allycapellino.co.uk)

Book—  
**CANIS LUPUS**

It's said that, in ancient times, wolves and humans had a symbiotic relationship. A man would hunt, his wolf would eat the scraps, and, in turn, the man would receive protection from more dangerous predators.

After domestication, we created breeds, adapting the species to our own needs. Today, there are more than 300 dog breeds, although some of them don't even show any resemblance to their ancestors, the wild wolves.

*Canis Lupus* by Marina de Luis is a photographic project showing the often-hidden relationship between dogs and wolves even in our present day. For this purpose, de Luis looked for breeds and mixed-race dogs that maintained a wolfish resemblance and photographed them, both in studio and outdoors, trying to recreate their wildness but keeping in mind that they are still domestic animals.

"Through the project I learned that no matter how much of an effort we

make in order to change their manners, it will never be enough," de Luis says. "They will always have a wild side, and I feel it's a positive aspect."

Nowadays, the greatest threat to the survival of wolves is human beings, since the reduction of their natural habitat is a serious threat to the continuity of the species. It seems ironic that we have created so many dog breeds from a purely wild animal that we are no longer interested in—an animal we even try to get rid of.

Luckily, many people, including scientists and animal lovers, continue to investigate the social structures of the pack, and work to protect the wolves' natural habitats. Thanks to them, species such as *lobo ibérico* can walk and live freely in Spain. In some deserted areas of Alaska and Canada, wolves exist in the wild without any human help, and signs indicate that they are doing well. ML

Image credit: Marina de Luis  
[marinadeluis.tumblr.com](http://marinadeluis.tumblr.com)



Accessories—  
**NIKU RUG**

If there's one thing humans and dogs have in common (and there are at least 100, but humour us), it's a love of meat. Most people can't resist a good steak, and while most dogs have never been offered one, they probably wouldn't think twice about making off with a chunky sirloin if given half the chance. Is this steak-shaped dog rug the next best thing? Hard to say, but it sure looks a treat. Created by Ma Yanson, a founder of Beijing's MAD Architects, the 'Niku', or meat rug, was designed as "the ultimate reward for the loyal labrador" (though we're pretty sure other breeds will enjoy them just as much). The rugs are made from red and white wool that mimics the look, though sadly not the taste, of meat's natural marbling texture. They also come in three sizes, so they can grow as your dog does. RT

Image credit: MAD  
[i-mad.com](http://i-mad.com)

Accessories—  
**BEST MADE CO. SMALL BRASS CAPSULE**

The U.S. government apparently commissioned the production of these Small Brass Capsules some time ago—though they've never told the general public why. What is known is that online retailer Best Made Co. is now selling them to civilians across the world, and though the indestructible containers were probably designed with humans in mind (they seem suspiciously well-suited to carrying water purification tablets), they also work perfectly well on canines. Stuff them with your dog's vital items (I.D., medicine, coded messages), clip them onto their collar, and rest easy knowing wherever your pooch goes, so to do its essentials. RT

[bestmadeco.com](http://bestmadeco.com)

Book—  
**WET DOGS**

The life of a model can be tough, just ask Kate, Cindy or Marky. But the ever-professional mutts in photographer Sophie Gamand's new book, *Wet Dog*, deliver perfect blue-steel stares despite being held in the bath and drenched with water. The series of soggy canines was first released in 2014 and quickly gained a cult following, culminating in the launch of the new book. While the pics of the un-amused pets are undoubtedly cute, it's Gamand's mission to show them as more. Many of the animals in her portraits are rescues, and Gamand expertly captures the feeling behind the fanfare—portraying her subjects as almost relatable, with distinctive human traits. Published by Grand Central Publishing. EG

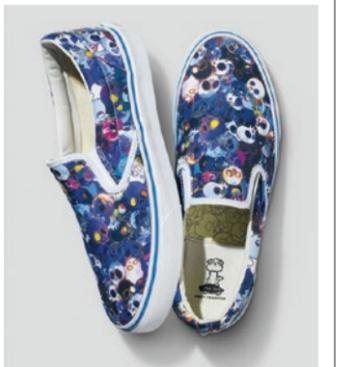
Image credit: Sophie Gamand.  
[sophiegamand.com](http://sophiegamand.com)



Accessories—  
**ANIMALKIND**

With a background in design and branding, it was only a matter of time before animal-lover Michelle D'Avella turned her attention to pet apparel. Last May she launched animalkind, a collection of bandanas for canines with personality. With names like 'Happy', 'Nomad', and 'Stargazer', the graphic prints will revitalise the wardrobe of any dachshund, pug, or poodle. A brand with conscience, animalkind's blog also offers advice and information for those keen to adopt, or for people who are struggling with a rescue pet themselves. EG

[shopanimalkind.com](http://shopanimalkind.com)



Apparel—  
**VANS VAULT X TAKASHI MURAKAMI**

No stranger to collaborations, Japanese 'superflat' artist Takashi Murakami has worked with Louis Vuitton, Issey Miyake, and even Kanye West. This time Murakami has taken on his favourite footwear label, Vans, for their autumn 2015 Vans Vault series. His instantly recognisable flower and skull motifs will adorn classic Vans slip-ons, t-shirts, and skateboard decks for the limited-edition collection, with each product marked by Murakami's portrait of his proud-looking pooch, Pom. JS

Image credit: Vans  
[vans.com/murakami](http://vans.com/murakami)



## LAST WORD

# WILLIAM WEGMAN

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In art school, William Wegman majored in painting, but by the time he moved to Los Angeles in the '70s he had abandoned painting for photography and the then-new medium of video. Featured in some of these works was his dog Man Ray, the first in a long line of Weimaraners with whom Wegman has collaborated.

With the help of his dogs, Wegman has created films and videos for *Saturday Night Live* and *Sesame Street*, and photographs for the likes of Acne Studios and, most recently, *Wallpaper* magazine, starring Topper and Flo.

William Wegman shares thoughts and memories from working with 10 family members.

1.  
My first Weimaraner, Man Ray, was super bright. He was very people-oriented and a deep thinker. He would bring me things he thought I would like. One day he kept bringing me objects that were all cone-shaped. I thought that was very bizarre.

2.  
I never really insist or coax the dogs into something they may not want to do. I go with their personalities. This is the exact opposite of *Lassie*, where different dogs would play the one character. With me, each one of them has its own moment.

3.  
When I made children's books, I always cast the dogs according to how would they look: Fay was more bossy so she became the evil stepmother, and her daughter, Batty, would become Cinderella, because of her sweet, dreamy, drifty eyes.

4.  
Batty was the funniest dog. She would fall asleep anywhere. If I put her on a chair, she would slump over like she had no bones. I took some hilarious pictures with her, including this one image I titled "Lolita", because she looked so seductive.

5.  
I am painting and doing other things, so I don't feel claustrophobic. There are certain times when I look at my work and think, God, I don't ever need to take another picture of a dog, but I do somehow, and I am happy. Weimaraners have a sense of humour, too, and they make you laugh. They are hilarious; they can be very goofy.

6.  
I find it interesting that their coats are grey, which is a very neutral colour, so you can make things up in many ways. Other spotted, more characterful coats are fantastic but hard to transform into anything else.

7.  
In summer I ride a mountain bike on logging roads. The dogs don't need to be on a leash, and they love to run. They have tremendous endurance. I love seeing them gallop, gulping air.

8.  
Topper, one of my current dogs, is magnificent and can make these beautiful poses without any effort. He is very physically sculpted and takes your breath away when he assumes these poses, becoming this static figure of great beauty.

9.  
Flo, Topper's half sister, reminds me a lot of my incredible dog Fay Ray. Like Fay, Flo is very serious about working, intensely focused and determined to please. It is almost heartbreaking how much she wants to do it well.

10.  
I once realised if I got upset, the dogs would think I was upset with them. It really has moulded my personality to make me a much more genial person. You can't act out. You have to be really sensitive to their personalities.

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INTRODUCTION BY EMMA GUTHRIE  
PHOTOGRAPH BY KIMBERLY M. WANG

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*"Do it, Yeah that's right. Now I wanna be your dog".* IP: 1969