

CLOAKROOM



Editor's letter

I grew up in the 70's. Much of my childhood was spent hidden in the downstairs bathrooms of my parents' friend's houses, pawing books and magazines, transfixed by pictures on walls.

My Godfather (an Italian Catholic priest turned restaurateur from Ischia) lived in a suburban mansion cum Bay of Naples villa in Northwood, a leafy suburb of North London. We visited often.

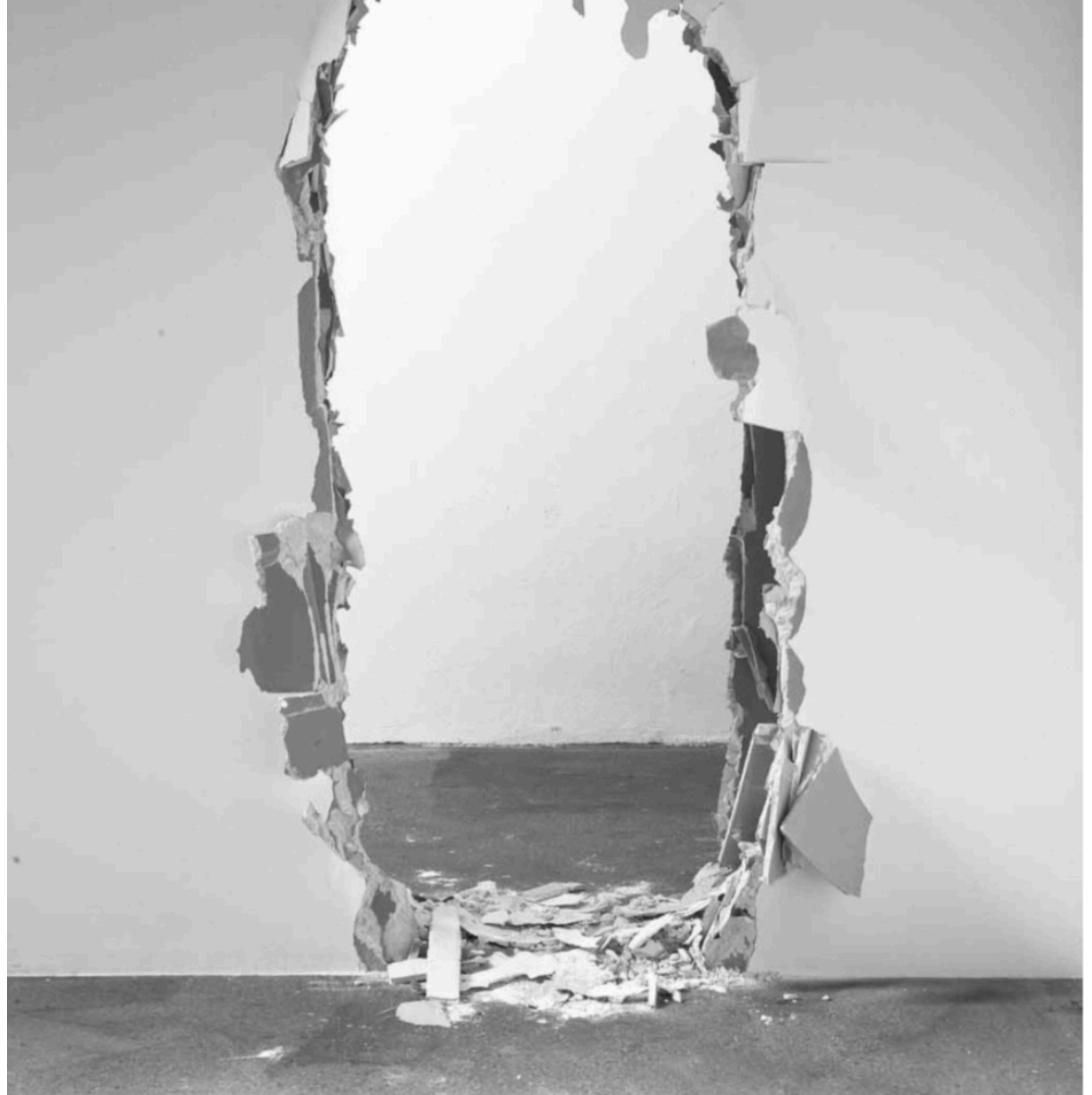
My favourite room, the Cloakroom (my Mother called it that), was small and near the front door. It was tiled in white Neopolitan Majolica and plastered with oversized glossy prints of family, friends and movie actors who ate at his Belgravia restaurant. It was where the coats and loo lived.

It also housed an extensive back catalogue of issues of *PHOTO* magazine and *Playboy* - mostly left in piles on the floor.

I'd spend hours in there, fascinated by the 60's pin ups, the cartoons, the typography, the immediacy of the images - all hidden and direct at once.

Some people would say that launching a magazine right now is counter intuitive. The cover star of this magazine has long lost his enthusiasm for Hollywood interviews and there's no explicit format to speak of in this one. I distrust the notion of taste, yet much of what I like to look at contradicts that.

The sensuality of simple things: a piece of toast, a shallow stair, a kiss. These are things that hold a unique pleasure, simple moments of seduction and what Cloakroom offers its reader. Its pictures and stories a *rara avis*, a place to switch off, not log on. Something to keep, to read, to share, not to be thrown away.





Brand manifesto

Cloakroom explores with wit and rigour, exceptional people and the spaces they inhabit.

In a bi-annual magazine, Cloakroom showcases lifestyle and interiors through the lens of experience and intimacy, documented in photographic portfolios, interviews and commentary by the most influential photographers and writers.

Design and architecture are secondary characters that come to life through the human interactions in Cloakroom's storytelling; byproducts in the magazine's investigation into themes and subjects.

Cloakroom quietly challenges the concept of taste through the observation of both high and low culture. It avoids the obscure and impenetrable revealing instead the extraordinary in the seemingly ordinary. It features distinguished icons and exposes their humanness; the banality of their routine, their own barely noticed interaction with the everyday.

Design is captured through experience of contemporary culture and human emotion. Cultural realms are fused and overlaid, by taking contemporary figures and juxtaposing them with unexpected subject matter and themes. Expertise and experience in one area frames a conversation in another.

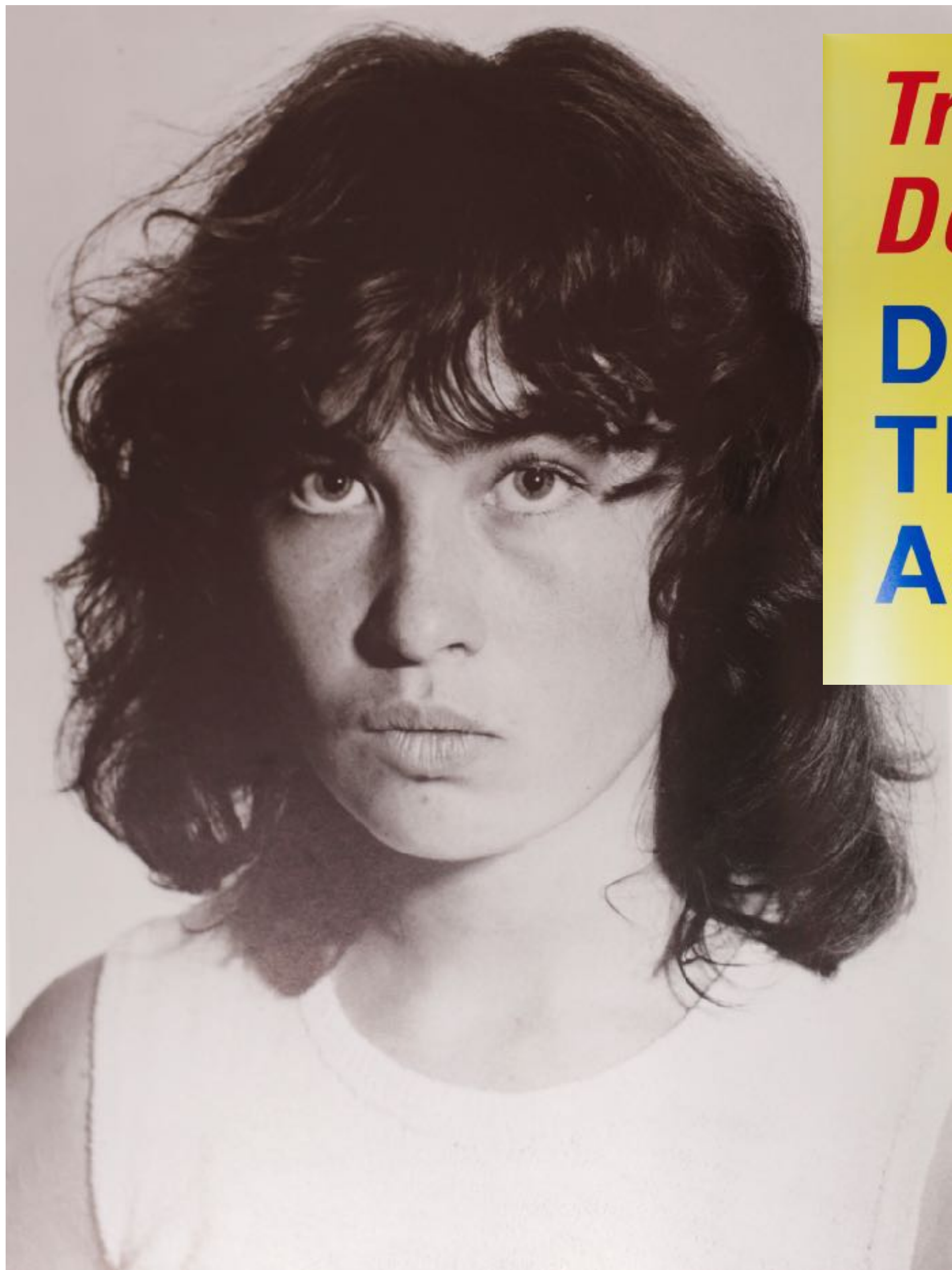
Cloakroom studies the inanimate to provide meaningful insight into human needs and desires. Writers, artists and designers share stories of spaces transformed through human experience, exploring the myriad emotions that are transferred onto objects, space and a person's intimate geographies.

Stylistically, the photography moves through genres, from vernacular, fly on the wall to gloss and saturation. Tonally, the writing is intimate and accessible but maintains an inherent wit and intellectual rigour. Cloakroom's approach has a distinct absence of sentimentality allowing the reader the freedom to feel, without being prescribed an emotion by a writer, photographer or editor.

Brand values



- Spirited
- Provocative
- Inclusive
- Post taste
- Intelligent
- Genuine
- Wit
- Intimate
- Questioning
- Exceptional
- Subtle
- Rigor
- Discerning
- Private yet not exclusive
- Industry followed



*Trust,
Donate.*
**Do All
That Is
Asked.**





HAIR, makeup - three hours. CLOTHES, Styling-fitted, corseted, can't breathe. LIGHTS-blinding, relentless, unnatural. CAMERA-*Snap, snap, snap* "beautiful!" Photoshop. ACTION-my airbrushed, flawless counterpart born. Bathroom. Finally. Take off war paint. Weak, frail, hungry, lethargic, empty. Take the Charlie, to sort me out. Broken person. Buy magazines. Take home the dream; leave me the fallout...the nightmare of reality.

EVER SO MUCH
MAI COSÌ TANTO

Rote Fabrik
Sommerbühne

fuck

Fr 28.7. 20h
Wu-Tang Clan
& Method Man Solo
& Raekwon Solo

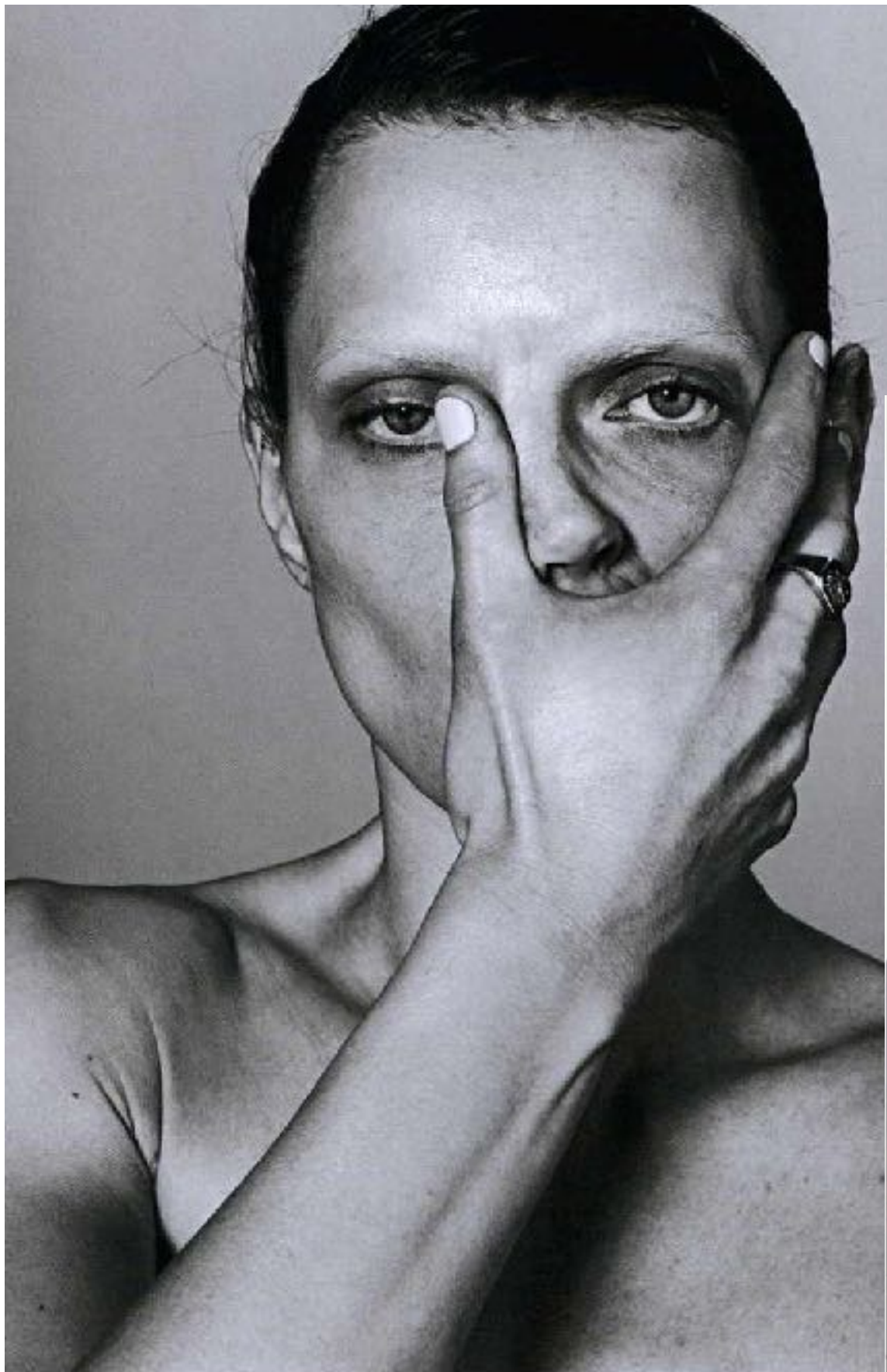
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Sa 29.7. 20h
The Roots

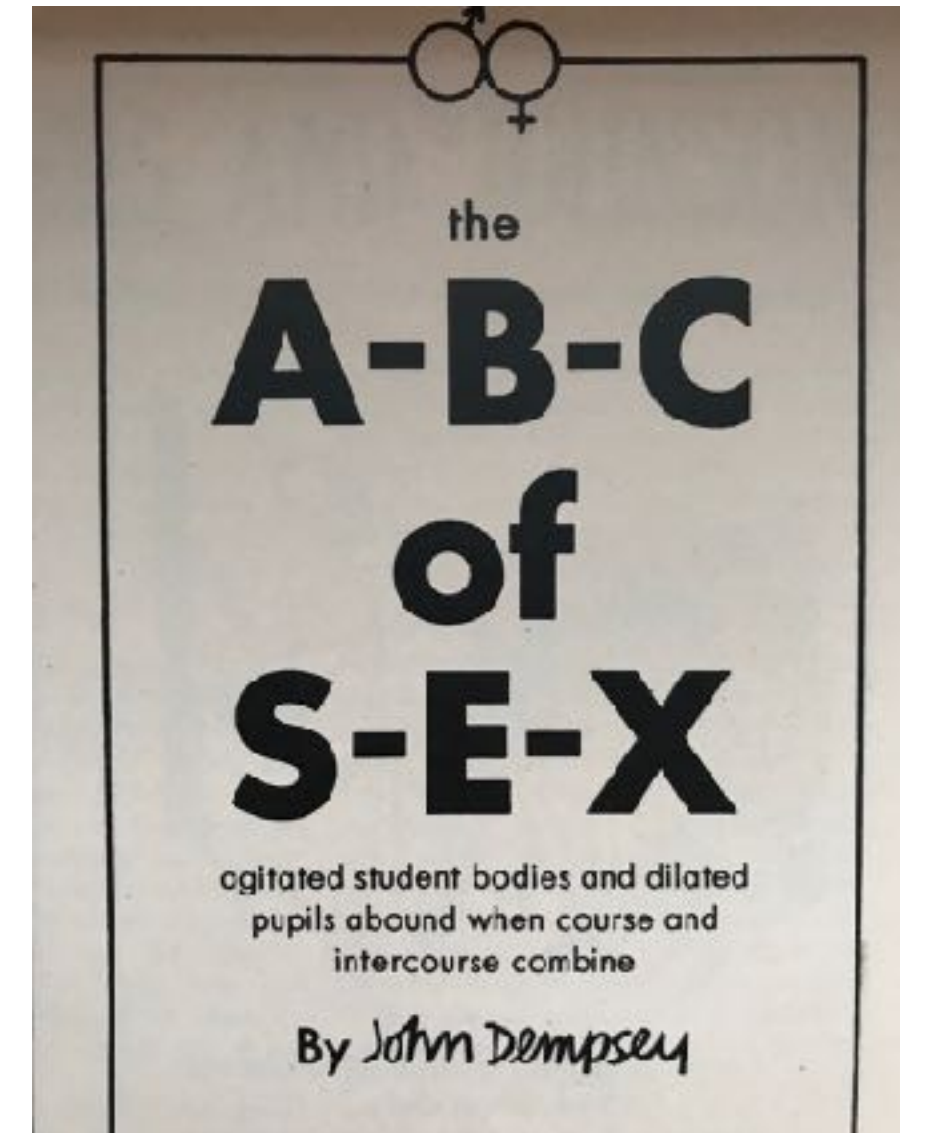
Mi 16.8. 20h
Mobb Deep
& Support

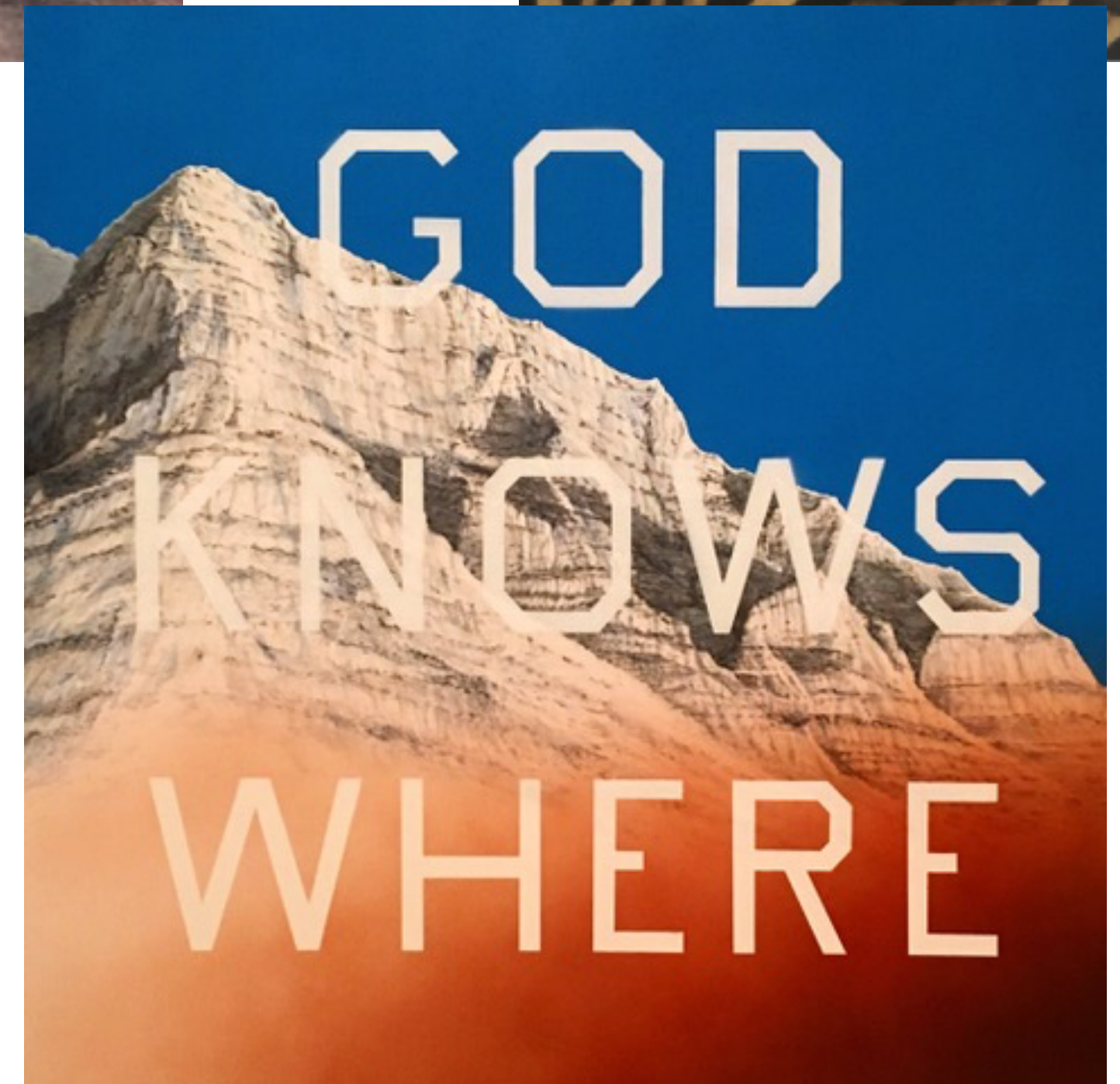
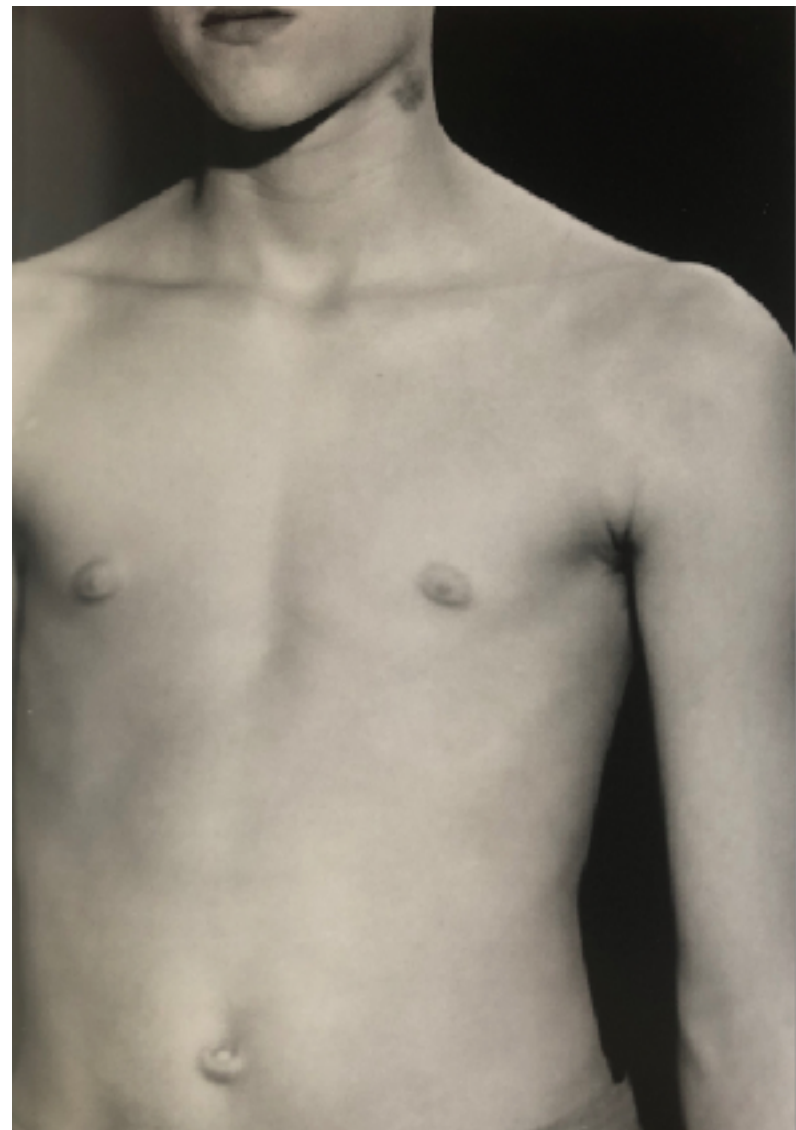
Fr 18.8. 20h
Sierra Maestra
(Cuba)

Ein vollständiges Programm in der Abbildung! Rote Fabrik, Sommerbühne 2012, 2013, 2014
Rote Fabrik, Sommerbühne 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022
Rote Fabrik, Sommerbühne 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032
Rote Fabrik, Sommerbühne 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100



**DRIVE
LIK3
YOU
STOLE
IT**





Paradise Regained



D. & S. H. C. M. K. H. S. 20/25

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Visual approach

Through its photography and graphic design, Cloakroom will harness the capacity to articulate realities which will create lasting visuals of culture as they unfold.

It will radically re-envision contemporary photography in a conscious stepping away from the collective obsession with a minimal and pared back aesthetic relentlessly associated with design.

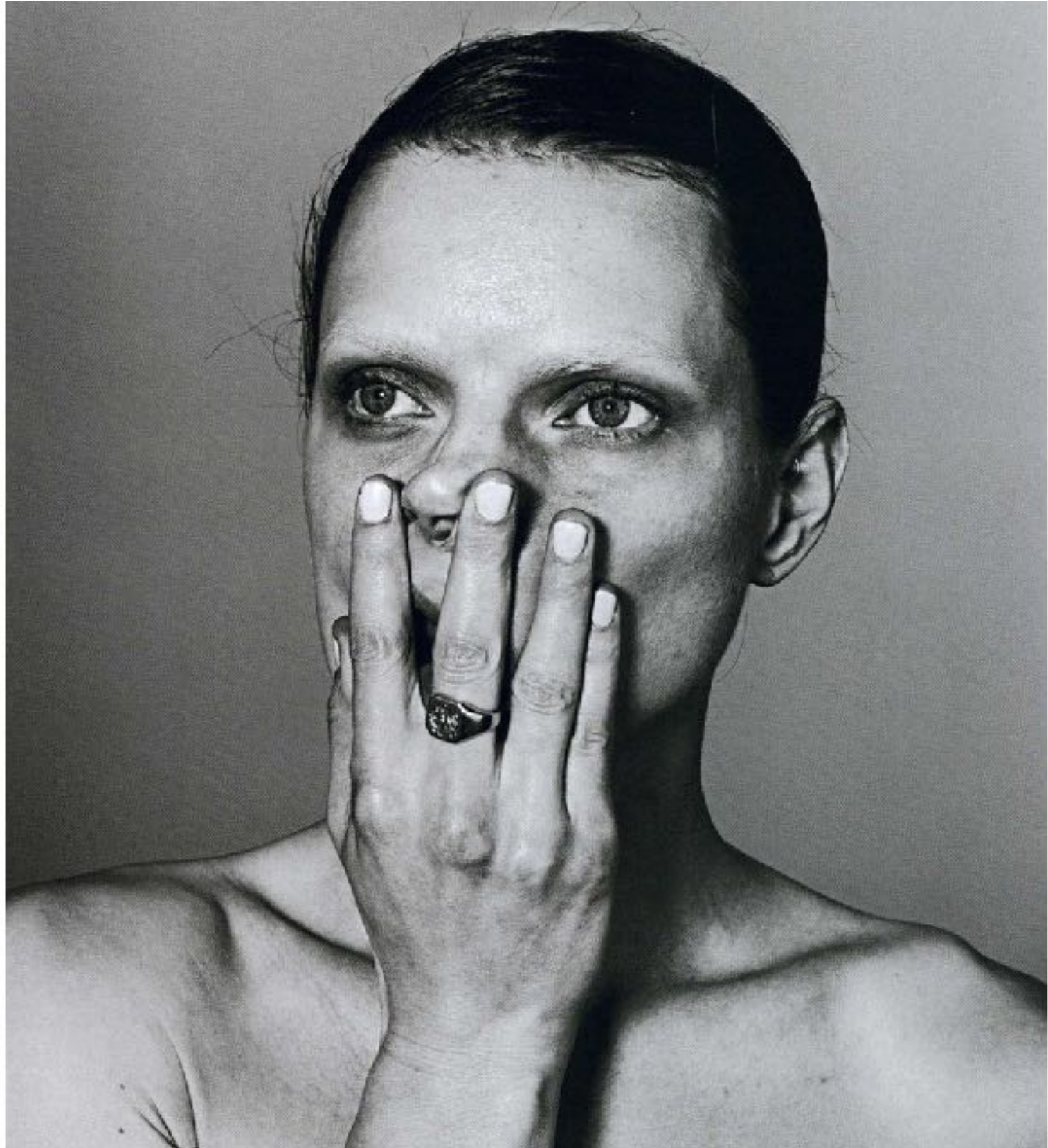
Stylistically the photography moves through genres: from a simple vernacular moment, to fly on the wall, or a classical portrait and its saturated colour.

A confident and personal view of a subject will embody Cloakroom's perennial 'other' view of design and style culture consistently counter-arguing and questioning prevailing ideals of beauty and style. And taste.

At home



Portraits



Tone of voice

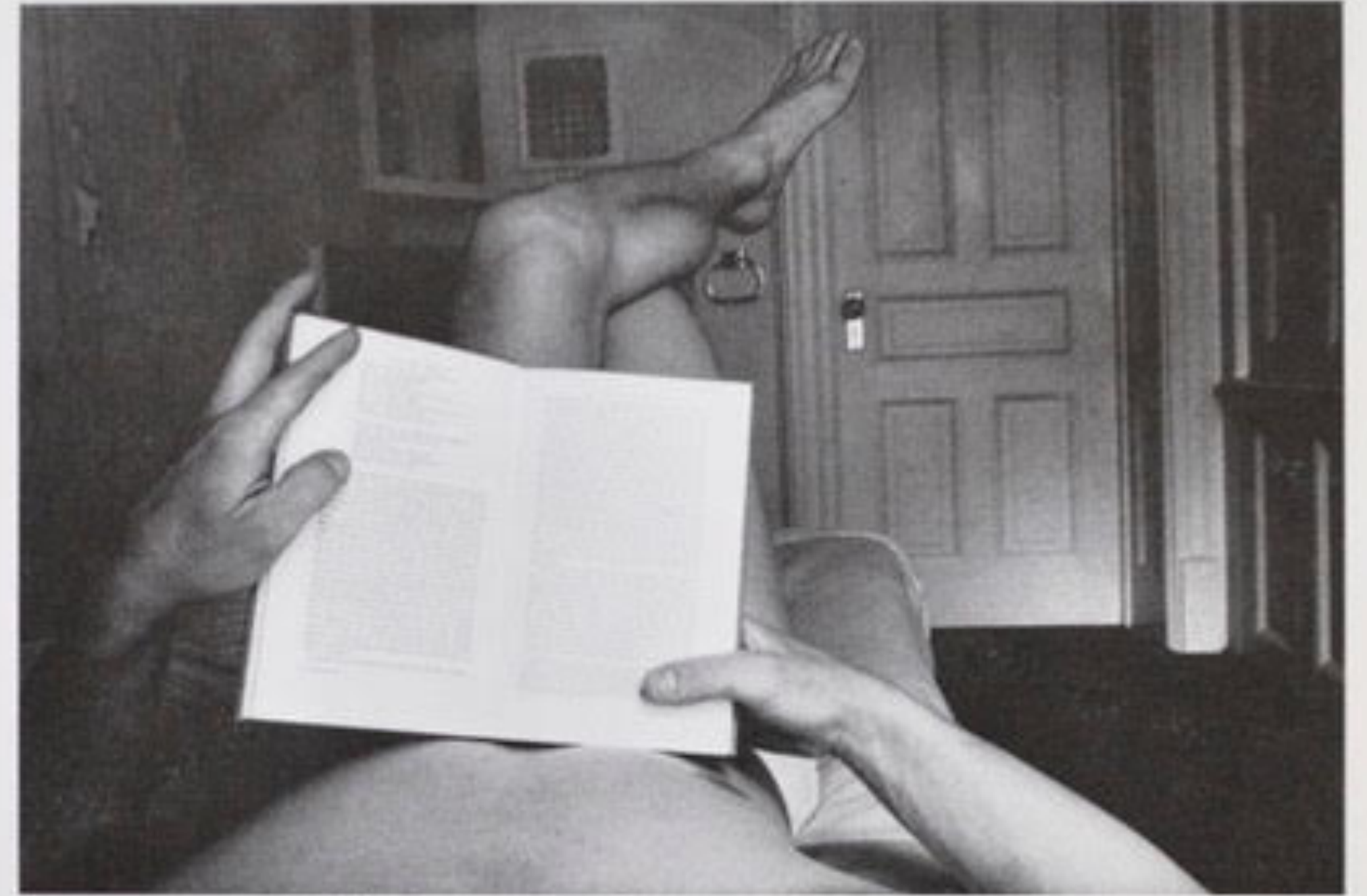
Inspired by the works of Donald Barthelme, Zadie Smith and Eva Babitz, Cloakroom's tone of voice is accidentally post-modernist in nature. The magazine values high quality writing that is intimate, inclusive, informal, celebratory, and witty. Contributors include award winning writers and journalists such as Will Self, David Sedaris, Sarah Mower and Jerry Saltz. Cloakroom's writers are as valuable as the subjects they write about.

The writing and tone of voice is accessible and digestible. The approach to interviewing subjects bravely challenges the traditional codes of publishing through its vulnerability and self-imposed naivety. We celebrate the ball breaking publicist, the interview cut short, or the relentless rescheduling. We reveal, we celebrate, we resist the compulsion to hide.

Cloakroom rejects the convention of feature editorials – the approach to writing is varied; feature interviews are transcribed and unedited to reveal rare and intimate moments otherwise hidden, or image captions may bereft to tell a story.

Language, and its use, is as important as the visual narratives; it is sometimes fragmented, the narrator playful – forcing our reader to forge their own conclusion. We use the bricoleur of colliding cultures and objects to shed new light on subject matter. In using pastiche, we celebrate literary icons, get close to them without imitating – so the writing feels modern, novel, yet classic and contemporary in its feel.

Cloakroom provides the reader with a genuine and 'real' experience of the subject and their world.



It was a hot day. The book was dull. He was bored.

Tone of voice

While I read the *Journal of Sensory Deprivation*, Wanda, my former wife, read *Elle*. *Elle* was an incitement to revolt to one who had majored in French in college and now had nothing much to do with herself except take care of a child and look out of the window. Wanda empathized with the magazine. "*Femmes enceintes ne mangez pas de bifteck cru!*" *Elle* once proclaimed, and Wanda complied. Not a shred of *bifteck cru* passed her lips during the whole period of her pregnancy. She cultivated, as *Elle* instructed, *un petit air naïf*, or the schoolgirl look. She was always pointing to me four-color photographs of some handsome restored mill in Brittany which had been redone with Arne Jacobsen furniture and bright red and orange plastic things from Milan: "*Une Maison Capte la Nature.*" During this period *Elle* ran something like four thousand separate *actualité* pieces on Anna Karina, the film star, and Wanda actually came to resemble her somewhat.

Our evenings lacked promise. The world in the evening seen through the window was fraught with the absence of promise, if you are a married man. There is nothing to do but go home and drink your nine drinks and forget about it.

ללא we'olli maybe רק
נעמיד pretend פנים
שזה never מעולם it
לא happened אירע

HAIR, makeup - three hours. CLOTHES, Styling-fitted, corseted, can't breathe. LIGHTS-blinding, relentless, unnatural. CAMERA-Snap, snap, snap "beautiful!" Photoshop. ACTION-my airbrushed, flawless counterpart born. Bathroom. Finally. Take off war paint. Weak, frail, hungry, lethargic, empty. Take the Charlie, to sort me out. Broken person. Buy magazines. Take home the dream; leave me the fallout...the nightmare of reality.



Contributors

Gay Talese
Tarajia Morrell
Kathleen Baird Murray
Alexandre Guirkinge
Leigh Johnson
Chiara Barzini
Emily King
Dana Lixenberg
Jia Tolentino
Polly Brown
Horacio Silva
Raven Smith
Scheltens & Abbenes
Nigel Shafran
Natalia Rachlin
Tiane Doan Na Champassak
Jonathan Wingfield
Matthew Donaldson
Arthur Jafa
Charlotte Cotton
Jo Ratcliffe
Terence Teh
Cedric Buchet

Readers

Cloakroom attracts intelligent, affluent consumers who favour the tactile pleasure of print in addition to the digital media they engage with.

Characterised by a critical eye and an appetite for compelling storytelling, the Cloakroom reader is a creative decision maker, influencer and policy maker. This readership has varied interests - they play sport, they read newspapers, they have hobbies. They are increasingly anti-materialistic, therefore channeling a collective unconscious re-definition of what style and luxury mean today.





Magazine distribution

Cloakroom Issue #1 will be distributed by Boutique Mags to leading premium news outlets, airports and key travel points around the world. The magazine will also be stocked in key designer boutiques whose clientele fit the title. A sample of news outlet stockists includes:

Selfridges
ICA
Art Words
Magma
TiTi Pin
Donlon
Claire de Rouen
Mag Galleria
Magazine Brighton
Colours May Vary

The Store Berlin
Rosa Wolf
Soda Books
Lorem Not Ipsum
Athenaeum
Armani Bookstore
Corso Como
Mondadori
Ace Hotel
CasaBooks

Ideas on Paper
Shakespeare & Co
Nous
Palais De Tokyo
Musee des Art Déc
MoMa
McNally Jackson
Dashwood Books
Around the World
Garage

Claudia Donaldson Showreel



About Claudia Donaldson

Claudia Donaldson is an Editor and Creative Director making highly visual, award winning content in Art, Culture, Fashion, Design & Beauty with 20 years industry experience in print and digital media.

She is recognised as leader of the digital vanguard in luxury focused content by making culture defining, consistently compelling original editorial content.

Throughout her career she has championed both unknown and established talent in the creative industry bringing together a global roster of filmmakers, photographers, writers and members of the creative community to produce stories unrivalled in visual aesthetic. Claudia's work focuses on reimagining and reframing the current collective obsession in contemporary culture and is recognisable by its wit and rigor. Her interest lies in the disruption of cultural disciplines visible during her time as an editor at Wallpaper* and most recently at NOWNESS. This cross-pollination of ideas continues to influence story telling today.

During her tenure at NOWNESS, the global video platform previously owned by LVMH, she launched a program of flagship series and episodic video strands establishing it as the foremost channel in reaching an audience otherwise inaccessible via traditional media.

She is founder and creator of award winning, design series In Residence.

Her client roster include: Dior parfums, Nike, Persol, Guerlain, Fendi, CFDA, COS, and Audi.



About Claudia Donaldson

Claudia Donaldson is a curator of culture par excellence. With her meticulous eye for photography, art and design she will no-doubt make Cloakroom an essential part of every style and culture obsessed person's coffee-table collection.

Jefferson Hack, CEO & Founder Dazed Media

I've known her for a long time. She's kind of under the radar, always allowing a space for people to tell their stories. If you don't know about her, you should.

Glen Luchford, Photographer

Claudia has an enthusiasm for design, and life, that's impossible to ignore. Her vigorous commitment to projects she's been involved with is self-evident. I'm looking forward to seeing how all of her passions come together in Cloakroom.

Peter Miles, Graphic Designer

Claudia Donaldson is a good commissioning editor.

Nigel Shafran, Photographer

Claudia is a force of nature, a combination of sophistication, beauty, and high quality combined into one insanely talented human being. She is the embodiment of all things good in the fashion world, and I am honored to have had the opportunity of working with her.

Jonas Åkerlund, Director

Claudia is that rare and special person in the creative world. She is a designer, a curator and an editor, with an exceptional eye for beauty and a curiosity for all that is exciting and contemporary. She has a deep understanding of tradition. She has a rigorous knowledge of what it takes to do something well. I have been lucky to have worked with her, as a colleague, as an advisor, and luckier to have her as a friend.

Ruth Rogers, Chef River Café

There's a modernity and sensuality to her work. She has an ability to communicate visually in a manner that's both subtle yet direct – a rare and precious skill. It's also a genuine reflection of how she is as a person.

Tony Chambers, former Editor in Chief Wallpaper*

Claudia Donaldson is articulate, questioning and honest, a wonderful person to collaborate with.

Bella Freud, Designer

I was sad to hear that Claudia left NOWNESS but excited to see what she'll do next. I like her - she's calm, clever and good fun.

Ron Arad, Designer

Claudia Donaldson is mentor to the new generation elite in digital filmmaking. She will take an idea and turn it into reality like nobody else. She knows what's up and how to captivate us with it.

Clara Cullen, Filmmaker

Contact details

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