



LONDON FASHION WEEK

17 - 22 SEPTEMBER 2020

How does
fashion week
inspire you?



How have the
fashion rules
changed?





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#LFW #LFWReset #PositiveFashion

For more information please visit our website:
londonfashionweek.co.uk

**BRITISH
FASHION
COUNCIL**

In line with moving LFW to a digital platform we have decided to make a paperless, digital handbook this season.

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A WORD WITH: Caroline Rush

Welcome to London Fashion Week September 2020 which provides a platform for designers, partners and brands to come together and share their stories in various forms through collection launches, films, podcasts, conversations, articles and galleries; embracing the cultural commentary and creativity for which London Fashion Week and British fashion are known.

LFW is one of the few international events to still be going ahead in London, proving the industry's resilience, creativity, and innovation in difficult times. This ability to adapt and the creativity of the brands and the teams to embrace new ways of working and showcasing is exciting to see.

Now more than ever, the BFC acknowledges the necessity to look at the future of LFW and the opportunity to drive change, collaborate and innovate in ways that will establish long-term benefits, develop new sustainable business models and boost the industry's economic and social power.

The LFW Schedule September 2020 hosts over 80 designers including 40 womenswear, 15 menswear, 20 menswear & womenswear and 5 accessories brands. There are also a

mix of digital and physical activations with brands individually tackling the challenges of social distancing and Covid-19 regulations - 50 digital only activations, 21 physical and digital, 7 physical only and 3 designers who will activate through a physical evening events.

Thank you to all our Official Partners and Suppliers for being supportive through this transition and for coming on this journey with us. Special thanks goes to our Official Partners: British GQ, Evening Standard, FASHION ZOO, JD.COM, INC, JOOR, LAVAZZA, IBM, Mercedes-Benz and TONI & GUY and to our Official Suppliers: Fashion & Beauty Monitor, Getty Images, Launchmetrics, The May Fair Hotel, without whom this would not have been possible.

We hope you enjoy it and ask you to share with your audiences to help support these brilliant creative businesses.

Please make A Material Difference, support creative talent, be a part of the community.

Caroline Rush
British Fashion Council CEO

SCHEDULE

17 SEPT '20

DIGITAL

13.00 [BURBERRY](#)
Livestream

PHYSICAL

18.30 - 20.30 [AGNE KUZMICKAITE SS21 LAUNCH](#)
Evening Event - [RSVP Here](#)

18 SEPT '20

DIGITAL

11.00 [TEMPERLEY LONDON](#)
Film

11.15 [HALPERN](#)
Film

11.30 [PAUL COSTELLOE](#)
Film

11.45 [LUPE GAJARDO](#)
Film

12.00 [HILLIER BARTLEY](#)
Film

12.15 [8ON8](#)
Film

12.30 [EVENING STANDARD PRESENTS 'MY LONDON' WITH EUDON CHOI](#)
Film

13.00 [VINTI ANDREWS](#)
Film

13.15 [L.Y.P.H.](#)
Film

13.30 [DANSHAN](#)
Film

13.45 [MARRKNUL](#)
Film

14.00 [VIVIENNE WESTWOOD](#)
Film

14.15 [PREEN BY THORNTON BREGAZZI](#)
Film

PHYSICAL

09.00 - 17.00 [HALPERN](#)
Appointments

09.00 - 18.00 [RIXO](#)
Appointments

10.00 - 17.00 [PAUL COSTELLOE](#)
Appointments

10.00 - 17.00 [PREEN BY THORNTON BREGAZZI](#)
Appointments

10.00 - 17.30 [MARGARET HOWELL](#)
Appointments

10.00 - 18.00 [BETHANY WILLIAMS](#)
Appointments

12.00 [BORA AKSU](#)
Catwalk

15.00 [MARK FAST](#)
Catwalk

15.00 - 18.00 [TEMPERLEY LONDON](#)
Appointments

16.00 - 18.00 [EUDON CHOI](#)
Salon Shows

20.00 - 21.30 [KAUSHIK VELENDRA SALON SHOWCASE](#)
Evening Activation - [RSVP Here](#)

* Schedule correct at the time of publication, Monday 14th September 2020

DIGITAL

- 14.30 [MATTY BOVAN](#)
Film
- 14.45 [EDWARD CRUTCHLEY](#)
Film
- 15.00 [RIXO](#)
Film
- 15.15 [1X1 STUDIO](#)
Film
- 15.30 [ROKER](#)
Film
- 16.00 [ON/OFF PRESENTS...](#)
Film
- 16.15 [CHURCH'S](#)
Film

PHYSICAL

19 SEPT '20

DIGITAL

- 11.00 [CHOOSE LOVE](#)
Panel Discussion
- 11.30 [JORDANLUCA](#)
Film
- 11.45 [OLIVER SPENCER & RICHARD BIEDUL ON STYLE. SUSTAINABILITY & MERCEDES-BENZ](#)
Film
- 12.00 [BETHANY WILLIAMS](#)
Film
- 12.30 [SONIA CARRASCO](#)
Film
- 12.45 [ROBYN LYNCH](#)
Film
- 13.00 [RICHARD MALONE](#)
Film
- 14.45 [HILL & FRIENDS](#)
Film
- 15.00 [STEPHEN JONES MILLINERY](#)
Film
- 15.15 [TONI&GUY X LFW 15 YEARS - 'FROM CATWALK TO CLIENT'](#)
Film
- 15.30 [MARQUES'ALMEIDA](#)
Film

PHYSICAL

- 09.00 - [HALPERN](#)
17.00 Appointments
- 10.00 - [MOLLY GODDARD](#)
14.00 Appointments
- 10.00 - [SHARON WAUCHOB](#)
16.00 Appointments
- 10.00 - [PREEN BY THORNTON BREGAZZI](#)
17.00 Appointments
- 12.00 - [DAVID KOMA](#)
18.00 Appointments
- 14.00 [SIMONE ROCHA](#)
Appointments
- 18.30 - LIVE DESIGN BY L SAHA
20.00 Evening Event - [RSVP Here](#)
- 18.30 - MAISON BENT SS21 FILM SCREENING
21.30 Evening Event - [RSVP Here](#)
- 20.30 - MITHRIDATE SS21 - 'ANTHROPOCENE'
21.10 ART INSTALLATION & PERFORMANCE
Evening Activation - [RSVP Here](#)

DIGITAL

- 15.45 [16ARLINGTON](#)
Film
- 16.00 [ART SCHOOL](#)
Film
- 16.30 [QASIMI](#)
Film
- 16.45 [LUNA DEL PINAL](#)
Film
- 17.15 [MOLLY GODDARD](#)
Film

PHYSICAL

20 SEPT '20

DIGITAL

- 11.30 [EMILIA WICKSTEAD](#)
Film
- 11.45 [HU BING IN CONVERSATION WITH ANYA HINDMARCH PRESENTED BY JD.COM, INC](#)
Film
- 12.00 NABIL EL-NAYAL & SARAH MOWER
IN CONVERSATION AT THE BRITISH
LIBRARY
Conversation
- 12.45 [EMILIO DE LA MORENA](#)
Film
- 13.00 [FYODOR GOLAN](#)
Film
- 16.45 [RÆBURN](#)
Conversation
- 17.30 [LIAM HODGES](#)
Film
- 17.45 [PER GÖTESSON](#)
Film
- 18.00 [NATASHA ZINKO X DUOLTD X G-SHOCK](#)
Film
- 18.15 [PALMER//HARDING](#)
Film
- 18.30 [FASHION EAST](#)
Film

PHYSICAL

- 08.30 - HARVEY NICHOLS X MY
10.00 WARDROBE HQ REDEFINING
THE ART OF DRESSING
Morning Event - [RSVP Here](#)
- 09.00 - [VICTORIA BECKHAM](#)
11.00 Appointments
- 10.00 - [EMILIA WICKSTEAD](#)
17.00 Appointments
- 13.00 [PARIA /FARZANEH](#)
Experience
- 20.00 CYBERDOG X KAPPA IRL/
VR CATWALK
Evening Event - [RSVP Here](#)

21 SEPT '20

DIGITAL

- 11.00 THE FUTURE OF THE BRITISH LUXURY FASHION INDUSTRY IN A POST COVID ERA PRESENTED BY MY WARDROBE HQ
Panel Discussion
- 11.30 OSMAN
Film
- 11.45 TOGA
Film
- 12.00 PHOEBE ENGLISH
Film
- 12.15 MARK FAST
Film
- 12.30 KAUSHIK VELENDRA
Film
- 13.00 ERDEM
Film
- 13.15 FENG CHEN WANG
Film
- 13.30 DAVID KOMA X LAVAZZA: MASTERS OF CRAFT
Film
- 13.45 MTV X BFC WITH RIVER ISLAND AND ICEBERG. 'MUSIC MEETS FASHION COMPETITION'
Film
- 14.00 BORA AKSU
Film
- 14.15 DANIEL W. FLETCHER
Livestream
- 14.45 VICTORIA BECKHAM
Film
- 15.00 EDELINE LEE
Film
- 15.15 CHRISTOPHER KANE
Film
- 15.30 JW ANDERSON
Film

PHYSICAL

- 09.00 - HUIZHAN ZHANG
17.00 Appointments
- 09.00 - TOGA
18.30 Appointments
- 09.00 - EDELINE LEE
19.00 Appointments
- 09.00 - SUPRIYA LELE
19.00 Appointments
- 10.00 - CHRISTOPHER KANE
17.00 Appointments
- 10.00 - EMILIO DE LA MORENA
19.00 Exhibition
- 11.30 - OSMAN
13.30 Presentation
- 14.00 - ROKSANDA
18.00 Appointments
- 15.00 PRONOUNCE
Catwalk
- 19.30 - UKRAINE IS THE CENTRE OF MY UNIVERSE
22.00 Evening Event - [RSVP Here](#)

22 SEPT '20

DIGITAL

- 11.00 MAXXI
Film
- 11.15 SUSAN FANG
Film
- 11.30 SUSTAINABLE DEVELOPMENT IN THE FASHION INDUSTRY. PRESENTED BY FASHION ZOO
Panel Discussion
- 11.45 CHARLOTTE KNOWLES
Film
- 12.00 EFTYCHIA
Film
- 12.15 CONSTANÇA ENTRUDO
Film
- 12.30 JAMIE WEI HUANG
Film
- 12.45 ACCIDENTAL CUTTING
Film
- 13.00 XANDER ZHOU
Film
- 13.15 KIKIITO
Film
- 13.30 EUDON CHOI
Film
- 13.45 MISA HARADA
Film
- 14.00 BIANCA SAUNDERS
Film
- 14.15 PRONOUNCE
Film
- 14.30 DAVID KOMA
Film
- 14.45 RICHARD QUINN
Film

PHYSICAL

- 08.00 - CIRCULAR STYLE - SWEDISH FASHION BRANDS
09.00 Morning Event - [RSVP Here](#)
- 09.00 - ERDEM
17.00 Appointments
- 09.00 - HUIZHAN ZHANG
17.00 Appointments
- 18.30 - JOHAN KU GOLD LABEL
19.30 Evening Event - [RSVP Here](#)
- 21.00 INGRID KRAFTCHENKO PRESENTS KRAFTEKNO
Evening Event - [RSVP Here](#)

BFC FOUNDATION FASHION FUND

Formed in 2019, the BFC Foundation (Registered Charity Number: 1185152) brings all its charitable initiatives under one umbrella supporting the future growth and success of the British fashion industry by focusing on three areas: Education, Grant-Giving & Business Mentoring and the Institute of Positive Fashion.

The BFC Foundation aims to improve equality and opportunity so that the fashion industry remains diverse and open to all, helping talented designers at all stages of their career, from school level through to becoming a global fashion brand. The Trustees of the BFC Foundation are Stephanie Phair, Chairman, Caroline

Rush CBE, Chief Executive Officer, and Laura Strain, Chief Operating Officer of the British Fashion Council.

www.britishfashioncouncil.co.uk/About/COVID-19-Updates/BFC-Foundation-Fashion-Fund-for-the-Covid-Crisis

In March 2020 the BFC created the BFC Foundation Fashion Fund for the Covid-19 Crisis by pooling funds from the supporters of their initiatives Arch & Hook, British GQ, British Vogue, Browns, Burberry, Depop, HSBC, JD.COM, INC, Label/Mix, Paul Smith, Revlon Professional and Rodial. A second round of grants was made

possible by generous donations from Alexander McQueen, Amazon Fashion, Browns, Cadogan, Clearpay, Coach Foundation and John Lewis & Partners.

Funding was also generated from the contributions from the Great British Face Covering Project with Bag of Ethics and designers Halpern, Julien Macdonald, Liam Hodges, Mulberry, RAE-BURN and RIXO.

67 Designers and students have received £1.5million of funding to date.

Recipients of the fund have received 15 webinars since May in partnership with our Fashion

Business Network including: YouTube, Instagram, Facebook, RSM, Mishcon De Reya, The Bicester Village Collection, Lloyds, JOOR, Hylink & Getty Images.

The Fundraising Committee: Dylan Jones, Edward Enninful, Elizabeth Saltzman, Imran Amed, Jefferson Hack, Sian Westerman, Tania Fares and Yana Peel.





POSITIVE FASHION

instituteofpositivefashion.com

The Institute of Positive Fashion (IPF), launched earlier this year, aims to unite the British Fashion Industry with the goal to be more sustainable, diverse and responsible.

This year has showed the importance of coming together to look at the future and the opportunity to change, collaborate and innovate and rethink the fashion industry and its impact. The fashion industry has an immense cultural power and we want to ensure that the UK continues to lead globally.

We are an industry that is resilient and creative in reshaping itself and now is the time to reset business models, rethink old schedules and plan for a better, more responsible future. The reality is that everything has changed, and fashion cannot live in a vacuum. The fashion industry is a giant ecosystem and the UK provides game-changing creative talent. We are known for our first-rate colleges and our uncompromising attitude to creativity. But we must team this with commercial foundations, a focus on digital and technology and the needs of people and the planet as a built-in part of growth.

In May 2020, BFC and CFDA jointly released a reset manifesto to mark the urgent changes needed to production schedules, product drops and seasonality as well as fashion weeks and buying schedules needing to be addressed, due to depleting budgets, increased stress and unnecessary travel. There are innovation opportunities to develop technology and reduce waste, our carbon footprint, and in this, support our industry and the planet.

The next step as a part of the work of the IPF is to ensure that both people and planet have an

equal footing in terms of industry priorities for change. Our world is home to so many different cultures, people & creatives and different perspectives and backgrounds are what make it vibrant, creative and relevant. While diversity in the industry has improved, there are still many systemic barriers that need to be broken down to ensure the industry is truly open to everyone.

Pre Covid-19 the BFC Executive Board talked about the need for the industry to address environmental change. Now, through this period of extreme challenges and change, there is an opportunity to re-focus the BFC's resources, vision, mission and purpose to influence and engage with a larger number of designer businesses and broader industry to enable change.

There are many practices that have been accepted that should no longer be tolerated. If the BFC is to truly play a significant role in strengthening British Fashion in the global fashion economy it must hold itself and businesses accountable to a higher standard than ever before and address the need for change now from the catwalk to the factory floor at home and abroad.

Through the IPF, the BFC aims to create an industry blueprint by bringing together expertise from different areas to help brands in the industry navigate an often confusing to understand topic and kick-start a much-needed comprehensive step-change. Visit the IPF website here: instituteofpositivefashion.com



INTERVIEW Danshan

Interview by:
Zak Maui, British GQ

Meet Danshan,
the LFW duo celebrating the
softer side of menswear



Portrait by
Solve Sundsbø

“We wanted to give masculinity more space to breathe, and make sure there is room for it to be recognised as vulnerable and sensitive.”

There was a moment that Danshan, the London Fashion Week Men's regular founded by Danxia Liu and Shan Peng Wong in 2016, wasn't going to become a menswear label. “Shan and I were flatmates when we studied at Central Saint Martins,” Dan, who grew up in China before moving to London for university, explains. “We both studied womenswear, and had no experience of menswear. After graduating, we realised that menswear was the direction we wanted to go in.”

Four years on and Danshan is now an established brand that prides itself on offering clothing which aims to change the way in which men approach getting dressed. “A discussion on masculinity is how Danshan came to be the brand it is today,” explains Dan. “We wanted to see change, so we decided to give it a go.”

Tired of seeing the same technical fabrics, wool knits and rigid constructions that hung on the racks at every menswear store they went in, Dan and Shan wanted to create clothes which embraced an oft overlooked side of masculinity - the softer side. “When we started in late 2016 there were a lot of conversations surrounding masculinity to coincide with the Me Too movement” continues Dan. “We wanted to give

masculinity more space to breathe, and make sure there is room for it to be recognised as vulnerable and sensitive.”

Influenced heavily by the boundary-breaking collections of the late Alexander McQueen (Danshan's London studio actually sits in McQueen's charitable arts foundation in Northeast London), Dries van Noten and Ann Demeulemeester, Danshan's seasonal collections elegantly embody their shared vision. Satins, silks and tulle tend to dominate fabric-wise, while heavy draping, unlined shoulders and billowing shapes form the structural touchstones.

“We found that the very basic elements in fashion were not open enough, clothing didn't have that movement and we wanted the textures to be more delicate, to give a sense of touch and tactility, that could influence a more gentle mental state.” Shan explains. “The message that we're trying to portray isn't a visual one. We want our consumers to wear our silk shirts and be more aware of themselves, mentally and physically, without limit or judgement.”

And, with support from Nike, who in the past has sponsored a number of the brand's shows, and GQ China, which invited them to show their first collection in Shanghai, the reception to the



Photograph by
Elena Cremona



Photograph by
Elena Cremona

brand's unique vision has been roundly positive. Additionally, a career highlight for Dan and Shan came last June when they were invited to be a guest designer at Pitti Uomo, alongside Craig Green. "When we started, streetwear was so dominant, but people received our message well. In 2020, with the whole world crumbling and the dynamic changing, we've found that people are even more open-minded. Pop culture icons are more gender fluid, and conversations surrounding LGBTQ+ rights and other movements have created an atmosphere that feels like it's time for menswear to finally evolve."

When the Coronavirus pandemic hit, Danshan took some time to reflect on what they wanted to achieve going forward, and though business is undoubtedly hard, the future is looking bright. Next on the cards is an e-commerce site, an artisanal project that the pair are remaining tight-lipped about and, of course, more seasonal collections that we reckon Harry Styles will absolutely want a piece of. Watch this space for more.



INTERVIEW

Eftychia

Interview by:
Naomi May, Evening Standard

You'd be forgiven for assuming that 2020 has been a perennially hard time to be an independent fashion designer with a burgeoning brand.

Photograph by
Flora Karamolegkou



Photograph by
Mate Moro

“I just don’t feel that’s been the case for me,” asserts Greek designer, Eftychia Karamolegkou. “I actually think this is really a chance for smaller brands to do better, customers are fed up with fast fashion. This is a good opportunity for smaller brands. There might be a direct to consumer shift instead of retail, even if for smaller brands it’s harder to have e-commerce.”

While fashion brands across the board have grappled with the tumultuous state of the industry, Santorini native Karamolegkou was running all elements of her eponymous label Eftychia (ef-tee-hee-ah) single-handedly, long before the pandemic took hold. From the marketing to the sales to the production, the designer believes that for her, Covid-19 hasn’t been too difficult a transition.

“If coronavirus has impacted anything in my business, it’s my mental health!” she quips. “I’m everything from the cleaner to the CEO!”

Karamolegkou burst onto the London fashion scene in 2018 upon her graduation from Central Saint Martins with her namesake label which she dubbed ‘haute couture for tomboys.’ Her designs are characterised by languid tailoring that blurs the distinction between masculine and feminine and celebrates classic androgynous staples which stand the test of time.

The Hackney Wick inhabitant has remained resolute about crafting concise capsules of “11 to 13

Languid tailoring that blurs the distinction between masculine and feminine

looks, two times a year” which she resolves to continue doing “for as long as I’m just a team of one.”

“The consumption in the fashion industry is a lot. Not just that they’re producing too much for stores but their own actual collections are often comprising of 50 something looks, which is just crazy.”

But to assume that the transition to digital fashion was easy or preferred just because of her brand’s youth would be presumptuous.

“I’ve definitely used coronavirus as a chance to slow down slightly, but I don’t think physical shows will ever stop because fashion is not a digital thing, it’s based very much on craftsmanship and touch,” she states. “Otherwise it becomes like dressing an avatar and it’s not for real people anymore.”

Karamolegkou journey into the fashion industry began in Santorini, where she grew up with a painting father and spent her time crafting ceramics and “doing lots of things with my hands.”

“Although it was lonely, being isolated on islands,” she explains, “it was also full of creative possibility because of my father’s hobby, I

knew that things were possible.”

Upon deciding that there was a dearth of opportunities in creative industries in her native Greece, Karamolegkou trained as a graphic designer before switching gears and embarking on a fashion degree at the Royal Academy of Fine Arts Antwerp, before completing her masters in Womenswear at Central Saint Martins, which she completed in 2017.

Having coincided with the ascendancy of the Internet, does she ever feel under pressure to design for the masses rather than the few?

“We’re all, in some ways or another, influenced by what’s around us,” she muses. “It’s something that’s happening quite a lot because of certain buzzwords, sustainability being a big one.”

Her brand, she states, is based on the “actual meaning of sustainability” which encapsulates creating small and limited-edition collections which are produced as much as possible in London. But that’s where Karamolegkou foresees an issue with Britain’s fashion industry.

“There’s a real focus on young designers in London so I think this is absolutely the best place in the world to grow your business,” she states,



Photograph by
Mate Moro



Photograph by
Mate Moro

“but the only thing with the UK is there’s not an established production net, not like France or Italy’s.”

She is clear: “it can’t just be about having a fashion week, you must also have production here too to support young designers who are wanting to be more sustainable.”

Indeed it was with young designers in mind that the British Fashion Council launched its Foundation Fund in March, a pot of £1million to burgeoning British brands in a bid to soften the blow of Covid-19. For Eftychia, the injection of cash has proved immensely beneficial.

“It has helped me so much,” she emphasises. “Without retailers being able to place deposits on my upcoming collection, there’s been a considerable lack of income, so this money is enabling me to carry on with the orders regardless.”

Despite her protestations, she will showcase her autumn/winter collection digitally at the upcoming London Fashion Week in the format of a short film. A new addition to the brand will be ushered in in the form of belts and silver cuffs, a stark contrast to the mellifluous form she’s garnered a reputation for.

“I’m at the very beginning of my journey really,” she concedes. “If brands have suffered, I don’t think we’ll see that until February, but I do hope that people can see that this is a chance to change the industry’s overconsumption.”

INTERVIEW

Stephen Jones

Interview by:
Naomi May, Evening Standard

Stephen Jones OBE is no stranger
when it comes to digital fashion.





'Analogue Fairydust', modelled by Noonouri

While the Cheshire-native could be regarded as a gatekeeper of the old guard, and therefore the antithesis of the virtual world, fashion's go-to milliner has made it his business to understand what makes millennials tick.

Take the couture collection he unveiled in June, for example. One would be forgiven for wondering just how Jones would manage transitioning to virtually showcasing the outré hat designs for which he's revered, but for him, there was no question.

"Just a matter of months ago, I was thinking, how could I convey hats to a wider audience through something which was digital? And that's when I thought of Noonouri, who I met many years ago in Seoul."

Digital avatar and influencer Noonouri is the creation of Munich-based graphic designer Joerg Zuber, who jumped at Jones's suggestion of a collaboration. The milliner kitted out Noonouri in an array of his signature elaborately crafted designs.

"I like to do things that are very polite and orthodox, but then mix it with something completely new, assertive and maybe a bit unpleasant," Jones asserts, chuckling. "Our real lives and our digital lives have been running parallel alongside each other for years, it's only now that they're beginning to coincide with one another."

His life, which has been marked in equal parts by happenstance and luck, populated by a gallery of collaborators including Boy George, Diana, Princess of Wales, and Rihanna, is a show reel of fashion, fun and frivolity.

Between his eponymous brand, artistic directorship of hats at Christian Dior (after 24 years of partnership he was appointed last year making him the house's first), countless designer collaborations and special projects including head treatments for the Met Costume Institute's exhibitions.

After an "arty" childhood spent with his mother and engineer father ("they grew up during the war but had circumstances been different, they

both would've gone to art school"), Jones flirted with producing womenswear whilst studying at college, before realising there was nobody designing high-fashion hats. "Hats were just an extra to me, but when I left college there were lots of dress designers and no milliners, so I found my way and my friends kind of pushed me into it, because you can't do this alone."

A self-confessed 'punk', Jones moved to London from Liverpool and arrived in the capital in the eighties, where he frequented the legendary Blitz Club with the likes of Boy George.

"That time was truly wonderful; it was a group of like-minded people and we were quite competitive. Our clothing was our expression so we judged each other but we also helped each other, there were people doing fashion, doing film, doing art, and we all thought it was our duty to help each other. It was all about furthering our artistic creative careers, it was not about money," he continues. "We actually though money was vulgar; a necessary evil, but we

were not doing it for the money."

He laments: "I was a club kid, so it really was that blend of music and fashion that exists only in London and that energy of youth culture that still inspires me."

Given that he spent his youth railing against conventionality and capitalism, what does Jones make of today's fashion industry and its proclivity for Insta-bait designs?

"The reason that fashion makes sense is that it has to evolve with the times, and it has to mirror the times because otherwise it becomes archaic and irrelevant," he states. "The fashion of now is right for the time, if we were to bring back early 80s fashion or late 70s fashion, it would appear wrong."

While the industry straddles on the precipice of ruin or revolution or both, Jones has embraced the changes of the fashionsphere, listing Cardi B, Janelle Monae and Rihanna as just a handful of the women he's most enjoyed designing for.

“To be able to dress in a particular kind of way that uplifts your spirits is a wonderful thing.”

Indeed, Ms. Fenty has become one of Jones' most long-standing collaborators.

“I met Rihanna years ago at a Dior show backstage when she'd just been on the cover of American Vogue. Anna Wintour had sent her to Paris to learn more about the industry and when I saw her I thought 'Oh my God that's Rihanna', not thinking she'd have any idea who I was and as she started to approach me I began to introduce myself before she said 'you're Stephen Jones!'," he recalls. Since that fateful moment, not only has Rihanna worn Jones' designs on various occasions (most notably the bishops' hat she wore for 2018's 'Heavenly Bodies' themed Met Gala), but the multi-hyphenate also collaborated with him for her spring/summer 2020 Savage x Fenty lingerie show.

Does he prefer working with American celebrities? “I don't actually know what it is... I think that they really love fashion and they see a 'hat' as quintessentially British and so aren't afraid to have fun with them.”

It's precisely this element of fun that Jones reveres so much about hats; they're the cherry

on the cake and a party on your head, he reminds me.

While fashion can be dismissed as being frivolous and vacuous, particularly in the midst of a global pandemic, Jones remains resolute about its overarching purpose. “This is the power of fashion: it's something that means nothing but means everything and when the world is, you know, slightly falling apart, to be able to dress in a particular kind of way that uplifts your spirits is a wonderful thing.”

In fact it was a similar conversation Jones had with Shawn Stussy (founder of American apparel brand Stüssy) and Bárbara Hulanicki (founder of Biba) in Miami last year which inspired his upcoming autumn/winter collection.

“Shawn was telling me how despite his brand's aesthetic, he still does all of his drawings in analogue because people still want to feel invested in something,” Jones reflects. “And then Barbara said something which I thought was just lovely. She said 'what we do is sprinkle a little bit of magic fairy dust. And that's exactly what fashion is; magic.'”

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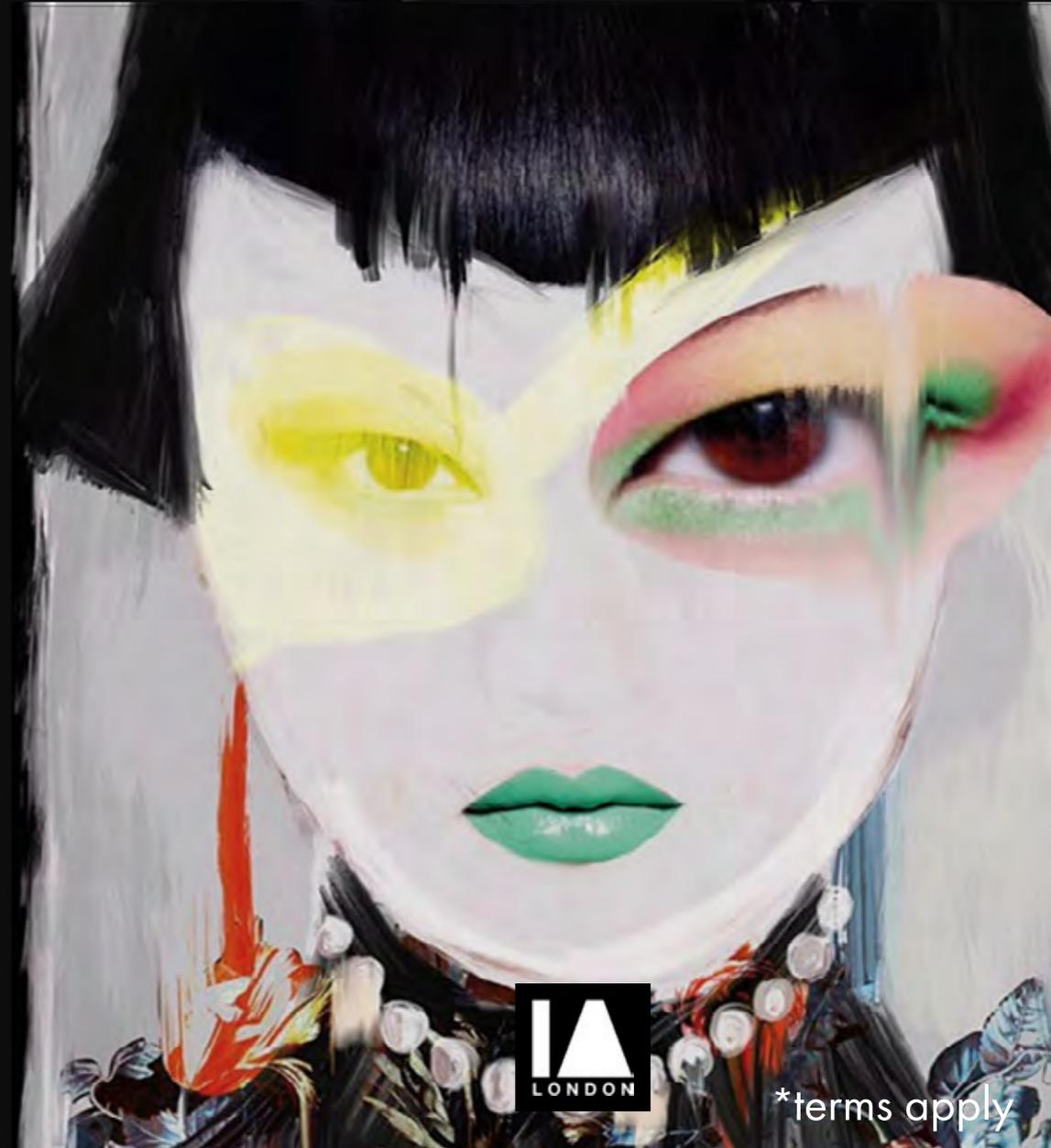
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