

# ADAM JONES

This collection is inspired by imagery and ideas of simpler times in working class Britain's past, from a time the designer did not live through yet is nostalgic for, a time learnt about via family photographs and stories, also through the materials and memorabilia he was surrounded with growing up in Wales, which he found to be stuck in the hangover of the 1970's, the decade he feels he grew up in.

In seventies Britain we spent most of our time at home or in the pub, the collection celebrates how Brits wore clothes everyday in those spaces. If not down the pub or feathering our nests, we worked to pay for the pints and home comforts, uniform is also an influence on this collection, what we wore on the factory floor or to work the tills, clothes worn by those who make the world go round.

Jones is heavily influenced by his high street which is still thriving, Deptford high street in south London, where he finds most of his materials on the thrice weekly markets. The designer pays homage to the hard working men who keep the street alive, wearing their stripes to work in the many butchers, fishmongers and fruit stalls in his neighbourhood. There is a formality to what these men wear, not too dissimilar to the men in pinstripe suits who pass them on the way to the office, there is a commonality in the way both men dress, but in different ways, for different environments, which he finds fascinating. The stripes can be seen on jackets and coats, also on dresses which are made up of two aprons, one worn on the front, one worn backwards, and tied together around the waist, will these be sold? Probably not, he is just selling the idea.

Grandad string vests are also worn not as they were intended but on top of shirts, underwear as outerwear, but this time for men, which feels surprisingly wearable, almost formal, a new way of dressing up, again subverting how a garment is meant to be worn and when. There is a familiarity to most of the looks, but it also feels new.

There are plenty of characters in this collection, the village priest who also referees matches on a saturday, the local amateur jockey who wears his stripes even to get a pint of milk from the corner shop, and the lads on a stag do tormenting the town, wearing mini skirts over their jeans.

There is a dress up element to this collection, possibly inspired by Jones' time spent in a fancy dress costume factory.

There is still a hankering for the countryside in the clothes, Thelwell cartoons are printed all over shirts, shorts and trousers made from vintage bedding and curtains. This year marks 70 years since we were first introduced to stories of the little pony. There is however a darker side to the countryside, images of traditional hunting scenes contrast the sweet image of the pony, appearing on a boat neck tapestry top, again on a vintage tea towel thrown over the shoulder, as it would be when cooking, then strapped to the body as a top, and granny's prized china plates are worn as brooches.

The designer sometimes struggles with where his inspirations come from, and with the imagery he chooses to use.

Fox hunting is not something he agrees with at all having grown up in the countryside, yet can't help but be drawn to these scenes, which he is so used to seeing on pub walls. Another sport he references a lot is football, we see this in the shiny shorts, each model wears knee high white socks, and also in the use of retro football scarves, yet he could not be less interested in the game.

For the first time Jones worked on the body, twisting football scarves around the form to create asymmetric stripe knitwear, asymmetry is also a first for the designer. These jumpers are inspired by the weather in this country, cold one minute, hot the next, he often pops one arm out of his jumper and throws the sleeve over his shoulder, he is inspired by the quirks in how we wear our clothes everyday.

What we wore to school also inspires the designer. School trousers and skirts appear a lot, however they are actually made from shower curtains, a banal household fabric used to make a piece of clothing we remember but in an unexpected material. Another use of domestic textiles are the jumpers and vests cut from old cellular blankets, used in hospitals or on your grannys bed, the kind of blanket you would be wrapped up in if you were sick or had come in from playing in the rain, there's a comfort to it both in touch and memory.

These clothes are heavily inspired by the past and even made using fabrics from a previous time, but the materials are re-worked and the garments re-presented for today.

Models: IMM & Street Cast

Styling: Adam Jones

Hair: Charles Stanley

Shoes: Koi Footwear / Models own

Music: Des Hagenasty & Son Of Philip as 'The Wealth' - Gold Teeth

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