



'Proof of Power'
Spring Summer 2022
By Erin Stokes,
University of Salford



"Not to return the people to what is primitive, but to what is primary."
'Proof of Power' reimagines the future of a rewilded society and remembers what
it means to be human in its purest form.

Responding to the surge in digitalisation due to advancing technologies and isolation, primitive and ancient skills will be applied, to reinvigorate, both physically and spiritually.

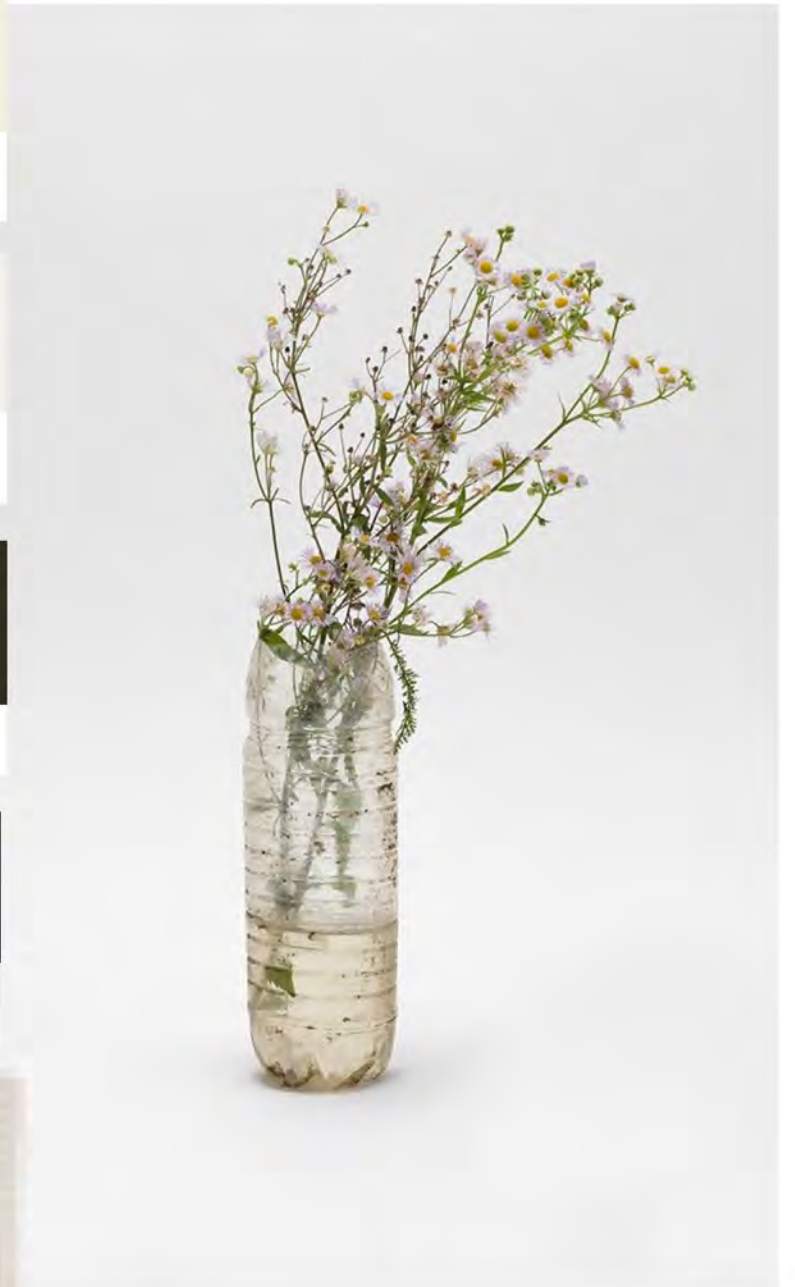
Using a coated linen for a contemporary laundered look and cottons with distinctive textures.

Romanticising the ability of the fabrics everyday use and exposure to life.

An unkempt, organic material rawness underpins a feeling of connectedness with nature.



The 'Proof of Power' palette consists of colours after a time of fragility and constraint. Using rich, sophisticated tones such as authentic ecru and natural green as base colours, to demonstrate an adherence to nature. Perking up the contemporary natural tones with faded florals will refelect the playfulness in this collection. All subduded with carbon black to ground the palette to reflect the beauty of decay.



Khaki nylon - techy and waterproof.

White ripstop. Unique silk - like quality and extremely lightweight.

Black organza - paper-like quality used for volume.

Coated black linen.

Cotton with a synthetic surface decoration. Resembling tree bark.

Light cotton with pilled texture. - off white.

Soft cotton denim look. Heavy-weight.

Pressed flowers bonded between silk organza is a mentod used to not only create the necessary structure, but to also symbolise the importance of flowers in the development of ancient fashion.



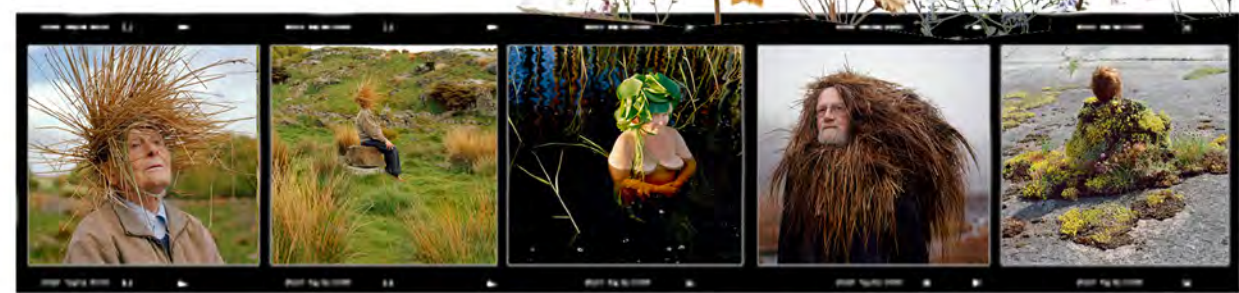
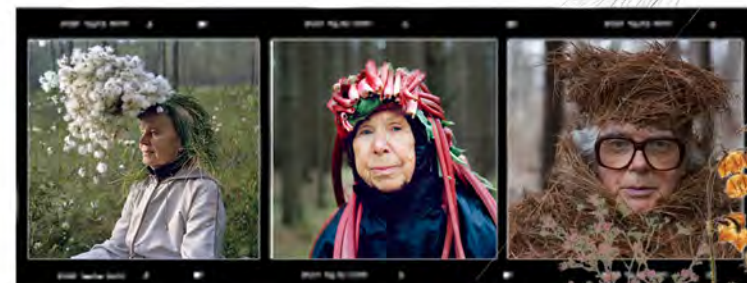
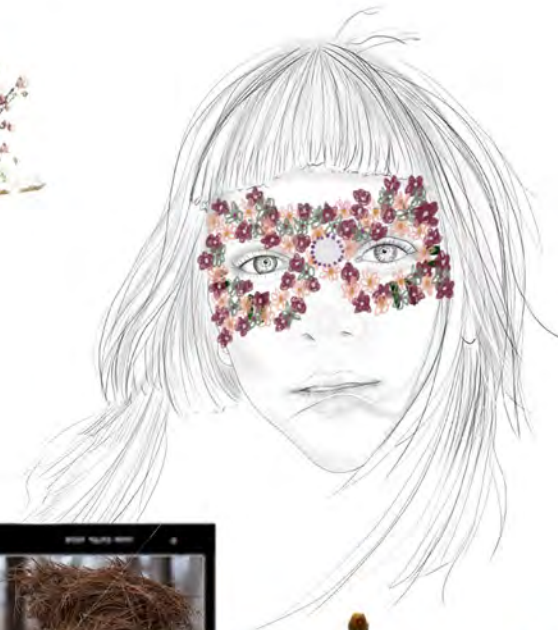
Organic colours to create a sense of calmness, inspiring the freedom of being and self-expression.

Collage inspired by the 'Industrial Shaman' aesthetic. Oversized silhouettes and a playful colour palette are used as mediums to connect to our inner child. Techniques such as macrame, fringing, surface manipulation and reconstruction are thoughtfully applied to highlight the significance of craft in this collection. Images referenced from runway, 'Hippie Modernism' book and research on the 'Kibbo Kift'. Masks by @damselfrau.





One of a set of cartoons drawn by John Hargrave for the Social Credit journal 'The Age of Plenty'. The cartoons envisage a Utopian future under Social Credit economics.



Finnish tradition of not explaining oneself. Images of old Finnish people with things on their heads.

Eco-friendly embellishments



Handmade Lampwork Beads, Mushroom, Mixed Color, 19x14.5mm, Hole: 2mm



Coconut Buttons 30mm Coloured Rustic Textured 3cm 1.5" 1.5inches Washable



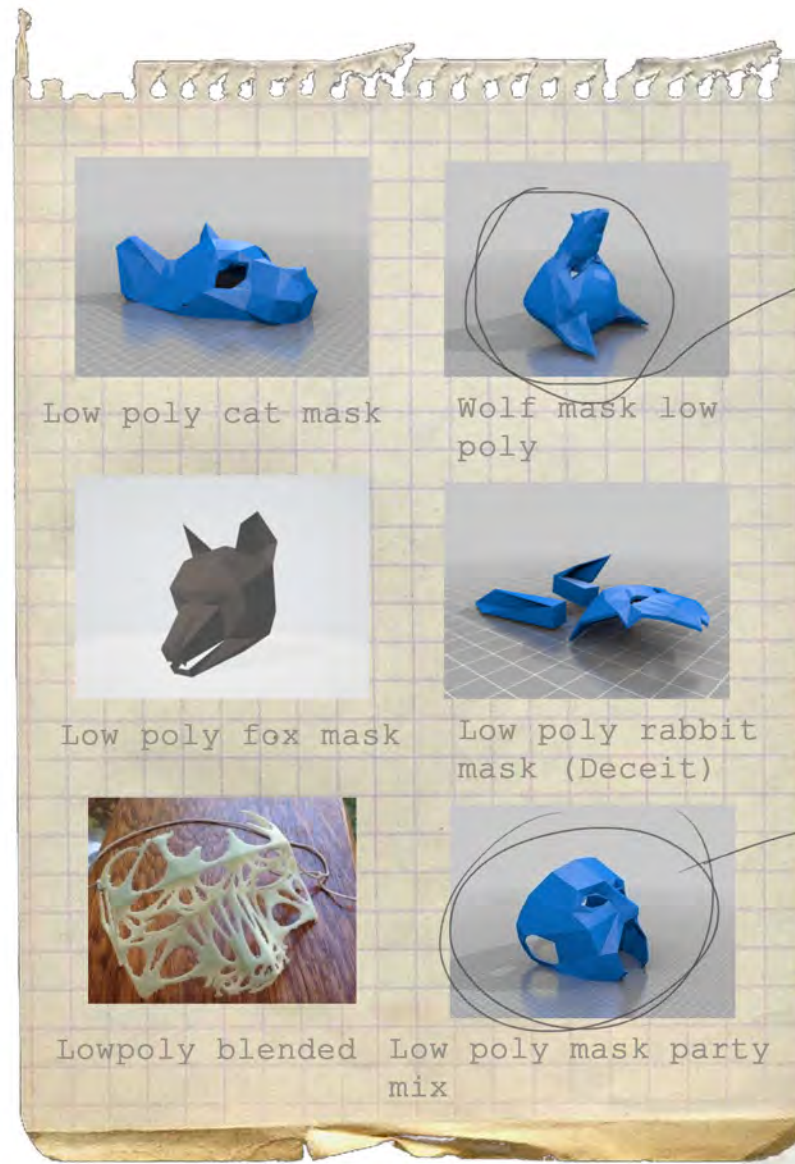
Natural Wood Beads, Dyed, Round, Dark Cyan, 8x7mm, Hole:



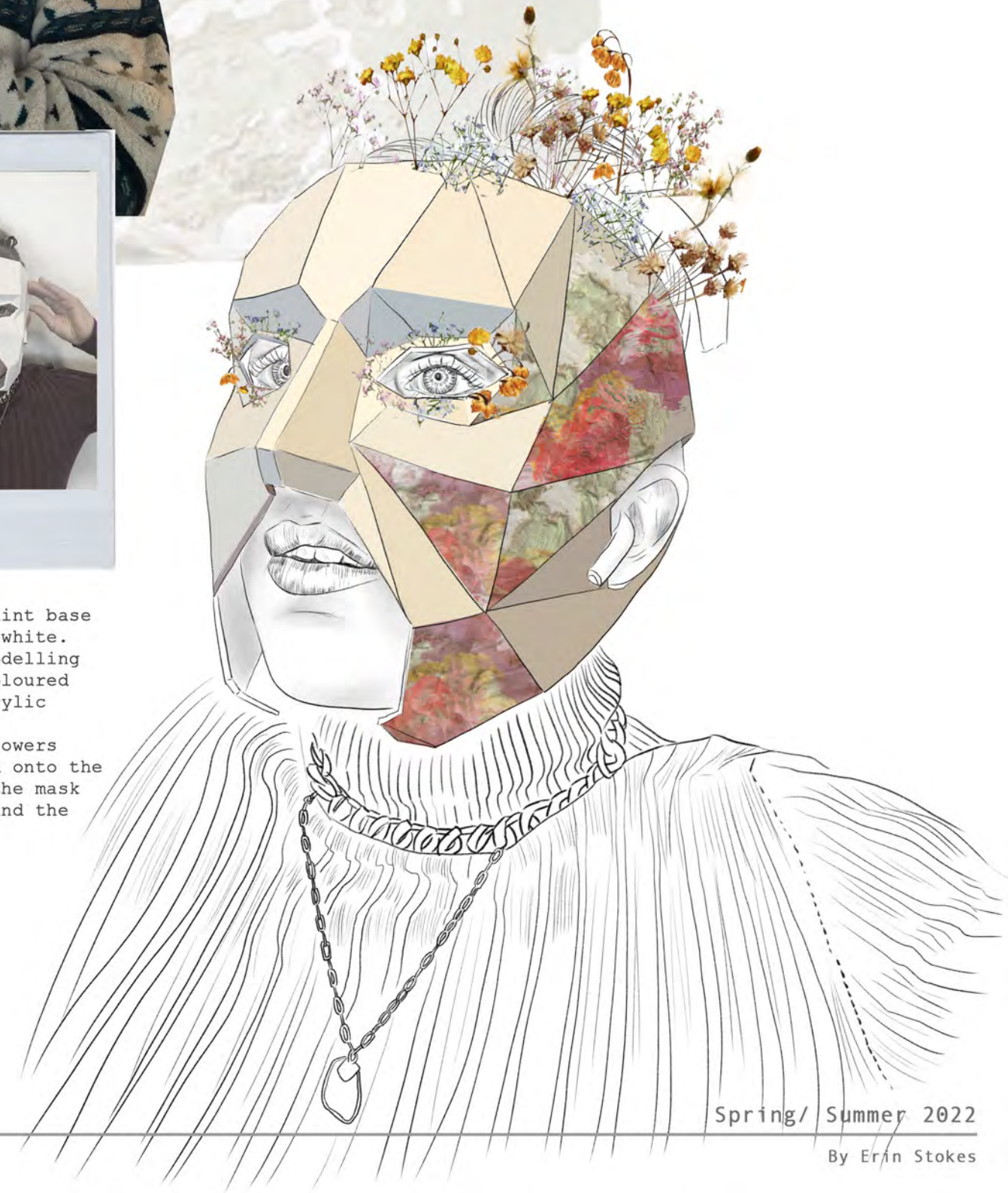
Natural Amazonite Bead Strands, Round, Frosted, 4~4.5mm, Hole: 1.5mm; about 85~90pcs/strand, 14.9" (38cm)

Amazonite is a soothing stone. It calms the brain and nervous system and aids in maintaining optimum health. Balances the masculine and feminine energies.

Pre designed masks from thingiverse.com ready to 3D print.



Spray paint base neutral white. Apply modelling paste coloured with acrylic paints. Dried flowers attached onto the top of the mask and around the eyes.



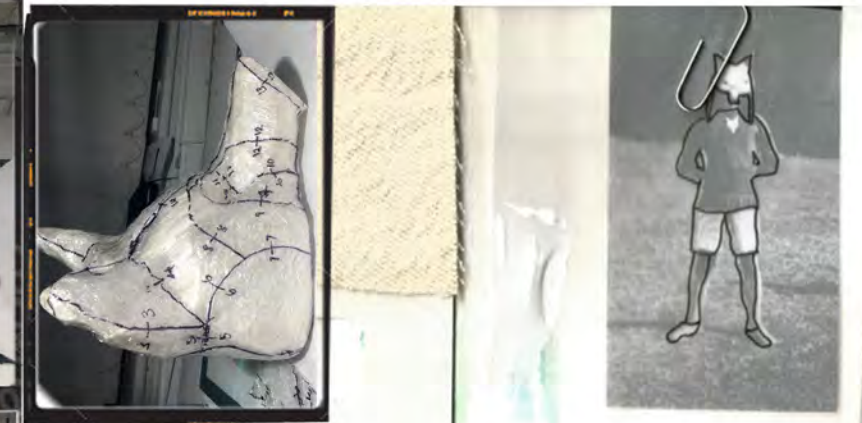
Mask Development



First pattern made from tracing off 3D-printed mask. Too many intricate pieces, need to simplify pattern.



Make pieces from leather cut-offs from local fabric shop (Fabworks).



Bringing the same energy & power of these utopian/activists dress codes of an industrial shaman aesthetic. By evoking a



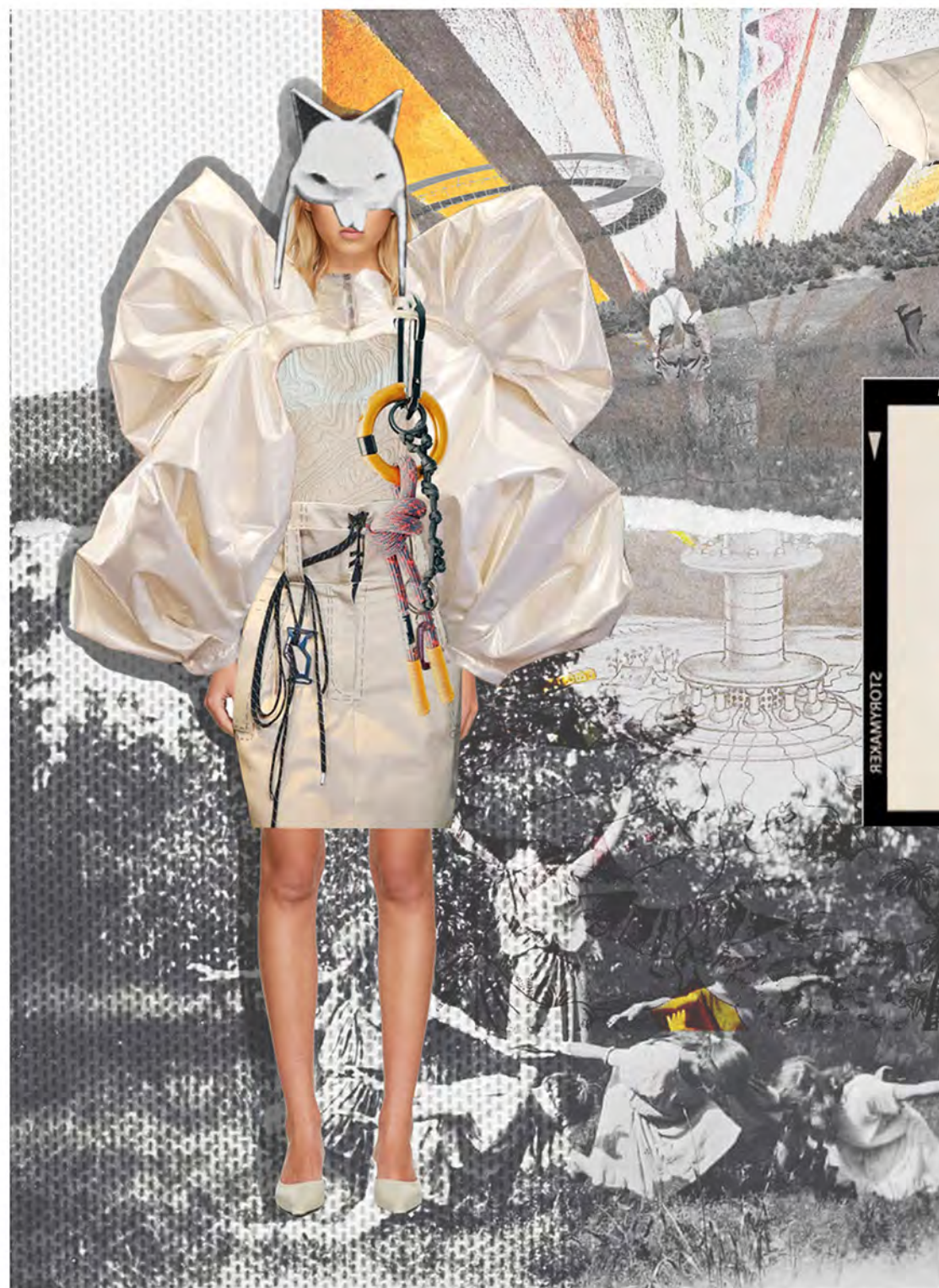
Nior Kei Nihomiga RTW Spring 2020



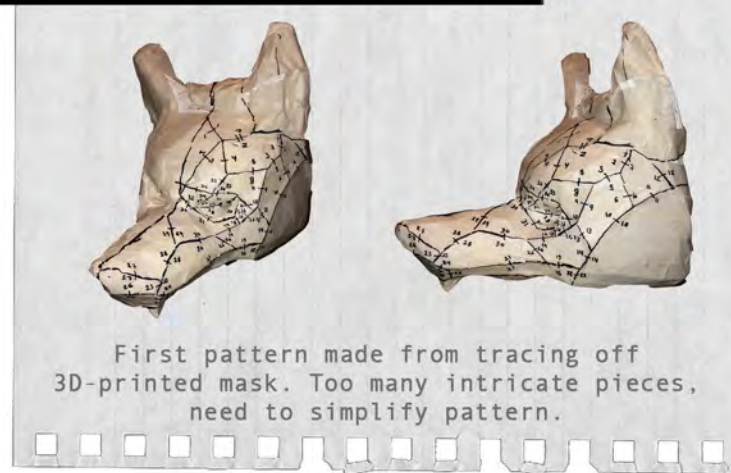
The 'Women's Head-dress, designed in 1926 by Hargrave for the women in the Kindred.



Staff head of Grey Wolf.



White Fox and Young Braves, a photograph taken at the First Dexter Fam training camp for youngsters, held in 1928.



First pattern made from tracing off 3D-printed mask. Too many intricate pieces, need to simplify pattern.

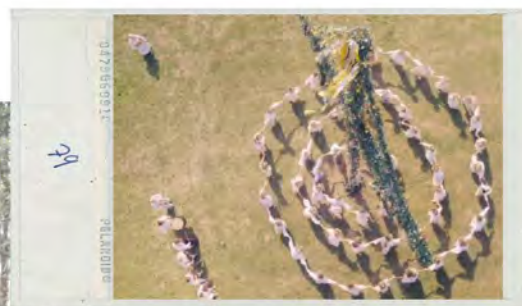


Sew fabrics together before construction. Have the khaki waterproof on the outside with threads of the bull denim coming through the seams.



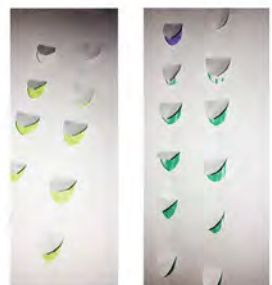
Staff head of Grey Wolf.

Reference to the arsenic bubbling up from the field that I played on when I was younger. - The only thing that should come from the ground is flowers !



Significance of circles^
There is often a focal point eg a tree/ fire. These textures can be a focal point of the garment eg the inner layer.

Gathered hoke & circle jabara.
Use as focal point. 3D Printed dome over it?



Paper sample of cut flaps to create a bird-like texture. Various pops of colour underneath.





Mike revealed
colours found
same colour.



various geometric
shapes created
by folding the hem
back on itself



several
twists in
the wadded
skirt-like
cushion



Techy drawstring
hem.



Hand waxed Beeswax Cotton Canvas Fabric,
YELLOW 14 oz. Sold By the half yard.
£9.00
Chocolate brown, gray pink, yellow, brown
yellow, gray green.



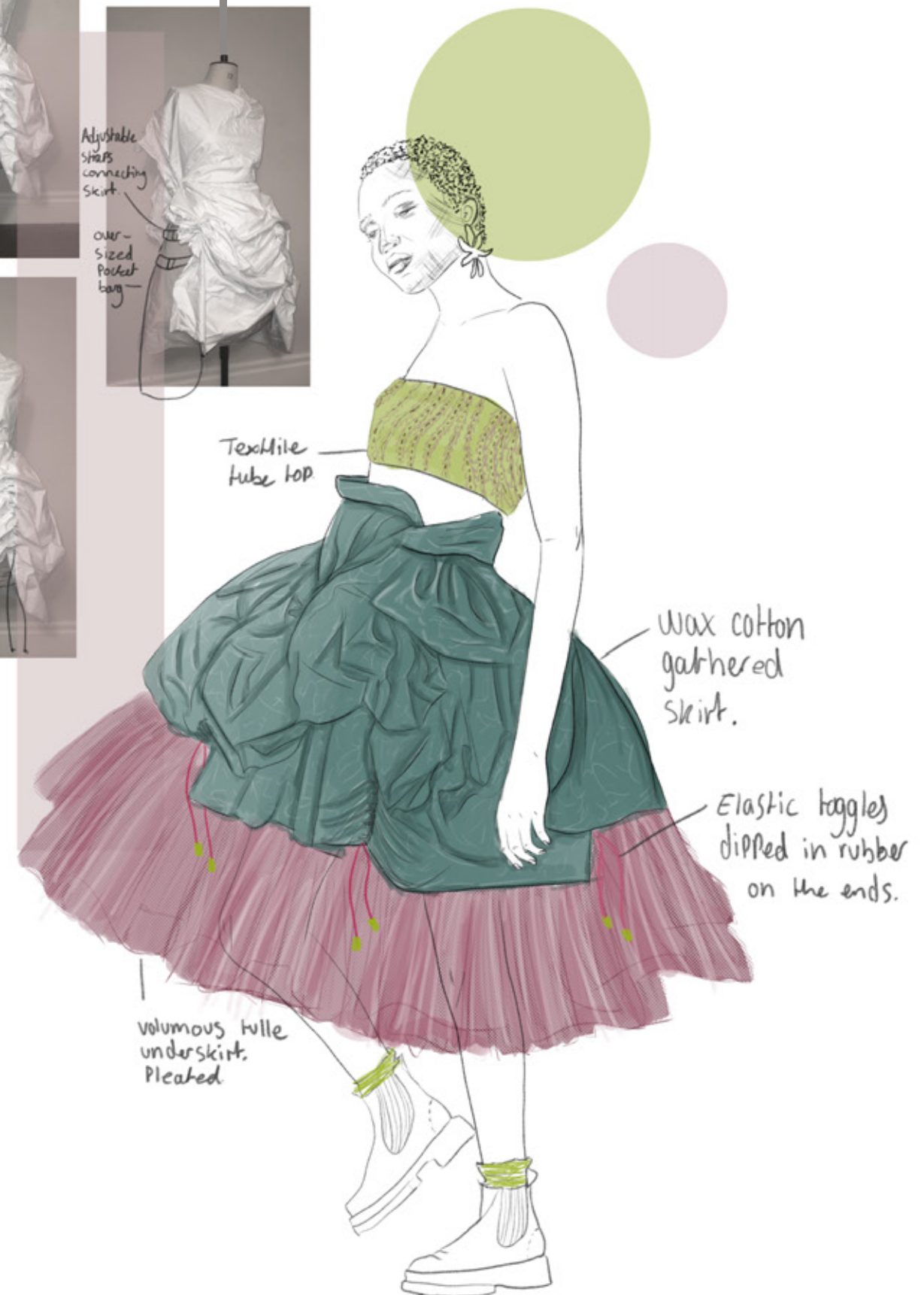
Texture of waxed
cotton inspired by the
rocks.



Adjustable
straps
connecting
skirt.



over-
sized
pocket
bag



Textile
tube top

wax cotton
gathered
skirt.

Elastic toggles
dipped in rubber
on the ends.

voluminous full
underskirt.
Pleated



Earthing-
direct link
between
outdoor
exposure and
a boost in
the immune
system.

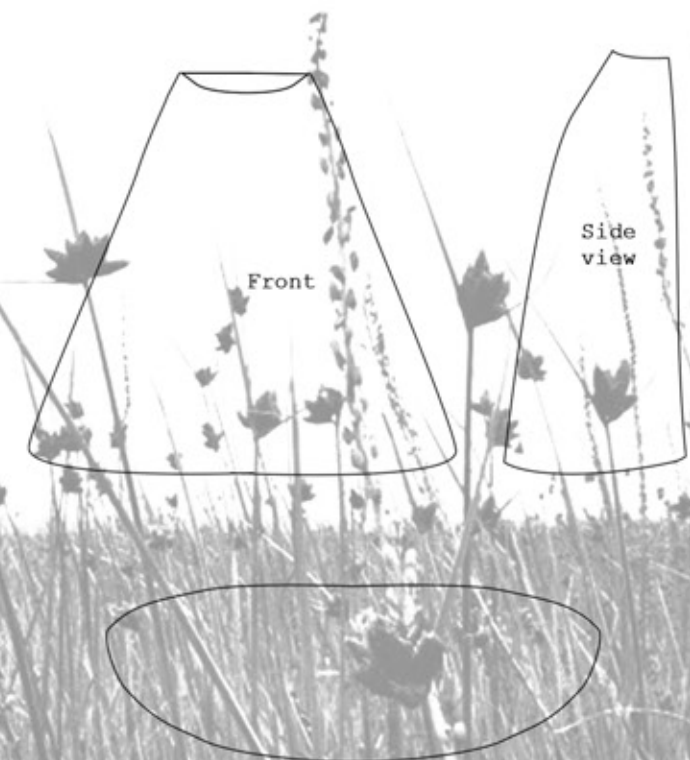
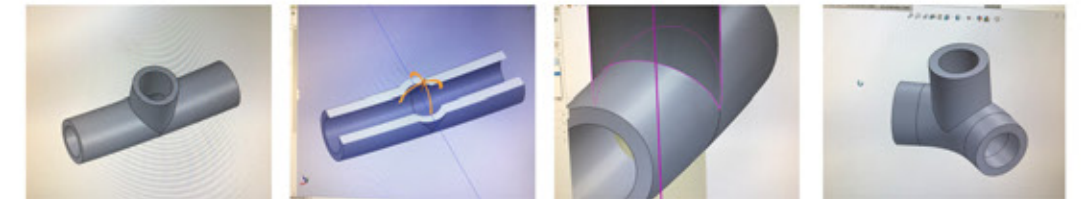
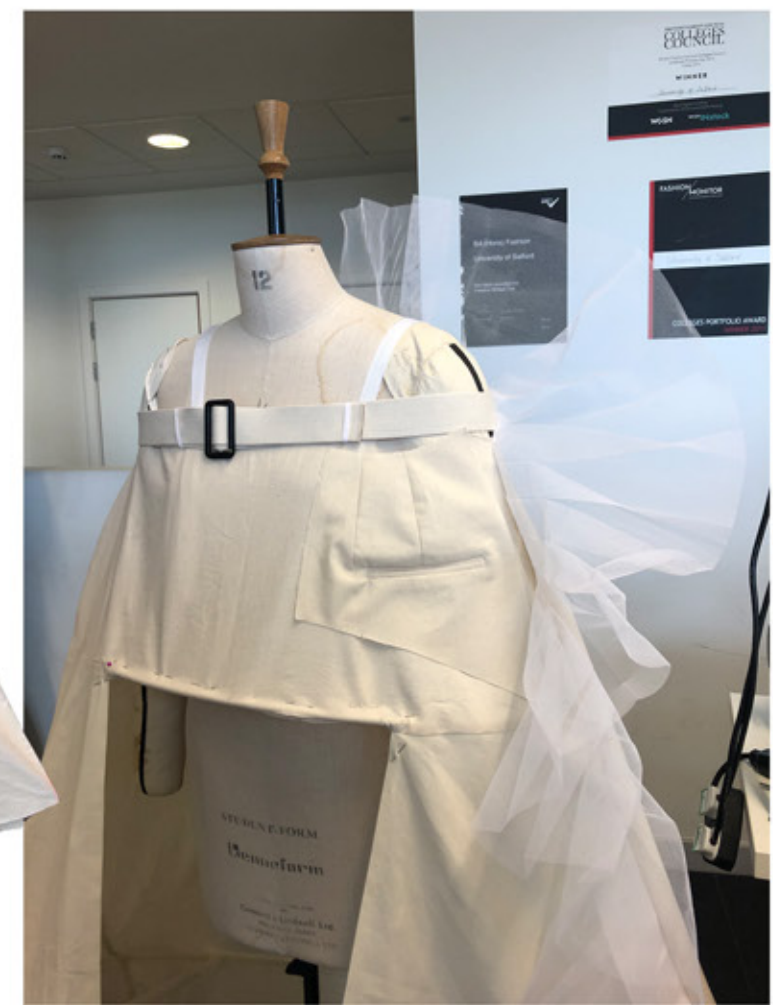
wire crown
dipped in plastic



And
everyth
ing is
going
fine,
Keith
Arnatt



Nuno felting
on silk
(shrinks 40%)





First pattern made from tracing off 3D-printed mask. Too many intricate pieces, need to simplify pattern.



Make pieces from leather cut-offs from local fabric shop (Fabworks).



Bringing the same energy & power of these utopians/activists dress codes of an industrial shaman aesthetic. By evoking a Youthful, charismatic, outlandish style for the consumer.



The 'Women's Head-dress, designed in 1926 by Hargrave for the women in the Kindred.



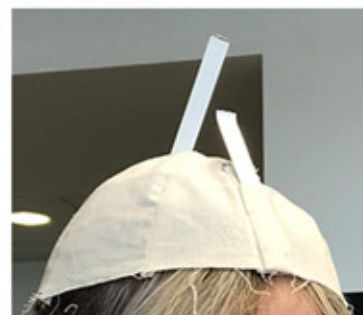
Staff head of Grey Wolf.



Initial shape and method of construction. Wire was moulded around a head shape and the pattern was traced from that. Inspiration came from 'Old Mole' (as seen above).

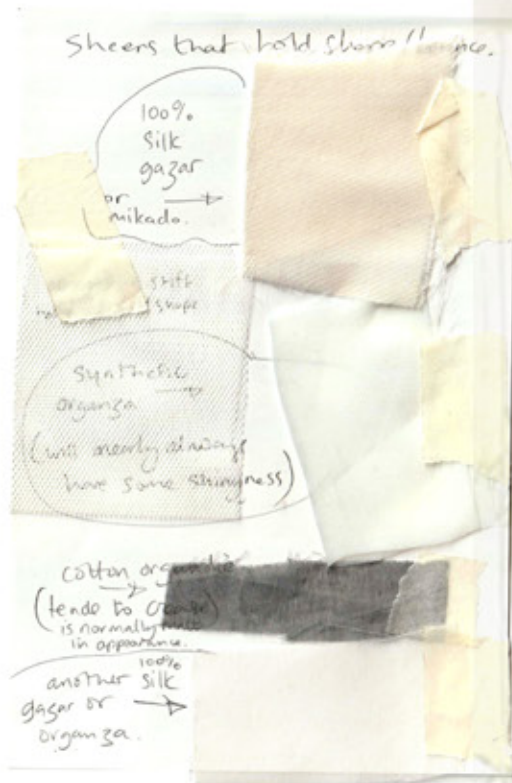


Abstract shape inspired by the Kinsman wearing a triangular mumming mask.



Construction method; make the hat as a grown on hood/ collar. Insert little hat in the lining to keep the shape up. Insert 3mm nylon rods around the frame to hold the shape outwards.





Visual representation of
what a child would see
and think of when
they're in a forest.



Pressed flowers bonded between
silk organza is a method used to
not only create the necessary
structure, but to also symbolise
the importance of flowers in the
development of ancient fashion.







'Spare Rib' is my homage to the women in my life, how they make me feel and how they have shaped my identity to be strong minded and free spirited. The concept is about reclaiming gendered adjectives that are typically treated as masculine words, such as 'strong' and 'powerful', because I believe they are just as relevant to women, but not as noticed.

The 'witch image' symbolises the fear of women having power and opposition faced by women's rights activists. Drawing parallels between myself and the identity of the medieval witch will produce a capsule collection that communicates the beauty of a powerful woman as opposed to the demonisation.

Ultimately, designing for the modern witch, who transcends beyond internalised misogyny. Embodying the ultimate woman at the end of the feminist journey.





The palette for 'Spare Rib' has base colours of mainly rich, sophisticated tones, such as rustics and authentic ecru. The palette is perked up with a soft floral pink and natural green to create a sense of calmness, inspiring the freedom of being and self expression. It's all subdued with carbon black to make the wearer feel not only strong, confident, and powerful, but also safe and protected.

The fabrics vary from strength and lightweight, to breathable and secure, with enhanced natural qualities such as linen, cotton, wool and 'rhubarb leather', which is a leather that is naturally tanned without chromium and is more biodegradable.



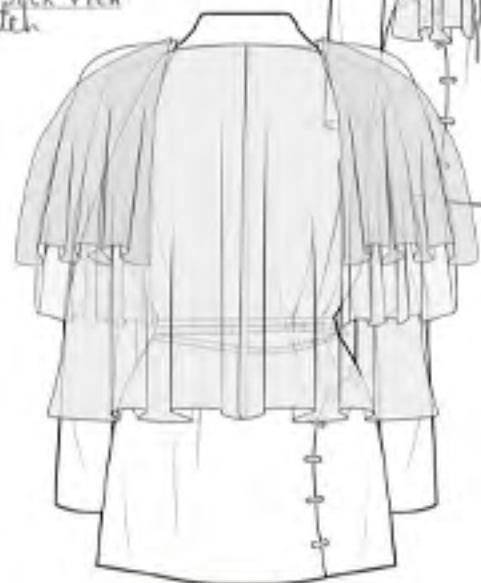
Imagery
inspiring
techniques
from garters to
smocking



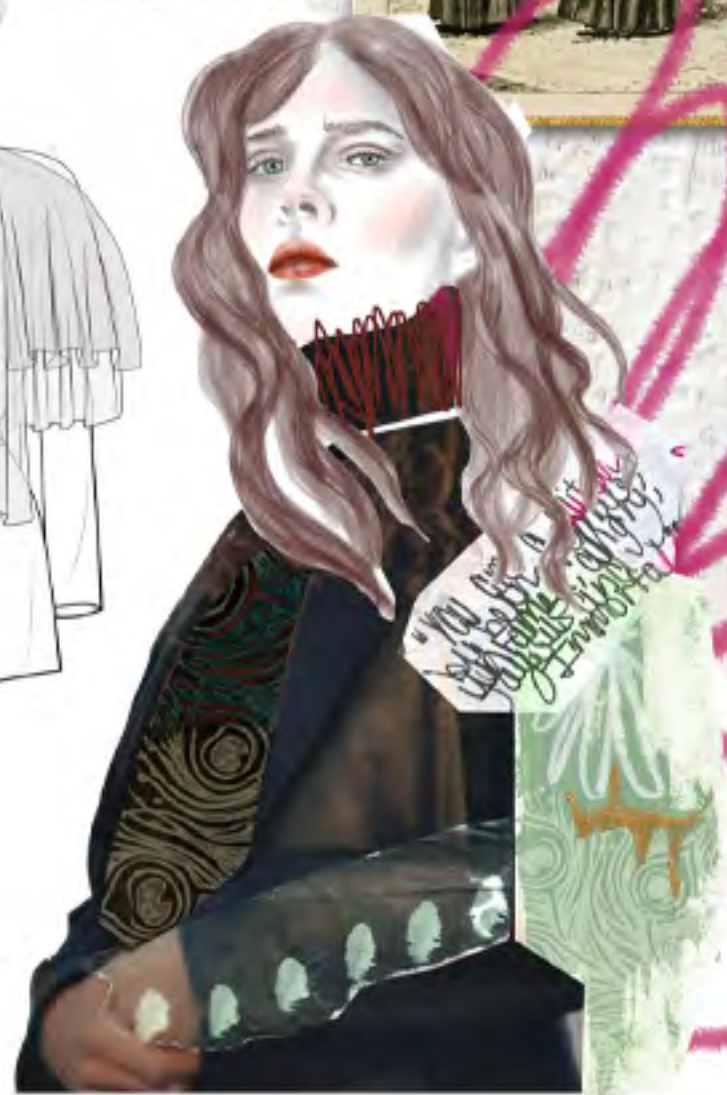
"The Lancashire Witches,
novel" by Ainsworth &
William Harrison, 1854.



Front view



Silk organza
representing the
softer/feminine
side to the
modern witch

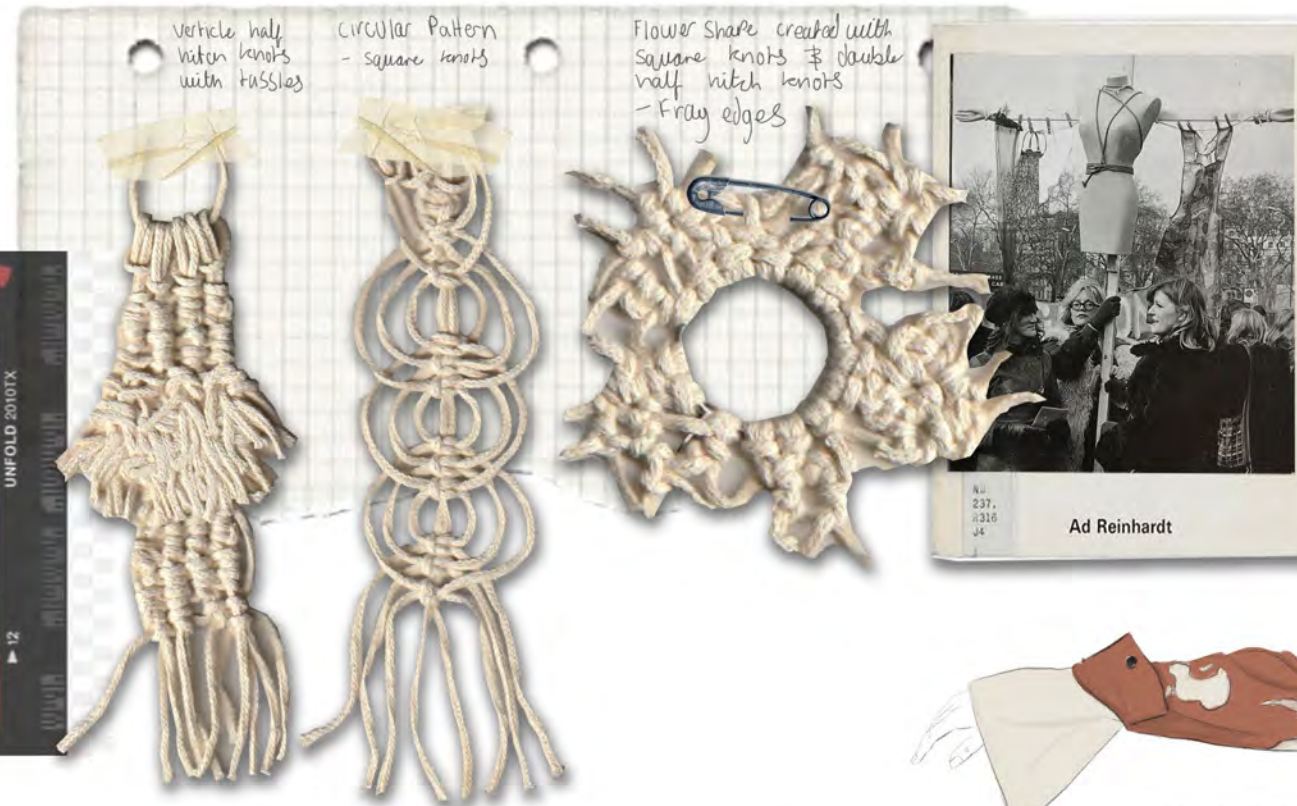


loud silhouette;
confidence & strength.

British Library digitised image from page 621 of "Jeanne d'Arc et la Normandie au XVme siècle. Illustrations, etc"



Marcame sampling



1971 Women's Lib Protest, London.



British Library digitised image from page 78 of "Songs for Little People [With illustrations by H. Stratton.]"



Spare Rib

Sketchbook

Autumn/ Winter 20/21

By Erin Stokes





Style name: Patchwork cropped jumper with corset style dress and organdie underlayer.

Collection: Womenswear

Season: Autumn Winter 20/21

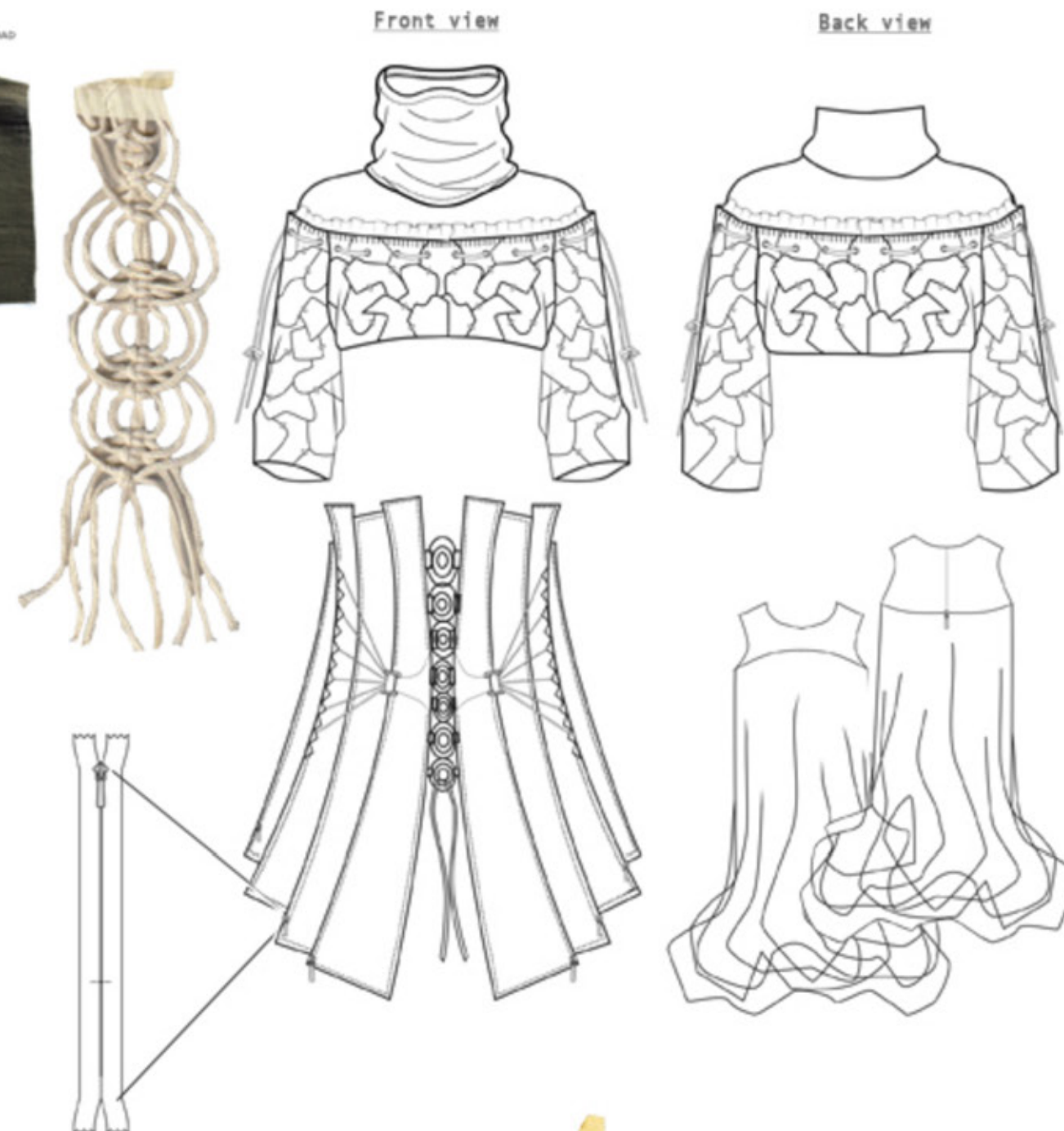
Fabric: Wool & linen - ecru, woven nylon - putty, cotton organdie - midnight, hath khadi - russet, natural dyed jad - moss.



Garment description: Wide cropped jumper patched with scrap fabrics; Wool & linen, hath khadi and natural dyed jad. The neckline has the decorative and functional features of a blanket stitch, gathered organdie and rope x eyelets to adjust the size.

The corset style dress is made from woven nylon in the colour putty. Each panel is joined via an invisible zip and can also be adjusted using the buckles on the sides. The centre front is connected with decorative macrame.

The under layer is a basic dress made from organdie with a concealed zip at the back to fasten.





Style name: Leather suit featuring chiffon elements, with wide trousers and removable sleeves.

Collection: Womenswear

Season: Autumn Winter 20/21

Fabric: Rhubarb leather - Black
Thickness 1.1-1.3mm
Nappa smooth

Colours:



Garment description: Suit jacket with an asymmetric front with buttons to fasten. The leather sleeves are joined to the bodice via gold quick-links attached onto 6mm eyelets. The printed chiffon has accents of gold foil print and is sewn into the linings/ facings.

The wide-fit trousers has 4 pockets and a zip at the front to fasten. The suit has a golden contrasting stitch throughout.



Front view



Back view

