



SOPHIE WALTON

POWER PROTEST PROTECT

2021

CONCEPT

POWER PROTEST PROTECT

RIOT

IDENTITY

TAILORING

EMPOWERMENT

I began this collection by exploring ideas surrounding identity; what role clothing plays in an individual's personal identity, what the word 'identity' truly means, and the different ways in which we express our personal identity.

I thought about what makes up the layers of my own identity - my interests and passions. From here I began to research methods of female empowerment and different feminist movements. I wanted to understand my own history as a female by learning about females before me, and in turn using this rich history to empower women, myself included, with my collection. I thought about other passions of mine and started researching tailoring - Savile Row, classic tailoring, contemporary tailoring, and power dressing. I thought deeply about the psychology behind wearing a suit and feeling empowered, and in turn came to understand that power dressing is more than just masculine suits.

Combining these key elements I wanted to create a collection that explores my own identity; one that explores volume and structure, linear forms and classic tailoring details. One that is playful and bright, but simultaneously portrays a clear message of female empowerment. Sustainability will be a constant underlying factor in the creation of this collection; I want to explore textile innovation and fabric recycling; thinking about how I can give dead-stock fabrics a new lease of life and create fabrics that are new and contemporary, as well as exploring print and pattern through knitwear.





SOPHIE WALTON / GRADUATE COLLECTION / CUSTOMER

CUSTOMER

My customer is the fearless and bold female. She has strong feminist views and believes in equal rights for women. She is confident and unafraid to share her views with the world. She has an eye for beautifully crafted, tailored garments with the view that they will be with her for a lifetime, not to be a disposable item. Her wardrobe is perfectly curated with bright colours and textures and she isn't afraid to wear a mixture of prints, patterns and knits together. She is passionate about the environment and the current environmental challenges the world is facing right now thus is constantly looking for more sustainable clothing and innovative fabrics. She believes that women should be caring for one another and must stand together to speak out against the challenges they face daily. She loves sharp, perfectly tailored clothing with an extra flare, as they give her the confidence and power to run her life as she pleases, without feeling the need to impress others.



SOPHIE WALTON / GRADUATE COLLECTION / CUSTOMER

RESEARCH

A STUDY OF IDENTITY

My first and overarching research theme for my final collection is a study of human identity and the ways in which fashion gives people the ability to express themselves in any way they choose. I started by looking specifically at Grayson Perry - his artwork, his life, and his incredible views on identity and self expression. His main form of self-expression being through multiple alter-egos; he often dresses in typically woman's clothing to become 'Claire', his main alter-ego, and has seemingly created an entire fantasy world around his childhood teddy-bear 'Alan Measles'. His work for The National Portrait Gallery in 2014 titled 'Who Are You', is a study of identity; Perry created portraits for individuals, families and groups all trying to define who they are in modern Britain.

I've chosen Perry as my muse for my collection, as I want it to be very personal and a reflection of my own identity. I love the idea of each person being made up of lots of different layers that come to the surface at the appropriate time. I want my collection to be bright and bold, and a total celebration of every person's individuality - a celebration that every person is different.



print influence?

RESEARCH

1950S HOUSEWIFE STEREOTYPES

I began my personal identity research with a topic that is incredibly important to me; feminism and female empowerment. I started this by looking at 1950s housewife stereotypes. I love the bright colours from the vintage posters, paired with the sarcastic captions that highlight the blatant sexism in 1950s societies. It shocks me that there were actual adverts like these and I want to use this imagery as a protest in my print design.

print design influence?



BRIGHT BOLD COLOURS

street style influence

RESEARCH

R I O T G R R R L S !

grungy aesthetic



BALACLAVAS?



punk tailoring?

The name 'Riot Grrrl' came from the title of a zine created by Allison Wolfe and Molly Neuma, who were in a female punk band called Bratmobile. This new reformulated brand of feminism was a response to male-dominated music scenes and had the motto 'Revolution Girl Style Now!'. Riot Grrrls took feminism on a gritty path of empowerment; facilitating weekly meetings to discuss issues such as rape, racism, and body image, and also addressed their sexuality in frank terms that attempted to reclaim negative cultural stereotypes as ownership over ones body.

I want to take inspiration from their gritty style and relaxed tailoring, to give my collection an exciting edge and to make a strong feminist protest.



DJs:

Smack Jack

Liliana Le Tigre

Night + 3

Viernes 26

21:00

No cover

RESEARCH

P U S S Y R I O T

'A lot of credit certainly goes to Bikini Kill and the bands in the Riot Grrrl act—we somehow developed what they did in the 1990s, although in an absolutely different context and with an exaggerated political stance, which leads to all of our performances being illegal.' - Garadzha, member of Pussy Riot.



BALACLAVAS?



Pussy Riot are a Russian feminist punk band who sing openly anti-Putin lyrics with the aim of bringing down the Russian government. They formed in 2011 and have since done a number of illegal performances to protest Putin standing for presidency. They were ultimately arrested under Russia's strict laws, but continued to be released, until they performed at Moscow's Christ the Saviour Cathedral and were arrested once more, before the election that saw Putin's return to presidency.

They protest government policies that discriminate women, such as restrictions on legal abortions, taking direct inspiration from the Riot Grrrl movement.



RESEARCH

POWER DRESSING



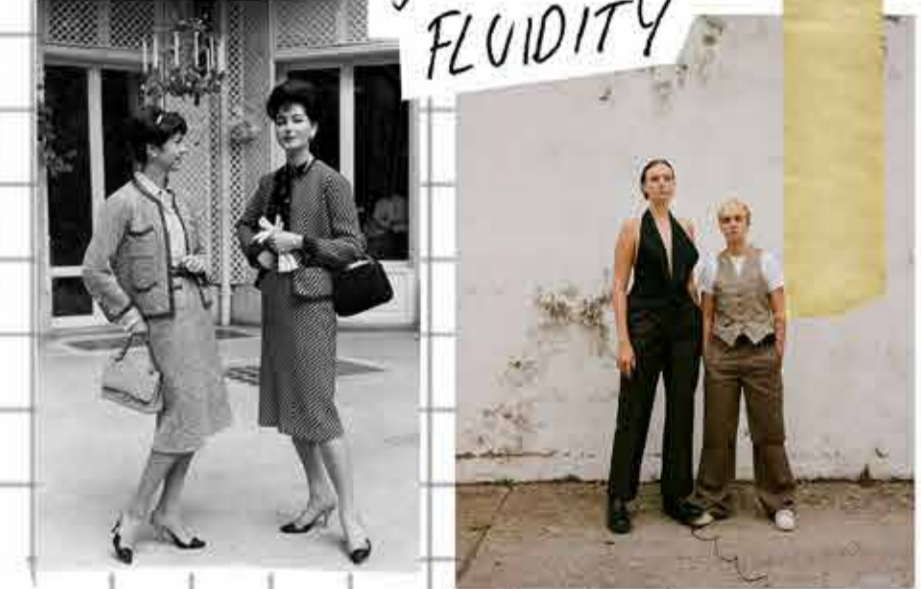
Suffragette
suits



bird
collars



GENDER
FLUIDITY



Ella
Boucht



square
shoulders



Hilary
Clinton



Lady
Diana



Society changed after WW1; with the roaring 20s bringing 'shapeless' dresses and shortened hemlines and in turn, the square-shouldered blazer came about in the 30s. Women's suits had been around since the early 1900s with the Suffragettes, and then designers such as Coco Chanel, Elsa Schiaparelli and Christian Dior created their women's suits. By the 1940s, these over-sized shoulders were mainstream, paired with Dior's cinched waist to create an exaggerated hourglass figure titled the 'New Look'. This powerful silhouette has remained popular throughout the decades, giving women a portal into a 'man's world' where they can establish authority. I want to use this ethos of power dressing in my collection, however I don't want to reduce it to one look as I believe power dressing is more than just a suit.

COLOUR PALETTE

GREEN & PINK



PLAYFUL



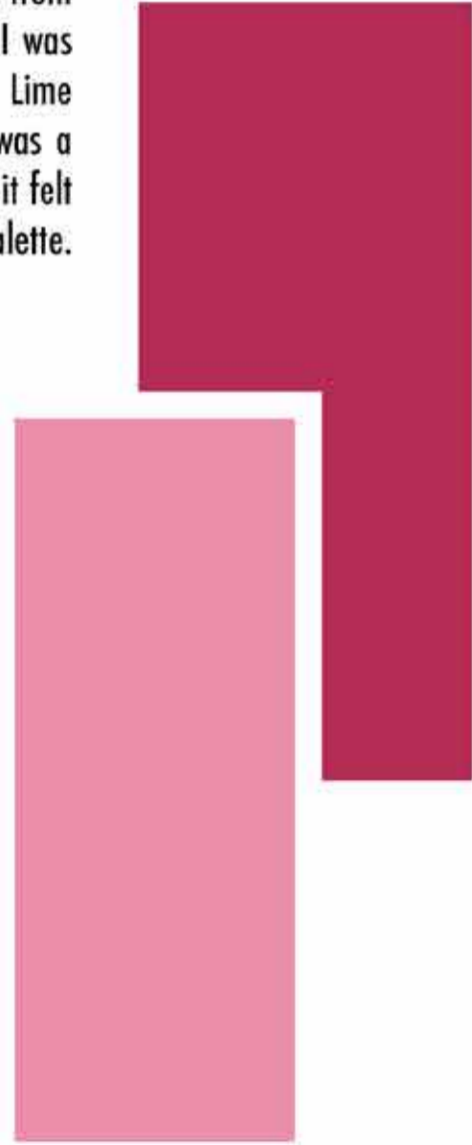
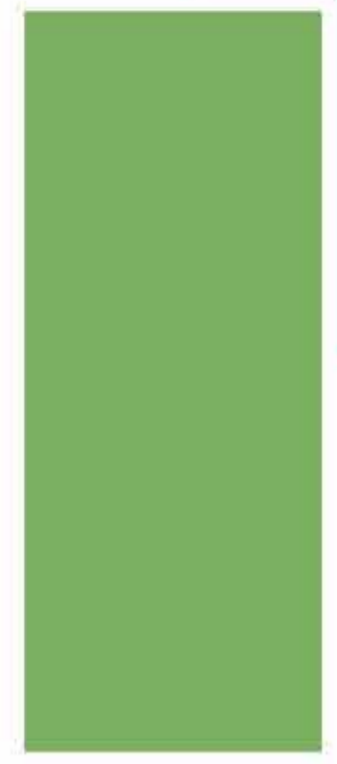
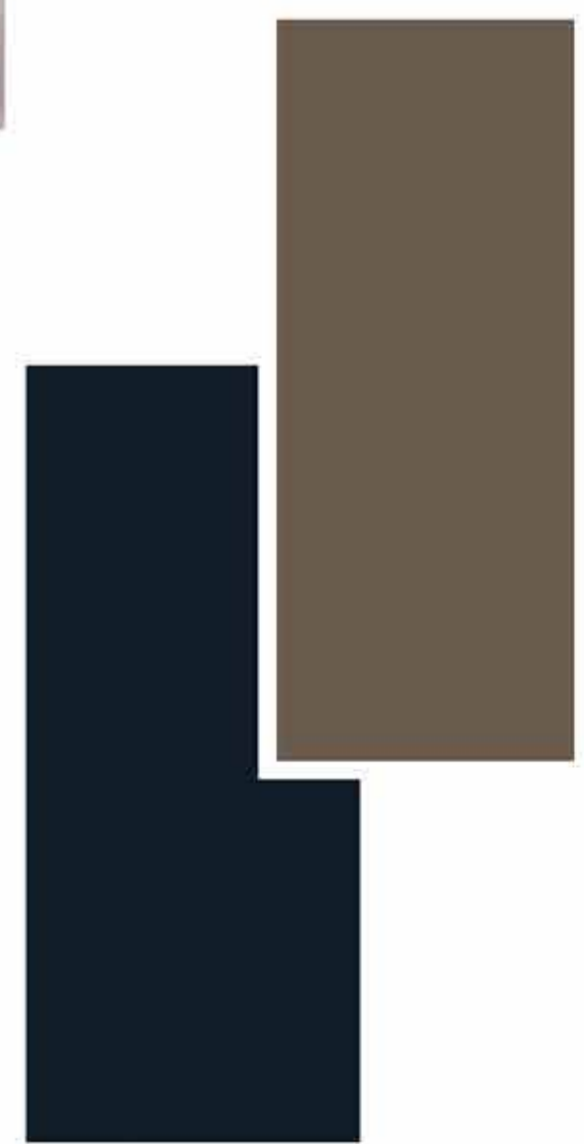
BRIGHT



BOLD



The inspiration for my colour palette came from all areas of my research, from 1950s housewife imagery to Riot Grrrls on stage to contemporary fashion. I started picking out pantone colours from imagery that particularly stood out to me and became drawn to pinks and greens. I knew I wanted my collection to be bright and colourful combined with traditional navy suiting fabrics so I started from there. It was also very important to me that I was selecting colours that were personal to me. Lime green has been my favourite colour since I was a child when everything I bought was green, so it felt natural that is featured in my colour palette.



RESEARCH

TAILORING - SAVILE ROW VS CONTEMPORARY



The Connect project led me to begin researching tailoring - traditional and contemporary. As I continued toiling and looking into my materials, I began to realise the importance of understanding traditional tailoring methods and classic tailoring details. I needed to think more specifically about these details - the shape and size of my collars, where will my pockets go, and seam placement, in order to create a contemporary tailored collection with these classical elements.

RESEARCH

THE FEMALE FORM



SILHOUETTE
INSPIRATION



Henri
Matisse



CURVES



BOTTEGA
VENETA

Jenny
Saville



THE
FEMALE
NUDE



Giacometti

The female form has been a subject of art and creativity for as long as humans have been creating. I thought it was essential to research the transition over time of how the female body is perceived, thinking about the line between sexualisation and celebration. My silhouette undoubtedly draws inspiration from female features such as exaggerated hips and a narrow waist, but I also play around with typically male features such as wide shoulders and large arms/sleeves. I want my collection to celebrate the female body and empower they who wear it, and that is why it is so important to research the history of female representation in art.



DEAD STOCK FABRIC



RESEARCH

There is estimated to be over \$120 billion worth of dead-stock fabric that has been discarded in the world right now, so whilst there are tonnes of garments sat in landfill, there is also tonnes of fabric sat on roles, unused. Dead-stock fabric is not necessarily simply damaged or faulty fabrics, but often perfectly good fabrics that build up when sale targets don't hit their expected estimations.

"Dead-stock refers to unsold inventory, which often gets accumulated when the projections of sales do not match the actual turnover." - Rina Singh

Brands sometimes will simply order the wrong colour, or too much, and ultimately these rolls of fabric end up in one final destination - landfill. This issue is made more prevalent by the Fast Fashion industry where speed and turnover is rewarded. Design ideas are moving faster and faster from brain to shop floor, and when minimum yardage is required for samples, and discounts on bulk orders, there is no wonder that so many fabrics are left unused.

In a year like no other when fighting a global pandemic and production lines temporarily halted, brands were forced to reconsider and revalue their dead-stock fabrics in order to survive. It is in businesses best interest to localise their supply chain and adapt to a new way of life.

"Without this change, we won't have a world in which we will even need fashion."
- Daniel W Fletcher

In light of this research, I chose to contact over 30 UK based wool suiting mills and companies, to see if any were willing to donate their dead-stock fabric to me to use. I was delighted to receive boxes of fabrics from two companies which I will rework and give a new life in my final collection.

DEVELOPMENT

A PLAY ON PINSTRIPE

quilted wool suiting



*experimenting with
pitch and colour*

*suiting appliqued
onto pinstripe*



I started to look for sponsorships and make connections with suppliers in order to push my fabric development further. I got into contact with lots of wool suiting suppliers and was sent a box of dead-stock suiting fabrics which I then began to experiment and play around with. I wanted to push this pinstripe idea and therefore created samples using colourful threads and quilting on top of these pinstripe fabrics. I then decided to combine these dead-stock suiting fabrics and appliqued them on top of each other to create more interesting, textured fabrics which I found to be really successful.

DEVELOPMENT

GRAPHIC KNITWEAR



machine glitch



GEOMETRIC KNIT



mock rib for 'laddered' feel

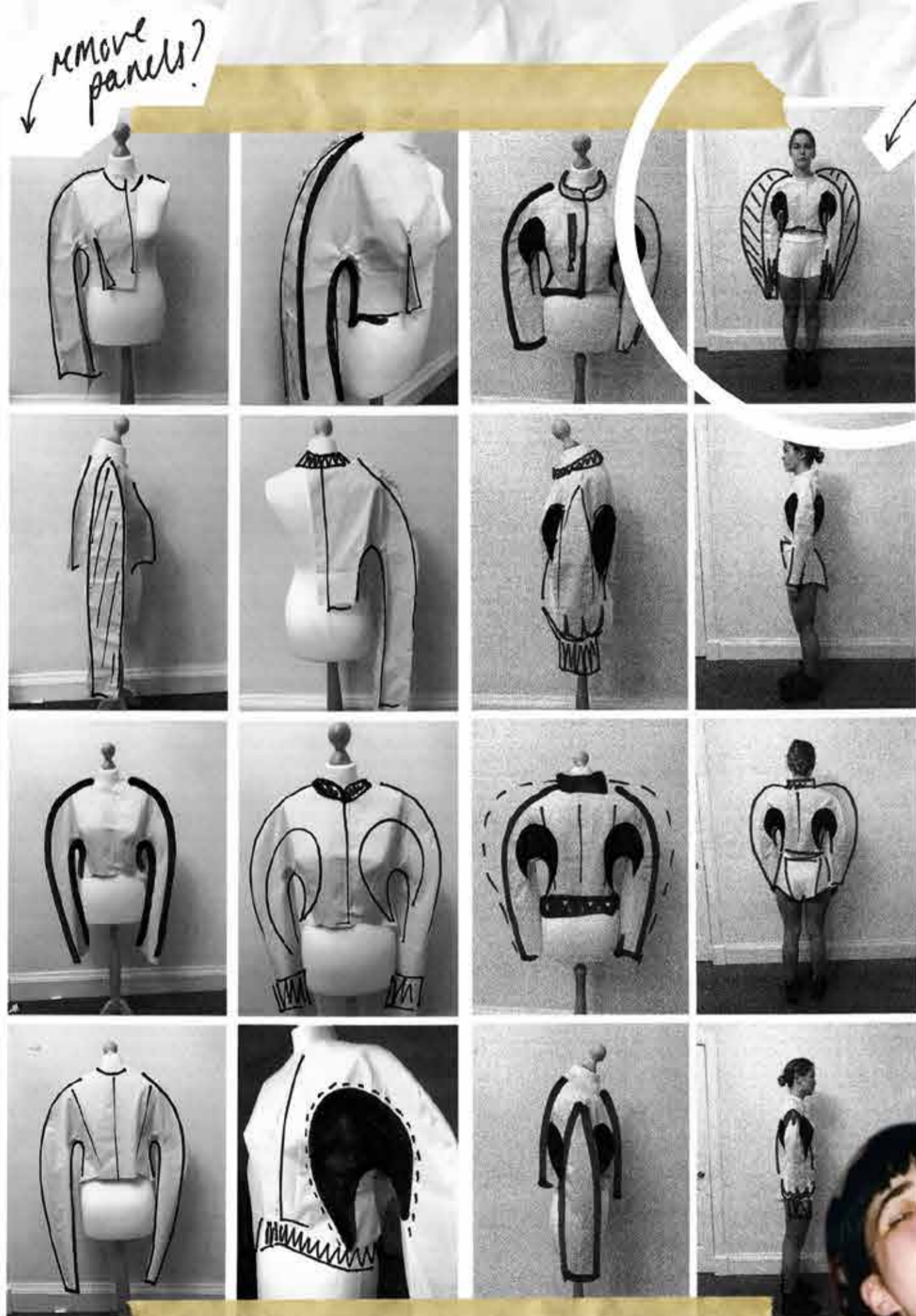
When developing my knitwear, I used a domestic machine and bright colours to play around with this idea of imperfect, geometric knits. I started off experimenting with stripes as I was thinking about my tailored suiting and this play on pinstripe. I then moved on to experiment with different punch cards and found that my machine glitched in random areas, meaning the punch card pattern didn't knit in that area, leaving behind stripes in the pattern. I decided to continue using this glitched machine and carry on as normal and found that these imperfect samples had a really unique look to them. I then selected geometric punch cards and began knitting samples in different colourways.



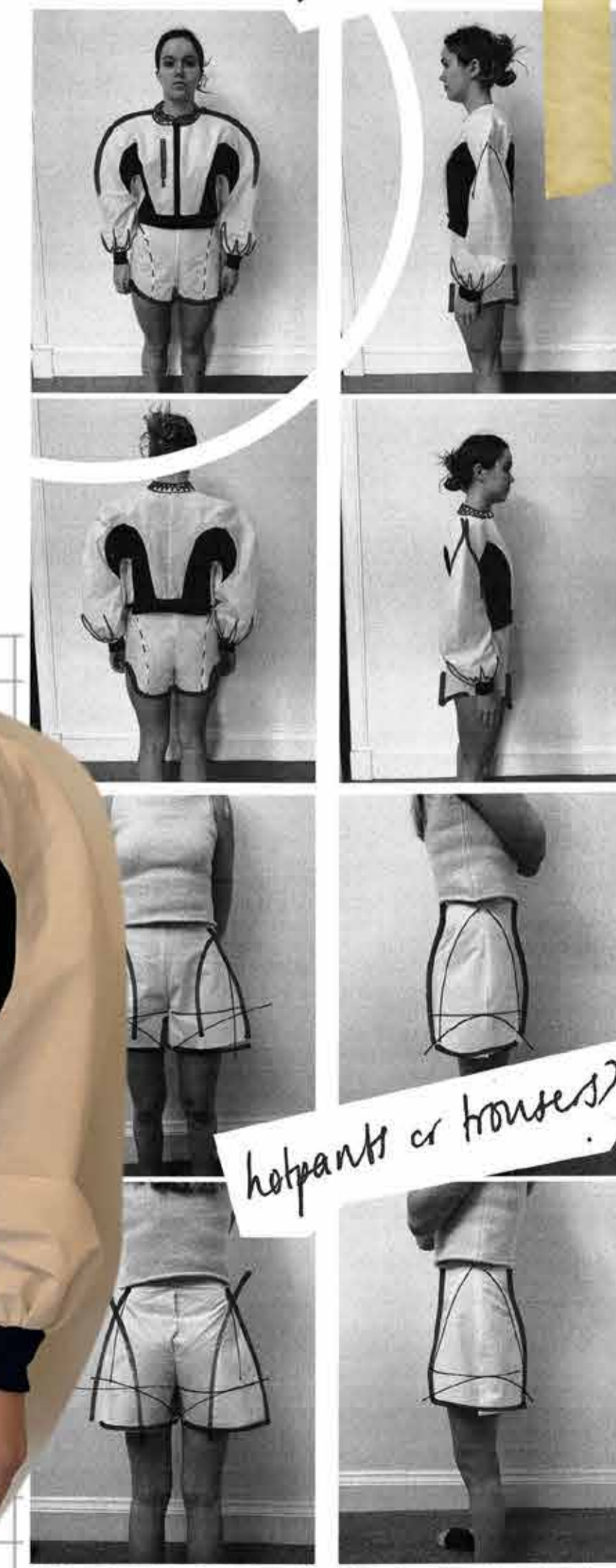
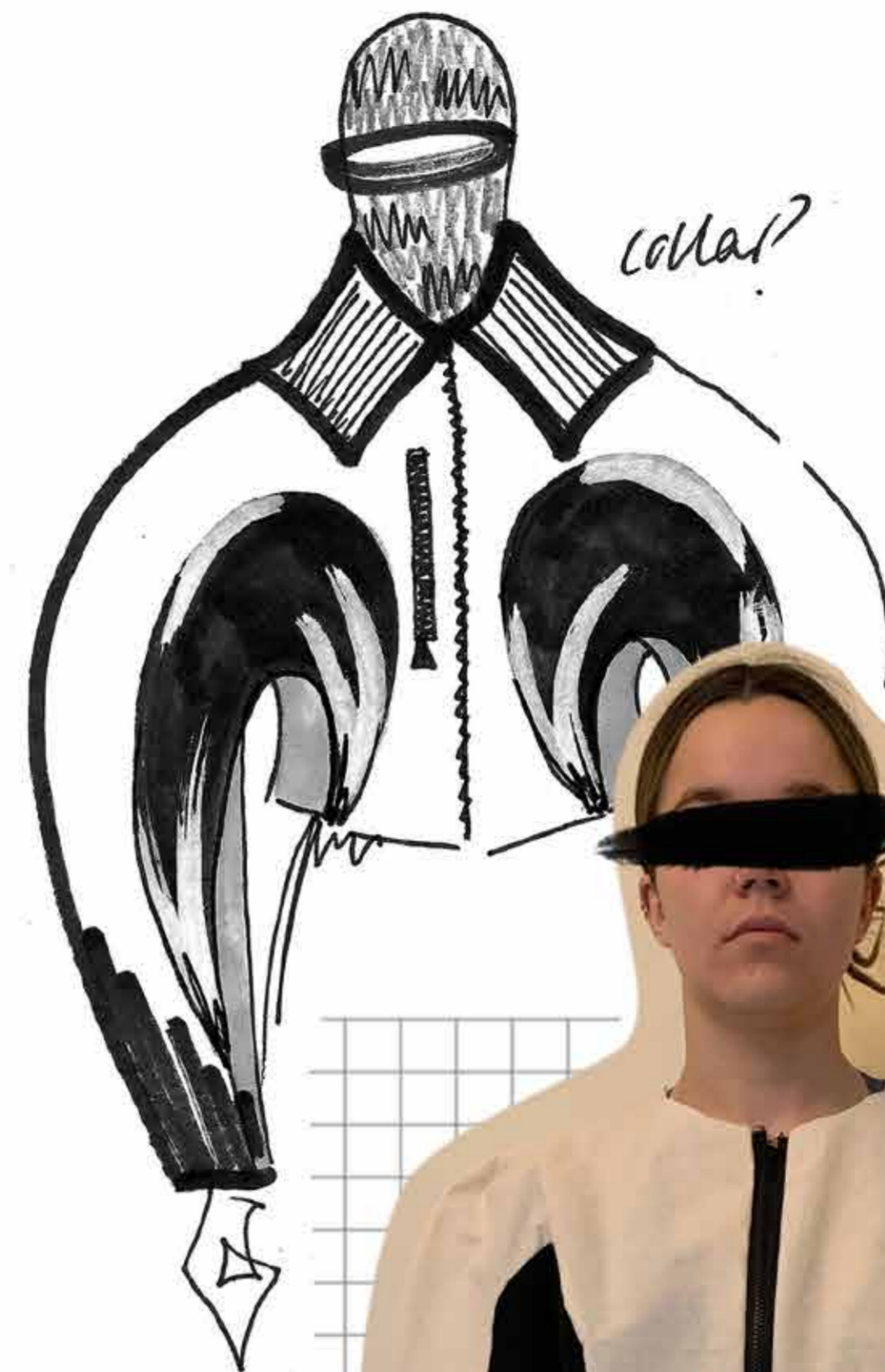
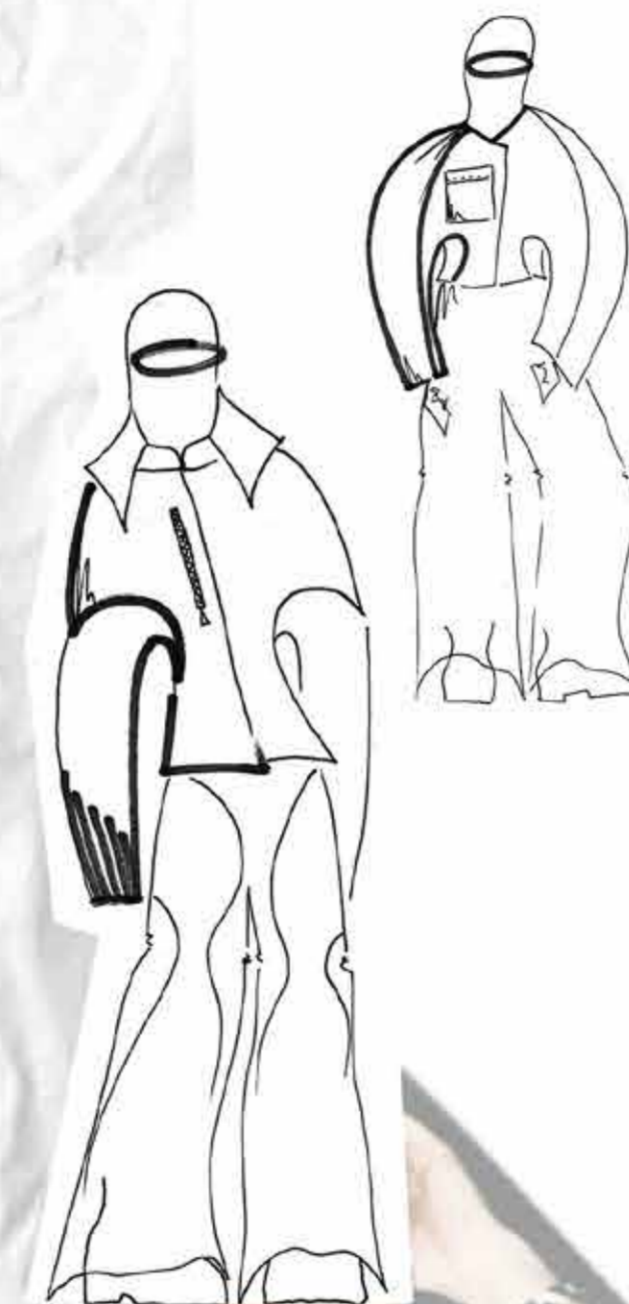
DEVELOPMENT

BOMBER JACKET & HOTPANTS

For look 1 I took inspiration from the female form which I severely exaggerate through contrast panelling and seaming. This jacket echos the sinched waist but bursts out into volumous sleeves to hark back to my research into power dressing. I played around with scale and volume and then went on to think about specific details such as collars, zipped pockets and final fabrics. I decided to make this piece in a felted wool to add a surprising texture, but one that is still able to hold its structure in construction.



add volume in sleeve?

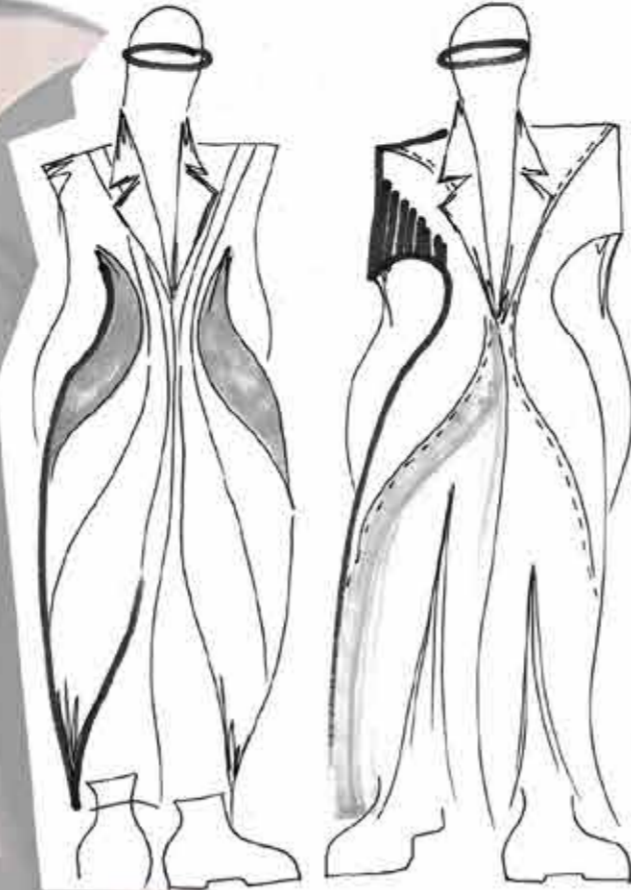


DEVELOPMENT

SHOWPIECE

boxy shoulder

introduce volume?



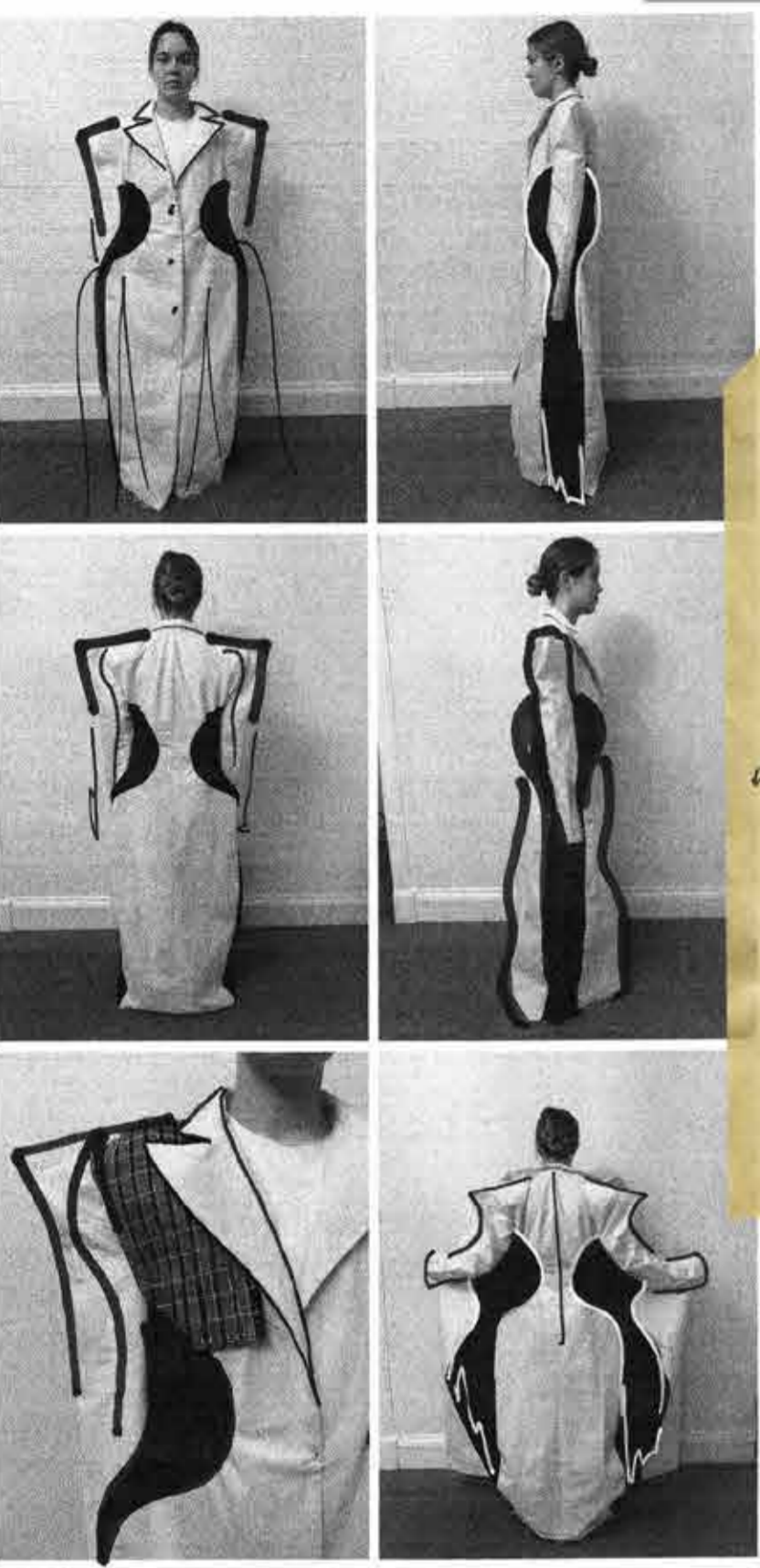
When developing and toiling my showpiece, I initially decided to replace the shoulder to hem panels with a contrast exaggerated hip panel that dramatically exaggerates the female form, in turn, empowering she/ they who wear it. I then decided to experiment with cutting volume into the toile to add more movement and break up my graphic check textile. I played around with gathering and the slash and spread method, as well as extending the hip panel over into the sleeve. I then thought about the sleeve silhouette and how I could echo the female form there.

quilted panels?



asymmetric collar?

contrast side panels



smooth hip curve



volume cut into coat body

heavily gathered around side panel

elongated sleeve gathered

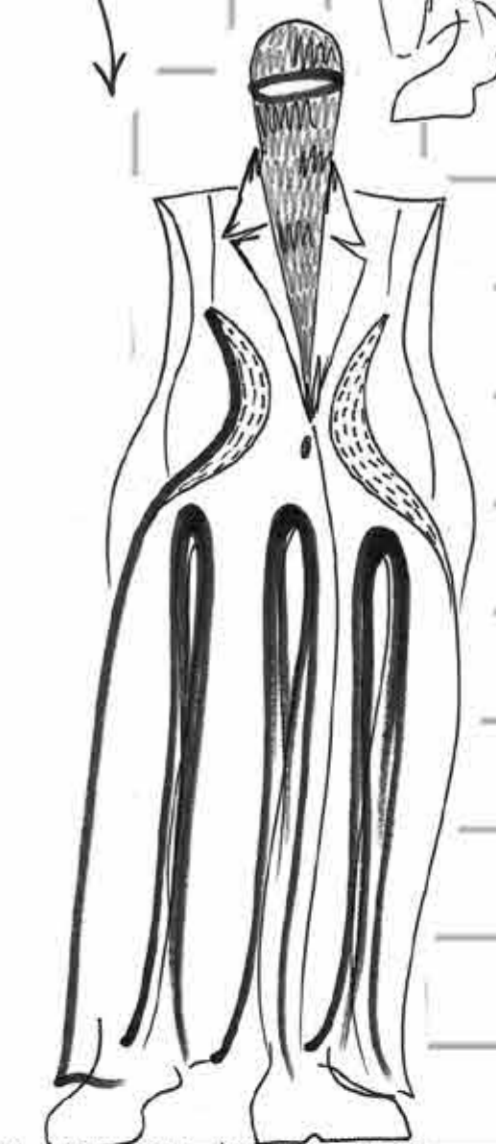


side panel extended into overlay over sleeve



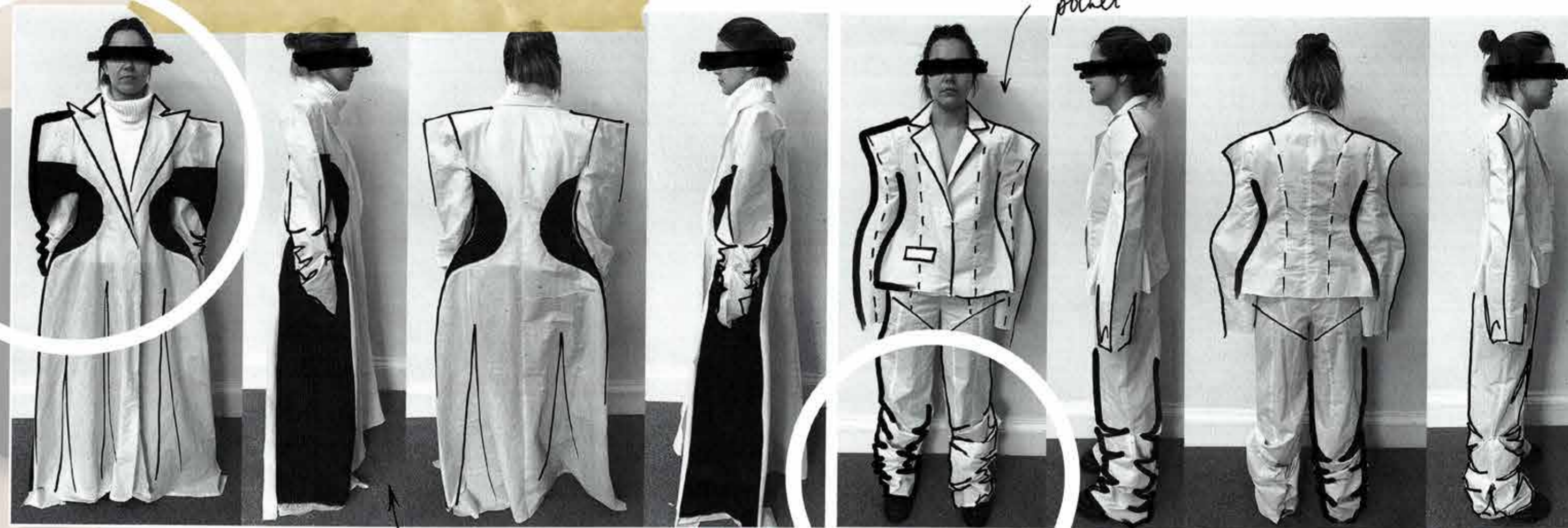
godets?

quilted?



DEVELOPMENT

LOOKS 3 & 6



gathered sleeve

move welt pocket



For look 3 I have been consistently refining the jacket blazer to echo a more modern take of Dior's New Look. The trousers were originally inspired by hotpants and garment construction but I developed this silhouette by playing around with length, volume and gathering, inspired by Oxford Bags-style trousers.

For look 6 I cut more volume into the coat and extended the side panel into the sleeve to exaggerate the silhouette. I also wanted to repeat the Oxford Bags gathering from the trouser on the sleeve of this coat which echos the hip curve.



DEVELOPMENT

DRESS DEVELOPMENT

cut volume into dress

knit pannel
mannequin padded out

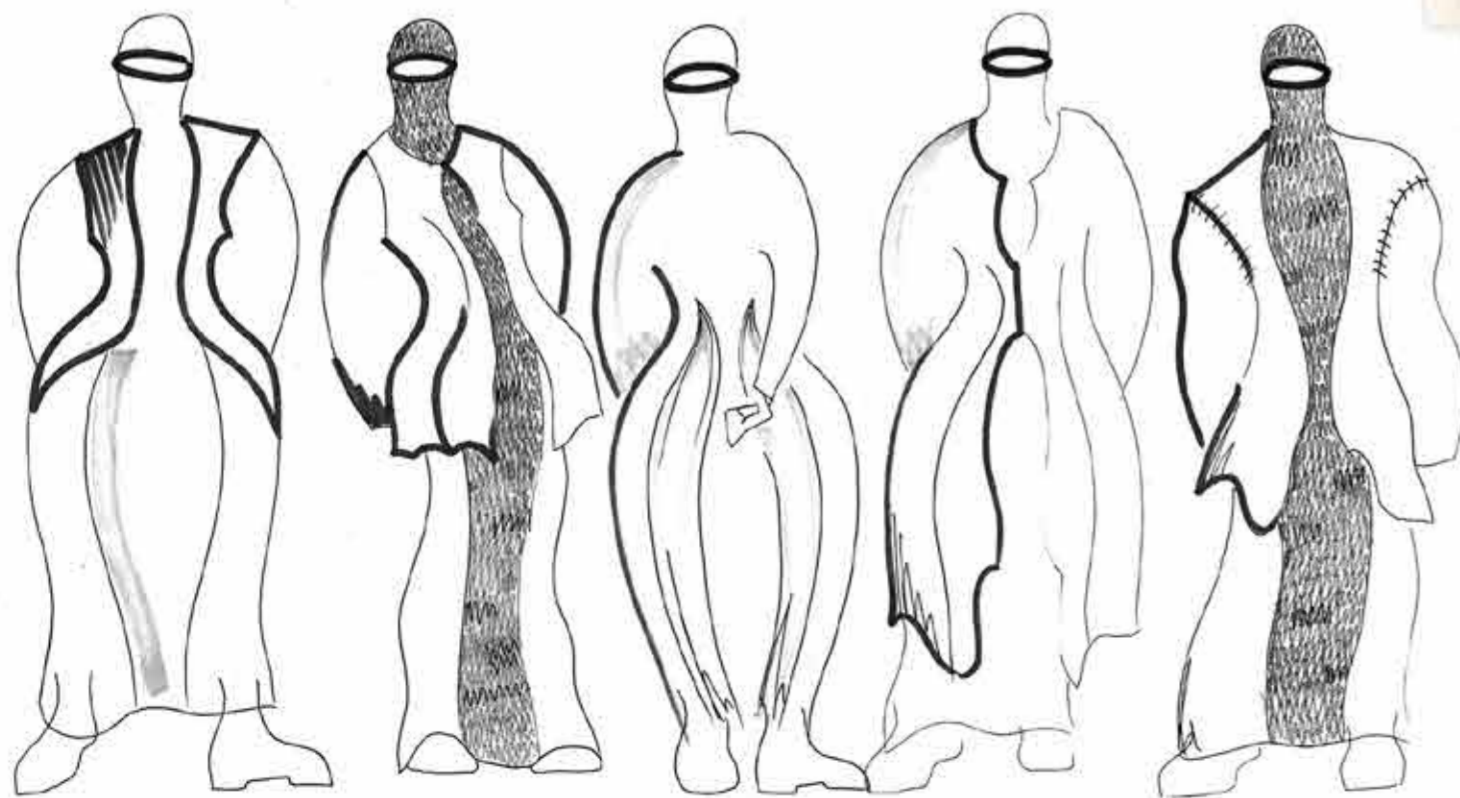
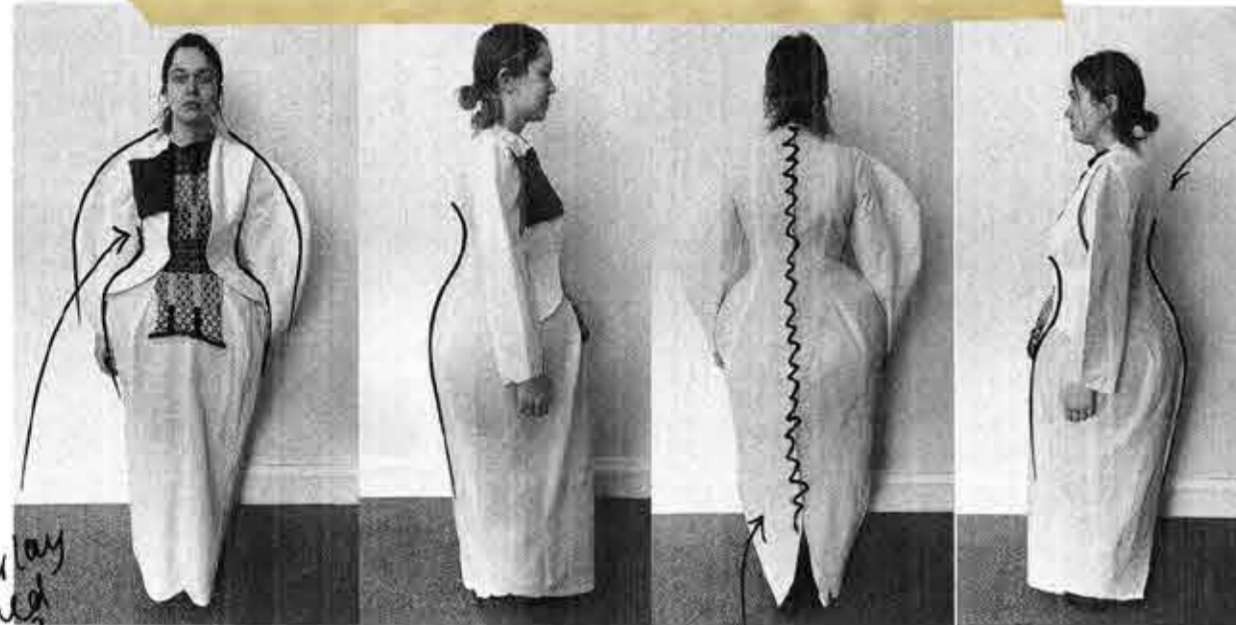
without padding



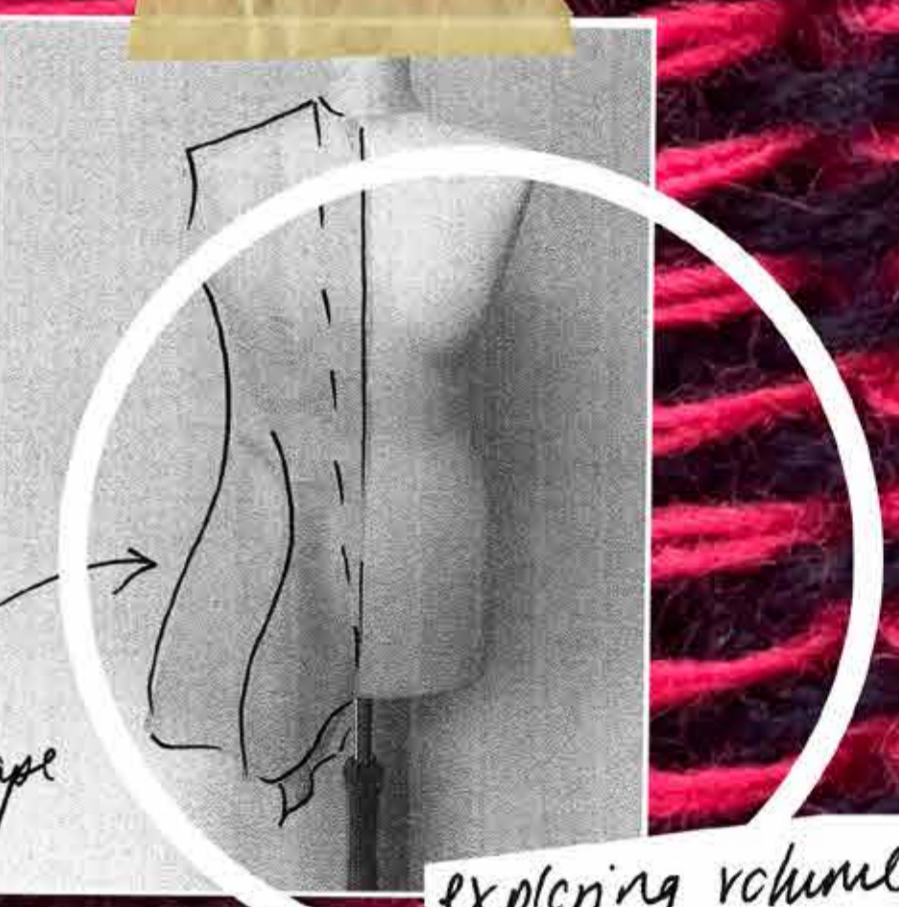
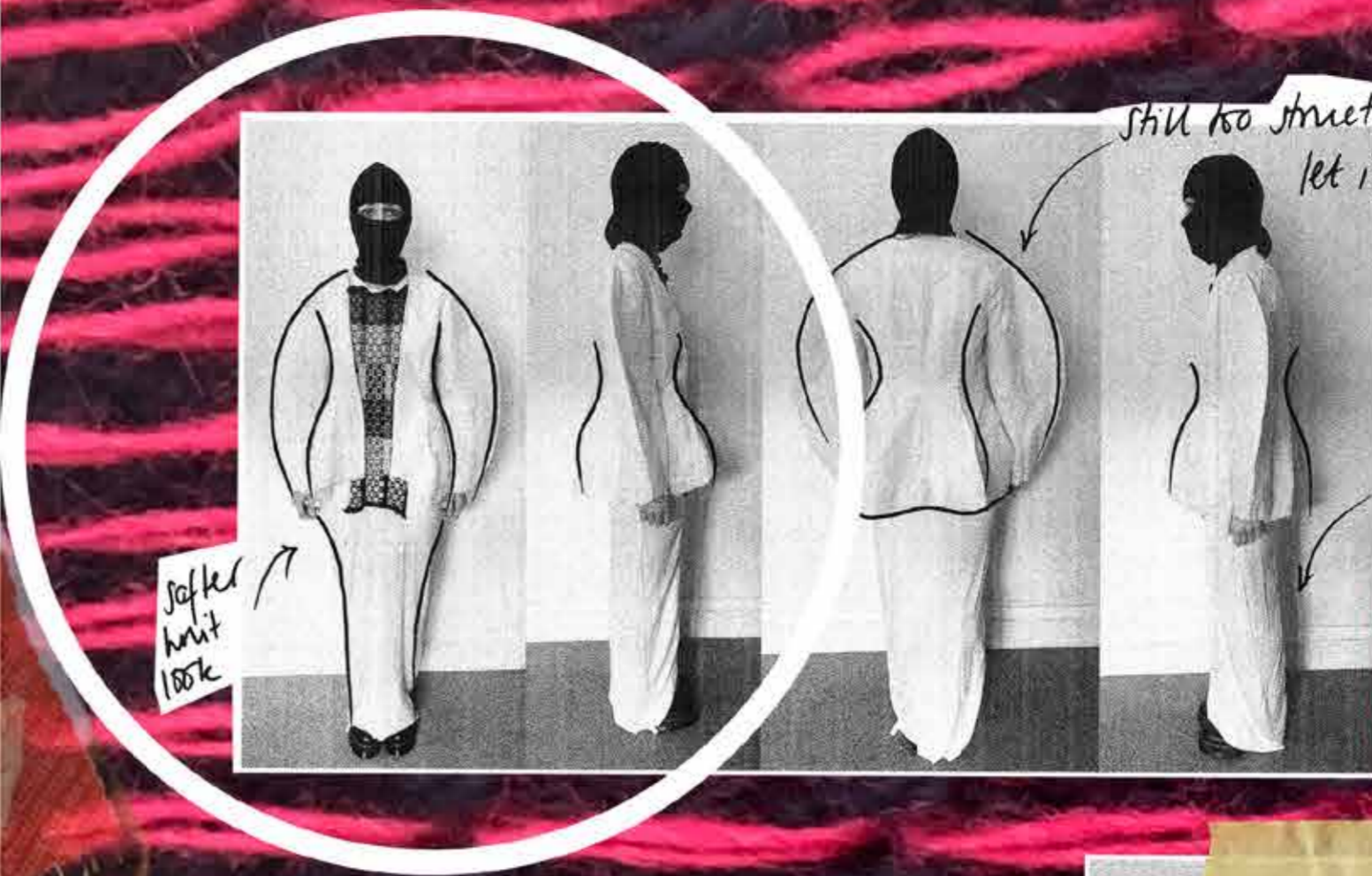
knit overlay
seamed in?

too much
volume?
unflattering?

zip down back?



In some of the final stages of my development, I was still playing around with volume and the silhouette of my knitted dress. I started by adding lots of volume around the waist on a padded out mannequin, but this ended up looking unflattering and over the top. I still wanted a bold silhouette that was in-keeping with the rest of the collection, so I created a jacket with the spherical sleeve and made the dress more form fitting and tight. I then thought about the fabrics of the look and how I could use volume differently, in a more drapery way, so I cut extra volume into the jacket and let this fall and drape as it would in knit. I like how this softer look would juxtapose my other felted knitted look which is structural and bold, experimenting and pushing what I can achieve with knit.



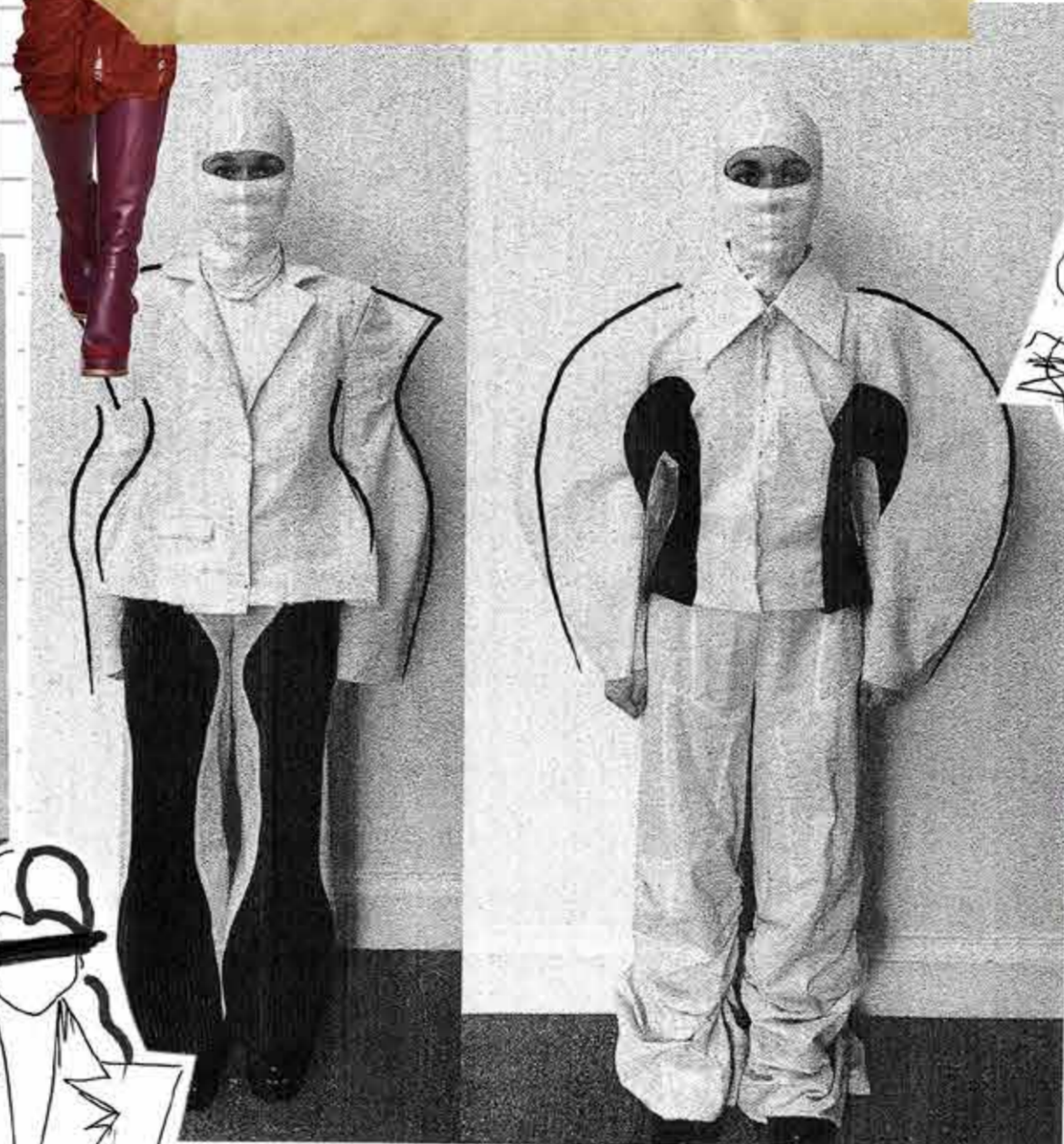
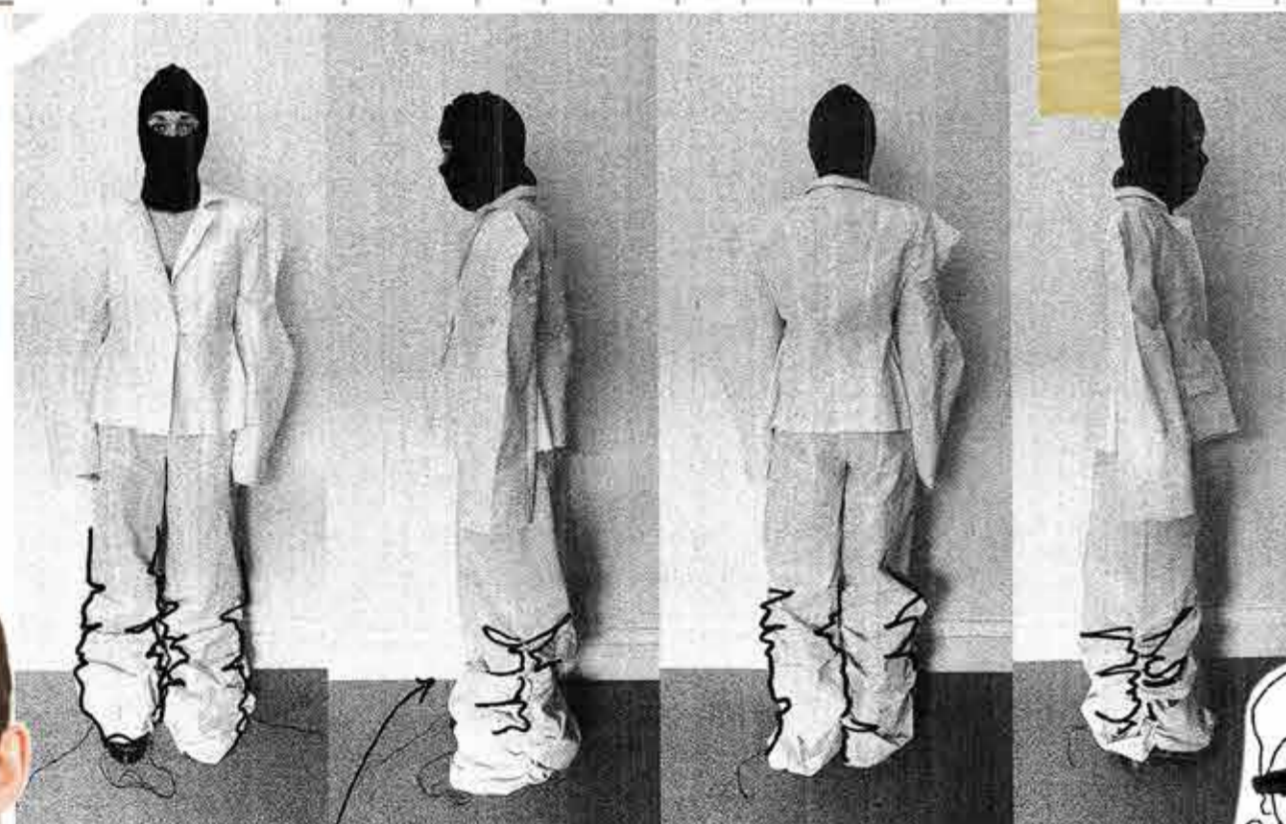
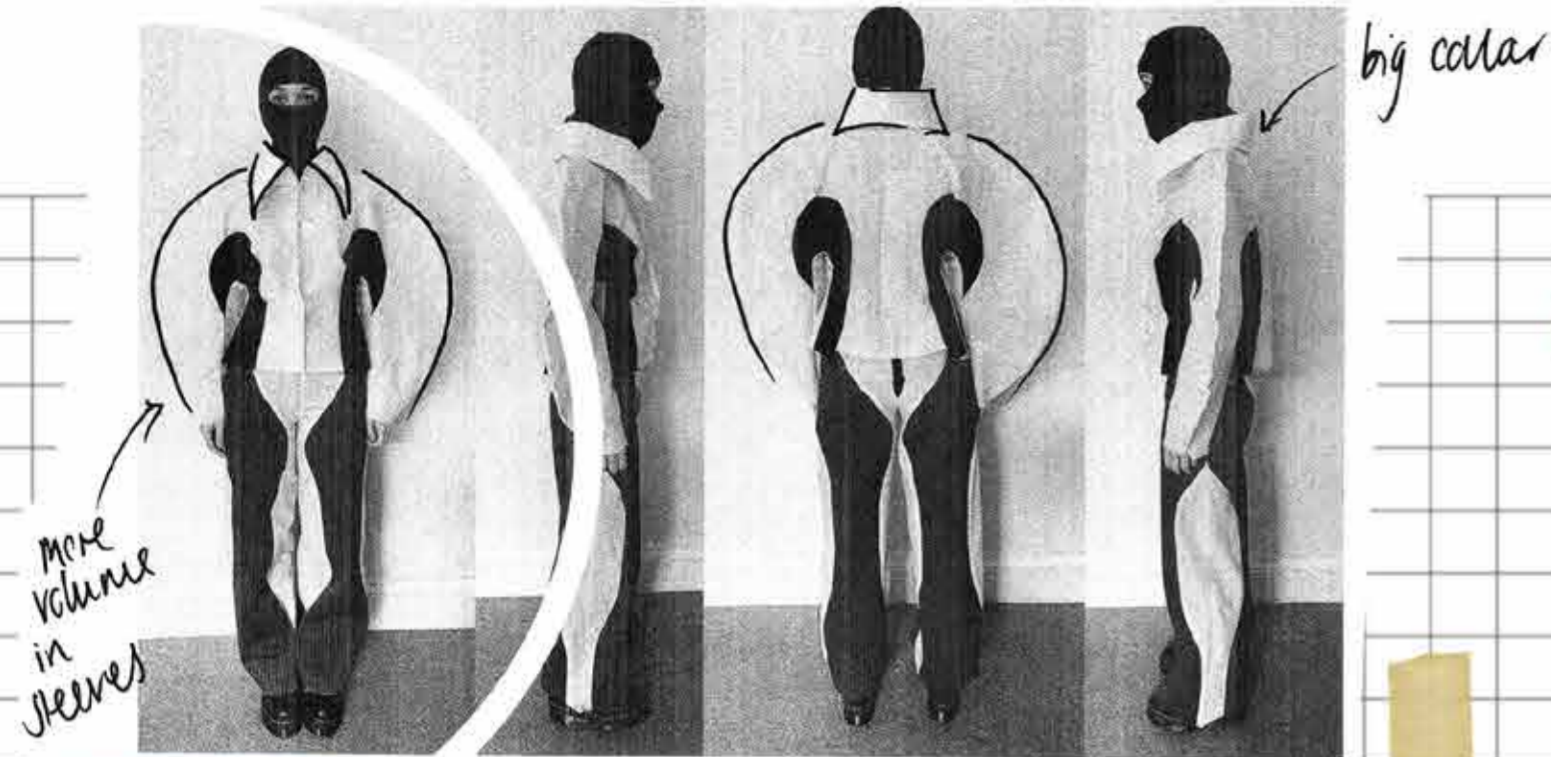
more
volume cut
into jacket to
allow for drape

exploring volume in
new ways

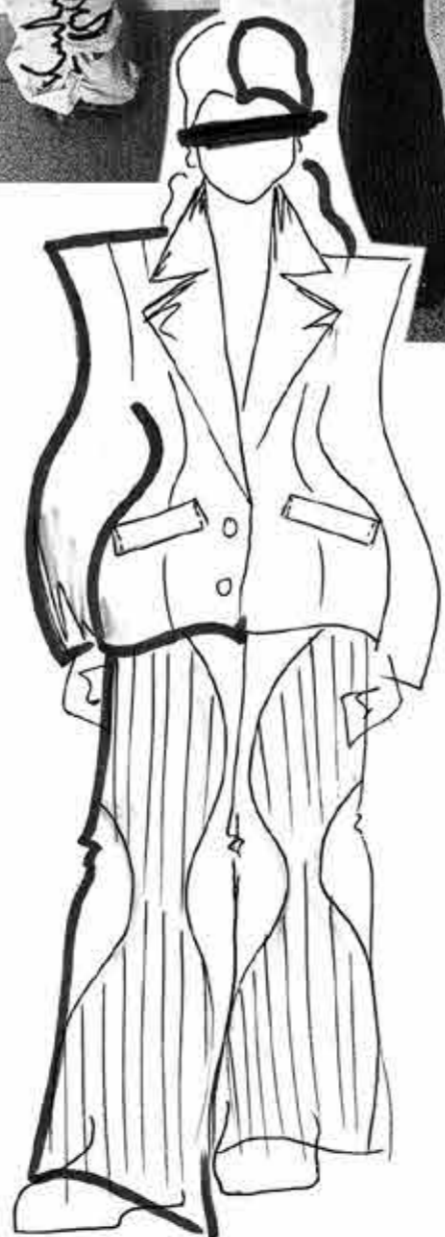


DEVELOPMENT

FINALISING SILHOUETTE



Super long trousers -> gathered



swap trousers



Lastly, I re-cut look 3's jacket and added even more volume into the sleeve and added a large collar to create a more dramatic look. Continuing to experiment with ways to explore volume, I added lengths to my trouser and gathered the fabric up to create a roused effect. I thought this toile was really successful but wasn't sure about pairing it with the suit jacket. I photographed the two looks and swapped the trousers over, again thinking about fabrics and how this trouser would work well in knit, and the panelling on the other lends itself to woven suiting fabrics.



FABRICS

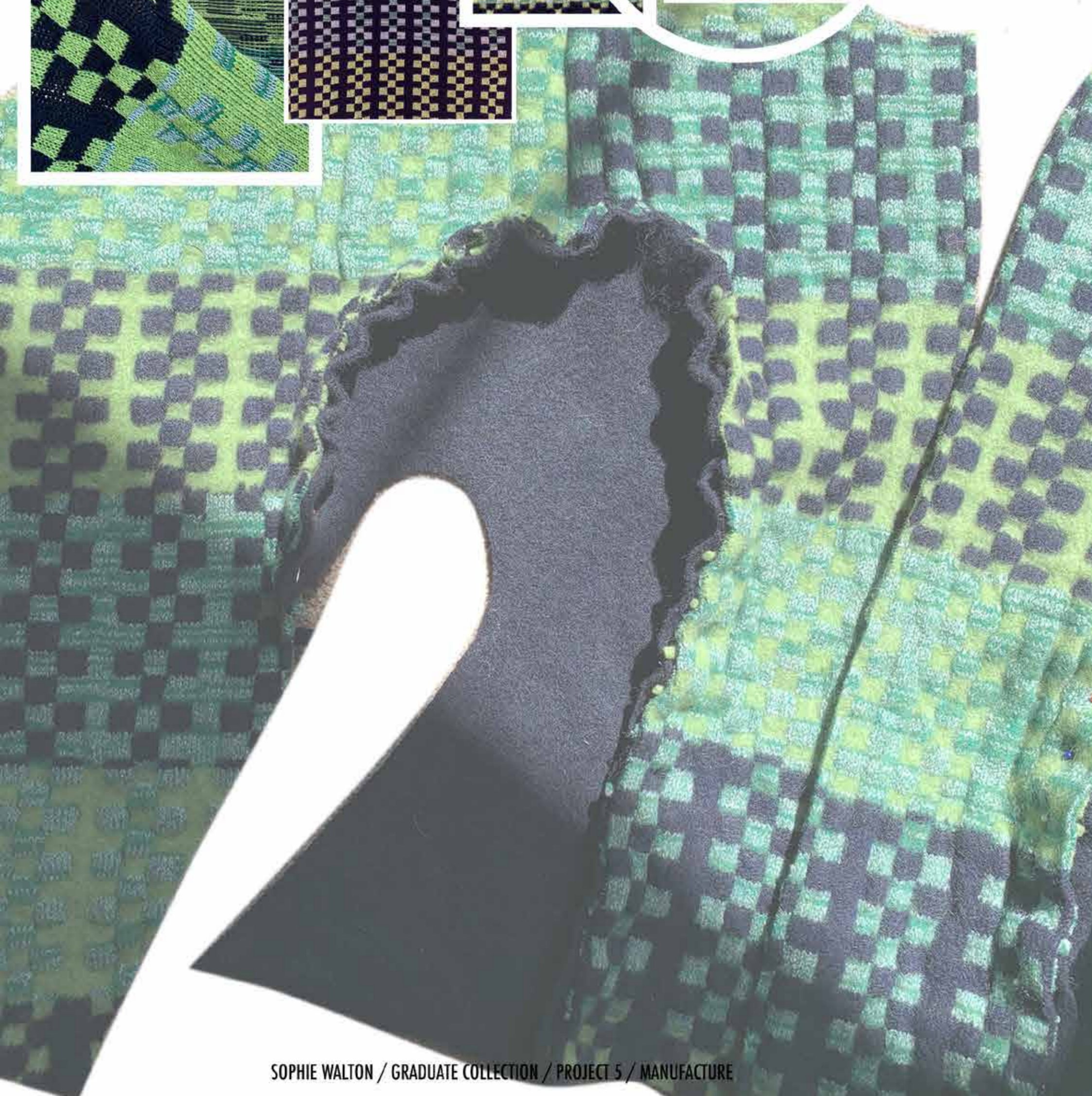
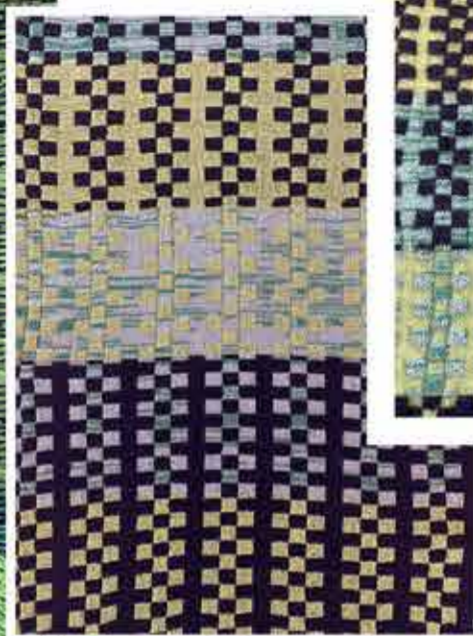


MANUFACTURE

LOOK 3

Knit check and felt at 40° wash

Whip stitch



Navy felt hotpants



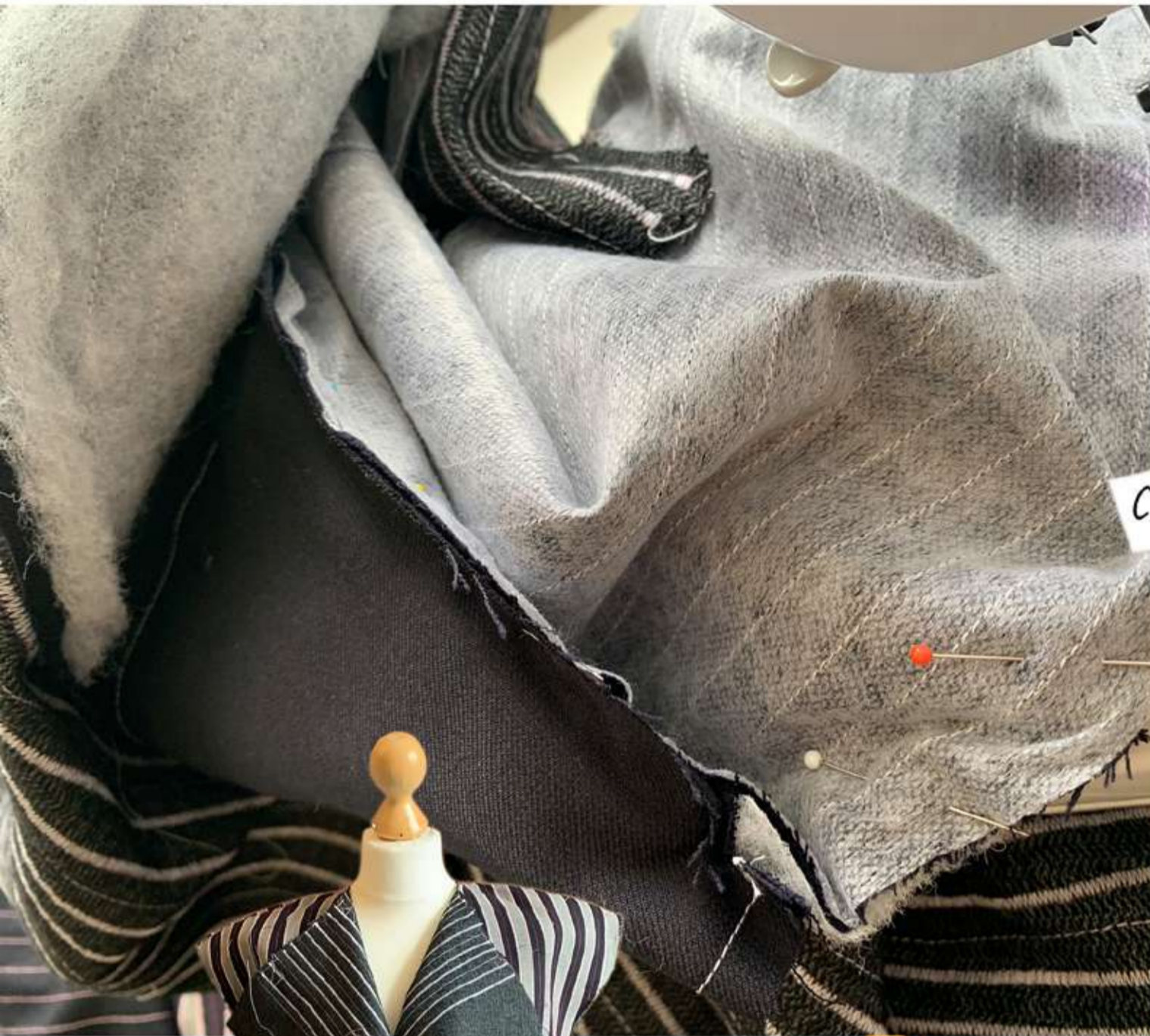
Two-tone
pinstripe knit



For look 3 I started by knitting the check for the jacket before washing it at 40 degrees to felt. I then knitted the pinstripe for the trousers, as well as the plain navy which was also felted. After cutting out my pieces, I used a fabric hole punch to create the holes for the suede cord to go through to assemble the jacket. I hand whip stitched these seams before completing the rest with the overlocker. Once my shells were created, I finished these garments with zips, cord and linings.

MANUFACTURE

L O O K 4



Cut and sew strips



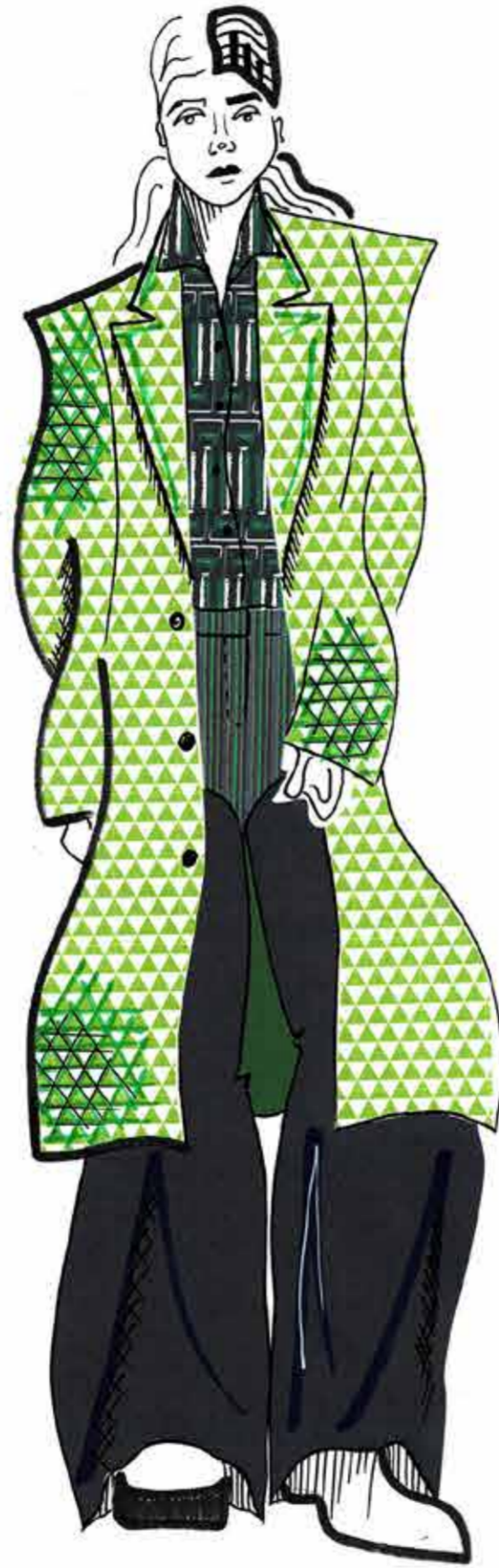
Cord detail in sleeve.



PLAY ON PINSTRIPES

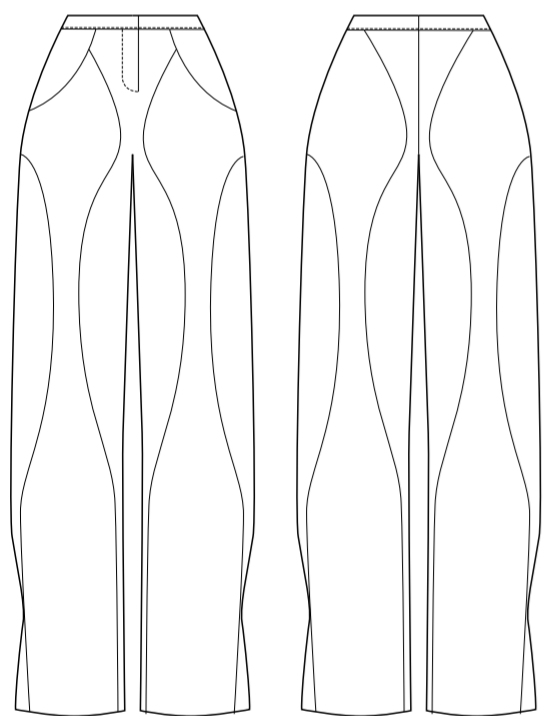
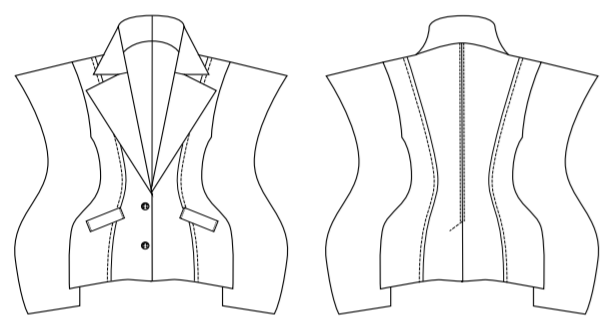
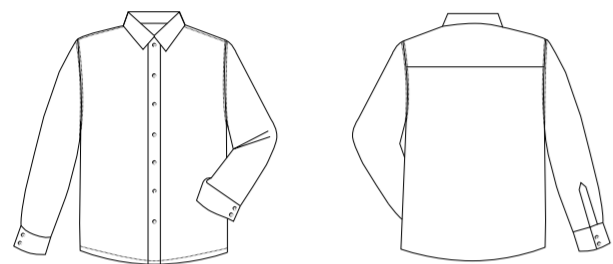
The showpiece coat was manufactured in the same way as the blazer. After cutting the pieces and the strips of fabric, I stitched them down to create my pinstripe. I then quilted the side panels and added a lining, suede cords and buttons.

LINE UP

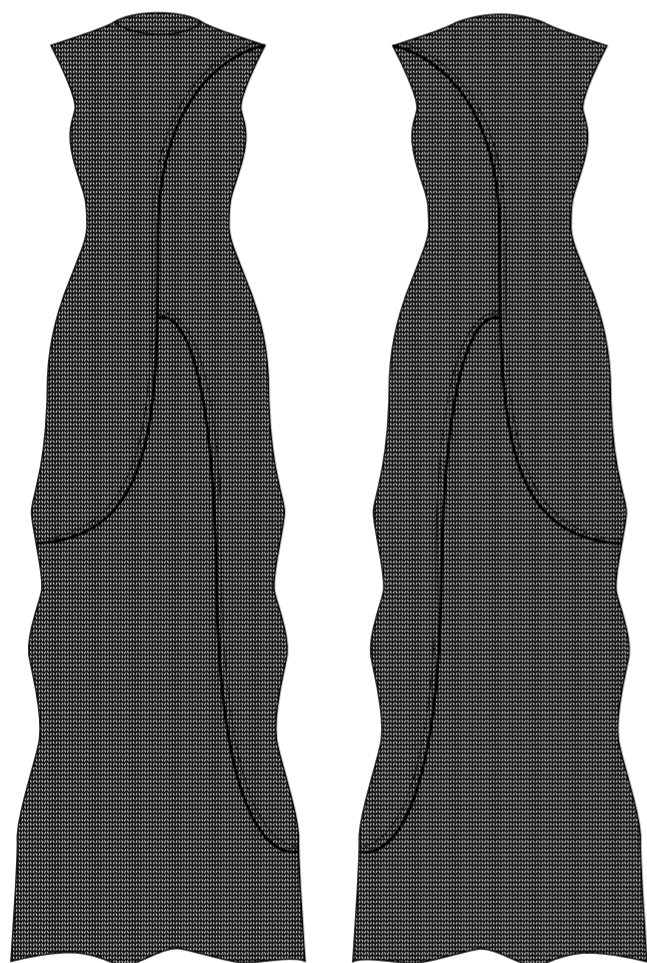
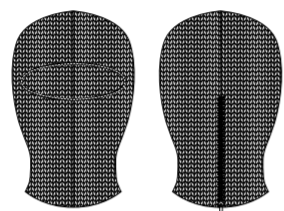


RANGE PLAN

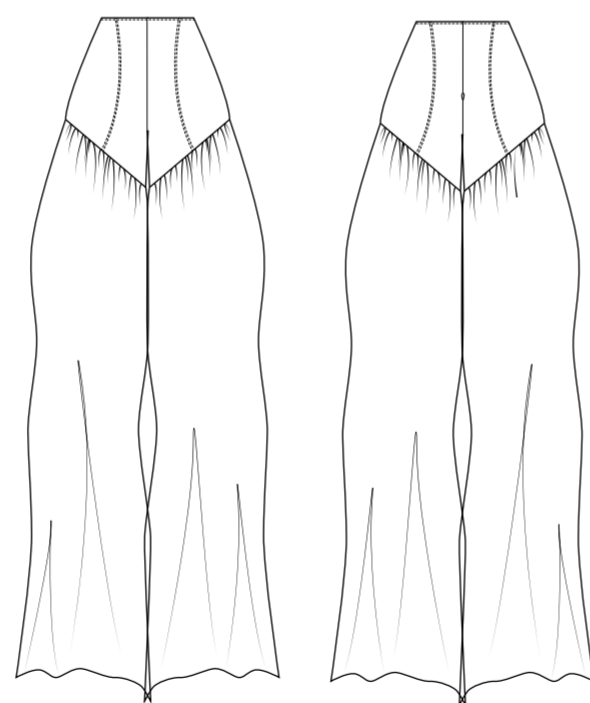
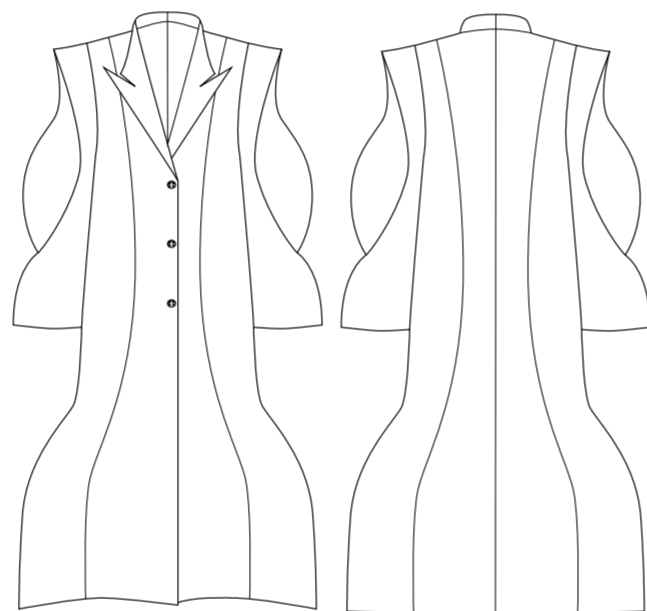
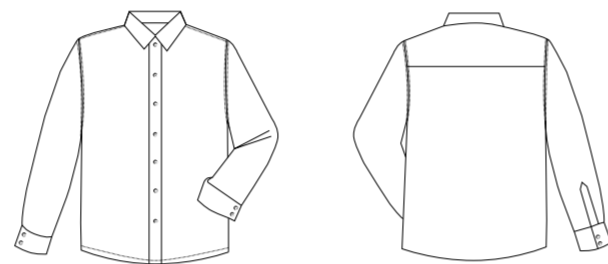
1.



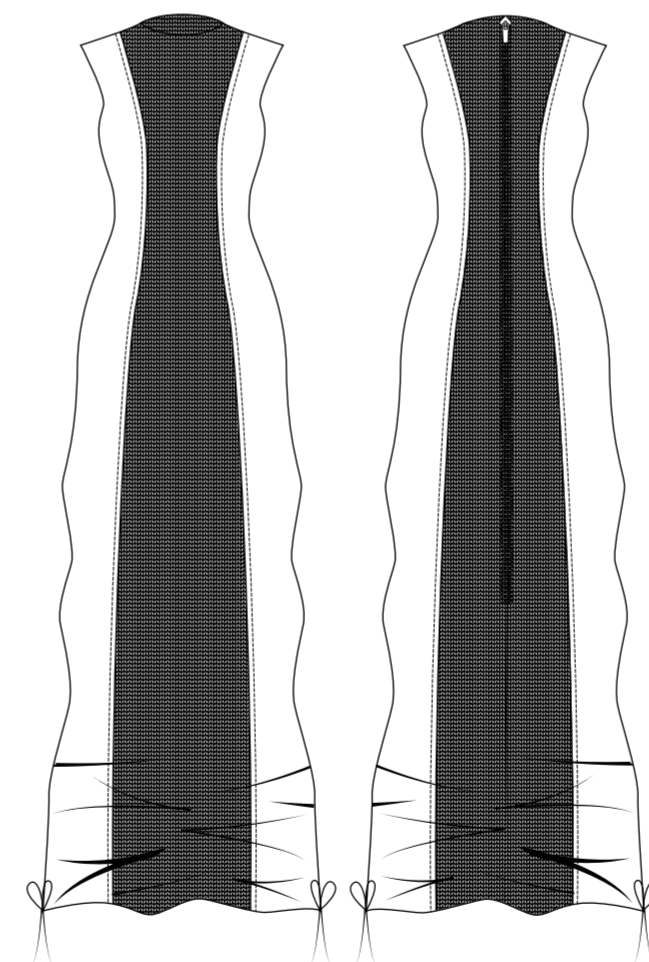
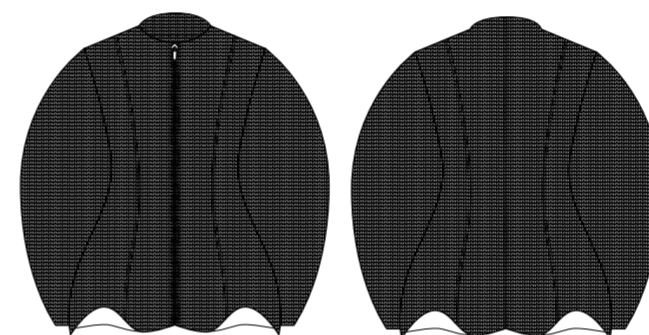
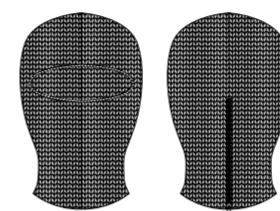
2.



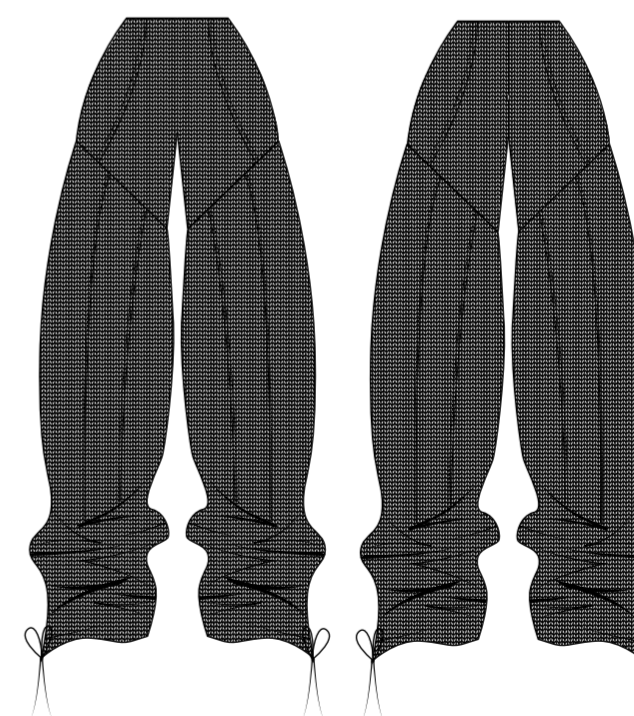
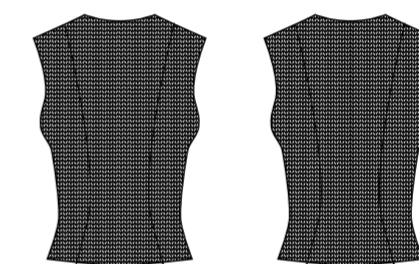
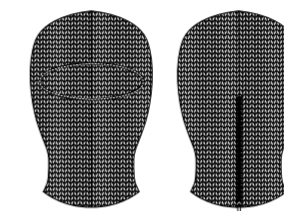
3.



4.



5.



6.

