

SOPHIE WALTON

POWER PROTEST PROTECT

2021





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.



RESEARCH

POWER DRESSING VS THE FEMALE FORM



Women's suits have been around since the early 1900s with the Suffragettes, then designers such as Coco Chanel, Elsa Schiaparelli and Christian Dior went on to create 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, without reducing it to just one suit look, as I believe it can mean something different to everyone.

I also 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.

Suffragette
militant

breel
collars

Hilary
Clinton

GENDER
FLUIDITY

Lady
Diana

square
shoulders



DEVELOPMENT

GRAPHIC KNITWEAR & RECYCLED SUITING

machine glitch

GEOMETRIC KNIT

mock rib for 'laddered' feel

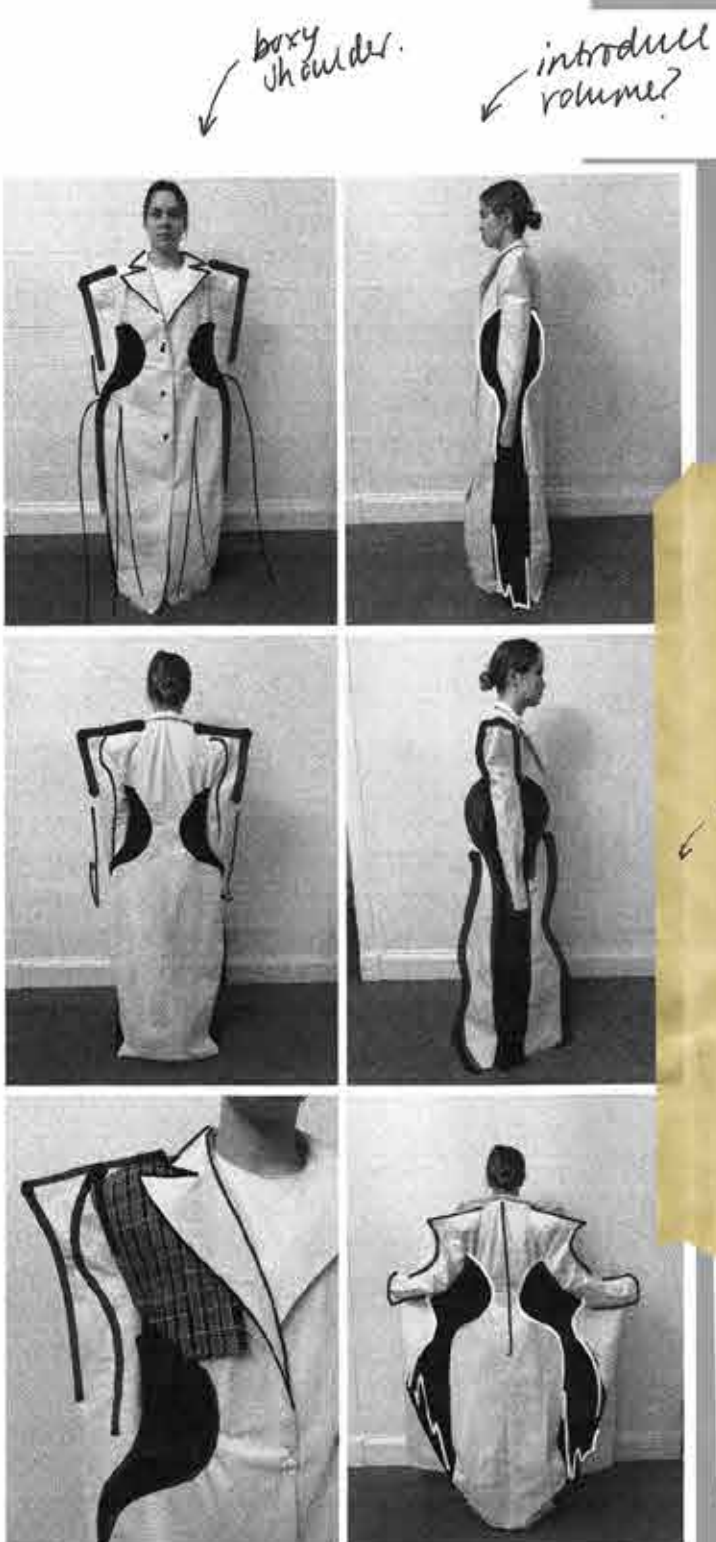
When developing my knitwear, I used a domestic machine and bright colours to play around with this idea of imperfect, geometric knits inspired by the 1950s housewife and Riot Grrrls. I experimented with different punch cards and added a chunky stripe down the pattern so as to hark back to my pinstripe suiting.

I was also donated deadstock suiting fabric from various mills that I contacted and experimented by appliquéing them on to one another, once again thinking about pinstripe suiting and create graphic patterns. I stitched a grey herringbone down onto a plain navy and used colourful threads to give life to the overall look of fabric.

DEVELOPMENT

SHOWPIECE

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.

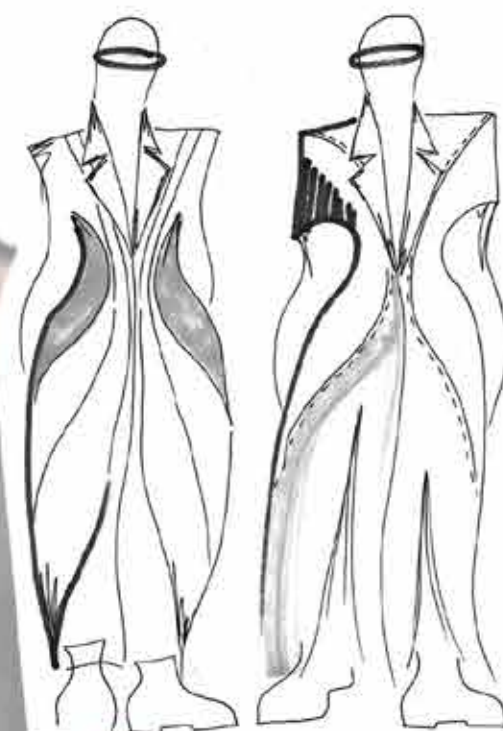


smooth hip curve →

contrast side panels



heavily gathered around side panel



volume cut into coat body



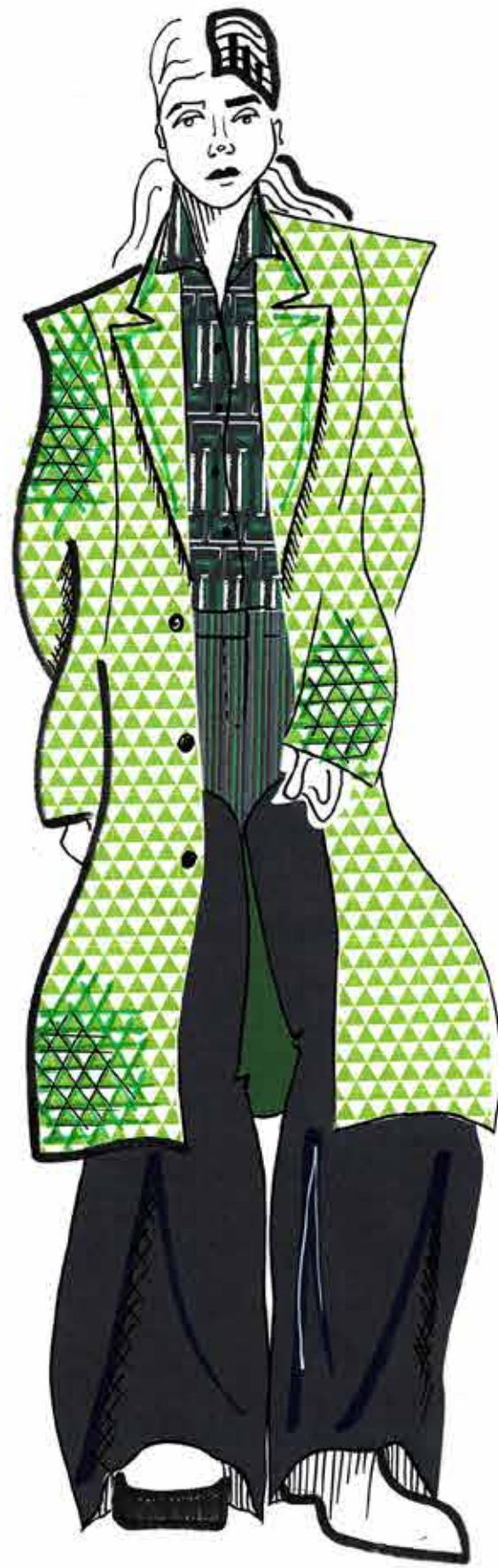
elongated sleeve & gathered



side panel extended into overlay over sleeve



LINE UP



LOOKBOOK

