



‘Only Natural’ Competition

*‘Through the Blackened Wind’
Brodie Anderson*



"There is something quite innocent and primal when you are exposed to the elements so clearly up in the north"
- Sarah Cooper

My womenswear collection explores themes of isolation and endurance, inspired by the 'The Weather Diaries' series by photographers Cooper & Gorfer. The series examines the impact of the physicality of weather and rural landscape on creative expression and identity among artists in West Nordic communities, including Iceland, Greenland and Faroe Islands.

The regions deeply ingrained environmental consciousness advocates for resourcefulness as a tool for self-sufficiency and cultural preservation in periods of adversity, which serves as a point of inspiration throughout the sourcing and development of my collection.

'Through the Blackened Wind' Brodie Anderson

United Nations Sustainable Development Goals and
Teds 10 Design Strategies:

12 RESPONSIBLE
CONSUMPTION
AND PRODUCTION



3

Design to Reduce
Chemical Impacts

4

Design to Reduce
Energy and Water Use

7

Design for Ethical
Production

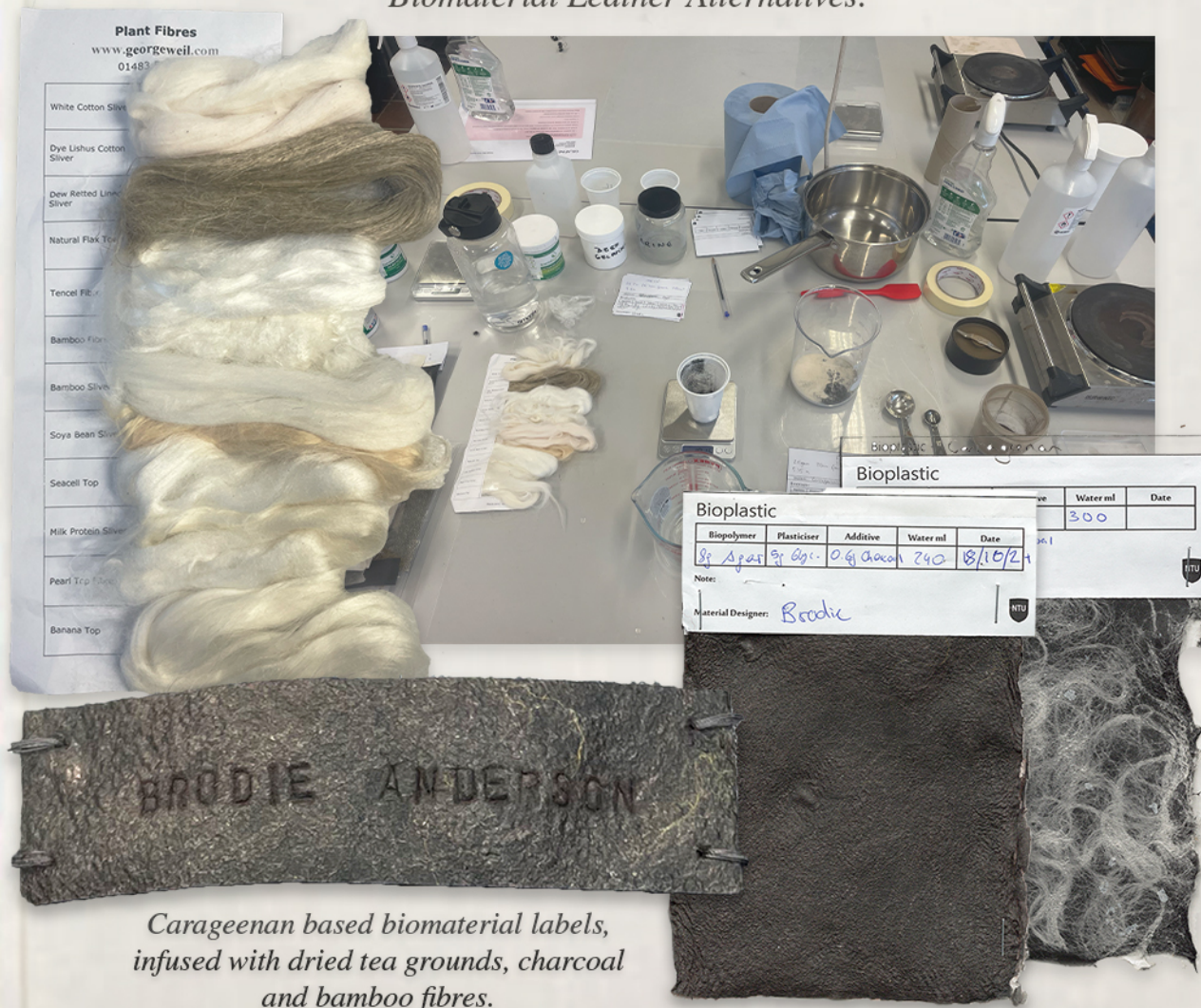
8

Design to Reduce
the Need to Consume

Throughout my research
I consulted sustainable
design initiatives
published by leading
organisations that
address responsible
garment construction.
This informed my use of
strictly 100% natural
fibres and exploration of
plant-based leather
alternatives.

Biomaterial Leather Alternatives:

Plant-based Fibres



Carageenan based biomaterial labels,
infused with dried tea grounds, charcoal
and bamboo fibres.

"even the most avant-garde designers, like the Faroe
Islands' Barbara I Gongini, will use sustainably
produced fabrics and production processes. It's an
implicitness rather than an add-on"

- Nina Gorfer

97% linen 3% cotton
double gauze

cotton & linen
crinkle jacquard

unbleached 100%
cotton tape

100% hemp
cheesecloth

100% linen gauze

87% tencel
13% linen

100% cotton
mudcloth

Piñatex Original
pineapple leather

Malai Coconut leather
alternative

My collection demonstrates a commitment to natural dyeing using locally sourced plants and food waste. Using modifiers such as iron and copper, I can achieve a wide array of colours which has shaped my chosen colour palette, without the need for harmful chemical-based dyes.



cherry tree bark



red onion skins



red cabbage



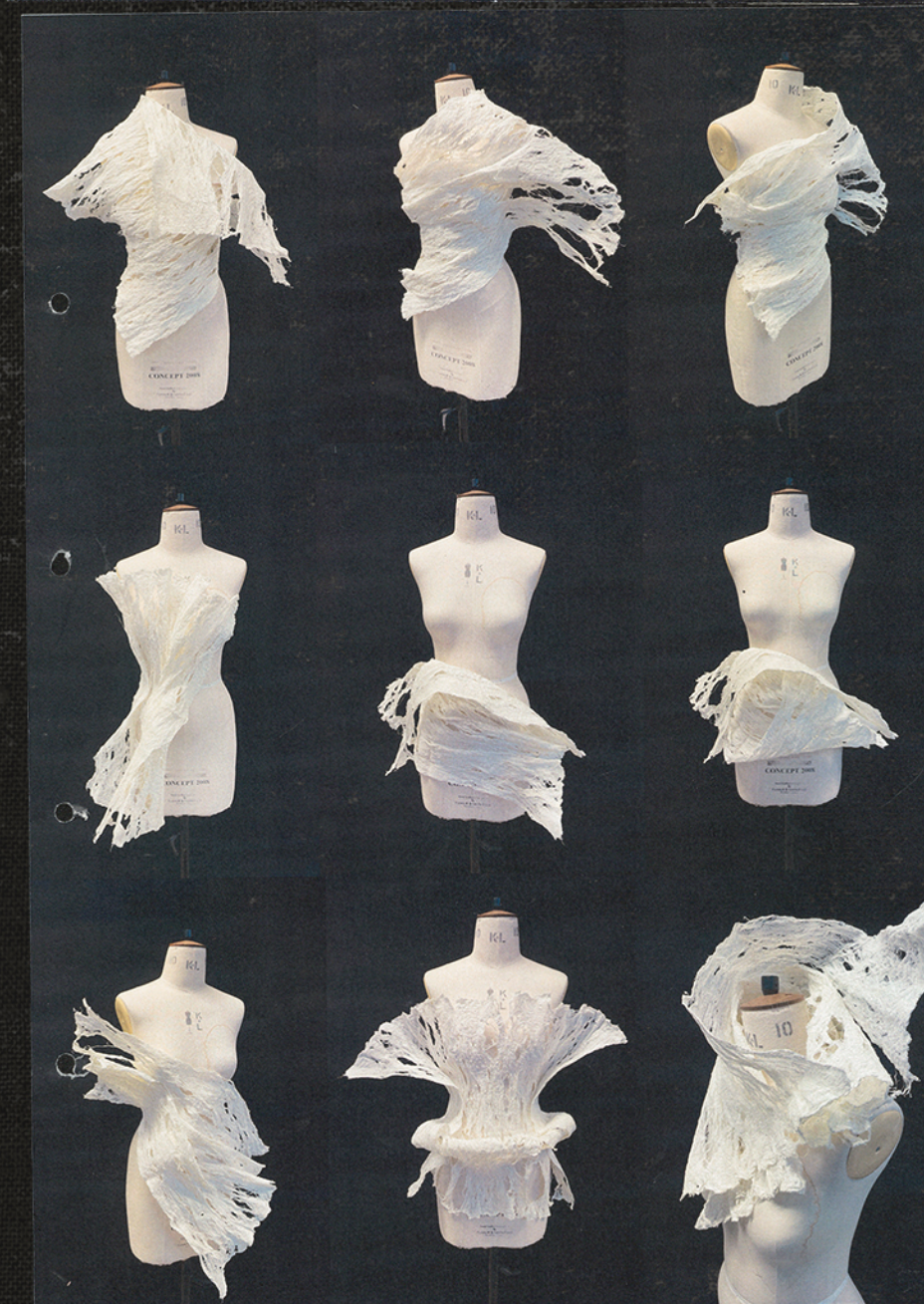
eucalyptus leaves



walnut husks



hawthorn berries



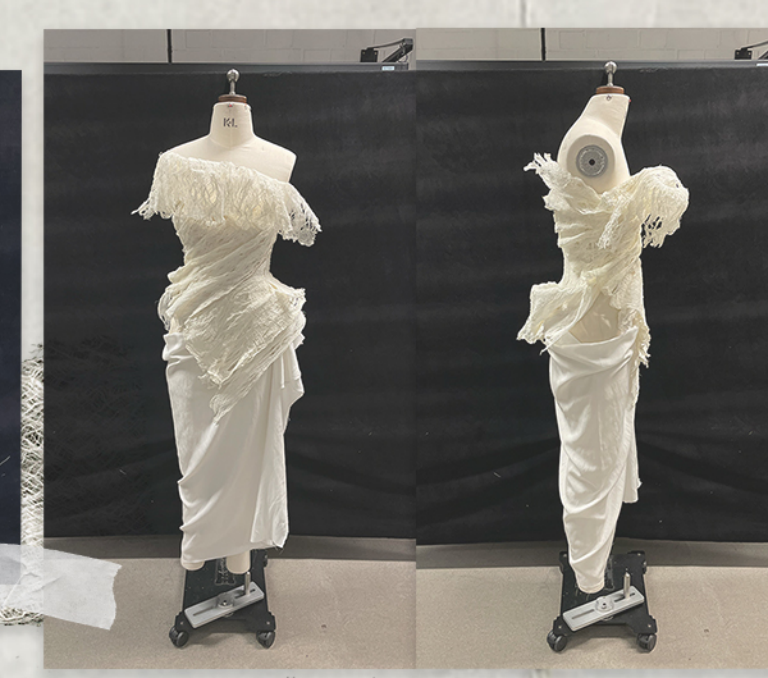
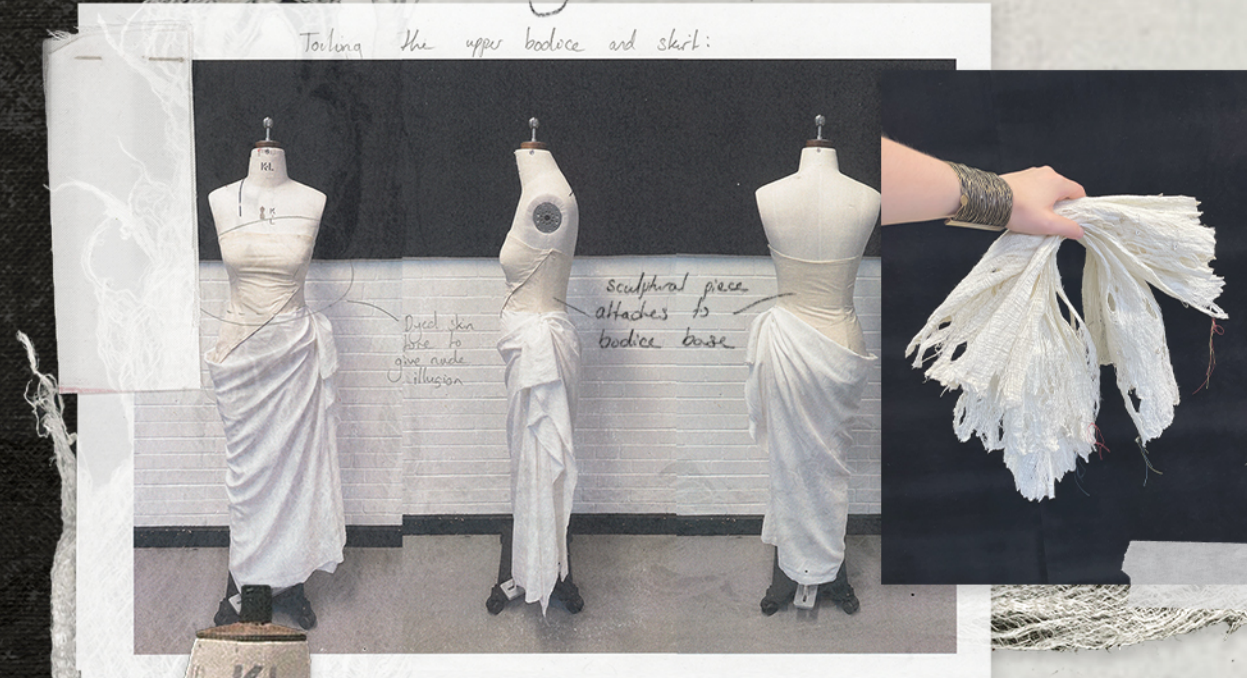
Mulberry bark is a natural fibre harvested from the fast-growing Paper Mulberry tree and is commonly used in paper craft.

Stripping the bark does not contribute to deforestation, and Mulberry plantations demonstrate encouraging results in improving soil conditions (Farrar, 1995) and conserving water (Shi et al., 2005).

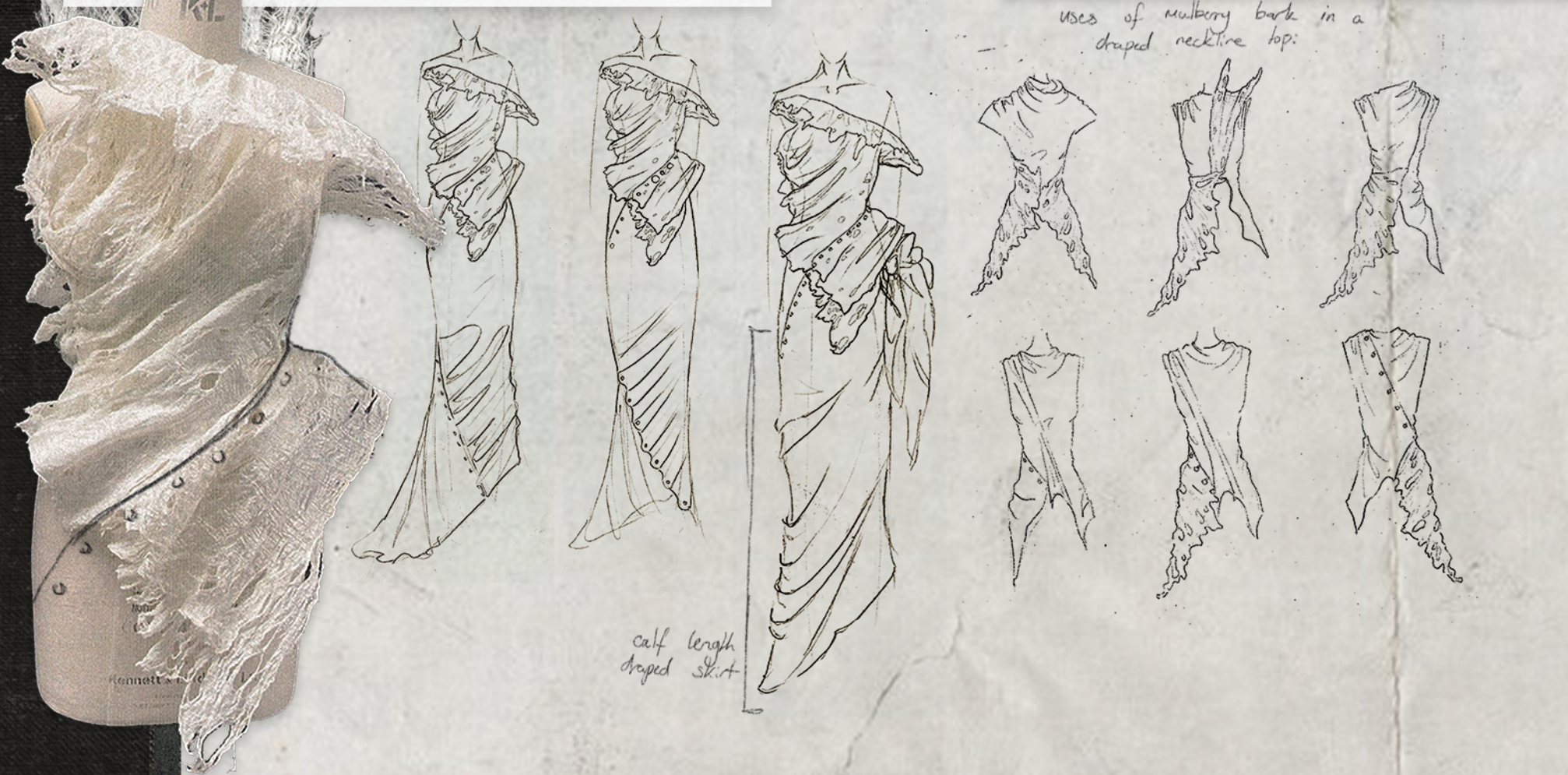


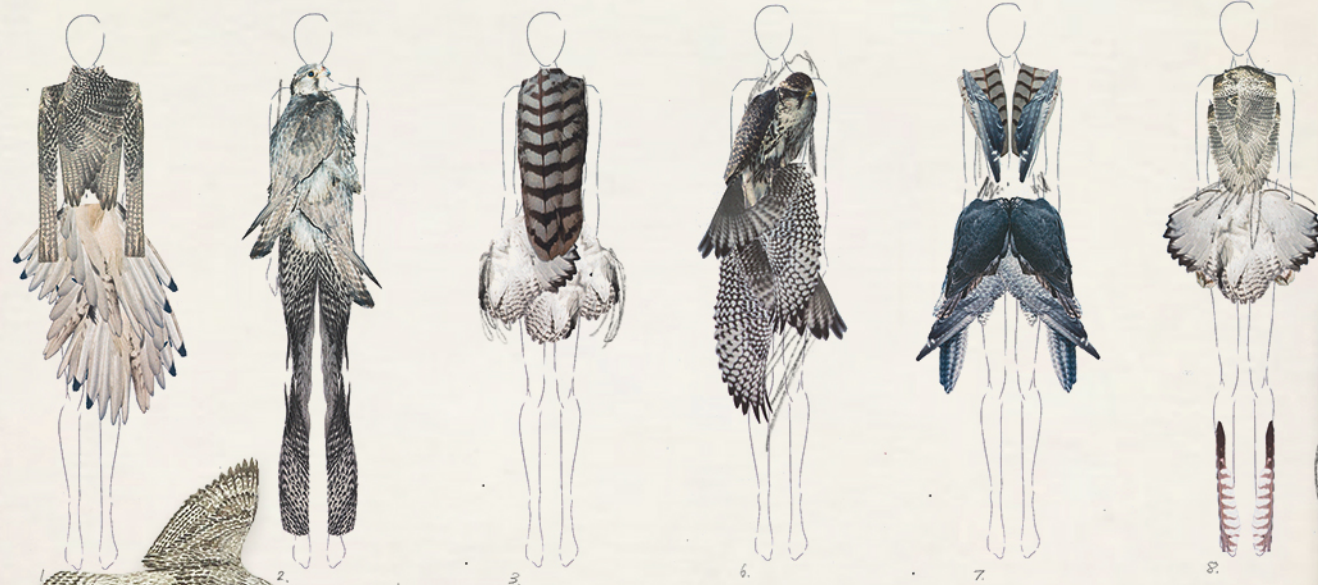
Mulberry bark experimentation:

Toiling the upper bodice and skirt:



uses of mulberry bark in a draped neckline top:





gyrfalcon collage:



The Gyrfalcon

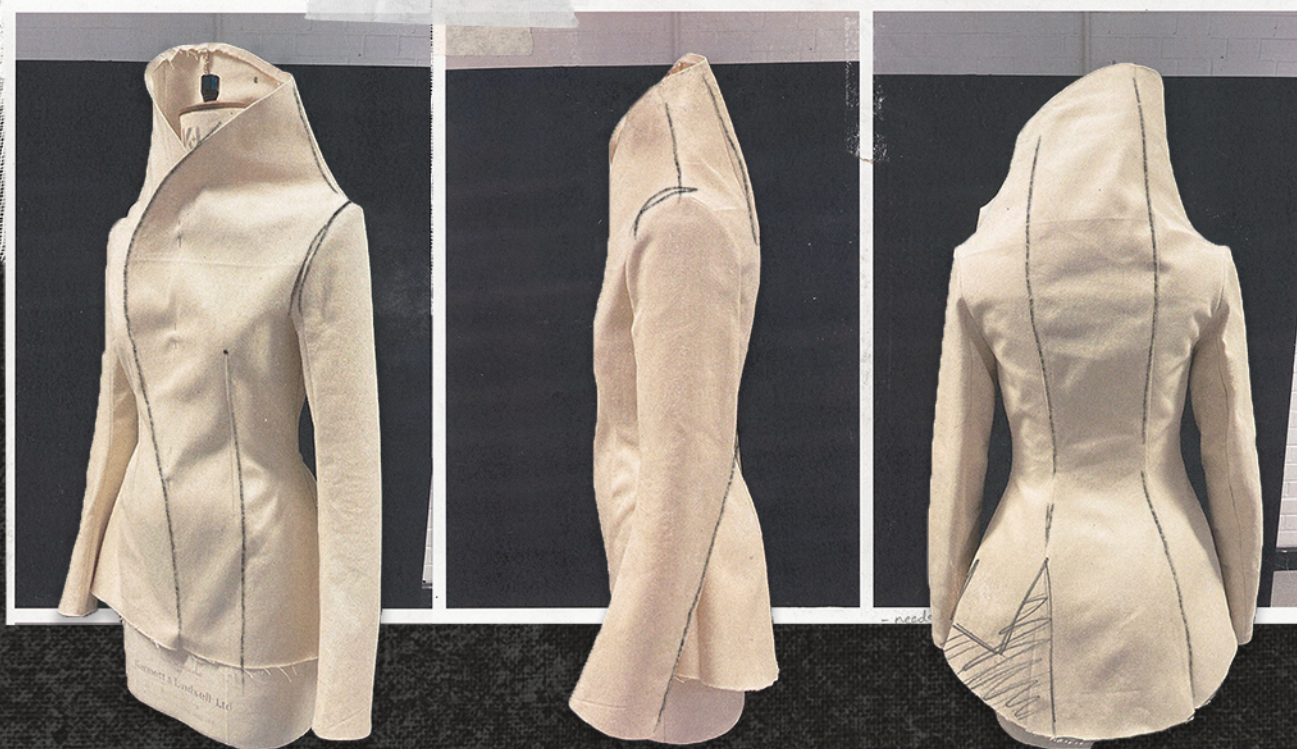
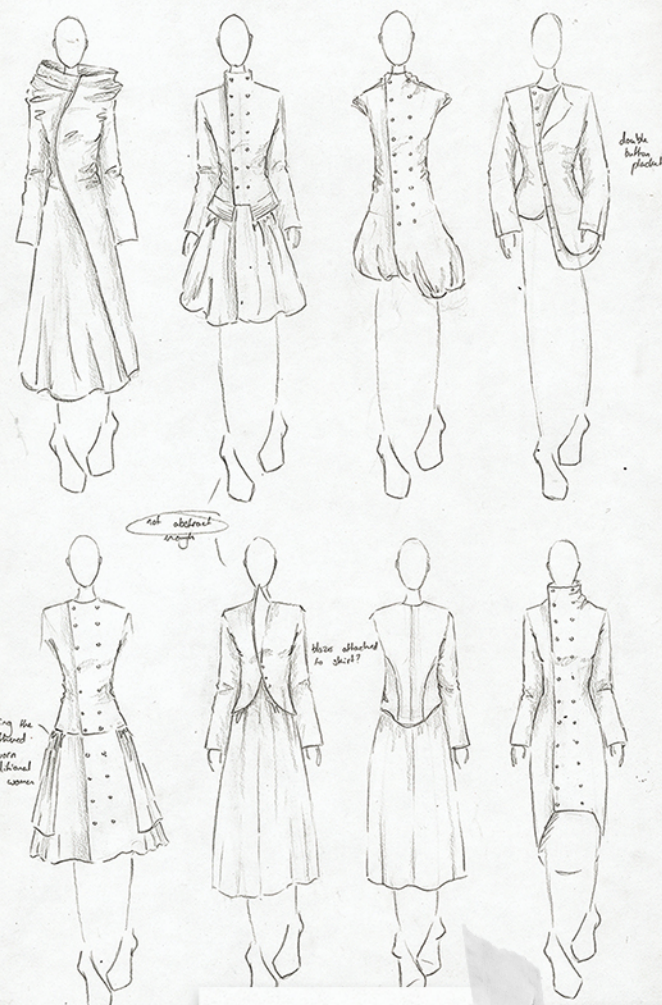


Drape development:



My design development began with referencing Iceland's national bird - the Gyrfalcon - which is revered for its resilience, freedom and beauty, symbolizing the nation's wild and untamed nature.





Outerwear design elements are interpreted from traditional Icelandic folk costume, with attention to structured silhouettes, buttoned fastenings and hand-finished details.

Jacket toile development:

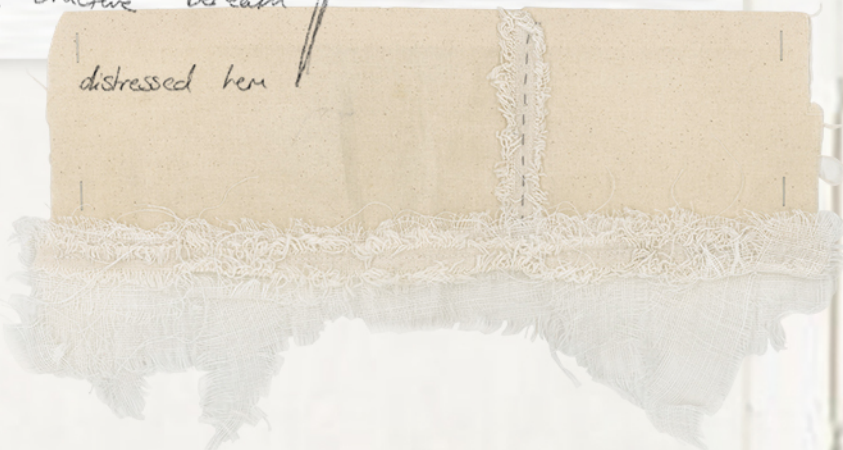


basic fit + silhouette back seams extend to collar



draped front panel attached into neckline, armhole and side seam, maintaining the structure beneath

distressed hem



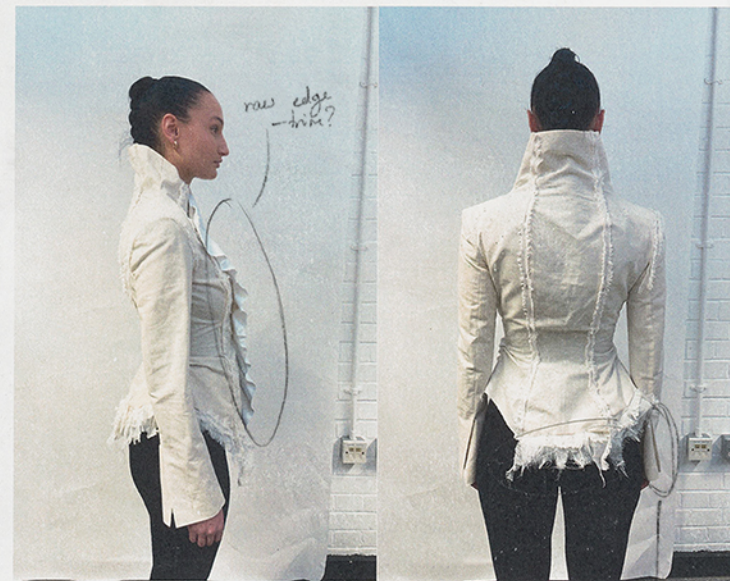
Final toile fittings



fitted slim silhouette



frayed cotton rope lines seams

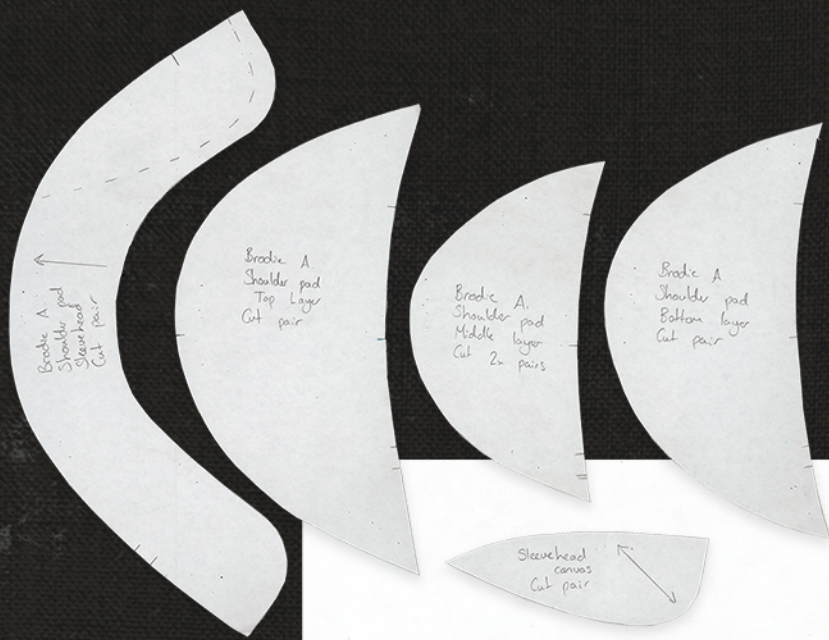


raw edge - trim?

buttoned cuff opening



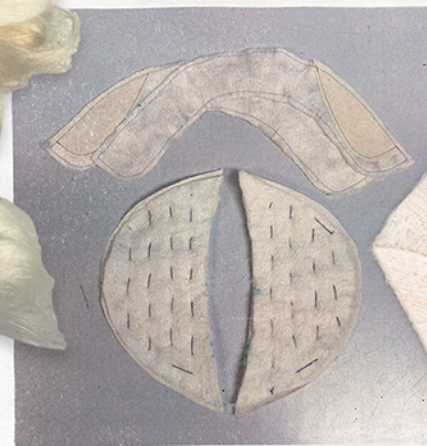
2 button.



Plant-based fibres:



Shoulder pads felted and hand crafted from cotton fibre



During the development of my jacket, I was met with limitations such as the presence of synthetics in traditional shoulder pads and iron-on fusing. Rather than compromise on the integrity of my ethics, I sourced and sampled various plant fibres and hand-crafted my own natural alternatives.



Hand-sewn cotton calico replaces synthetic iron-on fusing where structure is required on facing.

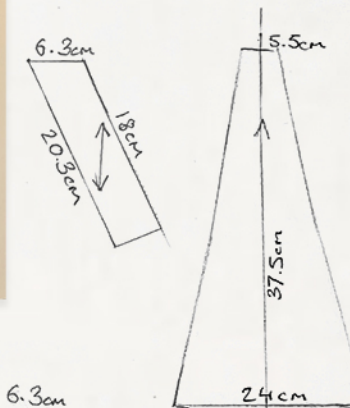
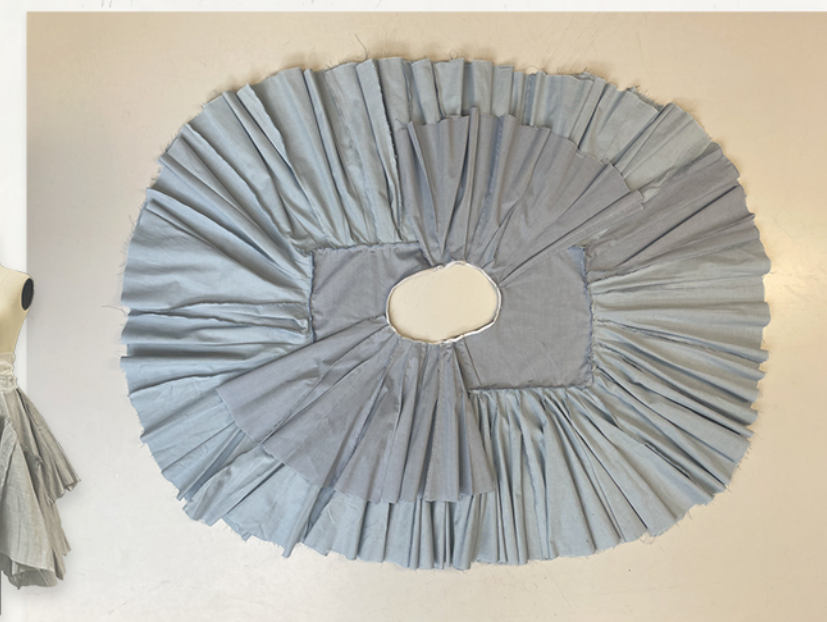


Sampling in calico and scrap cotton poplin in half-scale allowed me to reduce the waste produced in full-scale prototypes.

raw edge with zigzag stitch finish



half scale draping + sampling:

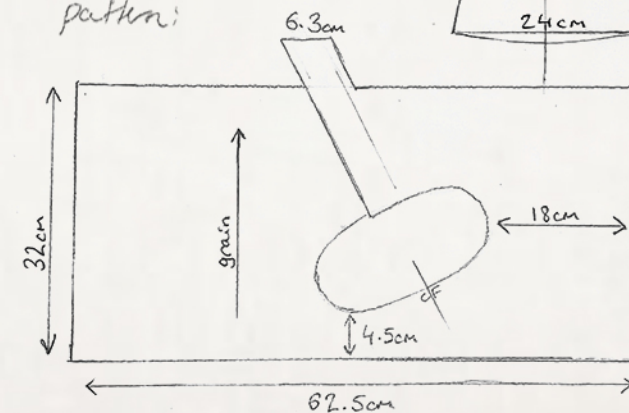


Final toile fitting:



shorten all over by 3cm

skirt pattern:





Oak Gallnut dye sampling:

Composition of Cloth, Surface Description & Qualities	Cotton 97% Cupro 3%	Paul Smith	Date	9/4/25
Sample of original cloth		Price	Source	Paul Smith
Category of Dye i.e. Acid, Basic etc.	PH7, then iron bath	Surface Preparation i.e. washing, detergent, soaking, boiling	Scoured + Alum mordant	
Weight of cloth (Dry)	480g			
Dye Recipe Dyes/chemical used	1:2 oak galls to fabric			

preparation for dye technique

Sampling bath

Time submerged in iron bath



ideal color ideal shade

Batter resist dye process:



- 1- Cut skirt panels from dyed cotton
- 2- Sew clusters of panels together
- 3- Pin on protective surface
- 4- Paint on flour and water mixture



- 5- Allow to fully dry - 24 hrs
- 6- Crack and paint on logwood extract iron dye
- 7- Wash out thoroughly
- 8- Hang to dry

When saturated in the dye bath, crushed oak galls produce a warm yellow dye, which alters to a deep mauve shade with the addition of iron.

Using a resist dye technique with flour and water, I brush logwood extract dye onto the cracks in the dried batter, which forms patterns that visually reflect the rough glacial and volcanic landscapes that I explore in my concept.



Red cabbage dye process:

Red cabbage dye process



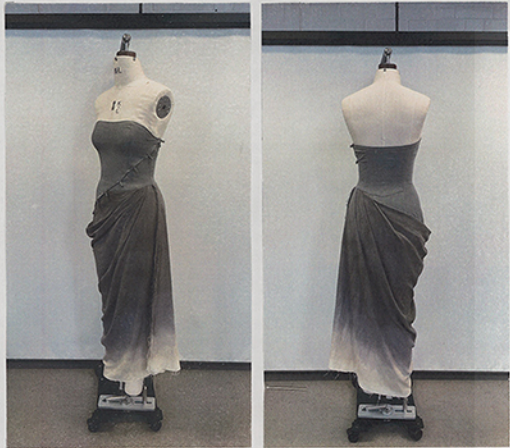
1. Chop red cabbage into 2x 17lb pots 2. Simmer at 80°C, stir every 10 min 3. Strain and add to dye vat. 4. Simmer fabric for 1hr, leave overnight 5. Rinse, spin and hang to air dry.

undyed 97% linen
3% cotton



Catch + Iron gradient





dye'd bodice and draped skirt



pinned and machine sewn onto bodice



Process of hand-dyed gradient with eucalyptus:



leaves harvested from garden



dip dye with eucalyptus

dip dye with eucalyptus + iron



natural mussel shell buttons

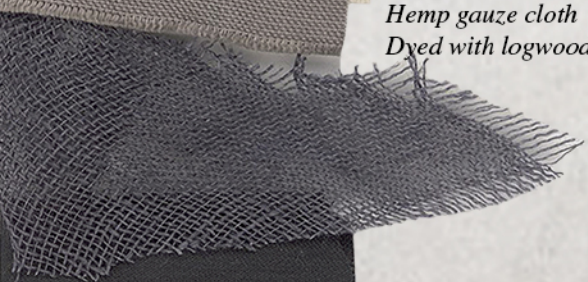




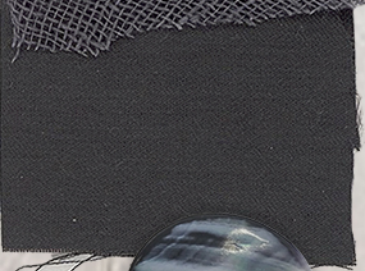
Mulberry Bark
Undyed



87% Tencel
13% Linen
Dyed with eucalyptus
& iron



Hemp gauze cloth
Dyed with logwood & iron



100% Cotton lining

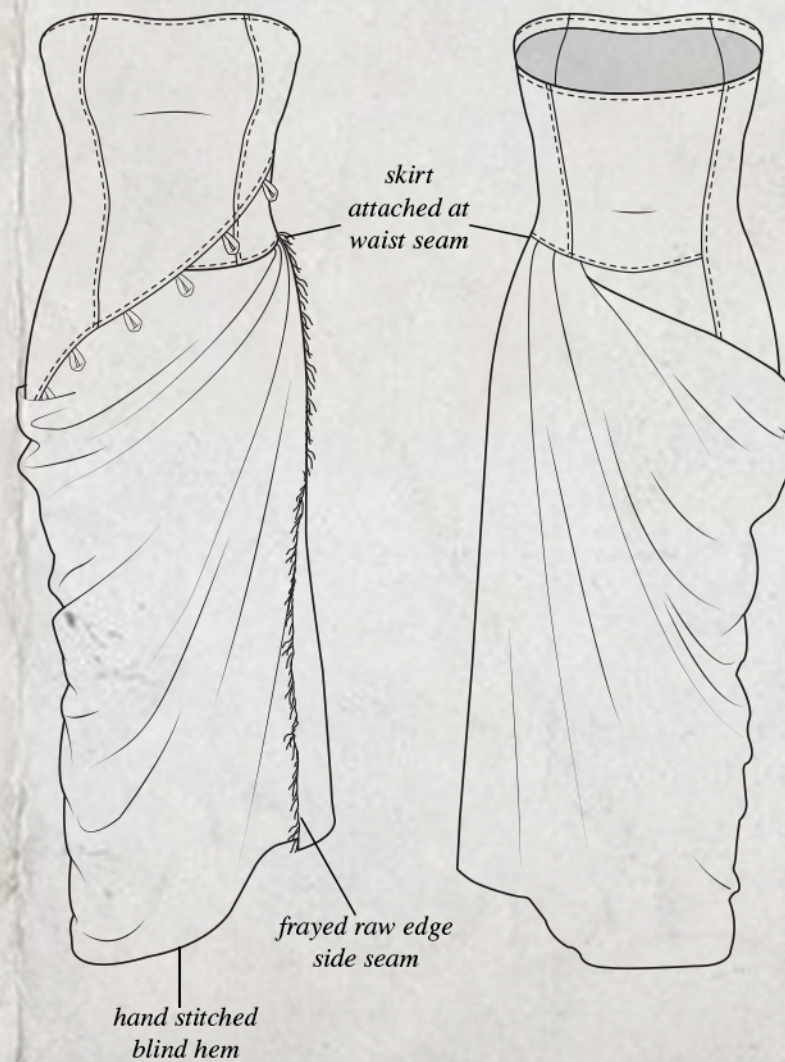


Mussel shell buttons

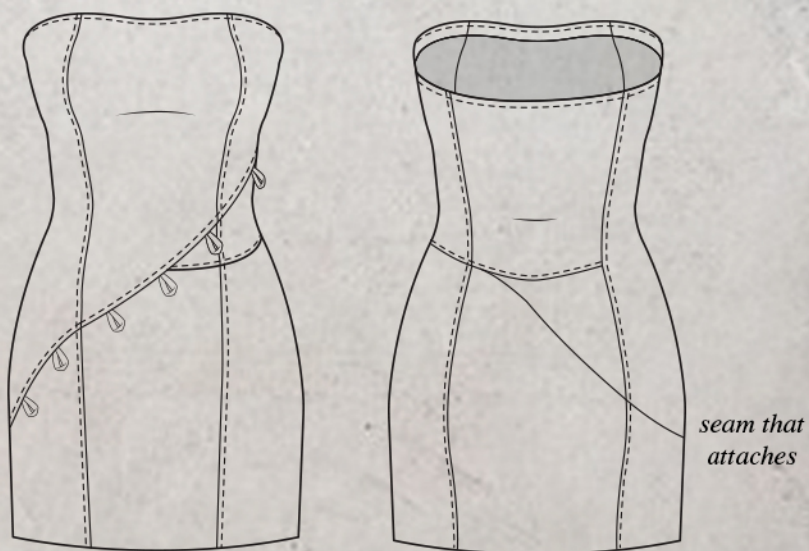
Final construction with
sculptural mulberry bark



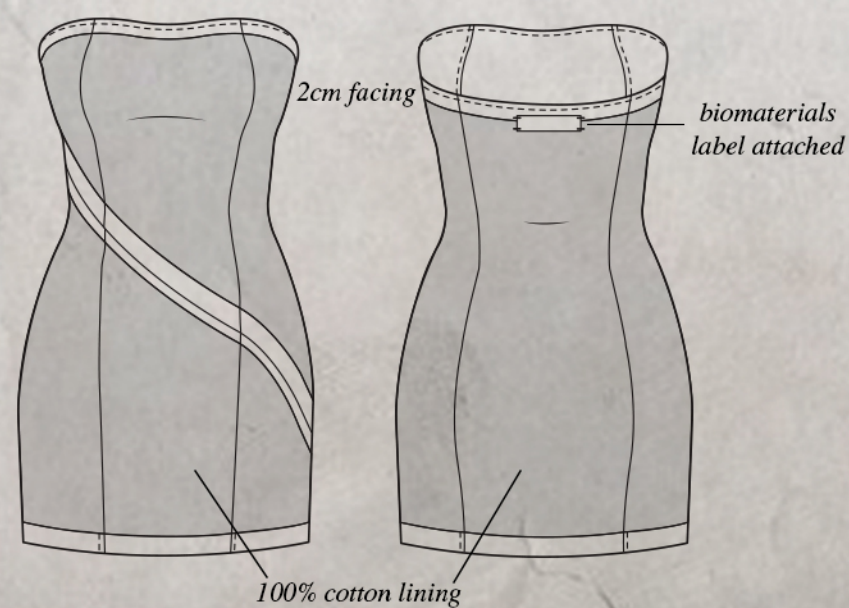
Bodice with draped skirt



Bodice only

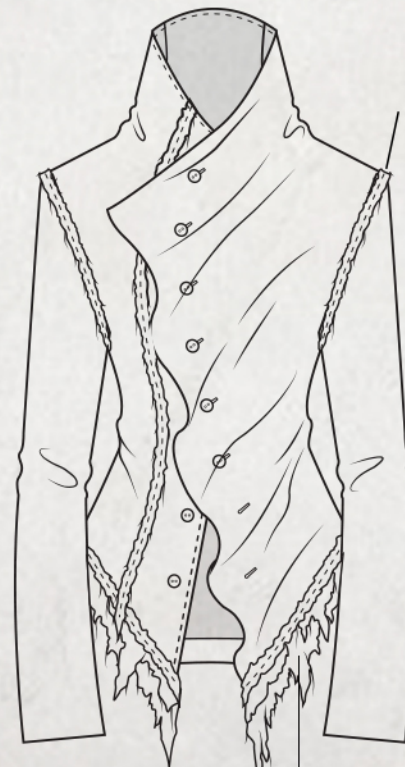


Inside View



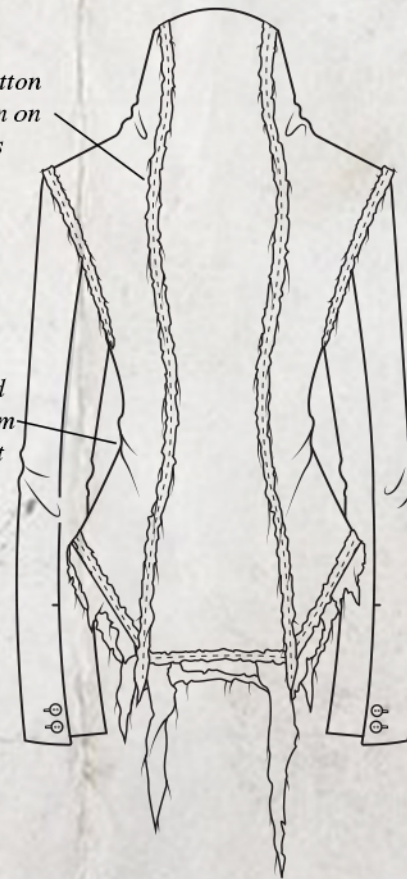


Front



frayed cotton tape and distressed hemp gauze

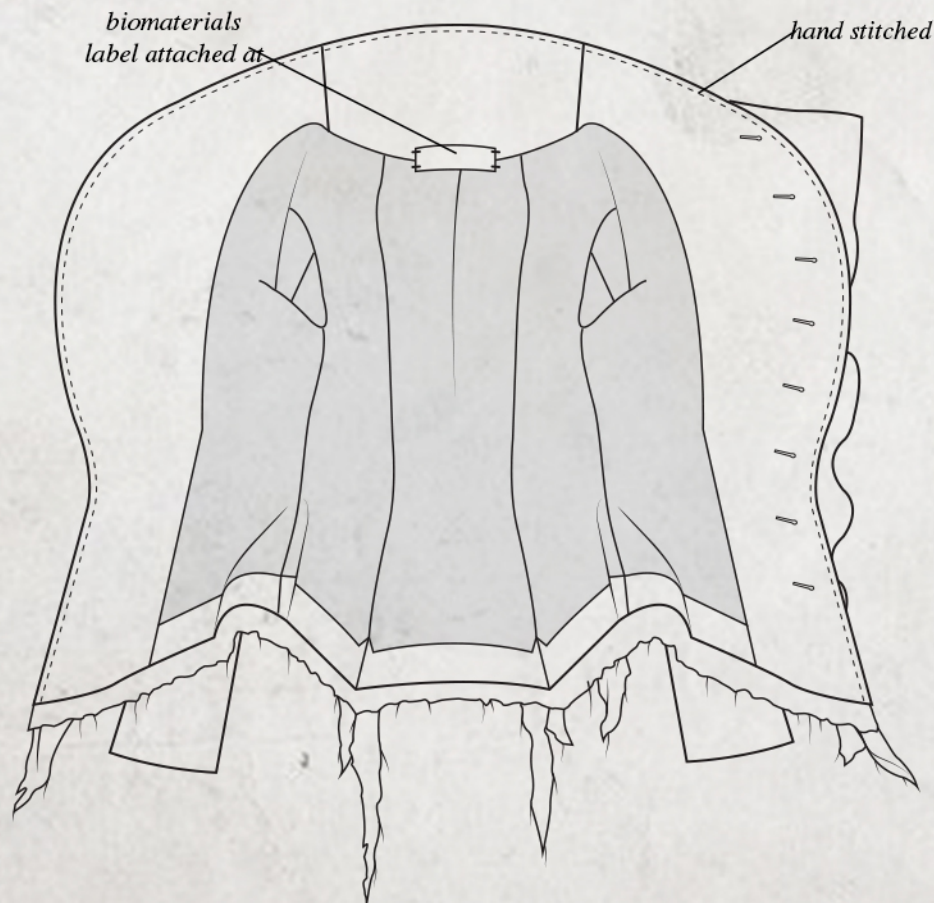
Back



frayed cotton tape sewn on seams

pinched side seam at waist

Inside View



biomaterials label attached at

hand stitched

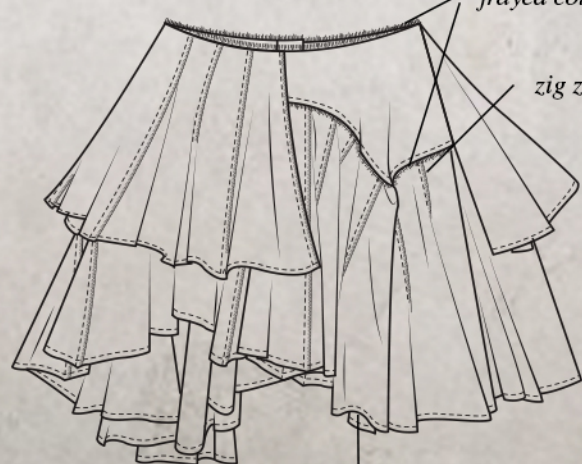
100% cotton lining

97% Linen 3% Cotton
Dyed with red cabbage & iron

100% cotton tape
Dyed with red cabbage & iron

100% Hemp gauze cloth
Dyed with cutch & iron

Front

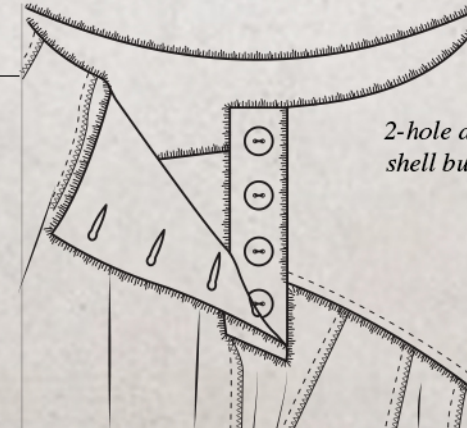
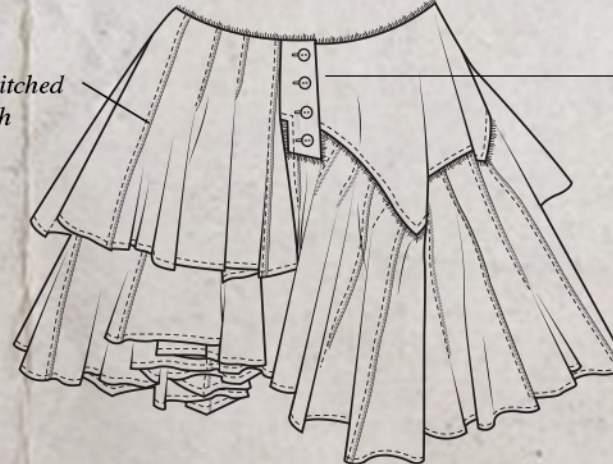


raw hem, stitched
0.75 from edge

frayed cotton

zig zag stitched finish

Back



2-hole agoya shell buttons

100% cotton tape
Dyed with cutch & iron

100% cotton poplin
Dyed with oak gall & iron
Batter resist dyed with logwood

Agoya shell buttons





'Through The Blackened Wind'



Fitted linen gauze jacket with draped front panel, fastened with akoya shell buttons and finished with distressed cotton tape and hemp gauze trim. Naturally dyed with red cabbage and cutch extract gradient throughout.


Paired with an oak gall dyed skirt with cracked surface design achieved through a batter resist dye technique. Skirt panels extend from a skewed rectangular waist piece, falling asymmetrically around the body.





Sculptural mulberry bark dress with cross-body front closure, fastened with mussel shell buttons. Draped skirt features a gradient of eucalyptus dye with a frayed raw edge side seam and hand-sewn blind hem. Bodice is lined in a deep navy cotton and complete with a biomaterial leather alternative label.





Photographer: @christopher__morgan
Models: @emmaharwood
@cowboylikecharlotte