



**GRADUATE COLLECTION  
UNVEILED**

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## Concept Statement

In a time of so much uncertainty it seems to be a time of reflection and self-development. As a young creative it seemed daunting to be thrown out of our studios and told to work from home, I began to realise the importance of looking after one's mental health and the health of those around me.

My collection is called **UNVEILED** it is themed around **intimacy and vulnerability** of the human state of mind. I began looking into the **concept of grief**, the first emotional challenge I have probably encountered. Perhaps health, death, and cherishment of life is considered more relevant than ever before. I began looking into coping mechanisms for such feelings for example for me wearing my mother's old clothes brings a sense of connectedness and healing, whilst wearing the items. One item in particular got me thinking, a running jacket. And then the concept of running as a **healing power**. This led me to merge the **juxtaposing silhouettes of traditional mourning wear and contemporary sportswear** to really lead the design inspiration for my collection.

I want my collection to feel deeply connected to both **human emotion and the natural world**. I will honour honesty. From the concept of my work to aim to celebrate sharing our deeper feelings with one another, to sharing the transparency and stories behind the materials I will use.

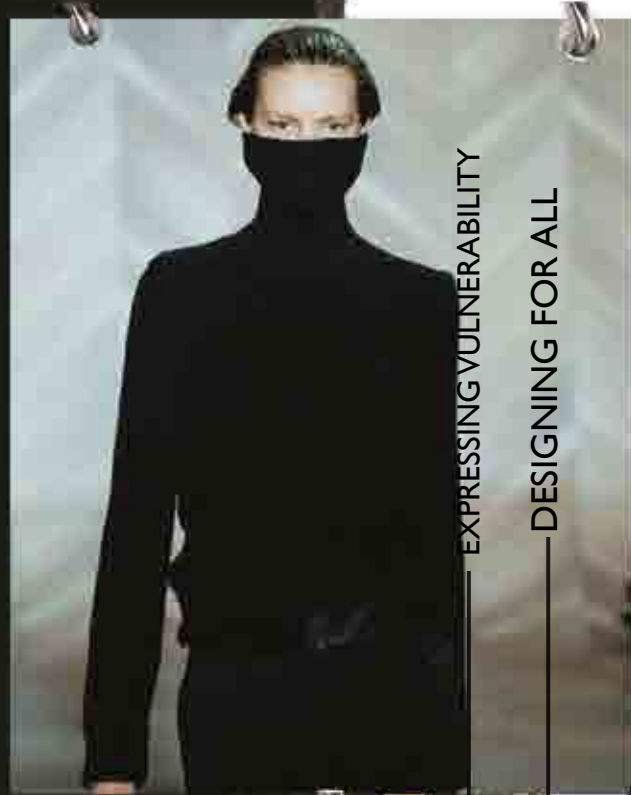
I care deeply about the environment around us and ensuring my collection is sustainable. My collection channels hand craftsmanship and combines the idea of a slower more considered design strategy with innovative textiles. My collection is seasonless, through multilayer garments and designing for adaptability I aim for my pieces to be able to transcend through seasons optimising its lifespan.

My retail market will be those **environmentally conscious**, wanting to invest in something that lasts and holds meaning and purpose. My subject matter is slightly sombre and reflective. Therefore, I aim for my work to evoke **sentiment and emotion**, with an **aesthetic for elegance combined with elements of comfort**.

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EXPRESSING VULNERABILITY  
DESIGNING FOR ALL

*Customer*

I would define my customer as a women with an **inquisitive mind to the world around her**. She cares deeply about **political and environmental affairs**. She's not complacent. She values the stories behind the materials her clothes are made from and consequently gets more pleasure from growing a deeper informed relationship with her wardrobe.

I aim for my collection to make my wearer feel both **empowered whilst nurtured**, allowing my wearer to express their deeper inner feelings and advocate others to do the same. My collection has an elements of self reflection, pain and sencitivity. My garments are honest and transparent through manufacture I hope this advocates my wearer to act in a linear way and not to be afraid to express their vulnerability. Additionally, my collection can be adjusted through the use of many belts and drawstriings giving them a power of self-expression through the fun of styling my clothes however they please. This also aims to expand the lifecycle of my garments by allowing them to be worn in slightly different ways.

RESPECTING OUR ENVIRONMENT  
VALUING INCLUSIVITY AND DIVERSITY



Should we display our feelings of grief more visibly like we use to?

The veil.

In years one of wearing the  
woman was expected to wear the veil over her face.

## Research

Black caps & veils:

Continued Europe women a  
mourning and widow were distinctive  
black caps and veils, particularly  
in a conservative version of the  
current fashion.

Widows in rural areas of Catholic  
Europe, Greece & Russia still wear  
black for the rest of their lives.  
Since the 1870's, many mourning  
periods are expected to wear black  
for 2 years.



MOURNING WEAR



I began looking into the role of clothing in translating visible representations of pain and loss. I became interested in the concept of mourning wear in the Victorian Era. It was a way that the public could respect widowers in this time of grief. In contrast to now where needing a moment of reflection and time on our own seems like a weakness.

Visually I became inspired by the dress of mourning wear these huge silhouettes; the voluminous gathered skirts that then accentuate the women's waistline, paired with looming veils. This **contrast of hiding and exposing the female body and female emotion** I felt intrigued by.

White Shaw, American  
Dec 1/19 1997  
Hunt Costume



White Shaw, American  
Dec 1/19 1997  
Hunt Costume

White Shaw, American  
Dec 1/19 1997  
Hunt Costume

White Shaw, American  
Dec 1/19 1997  
Hunt Costume



White Shaw, American  
Dec 1/19 1997  
Hunt Costume

White Shaw, American  
Dec 1/19 1997  
Hunt Costume



A hobby that holds lots of value and sentiment in my family is running, it is only more recently and in these unusual times that I have come to realise the benefits running can have on mental health. For me it offers a form of meditation by **putting the mind in a flow state** a balance of concentrating on the next step whilst allowing your immediate thoughts to clear unconsciously.

This led me to look into running wear, I started analysing my mums running jacket, a jacket I now wear. I became interested in the practical elements of sportswear; the **curvaceous panelling**, the combination of more **warming and breathable fabrics**, the **adaptability**, the **drawstrings**, the **streamline seams**, the **zips**, **pockets and fastenings**. This inspired me to combine this more practical element of clothing into my collection to give a feel of comfort and warmth to my looks.



## THE RUNNERS HIGH

INCREASE CREATIVITY

DE-STRESS

CLEAR YOUR MIND

A FORM OF MEDITATION

BRINGS POSITIVITY

# NATURE INSPIRED DESIGN DESIGN INSPIRED NATURE





# Research



Native to Madagascar, the raffia palm has become a major part of the South African economy. It's also known to be found in other parts of Eastern Africa.

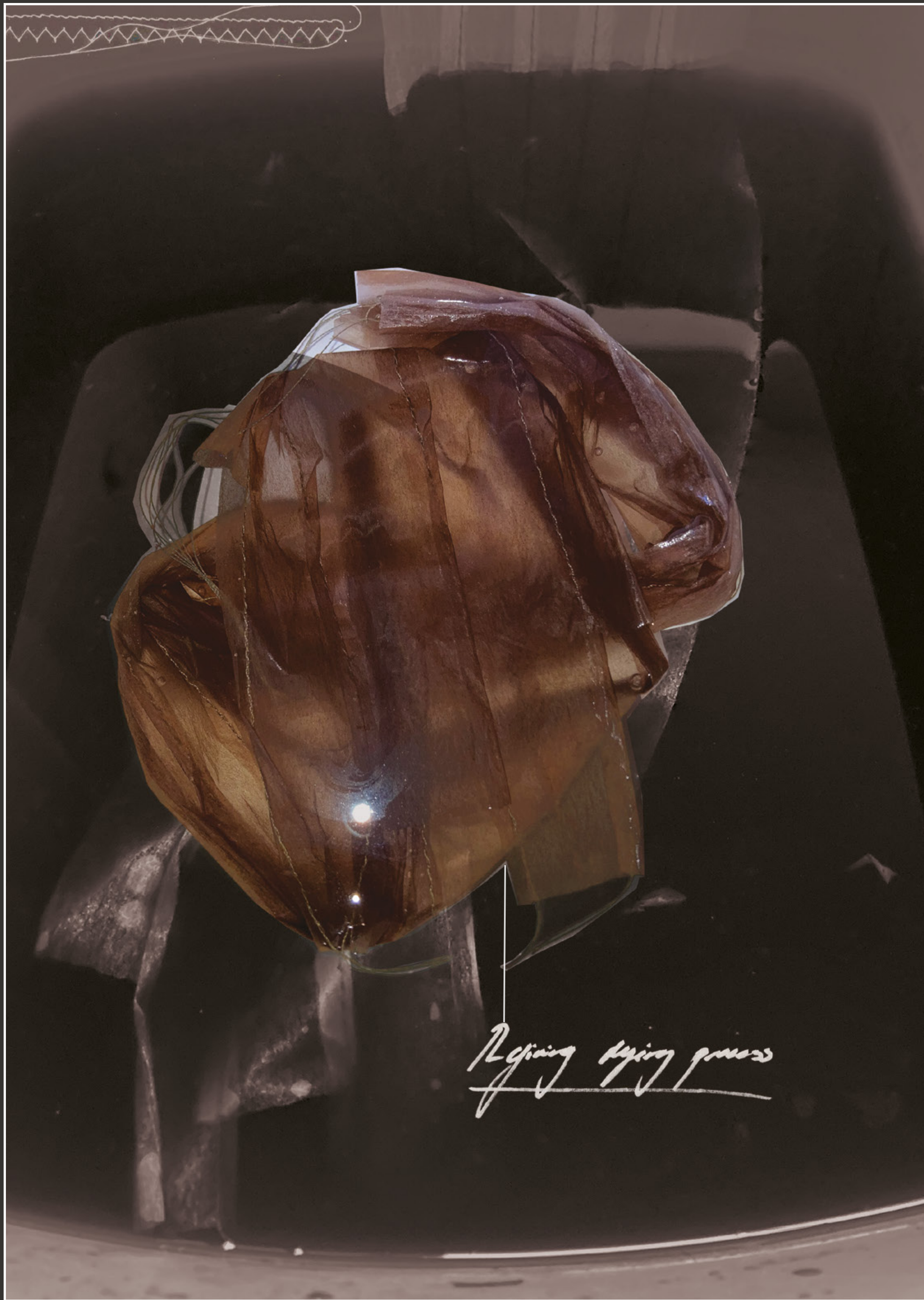
The raffia palm

## Raffia Material Development

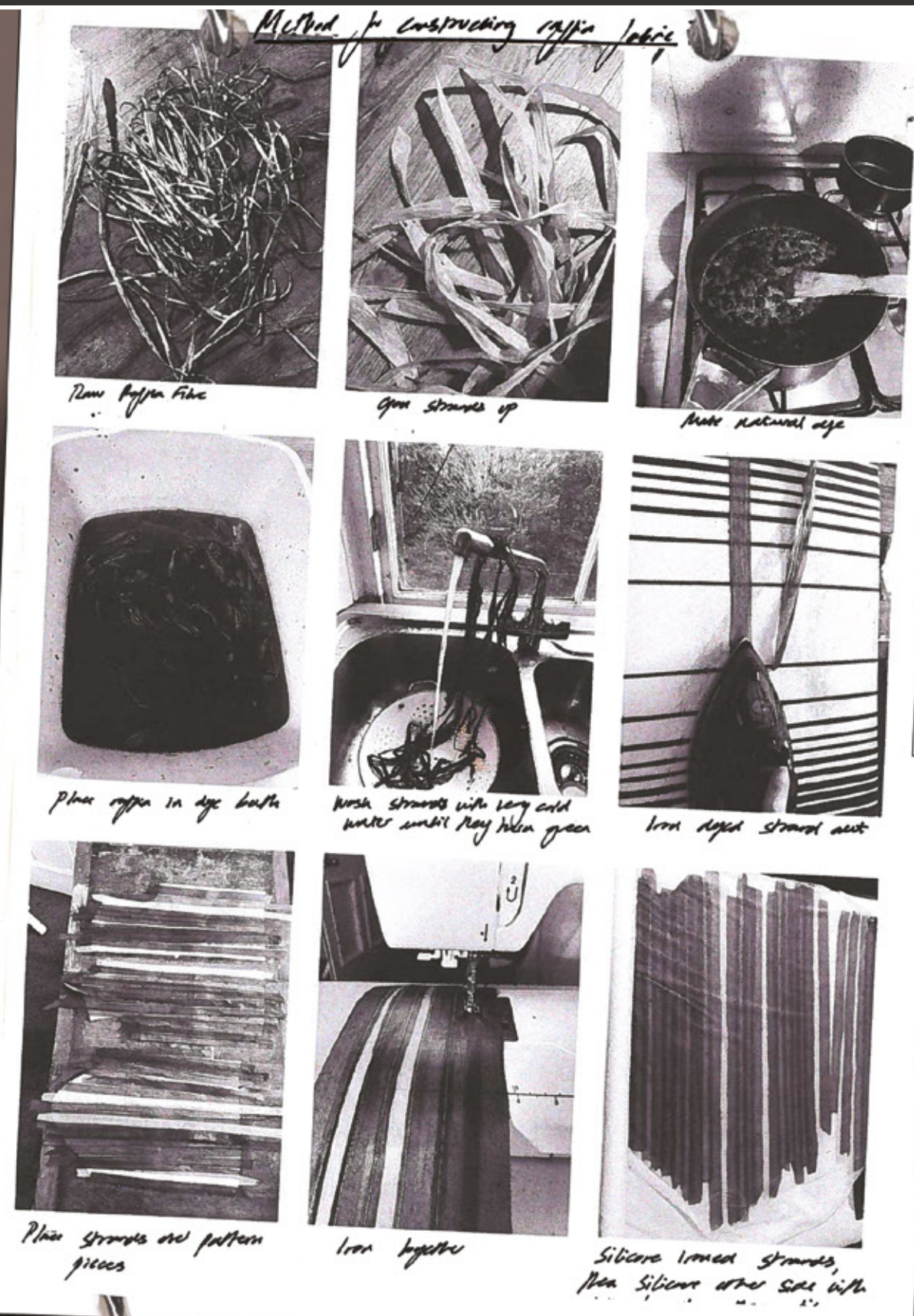
The raffia palm is native to tropical regions of Africa, Madagascar stands as the leading producer but it can also be found in Central and South America. The fibre itself comes from the underside of the frond leaf. The process goes as follows; it's collected by locals where they'll cut the palm vertically and leave them in the sun to dry, it's then turned into strands and the green colour of the fresh raffia palm leaves turns into beige, and the fibre becomes a thin strand. The rest of leafstalks are used to build furniture and the leaf blades are used for roofing.

It has properties of strength and pliability, it's 100% natural therefore biodegradable and can be dyed easily. The harvesting of raffia is also done very sustainably, it's modified carefully by the government, so locals can only harvest the plant from June to October each year. This allows the branches and leaves to regrow before the next season of harvest.





*Refining dyeing process*

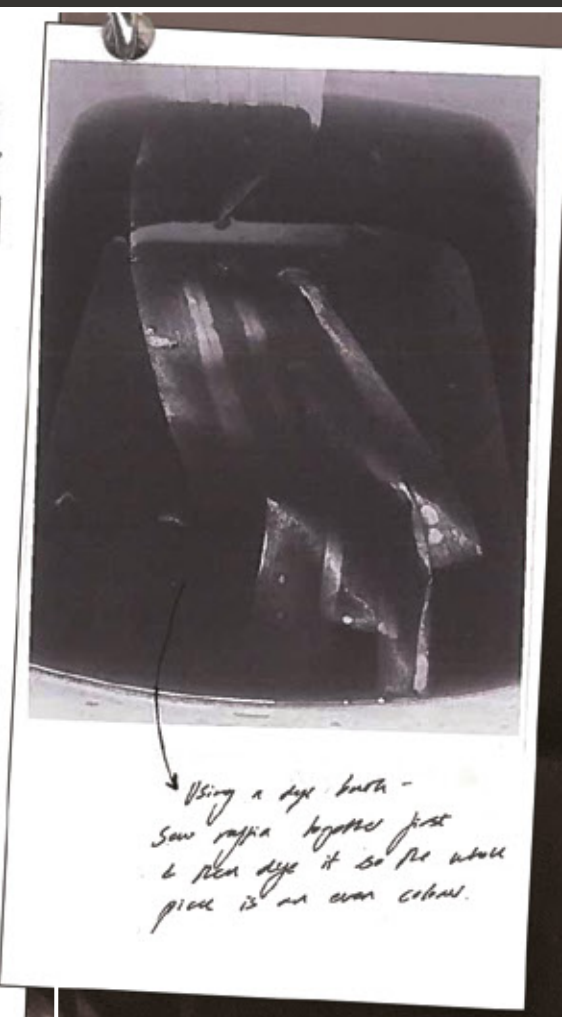


*Method for constructing raffia fabric*

*Raw raffia fibre*   *Open strands up*   *Make natural dye*

*Place raffia in dye bath*   *Rush strands with very cold water until they turn green*   *Iron dyed strand out*

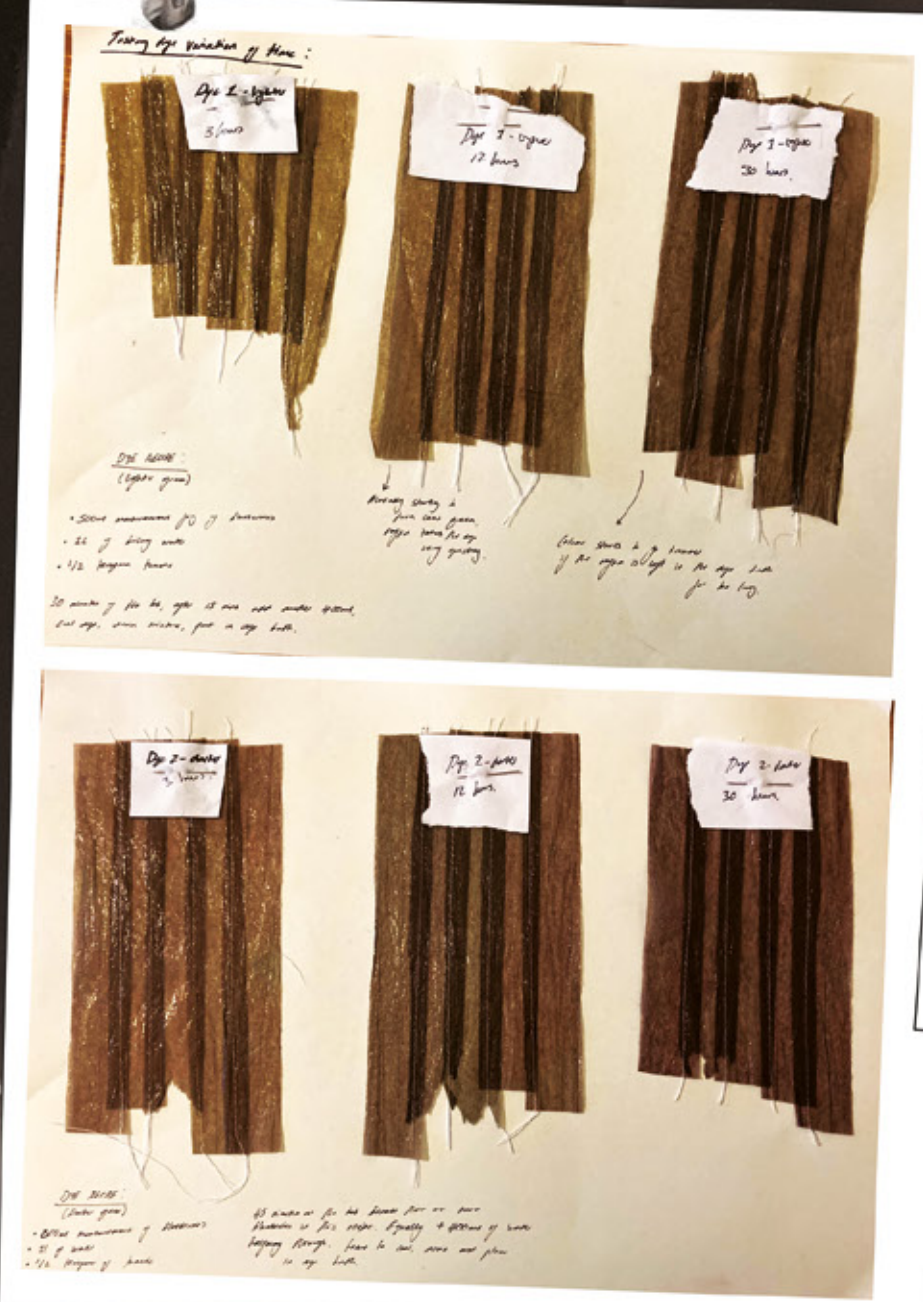
*Place strands on pattern pieces*   *Iron together*   *Silicone ironed strands, then silicone other side with*



*Using a dye bath -  
Some raffia dyed just  
to then dye it so the whole  
piece is an even colour.*

To ensure continuity I started working out control variables I need to keep the same in my dyeing process. One thing I discovered particularly significant was the role of heat; I found that the longer the raffia was in cold water the greener it could go, and the hotter I ironed it the more the dye faded.

Therefore to keep my dye the same I'd need to follow a very strict recipe with all the control variables exactly the same. I could also dye my raffia once it's all sewn together rather than in strands. However I also quite like the unpredictability of the different shades of green, each garments could vary ever so slightly from the next? Perhaps my raffia could vary in shades?



*Trying different lengths of time:*

*Dye 1 - 10 min*   *Dye 2 - 10 min*   *Dye 3 - 10 min*

*Dye 1 - 10 min*  
• 10 min in water  
• 10 min in water  
• 10 min in water

*Dye 2 - 10 min*  
• 10 min in water  
• 10 min in water  
• 10 min in water

*Dye 3 - 10 min*  
• 10 min in water  
• 10 min in water  
• 10 min in water

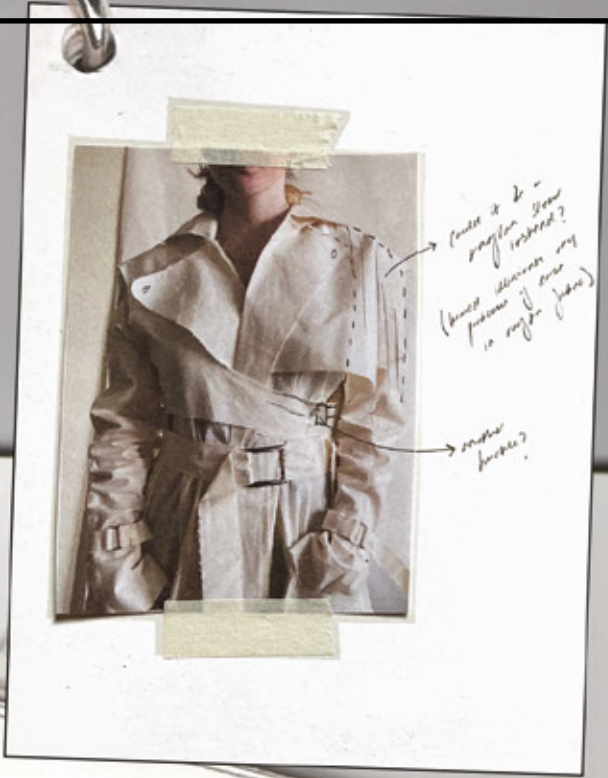


*changes colour to green as soon as its placed into cold water.*

*Cold water bath*

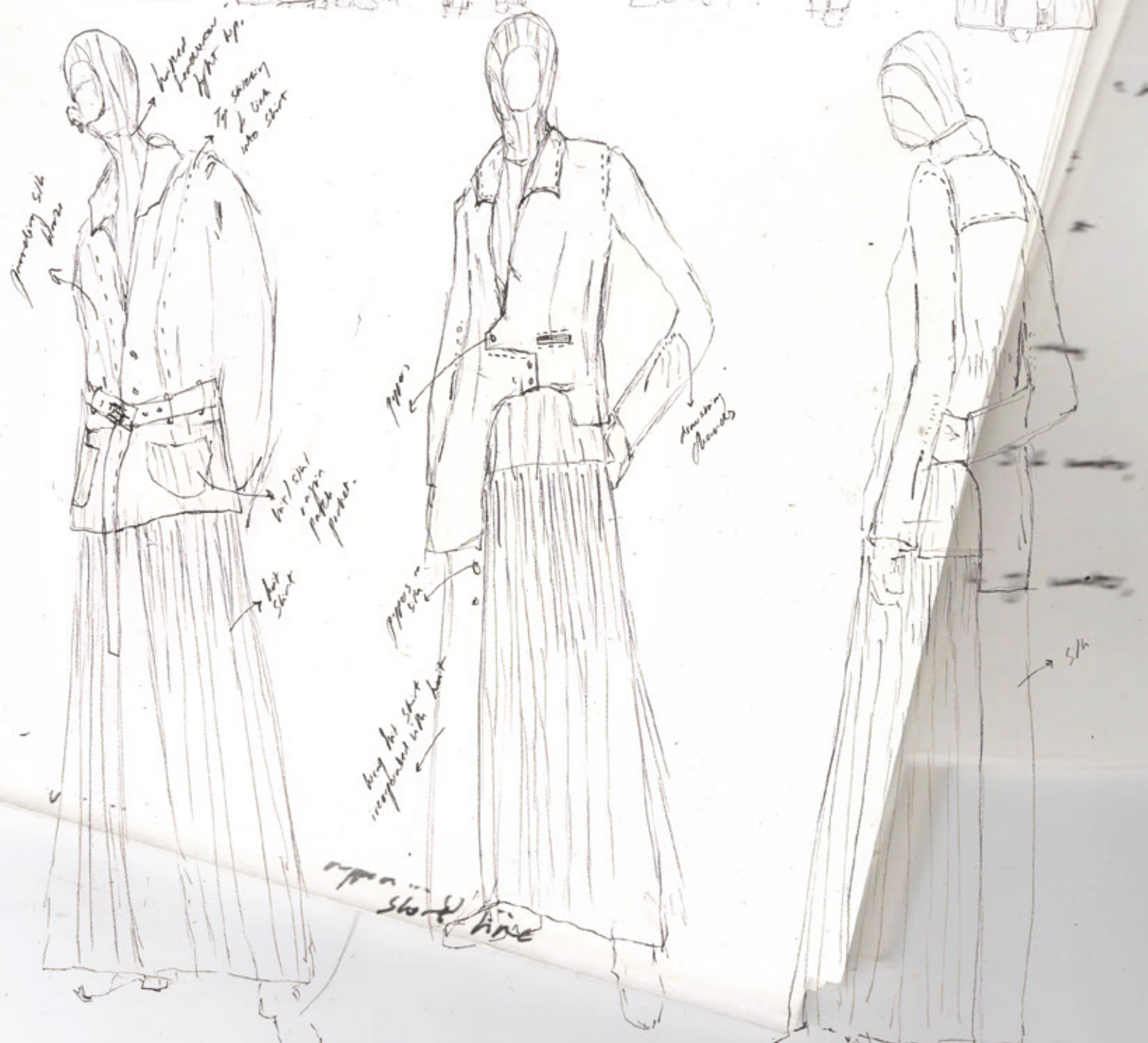
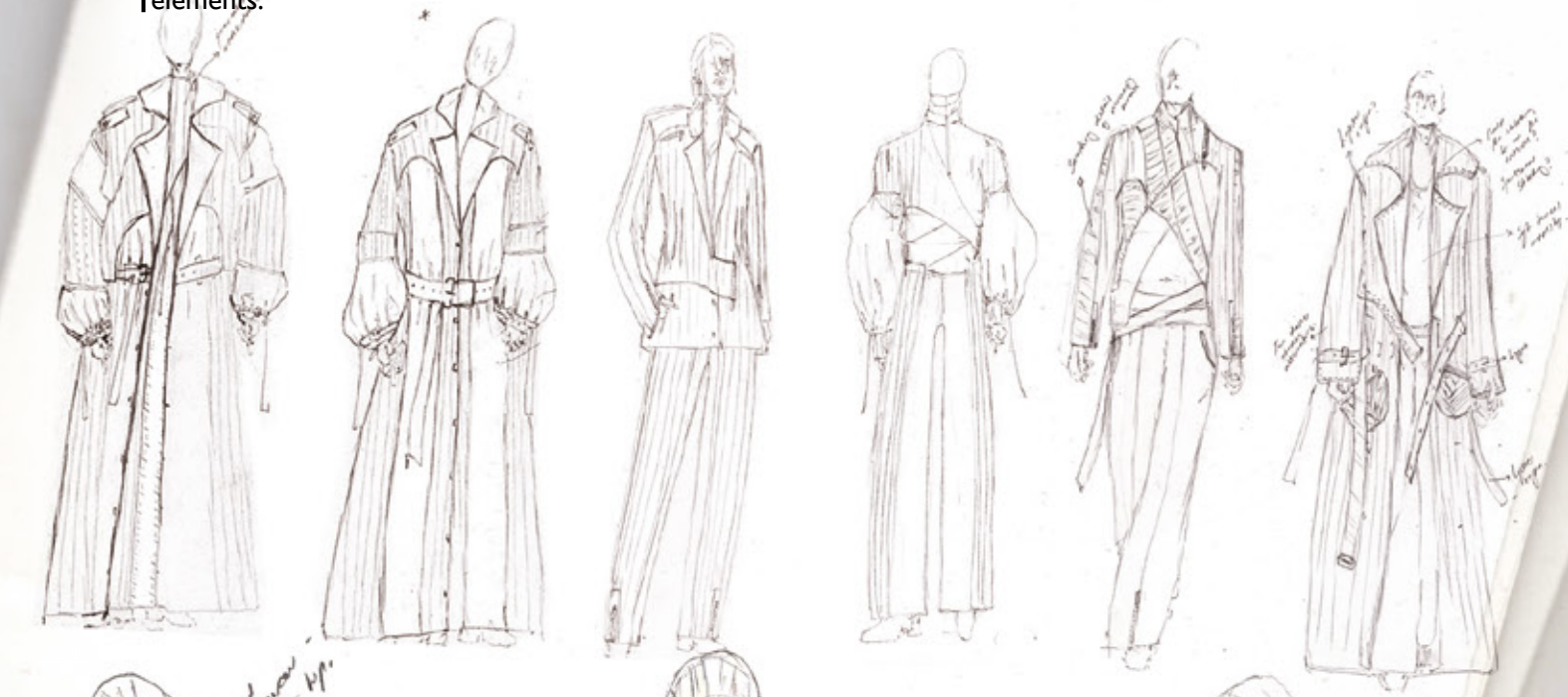
*Once fabric is dyed, since it  
with cold water and the result  
it in a cold water bath  
for half an hour to an hour.*





## Collection Development:

To bring my collection forward I have continued with my more formal wear etiquette research, highlighting sharp collars and lapels, with flattering slightly tailored silhouettes. I want my customer to feel confident yet true to themselves. To convey this I've designed with strong features like shoulder pads and belts that will emphasise powerful silhouettes whilst pairing this with slightly more vulnerable and revealing elements like low rise trousers and slightly loose draped quality in elements.









Final line up



look 1



look 2



look 3



look 4



look 5

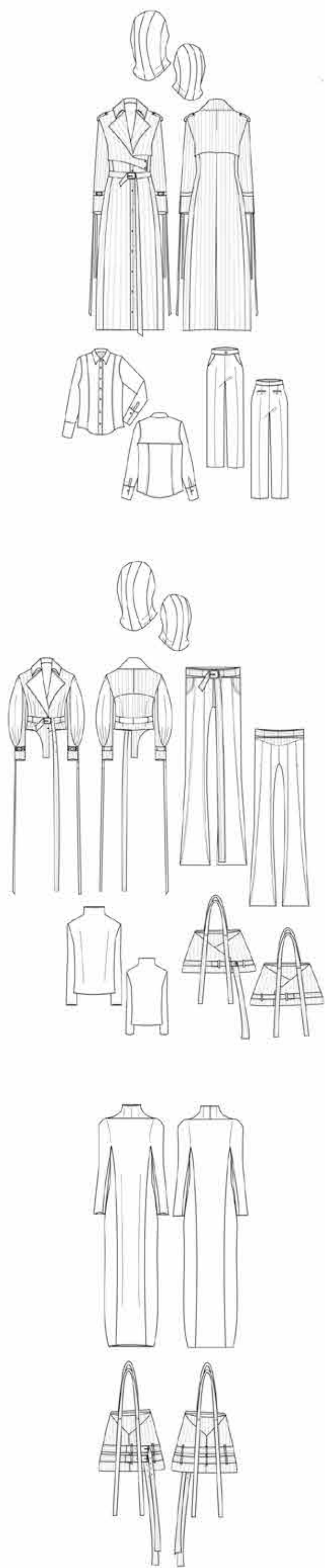


look 6

Unveiled  
Graduate Collection



Illustrations







*Manufacture:*





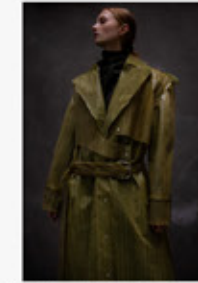


NATURAL DYED BIAS CUT SILK/HEMP DRESS

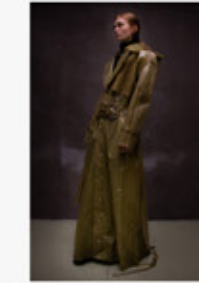
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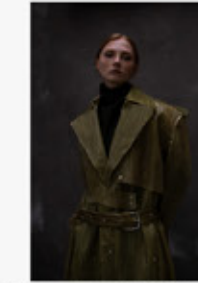
dress.jpg



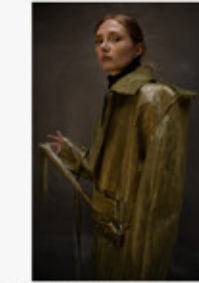
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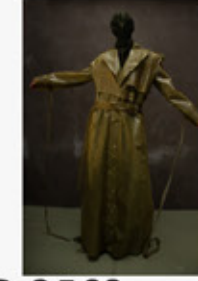
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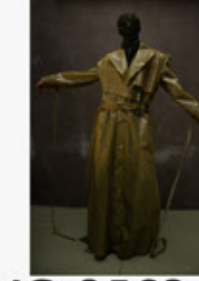
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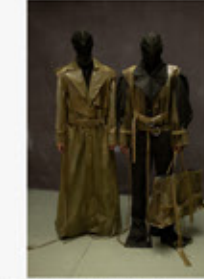
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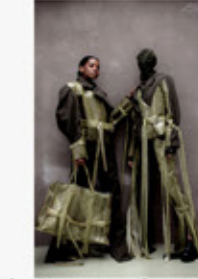
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IMG\_3704.JPG



look 2 and suit.jpg



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Untitled-121.jpg



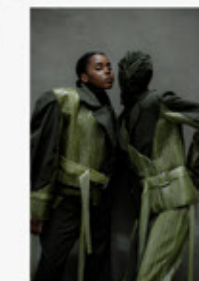
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Untitled-123.jpg



Untitled-124.jpg



Untitled-138.jpg



Untitled-150.jpg



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Untitled-162.jpg



Untitled-170.jpg



Untitled-171.jpg



Untitled-181.jpg



Untitled-187.jpg



Untitled-197.jpg



Untitled-198.jpg



Untitled-200.jpg



Untitled-204.jpg



Untitled-208.jpg



Untitled-215.jpg



Untitled-222.jpg



Untitled-226.jpg



Untitled-234.jpg



Untitled-238.jpg



Untitled-241.jpg



Untitled-243.jpg







BOTH LOOKS ARE CONSTRUCTED WITH RAFFIA AND ORGANIC COTTON, LINED WITH NATURALLY DYED SILK/HEMP. KNITWEAR IS MERINO WOOL  
MANUFACTURED IN COLLABORATION WITH FRIEND AT BOBBLE BRIGHTON SWATCH COMPANY







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*Lucy Mitchell Vitae*



**LUCY MITCHELL**

BA FASHION DESIGN  
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#### CONTACTS DETAILS

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Instagram: @lucymitchell.design  
Mobile Number: 07435305660  
Linked In: Lucy Mitchell

#### KEY SKILLS:

- Pattern Cutting, Creative Cutting, Draping
- Garment Construction
- Textile Innovation
- Sustainability Awareness
- Contemporary Fashion Research and Awareness
- Adobe: Photoshop, InDesign, Illustrator
- Film Photography

#### JOBS / INTERNSHIPS:



**THE UNSEEN** - Photoshoot Assistant  
September 2020

alba@seetheunseen.co.uk  
@theunseenbeauty

- Here I worked closely with the content specialist, assisting her with a photoshoot on location for a new innovative product.
- Assisting with directing and giving ideas following the concept brief, setting up equipment, lighting and supporting with reflectors and shadows.

MARY KATRANTZOU

**MARY KATRANTZOU** - Atelier Design  
Intern

August 2019

atelier@marykatrantzou.com

@marykatrantzou

During this month I helped prepare for Mary Katrantzou's SS20 collection.

- I worked in the atelier department pattern cutting to an industry standard that could be transferred between several people around the studio.
- Laying fabric and cutting high end final fabrics, pattern alterations, sewing, print-placement, organising and working with the graphics and production team.

RICHARD MALONE

**RICHARD MALONE** - Design/Studio Intern  
London Fashion Week A/W February 2019  
info@richard-malone.com

- Hand sewing, running errands, pattern cutting, finishing garments, attended castings, photoshoots and worked backstage dressing.

GRADUATE COLLECTION INTERN /

**MAZ SMITH** - Design/Studio Intern  
March-May 2019

mazzsmith@icloud.com

- Pattern cutting, garment construction, lining construction, textiles construction, laser cutting, felting, hand sewing, finishing garments, photoshoot assistant, backstage assistant.

GRADUATE FASHION WEEK INTERN

May 2019

- Backstage dressing, attending to quick alterations, pressing and organising.

#### ACHIEVEMENTS:

**ELIA**

Selected to show my graduate collection work on ELIA (European League of Institutes of the Arts) 2021 student showcase platform.

**MACKINTOSH**

**MICHAEL KORS** Accessory Design  
Finalist  
February 2020

**MICHAEL KORS**

**MACKINTOSH** live project  
October 2019



**NATIONAL MUSEUM OF**

**SCOTLAND** Fashion Illustration winner  
January 2019

#### GRADUATE COLLECTION SPONSORSHIPS

**MARMOX**

A British building company that donated me 25 tubes of sustainable sealant to coat my raffia textile in to make it waterproof and durable.

**Bobble**

**BOBBLE KNIT SWATCH COMPANY**  
I collaborated with this Brighton based knitwear company through a friend interning here. We worked together to design my knit made on an Stoll mauligauge machine. They donated me made to measure pieces to make all the knitwear for my collection.

#### REFERENCES:

**LYNDSEY MCCLYMONT**

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**MAZ SMITH**

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Graduate  
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