

# BETTY YEUNG

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- Sun-ray pleats and gathering
- How to hold structure?
- = Boning
- = single thread seam
- = Binding on the folds
- Waistband?



- Domes and spirals from the Baroque-style architecture research
- forming a shelter



- Extra volume at the back
- Merging the edges on the side
- Gathered and fixed



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1. How is it gonna work on a body?
2. Gravity and construction- architectural material to support
3. Buckram or collar stiffener
4. Sun-ray pleats?

- 2D surface on top of 3D structure
- How to support?
- = lightweight
- = thin
- = accessible to a big area

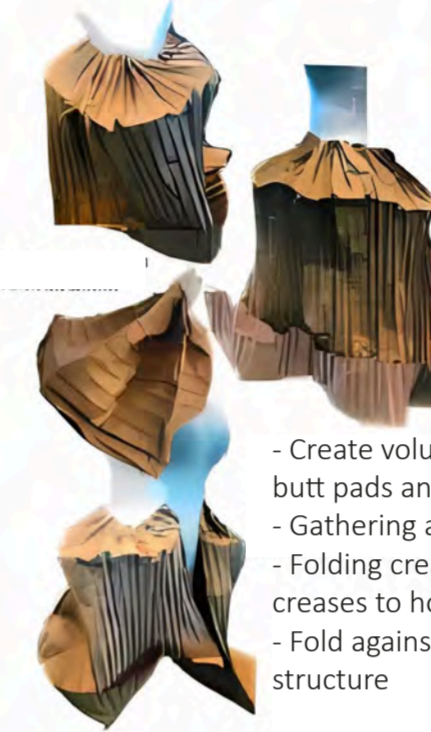
- Spiral form movements
- Structure forms on the curve lines

- How these two pieces attach?
- Soft fabric and creasy paper = different thickness
- Two spirals formed by twisting to create volume

- Juxtaposition on body
- Natural drape
- Cylinder of soft pleated fabric require big coverage=a shelter?

- Combine plated paper and fabric
- Layering and contrast of fabrics
- Focus on how pleats perform on paper vs fabric
- How to work along the bod?
- What to replace tape?

- Intergrate with pleated fabric



- Create volume imitating butt pads and crinolines
- Gathering and folding
- Folding create permanent creases to hold structure
- Fold against pleats to form structure

- Twisting and folding
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- Angular and structural silhouette



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- Curve lines formed by twisting and swirling
- Supporting structural form
- Focus on thickness of pleats



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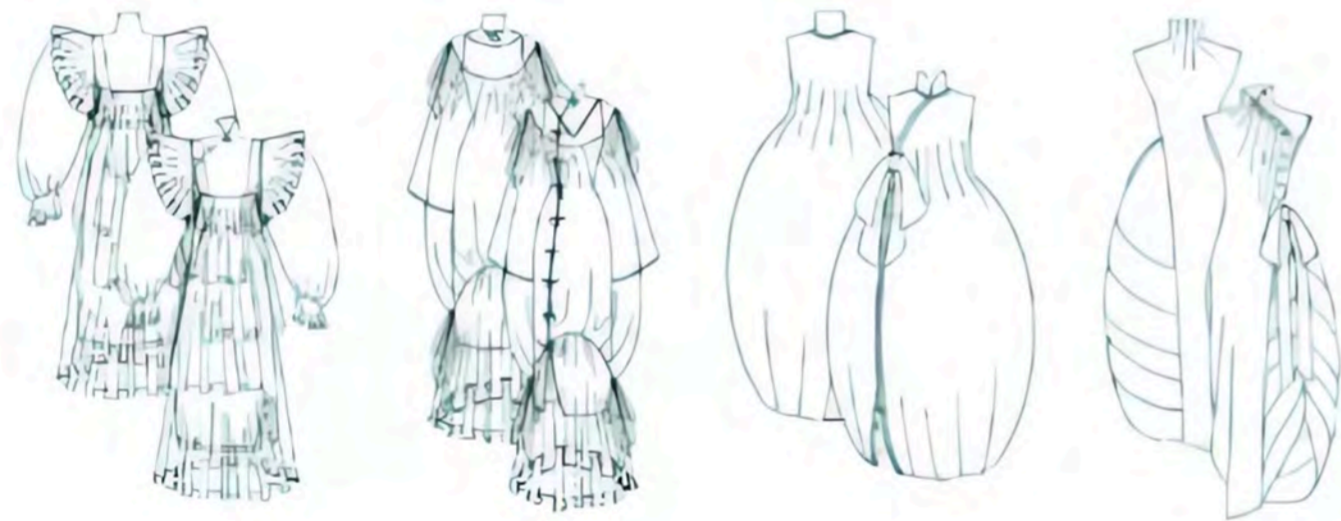
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- Hong Kong heritage
- Big silhouette with hourglass details
- Integrate with girly motifs/embroidery
- Lightweight and luxurious fabric choice
- Inspired by artist Louise Bourgeois



Bicentric form(1949)



- Structural form
- Clean and curvy silhouette

Aeron FW24



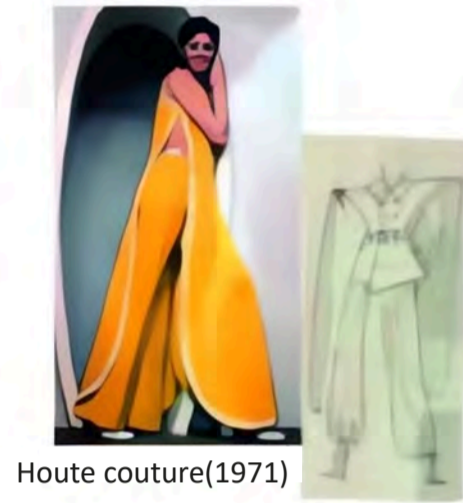
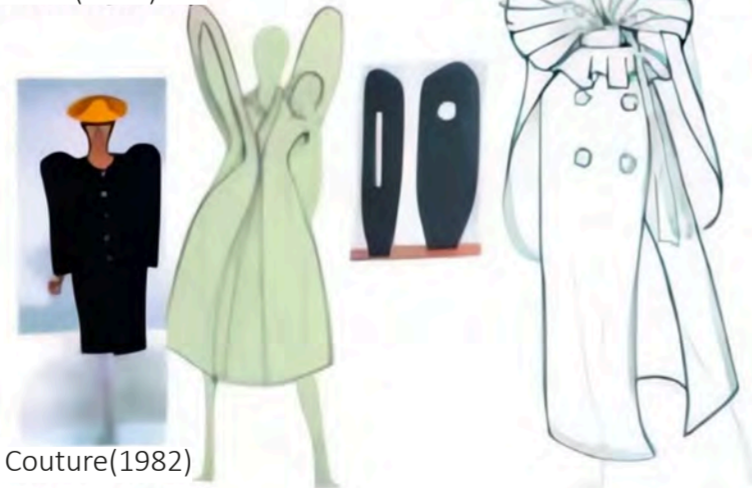
Stive Gaga AW24



Exhibition(2018)



Houte Couture(1982)



Houte couture(1971)

- Geometric patterns
- Concentrated colour
- Unexpected placement of hollow spaces



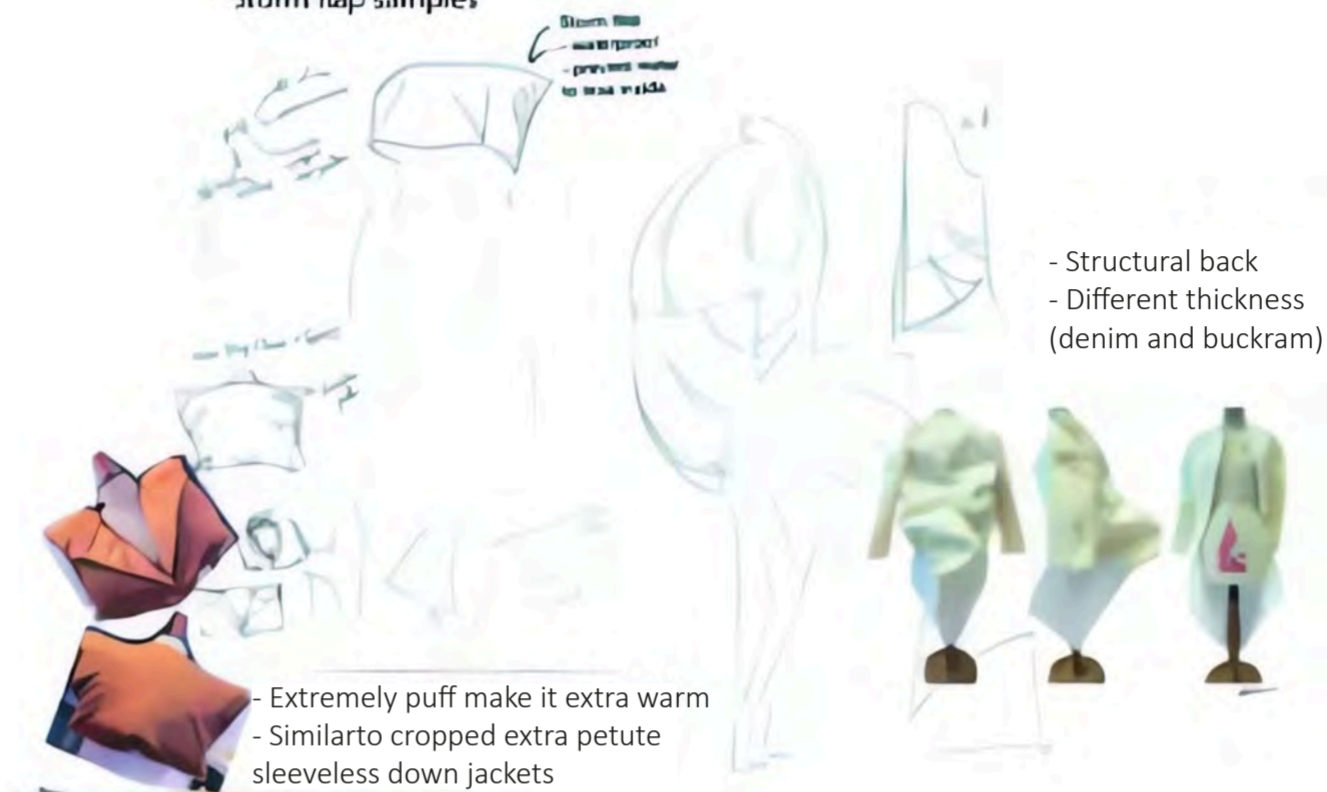
Houte couture (1984)

- Big hole at the back
- The silhouette is similar to putting hands in gloves
- Casting in elastic fabric



Moquette for "the unknown political prisoner"(1962)

Storm flap samples



- Structural back
- Different thickness (denim and buckram)

- Extremely puff make it extra warm
- Similar to cropped extra petite sleeveless down jackets

Where to put the belt holes?



Oblique forms A/P(1971)

Enlarge storm flap to cape?



- Alexander McQueen**
- Exaggerated sleeves
- extended shoulders
- enlarged storm flap and collars

- Celine SS18**
- ready-to-wear
- Cape coat
- Extended hem fold back to form cape/coat
- Colour blocks



- Sacai SS23**
- Technical deails
- deconstruction
- Exaggerated sleeves and pants



Sample from previous project

Loewe



Lovechild 1979





**Burberry**

- Spare button under the collar
- Buckled waist belt
- Vintage checked cotton lining

**Mackintosh**

- Throat latch
- fabric: water-repellent/breathable/ ECO dry (60% recycled polyethylene)



Storm flap

- Garment needs:
- 1 waterproof/repellent
  - smart casual
  - Functional
  - Structural fabric

1. Belt/throat latch/storm flap
2. Fabric: Gabardine/wax cotton/nylon
3. water-repellent and add warmth

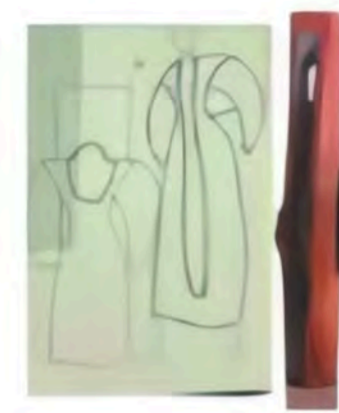
- Larger collar
- Pleated left piece
- Structural sleeves



- Structural belt
- Exaggerated sleeves
- Pleated left piece
- Pencil skirt references
- larger throat latch
- Pleated front storm flap

This collection is to explore the possibilities of a trench coat silhouette through developing technical details on waist belts, storm flaps and pattern cutting. These details form the basis of adding dramatic elements such as shoulder patterns, gathered pleats referencing from previous research and the interpretation of relationship between angular forms and holes inspired by artist Barbara Hepworth. Practical and structural fabrics like wax cotton and gabardine wool are fabric choices to be prioritised during the development.

- Where to place the holes on body?
- Depth of hole?



Pastorale (1969)

**Armhole**

**The hotel cut across two patterns**



Single form (september) (1961)



Vertical from (St Ives) (1960)



Rock face (1973)

December Forms (1970)





Drape Sample

- Curvy lines
- Drapes
- Create volume
- Concave and convex



- Lace
- Rough and sheer surface
  - overlapping form create excessive thickness and yellowish

- Thick fabric
- Big folds
  - Suitable for monumental scale
  - More structural form

- Satin
- Shiny effect
  - Able to hold big folds

Junya Watanabe

- SS2002
- Reconstruction
  - Recycled-looking denim
  - Maximise movement by curve lines
  - Drape integrate with waves

- Double-knotting on the tall body's shoulder
- =allocate fabric position
- =Fix to prevent falling
- Indicate direction of twist and wrap

- Height differences between bodies
- Maximise stretch
- Knots on higher body to prevent falling
- Another end pinned on the waist of smaller body to create drapes

- Wrapping with no pinning
- Worm-eye view exaggerate and focus on the twist
- Wrapped through two mannequins

- Weight differences
- Non-stretching and thick fabric
- =big folds
- =fluid and smooth curves
- =more angles cut through

- Cross-wrapping fabric on body
- Stall placed on body to create extra structural silhouette and volume
- contrast between flat surfaces of the stall and the drape fabric



- Fabric wrapped on the stall on top of the body
- Side fabrics tucked in the stall to create contrast with the long drape piece
- Looks like a head piece
- Forming two kinds of folds and drapes