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Special Issue

香港時裝設計

Fashion Attitude
Hong Kong Fashion Design



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參展設計師

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香港文化博物館 Hong Kong Heritage Museum

香港沙田文林路一號

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星期二(公眾假期除外)、農曆年初一及初二休館
星期三免費入場

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目錄 Contents

02 序言
Preface

04 展覽速遞
Exhibition Express

06 香港百年老號洋服店
Hong Kong's Century Tailor Shop
亞民興昌
A-Man Hing Cheong

09 度身訂造的世家
Family of Haute Couture
張水法
Cheung Sui-fat

12 參展時裝設計師
Participating Fashion Designers

鄭兆良
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Lu Lu Cheung

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劉志華
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Peter Lau

馬偉明
Walter Ma

鄧達智
William Tang

尹泰尉
Pacino Wan

楊遠振
Benny Yeung

30 電影服裝設計的佼佼者
Leading Film Costume Designer

張叔平
William Chang



序言 Preface

衣服的出現是基於它保護身體的功能。隨著時代的發展，衣服已被賦予功能以外的意義——一種讓人追求美的方法。不同的民族擁有自身的審美觀，形成獨特的民族服裝，亦反映各自的歷史及社會文化。時裝的衍生是設計師對美的理解和表達，亦是對當下生活的捕捉和詮釋。因此，時裝可以說是融入生活的藝術。

回顧香港時裝五十多年的發展，從早期傳統中式唐裝衫褲，蛻變為揉合中西式樣的時裝，至今多元的時尚服飾，本地設計師實在作出了不少貢獻。香港時裝設計發展的轉捩點可說是在六十年代。當時香港經濟起飛，紡織製衣業亦昌盛發展。於1967年首辦的香港成衣節，正式展出了本地時裝設計師的作品，吸引許多歐美著名的百貨公司前來香港訂製時裝。往後的數十年間，香港培育了不少本地的時裝設計師及時裝品牌，並成為東南亞區的主要設計中心。今天，香港時裝已衝出亞洲，進入國際市場；設計師具有國際視野，作品卻滲透及保留著強烈個人風格和本土文化氣息。

香港文化博物館為首間致力收藏、研究及展出本地設計師作品的公共博物館。自成立以來，我們推廣「設計」不遺餘力，希望觀眾了解香港設計界的多元發展及驕人成就。「潮—香港時裝設計」是「香港設計系列」第五個展覽，著意展示香港本土時裝設計的創意及多元衣著文化。這個具創新性的展覽很高興能邀請著名時裝設計師文麗賢擔任客席策展人，並聯同九位名噪時裝界的本地設計師，包括：鄭兆良、張路路、伊嘉、劉家強、劉志華、馬偉明、鄧達智、尹泰尉和楊遠振，在展場內築起天橋舉行時裝表演，演繹各自的時裝態度。他們每位都各具獨特的風格，並對時裝設計充滿熱情和抱負，為香港時裝設計發展默默耕耘。

香港文化博物館
館長(藝術)
陳李淑儀


The invention of clothing stemmed from the need to protect our bodies. As times moved on, in addition to its basic function clothing was given another value: the pursuit of beauty. Different ethnicities have different aesthetic standards, and these form the bases for ethnic costumes, which then echo individual histories and social cultures. The emergence of fashion was induced first by the comprehension that designers gained of beauty and then their interpretation of it. Fashion is thus the designers' way of capturing and constructing life as they know it. With fashion, art is infused in life.

Looking back on five decades of Hong Kong fashion – from the traditional Chinese pantsuits of the early years, through east-meet-west styles, to today's kaleidoscope of trend-setting designs, local designers have made a major contribution to its development. The turning point for Hong Kong fashion came in the 1960s when the local economy took flight and the textile industry boomed. The Hong Kong Ready-to-Wear Festival, launched in 1967, was the first large-scale showcase for local designers, and their creations attracted many international buyers. In the decades that followed, Hong Kong secured itself a leading position as the Southeast Asia's design hub by producing an impressive list of fashion designers and fashion labels. Today, Hong Kong fashion has spread its wings beyond the region, but, while commanding a global vision, our designers have preserved a striking identity characterised by great individualism and rich elements of local culture. This unique quality is present in all of their designs.

The Hong Kong Heritage Museum is the first public museum to collect, study and exhibit works of local designers. Since our establishment, we have invested tremendous efforts in promoting "design" to publicise the local design sector's diversified development and outstanding achievements. The exhibition "Fashion Attitude – Hong Kong Fashion Design" is the fifth programme in the "Hong Kong Design Series"; and it showcases the innovation of Hong Kong fashion design and the diverse dress culture it represents. We are delighted to have Judy Mann as guest curator, and that nine established local fashion designers: Barney Cheng, Lu Lu Cheung, Ika, Peter Lau, Spy Henry Lau, Walter Ma, William Tang, Pacino Wan and Benny Yeung have accepted our invitation to present on our runway their works that best express their fashion attitude. All true and unique local masters, these designers of individual style share a passion for and a vision of fashion design. As a group, they are contributing to the continued development of Hong Kong fashion design.

Judy Chan
Curator (Art)
Hong Kong Heritage Museum






展覽速遞

Exhibition Express

時裝是生活的一部份，與社會有密切的關係，可說是生活藝術與文化的一種體現。時裝是具時間性的，能代表每個年代人們的面貌及當時的社會文化，亦呈現著一個城市的發展狀況。

時裝雖有世界性的潮流，但各個地區有著不同的衣著文化。香港被譽為東南亞最具衣著品味的城市，穿衣的特色充份表現中西文化的匯合。香港的時裝歷史早源於五十年代，當時有大批內地移民來港，為香港帶來了製衣技術及資金，製衣工業逐漸形成，也吸引了外來買家，同時帶入了歐美的時裝概念，使殖民地時期的香港成為衣著文化的大熔爐。香港時裝設計師在六十年代末開始出現，有部份是從事時裝採購員或裁縫出身的，也有從外國回流的，七十年代末開始，更不斷加入了從本地設計學院畢業的新力軍。當時的設計對象，多以出口為主，後來逐漸出現了本地設計師的品牌及專門店。無論外銷或內銷，這群設計師對時裝的熱誠與堅持，使香港從成衣工業中心轉變為一個高級時裝設計的大都會。

這次展覽，我特別邀請了九位優秀的香港時裝設計師展出他們的作品。他們當中有資深的，也有年輕的，創作概念各有千秋，俱具創意及魅力。楊遠振和鄭兆良兩位聞名於度身訂造的高級時裝界，他們熟悉客人的生活方式及品味要求，作品經常出現於各大社交場合及宴會上。馬偉明的設計路線多元，由男裝至女裝，簡單便服至華麗晚裝，勇於尋求突破。張路路的设计簡單低調卻別具個性，迎合上班一族。尹泰尉與劉志華的品牌深受年青人歡迎。尹泰尉觀察細膩，生活的細節往往成為設計靈感，作品幽默且富想像力；劉志華喜歡放眼世界，吸收外來事物，設計富時代感。伊嘉是印尼華僑，擅於把印尼的文化氣息融入設計中，作品富有民族色彩。劉家強則大膽地將傳統中國原素注入現代服飾，使人驚訝中國服的西化、摩登和性感的一面。鄧達智精於把生活遊歷及藝術如音樂、戲劇等原素滲入其作品中，充滿強烈的個人風格。這九位設計師各具才華，把視覺藝術與生活要求巧妙地結合。



娛樂事業一直是香港文化的重要部份，本地的時裝設計師亦有專為電影及演唱會設計服裝及形象。他們憑著專業和毅力，成功地於本地及海外闖出名堂。為配合展覽，將同時展出電影戲服及舞台服飾來表揚本地時裝設計於娛樂文化的貢獻。

時裝設計師在香港經濟及文化發展的路途上，往往被忽視。作為這次展覽的客席策展人，我十分希望藉此讓觀眾更瞭解本土的時裝設計師及其作品，能分享及認同香港時裝設計的成就，並對本地創作給予更多的支持。

客席策展人
文麗賢

An essential part of life, fashion enjoys a close correlation with society. It is a realisation both of an art de vivre and of culture. Fashion is also time-specific: it represents the outlook and social culture of the people of a given era. And it can reflect the state of development of individual cities.

While fashion generally follows an international trend, clothes culture differs from region to region. Rated as the best dressed city in Southeast Asia, Hong Kong is characterised by a unique East-meets-West dressing sense. The territory saw its fashion sector bloom in the 1950s. A great influx of refugees from Mainland China provided the territory with both skills and capital for the garment manufacturing sector. The garment industry grew and attracted overseas buyers who brought fashion design concepts from Europe and America. Colonial Hong Kong was a melting pot of diverse fashion lineages. In the late 1960s, local fashion designers began to emerge. Some started their careers as merchandisers or tailors, others had returned from overseas. From the late 1970s, this local momentum was given an added boost by new blood coming out of Hong Kong's design institutes. Local fashion designs were initially targeted at export customers. In the decades that followed, designer labels and branded boutiques emerged. Whether they have their eyes on the export market or the domestic scene, these designers are driven by a common passion for fashion. Their enthusiasm and steadfast dedication has transformed Hong Kong from a ready-to-wear industrial centre to a capital of high fashion design.

I have invited nine outstanding Hong Kong fashion designers to showcase their works in this exhibition. Among them you will find both established veterans and young designers, but all of them reveal creative concepts that boast great individuality and charisma. Benny Yeung and Barney Cheng are widely known for their haute couture designs. They are extremely sensitive to their customers' lifestyles and tastes, and their works are often seen at galas and star events. Walter Ma adopts a diversified design approach. From menswear to womenswear, from casual daywear to extravagant evening gowns, he never fails to show ingenuity and revolutionary innovation. Lu Lu Cheung's designs are subtle yet full of character and appeal to the working elite. Pacino Wan and Spy Henry Lau have established brands that are much loved by young people. Pacino's designs reflect his keen observation and often contain details referring to everyday life in a highly creative style that has a certain ironic flair. Henry has an international vision and seeks exotic inspirations. His designs are very contemporary. Ika, an ethnic Chinese born in Indonesia, skillfully injects Indonesian cultural characteristics into her designs, which are full of ethnic charm. Peter Lau is a bold fashion artist who infuses modern fashion with traditional Chinese elements to create a surprisingly appealing hybrid image of Western, contemporary and sensual elegance. William Tang is an expert at juxtaposing life's experiences with the arts such as music and drama in his designs. His works express a strong individualistic style. Articulating their talent in different ways, these nine designers brilliantly combine visual art with the requirement to cater to an essential need.

The entertainment business has always played an important role in Hong Kong culture. Many local fashion designers have designed costumes and images for movies and concerts. With professional expertise and perseverance, they have made a name both locally and overseas. In conjunction with this exhibition, there will be a show of film and concert costumes to pay tribute to local fashion designers who have made significant contributions to the entertainment industry.

The importance of fashion designers to Hong Kong's economic and cultural development is often overlooked. As the guest curator, I sincerely hope this exhibition will provide a platform to broaden the public's understanding of local fashion designers and their creations, so they can gain a greater appreciation of the enviable attainments of Hong Kong fashion. With such recognition, local creative endeavours will be able to enjoy more support in the future.

Judy Mann
Guest Curator



香港百年老號洋服店 亞民興昌

亞民興昌洋服店於1898年開業，當時位於香港中環皇后大道中。亞民和興昌是一對好朋友，一位經營洋服，一位買賣洋雜貨，後來由於洋服的需求不斷增加，便合夥成立了亞民興昌，全盛時期有三十位裁縫師傅。為配合「潮—香港時裝設計」展覽，我們特別訪問了這間百年老號洋服店的潘應高。潘先生於1954年從內地來港當學徒，現已成為總經理，從事洋服訂造半個世紀，身上穿的也是自己的作品。以下是一段在亞民興昌洋服店內跟潘先生進行的短訪。

當裁縫最重要的條件是什麼？

當裁縫要肯學，願意改善，但最重要的還是要有興趣。開始是從一針一帶學起的，手要輕，因為手重會令線部過布面。一邊看師傅，一邊自己做，需學習數年時間。跟寫字一樣，學懂和做得好又是截然不同的事，要自己再深入研究。絨料不同，做法也不同，厚料又比薄料較容易做。

為什麼從前香港的洋服店那麼蓬勃？

五十年代初，香港已有很多洋服店，並在七、八十年代最蓬勃，因為從前沒有那麼多成衣店，大部份都是度身訂造，並且流行在過年和喜宴時做新衣，或在節日送上絨料作禮物。

現在光顧洋服店多是什麼類型的顧客？

我們的顧客有本地的銀行家、律師、政界高官甚至前港督。此外，其實在我們的顧客當中，約七成是到香港開會或做生意的外國人。他們在香港雖作短暫的停留，卻又成為我們長期的熟客。所以我們替客人造衫後會保留紙樣和尺寸的紀錄，方便日後再次訂造。他們回國後會寫信、傳真或電郵來再訂西裝。

度身訂造跟現買的西裝有何分別？

度身訂造可以自由配搭喜歡的顏色和款式，價錢其實跟其他名牌差不多。手造的英式西裝好處在於領位，由於這是由師傅一針一線縫上，加上是度身訂造，所以特別貼服。傳統是用針線把面布、樸和底布縫合在一起；現在的黏貼方法雖然快捷方便，但過了一段時間，黏膠的化學劑可能褪減而導致表面起泡和凹凸不平。度身訂造跟現買西裝最大的分別是前者較稱身又能突顯個人身型。

這裡度身訂造西裝有什麼步驟？

首先要選布料、顏色及款式，而款式則包括選擇袋、鈕、開衩等細節。一般來說一套訂造的西裝需要兩至三星期完成，趕工則四、五天也可以。當中包括三次試身：第一次試身只有西裝的雛型裁剪，試試整體的合身程度；第二次已縫有口袋和襯裡，於試身後再修改；第三次是最後試身，客人一般已經可以把西裝帶走。我們做的是經典的英式西裝，多年來一直保持最傳統的英式剪裁方法：袖要見白半吋，領位見白半吋等，而選料絕大部分都是由英國進口的。



Hong Kong's Century Tailor Shop

A-Man Hing Cheong

07

A-Man Hing Cheong is a tailor shop established in 1898 on Queen's Road Central. The name of the shop comes from two partners – Ah Man and Hing Cheong who are good friends. They were in separate businesses, one was in suits while the other was an import goods merchant. As the demand for western suits grew, they got together and formed A-Man Hing Cheong company. In the booming years, they had thirty suit tailors. We interviewed Poon Ying-ko of this old tailor shop for the "Fashion Attitude – Hong Kong Fashion Design" exhibition. Mr. Poon joined the firm as an apprentice when he arrived in Hong Kong from Mainland China in 1954. Having been in the suitmaking business for half a century, he is now the managing director and appeared in a suit made by himself. The following is the short interview with Mr. Poon at the shop.

What is the most important attributes of a tailor?

You must be eager to learn and improve. Most importantly, you must be interested in suitmaking. You have to learn stitch by stitch. A light hand is important because clumsy and heavy movements will expose the stitching on the fabric surface. It takes several years to master the skills, watching the master at work and then following suit. Like calligraphy, it is easy to learn yet very difficult to be good. You have to study and experiment because different wool fabrics demand different treatment. For example, thick fabrics are easier to handle than fine ones.

Why was tailor shop such a booming industry in Hong Kong in the past?

Suit tailors first appeared in Hong Kong back in the 1950s. The industry saw its boom in the 1970s and 1980s when ready-to-wear fashion stores were few. Most people had their clothes tailor-made and there was a popular custom of having new clothes made for the Lunar New Year and other festive occasions. It was common to give wool fabrics as gifts during festivals.

Who are your potential customers nowadays?

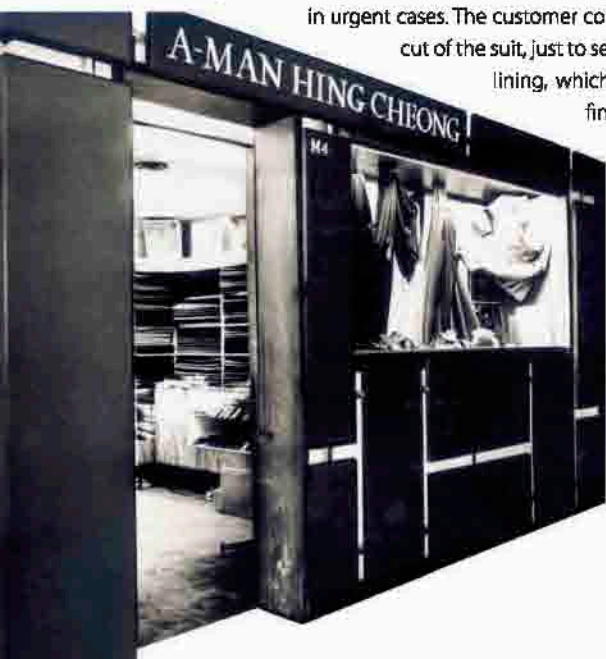
Customers include local bankers, lawyers, government officials, politicians and even former Governors. About 70% of our customers are overseas visitors coming to Hong Kong for conferences or on business. While their stay is only brief every time, they have become our regular clients. For this reason we always keep patterns and measurements of all customers for future use. They sometimes place orders by mail, fax or email from overseas.

How is a tailor-made suit different from a ready-made one?

Having your suit tailor-made means that you can choose your own colour and style. The cost is more or less the same as buying a branded suit. The best thing about a hand made English-style suit is the lapel, which is completely hand stitched. The fact that the suit is made to measure ensures a good fit. In the past, the top fabric, backing lining and the under cloth are sewn together by hand. The modern adhesive method is more convenient but the chemical adhesive may not bond well over time and bubbles may appear on the surface. The greatest difference between a tailor-made suit and a ready-to-wear suit is that the former fits well and accentuates the body contour.

What are the steps for ordering a suit here?

First you select the fabric, colour and style, including details of pockets, buttons and slits. As a general rule it takes two to three weeks to make a suit, but we can finish one in four or five days in urgent cases. The customer comes for three fittings. The first fitting is only a model cut of the suit, just to see if it fits. The second fitting is a suit with pockets and lining, which may be altered afterwards. The third fitting is the final, in most cases the customer can already take the suit away. We do classic English suits and we have maintained the most traditional English cutting all these years. The suit sleeves should reveal half an inch of shirt sleeves and the shirt collar should show half an inch. Fabrics are primarily British imports.





亞民興昌於皇后大道中的舊舖
The old A-Man Hing Cheong company
at the Queen's Road Central.



亞民興昌於文華東方酒店的舊舖
The old A-Man Hing Cheong company at
the Mandarin Oriental Hotel.



亞民興昌碩果僅存的舊店收據，相信是屬於
50年代，因為當時的店舖仍位於皇后大道中。
An old receipt believably issued by A-Man Hing Cheong
company in the 1950s as the shop was still on the
Queen's Road Central.



度身訂造的世家 張水法



張水法於1946年從上海到香港，並在中環開設張水法時裝設計公司，至今已有多多年歷史。此公司現由其兒孫繼續打理，為客人設計旗袍、婚紗及晚裝。張德忠是張水法的兒子，他現正和女兒張秀芳及兒子張正年合力打理公司的生意，三代可以說是度身訂造的世家。以下是一段跟張秀芳在張水法時裝設計公司內進行的短訪。

你的祖父張水法是如何加入時裝設計這行業？

以前很少人從事時裝設計，更甚少談及「時裝設計」這個詞彙。我祖父在上海原從事建築生意，後因為對時裝的興趣非常濃厚，便決定做這門生意。當時有一位法籍的秘書，公司的名字「Zeepha」便是由她起的，是「水法」的諧音。祖父當時跟一位法國時裝設計師學設計、畫功和裁剪，邊學邊做，當時主要造西服、法式婚紗和晚裝。後來祖父把設計及裁剪的技術傳授予父親。

可否談談從前度身訂造的情況？

1950年代有很多人造衫，那時候公司大約有二、三十名裁縫師傅。父親當時很忙，晚上十時還會到工場跟師傅一起工作，星期一至星期日，年中無休。那時候客人的要求很高，由衫、鞋至手袋都要配襯合適。1970年代受西方影響，開始有客人訂造西式行政套裝、套裙或套褲。當時大家都不太追捧名牌，以度身訂造居多。

旗袍在款式設計方面有什麼變化？

以前旗袍的款式不算多，其變化在於選料和顏色，或是決定開衩位的高低。現在的摩登旗袍則選用很多西式剪裁方法，例如斜腳、大露背等，中西合璧，所以變化很大。

現在在大品牌主導的情況下，為什麼仍有人喜歡度身訂造衣服？

要求度身訂造的顧客通常會有自己的意念，我們可以替她們付諸實現。度身訂造可以自己挑選布料及款式，又會因應不同的身型剪裁，所以衣服在稱身之餘，亦能突出她們的優點。再者，我們這裡度身訂造所用的布料上乘，手工講究，顧客所花的金錢是在衣服上，而非在廣告宣傳。以前香港度身訂造的需求很大，我們的顧客層面廣闊，甚至曾為英國皇室人員設計服飾。當時為皇室人員造衫前會收到請柬通知，又會預先教授一般禮儀，太子大廈附近會封路，場面十分哄動。雖然現在要求度身訂造的人客少了，但在社會上仍有一定的需求。

那麼你對現今的時裝態度又有何看法？

經歷過祖父、父親到我們這一代，我比較喜歡從前的穿衣態度。那時較尊重每一個場合，衣著講究且執著。好像從前的布料有很多款式、顏色和圖案，質料很好。但現在的人穿衣較隨便，沒有以往那麼講究。因此布料生產商也停產一些高成本的布料，非常可惜。以前很優質的布料，現在很多都找不到了，其生產技術也近乎失傳。所以若每一代都拋棄或漠視一點文化，我們便會面對文化傳承的問題。





Family of Haute Couture Cheung Sui-fat

Originally from Shanghai, Cheung Sui-fat settled in Hong Kong in 1946. Zeepha Couture, the fashion design company he set up in Central, has a long history. Today, under the direction of Cheung's offspring, the company focuses on designing *cheongsams*, wedding gowns and evening dresses. Eric Cheung is the son of Cheung Sui-fat. He is looking after the family business with the help of his daughter Athena and son Asa. Zeepha Couture is a culmination of three generations in couture fashion. The following is a short interview with Athena at Zeepha Couture.

How did Cheung Sui-fat, your grandfather, join the fashion design industry?

Fashion designers were very rare in those years, and the term "fashion design" was almost unheard of. My grandfather was in the construction business in Shanghai. After settling in Hong Kong, he developed a passion for fashion and decided to start a couture business. He had a French secretary and it was this French lady who came up with the company name "Zeepha", a homonymic expression of my grandfather's Chinese name. My grandfather learned his skills from a French fashion designer, receiving on-the-job training in design, drawing and cutting. He did mainly women's western style clothing, French style wedding gowns and evening dresses. My grandfather passed his expertise in design and dressmaking on to my father.

What was it like in the heyday of tailor-made fashion?

Demand for tailor-made clothes was great in the 1950s. We had 20 to 30 tailors working for us during those booming years. My father was very busy, often working alongside tailors in the workshop after ten o'clock in the evening when the shop was closed. It was a seven-day week back then and he worked straight through the year without taking any time off. Customers were very discerning. Garments, shoes and handbags had to perfectly match. In the 1970s when Hong Kong was under significant western influence, customers began ordering western-style executive suits, dresses and pant suits. In those days people were not brand-conscious, most went for tailor-made clothes.

What changes have you seen in the design of *cheongsams* over the decades?

In the past, *cheongsams* varied little in style. The main differences were found in material and colour, or the size of the side slits. Modern *cheongsams*, however, blend eastern and western elements. They feature many western cutting features, such as asymmetrical hems and bare back designs. There are quite diverse variations.

In today's brand-orientated fashion world, why are people still having their clothes tailor-made?

These people generally have more individualistic tastes and their own design ideas. We can make these ideas into reality. Having your clothes tailor-made means you can choose your own fabrics and styles, and the garments are cut to fit their body contour precisely. While ensuring a perfect fit, tailor-made clothes also accentuate the wearers' attractive attributes. What's more, tailor-made clothes offer good fabric and workmanship, every cent the customer spends is on the garment, not on advertising. In the past, the couture business had a wide client base, among our customers were British royalties. The company would receive a dressmaking invitation from members of the royal family and we were taught basic palace etiquette before the actual meeting. On the day the roads around Prince's Building would be closed to traffic. It was quite a sensation. Fewer people go for tailor-made fashion nowadays yet there is still a healthy demand.

How do you look at today's fashion attitude?

Continuing a heritage handed down by my grandfather and father, I must say I prefer the fashion attitude of the past. People had respect for occasions and always dressed appropriately and attractively. Fabrics came in diverse patterns, colours and textures, and of excellent quality. Nowadays people dress more casually and less attention is given to quality. As a result, textile manufacturers have discontinued production of some high-cost fabrics. It is a great pity. Many fine materials that were popular in the past can no longer be found. Even the production workmanship has been lost. Therefore, if heritage gets forsaken or overlooked in every generation, we will have less and less cultural substance.



1. 張水法跟客人試身的情況。

Cheung Sui-fat was having a final fitting with his client.



2. 張水法於1952年設計的婚紗作品。

Wedding gown designed by Cheung Sui-fat in 1952.



3. 張德忠於1980年代設計的法式婚紗作品。

French style wedding gown designed by Eric Cheung in the 1980s.



參展時裝設計師

PARTICIPATING FASHION DESIGNERS

鄭兆良
Barney Cheng



奧斯卡頒獎典禮 —
「卧虎藏龍」電影
黑色與金色鑲水晶拖尾旗袍
2001
楊紫瓊小姐慷慨借出
Oscar Academy Awards -
"Crouching Tiger and
Hidden Dragon" Film
Black and gold crystal encrusted
cheongsam with train
2001
By courtesy of Ms. Michelle Yeoh

「時裝是所有新穎、有趣、清新和奇妙精彩的東西。」
"Fashion is about all things new, all things fun, fresh and fantastic."



13



康城影展
鑲水晶三層雪紡拖尾晚裝
2007
照片鳴謝：紅館藝人管理集團有限公司

Cannes Film Festival
Crystal encrusted gown with full triple layer
chiffon skirt with train
2007
Photo courtesy of Rich & Famous Talent
Management Group Limited

香港電影金像獎頒獎典禮
手鉤花卉圖案露肩雪紡晚裝
2002
鍾麗緹小姐慷慨借出
照片鳴謝：明報周刊

Hong Kong Film Awards
Crochet chiffon stripeless gown
2002
By courtesy of Ms. Christy Chung
Photo courtesy of Ming Pao Weekly

張路路 Lu Lu Cheung

「我熱愛生命，喜歡簡單純樸的美，以及一切自然的事物。我的靈感源自自然界的色彩、質感及形態。我的設計揉合了這些元素，配以生命的節奏，並且演繹出女性剛柔並重的氣質。」



「X—交流」系列 (譯名)
米白色蕾絲薄紗新娘禮服
2000/01 秋 / 冬
"X as In Exchanged" Collection
Offwhite lace and organza bridal gown
2000/01 Fall/Winter

「閃爍」系列 (譯名)
粉橙色貼花連身晚裝
2000 春 / 夏

"Flash" Collection
One piece pastel orange evening
dress with flower appliqué
2000 Spring/Summer



"I love life. I love beauty in simplicity and everything in nature. My inspirations are the colors of nature, its textures and forms. My design incorporates all these with the rhythm of life and is expressing the soft-yet-strong beauty of women."



「放眼天國」系列 (譯名)

黑色單側露肩雪紡絲緞晚裝

2003/04 秋 / 冬

"Heaven Eyes" Collection

Black silk satin mixed chiffon asymmetric gown

2003/04 Fall/Winter



「放眼天國」系列 (譯名)

黑色平紋針織上裝及褶裙

2003/04 秋 / 冬

"Heaven Eyes" Collection

Black jersey top and pleat form skirt

2003/04 Fall/Winter



「寫真」系列 (譯名)

灰色棉質外衣及白色縫摺裙

2002 春 / 夏

"Portrait" Collection

Grey cotton jacket and white tucks skirt

2002 Spring/Summer

伊嘉
Ika

「穴居人」系列 (譯名) ▶
繡花上裝及提花疏織裙
2001/02 秋 / 冬

"Caveman" Collection
Woven ensemble of
hand-embroidered top
and jacquard skirt
2001/02 Fall/Winter



「反思設計的真義，我覺得布料、創意、幽默玩味、專技、賣點、配飾都是不可或缺的元素，但最重要的是設計的樂趣。」

"In my reflections on design there should always be elements of cloths, creativity, wit and humor, know how, saleability, accessories and above all, the pleasure in designing."



「東方之巔」系列 (譯名)

藍色釘珠真絲雪紡晚裝
2002 春 / 夏

"Pinnacle of the East" Collection
Blue silk chiffon gown
with beading
2002 Spring/Summer



「金與銀」婚紗系列 (譯名)

金銀紗線真絲晚裝
1993 春 / 夏

"Gold & Silver" Wedding Collection
Pure silk evening dress with gold
and silver thread
1993 Spring/Summer



「母與子」系列 (譯名)

古董釘珠配雙龍圖案刺繡
天鵝絨晚裝
1992/93 秋 / 冬

"Mother & Child" Collection
Velour gown with antique
beads and dragon embroidery
1992/93 Fall/Winter



「蘭花」系列 (譯名)

白色花卉裝飾蕾絲晚裝
1999/2000 秋 / 冬

"Orchid" Collection
White lace gown patched
with flower decoration
1999/2000 Fall/Winter



劉志華

Spy Henry Lau



「迷失金銀島」系列

左：金色刺繡及釘珠真絲晚裝
右：露肩蕾絲上裝及通花長褸
2005 春 / 夏

"Lost in Treasure Island" Collection

Left: Silk evening dress with gold embroidery and beading
Right: Lace tube top and cut work long jacket
2005 Spring/Summer



李克勤「得心應手」演唱會

棉質蕾絲禮服配
水晶蝴蝶結領帶
2006

李克勤先生慷慨借出

Hacken Lee Concert

Cotton lace tuxedo jacket with
crystal ribbon tie
2006

By courtesy of Mr. Hacken Lee

「時裝是一種幻想，一個想像。時裝對我來說，除了是一件衣服，更是對衣服的想像和所營造的氣氛。」

"Fashion is all about fantasy and imagination. To the wearer, while serving the pragmatic function of a garment, fashion should also evoke imagination and create a particular ambience."



「向俄羅斯傳情」系列 (編名)
銀色刺繡白長褸配內衣及熱褲
2005/06 秋 / 冬

"To Russia with Love" Collection
Silver embroidered white long coat with bra top
and hot pants
2005/06 Fall/Winter



李克勤及盧淑儀結婚紀念冊
絨料蝴蝶結及常春藤釘珠絲緞晚裝
2006
盧淑儀小姐慷慨借出
Hacken Lee and Emily Lo's Wedding Album
Silk brocade evening dress with wool butterfly
and ivy beading
2006
By courtesy of Ms. Emily Lo

●● 劉家強
Peter Lau

羊駝毛外套配繡花邊拼布肚兜
及格仔迷你裙
2007/08 秋 / 冬

Alpaca fleece topper with embroidered trim
patched stomacher and tartan mini skirt
2007/08 Fall/Winter



燈籠裙腳真絲印花迷你旗袍
2007/08 秋 / 冬

Silk printed mini *cheongsam*
with bubbled hem
2007/08 Fall/Winter

紅色真絲繡花短袖魚網旗袍
1995 春 / 夏

Red mesh overlapping *cheongsam* dress
with silk embroidered short sleeves
1995 Spring/Summer

「我欣賞女性的氣質，因此女性化的設計比較多。我覺得鮮艷的顏色能表達女性的嬌俏和嬌艷；加上貼身的裁剪，更能把女性的特質表現出來。」

"I appreciate femininity. That's why my designs are mostly for women. I think bright colours best project the charm and dazzling beauty of a woman, while figure hugging lines bring out the best of feminine qualities."



21



「經典」系列 (譯者)
駝鳥毛裙腳中式絲錦迷你裙
2006/07 秋 / 冬
"Vintage" Collection
Silk brocade mini cheongsam
with ostrich feathers hem
2006/07 Fall/Winter



黑色中式企領透視裙衣晚裝配
白色蕾絲襯裙
2006 春 / 夏
Black mandarin collared sheer corset gown
in contrast with white lace slip
2006 Spring/Summer



馬偉明
Walter Ma

釜山 / 韓國時裝週表演 ▶
黑色層疊貼花雪紡連身晚裝
2003 春 / 夏

Busan/Korea Fashion Week Show
One piece black chiffon evening dress
with flower appliqué in layered fabric
2003 Spring/Summer



◀ 「紫夜浪漫」系列
粉紫色釘珠上衣及絲緞墜褶四個骨褲
2007 春 / 夏

"Purple Night with Romance" Collection
(Translated title)
Pastel purple beaded top and
silk satin cropped pants
2007 Spring/Summer

「時裝最重要的是可以『上台』，也可以『下台』；既可觀，也有美感，要『穿得好看，穿得舒服』。」
 "Fashion is at its best when it is good looking both on and off the runway. It should be attractive, aesthetically appealing and feels as comfortable as it looks."



「荷里活華裳」系列 (譯名) ▶

露肩釘珠雪紡晚裝
2006/07 秋 / 冬

"Hollywood Glamour" Collection
Beaded chiffon stripeless evening dress
2006/07 Fall/Winter



◀ 「夏日涼風」系列

米黃色單膊釘串珠真絲連身裙
2004 春 / 夏

"Summer Breeze" Collection
One piece light yellow silk dress
with string sequence
2004 Spring/Summer

「紫夜浪漫」系列 ▶

粉紫色單膊貼花形裝飾雪紡晚裝
2007 春 / 夏

"Purple Night with Romance" Collection
(Translated title)
Pastel purple chiffon one-shoulder gown
with flower decoration
2007 Spring/Summer



● ● 鄧達智
William Tang



「九龍皇帝十年回顧」系列
白色印書法圖案壓摺薄紗裙
2007 春 / 夏

"King of Kowloon 10 Years Revisited"
Collection
White pleated organza dress with
calligraphy prints
2007 Spring/Summer

「我一直都不是一個很時尚的人，偏喜歡自由自在的生活。我的思想不會被局限於設計某一類的衣服，或過某一種的生活。」

"I have never been a very fashionable person. I enjoy a carefree lifestyle. My ideas are not confined to a certain type of clothes, or a certain way of life."



25

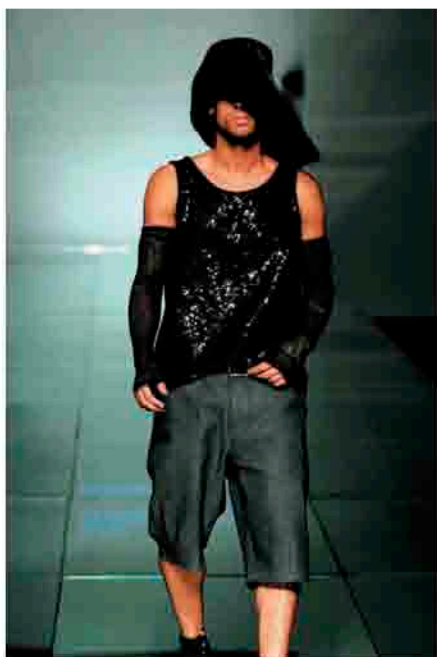
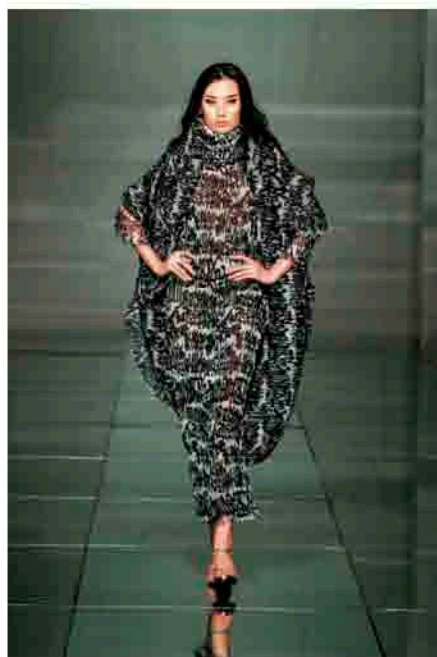
「九龍皇帝十年回顧」系列
白色印書法圖案薄紗長拖尾裙
2007 春 / 夏

"King of Kowloon 10 Years Revisited" Collection
White organza dress with train and
calligraphy prints
2007 Spring/Summer



「九龍皇帝十年回顧」系列
黑色印書法圖案壓摺薄紗裙及披肩
2007 春 / 夏

"King of Kowloon 10 Years Revisited" Collection
Black pleated organza dress and shawl with
calligraphy prints
2007 Spring/Summer



「九龍皇帝十年回顧」系列
黑色三個骨牛仔褲及珠片背心
2007 春 / 夏

"King of Kowloon 10 Years Revisited" Collection
Black knee-length jeans and sequin top
2007 Spring/Summer



「九龍皇帝十年回顧」系列
白色印書法圖案塔夫網連身裙
2007 春 / 夏

"King of Kowloon 10 Years Revisited" Collection
One piece white taffeta dress with calligraphy prints
2007 Spring/Summer



尹泰尉 Pacino Wan

「我會用幾個簡單的詞語來形容我的時裝
— 開心、有趣、幽默，令人難忘。」



「千禧年生日快樂」系列
拼合七彩魔術貼帶晚裝
2000 春/夏

“Happy Birthday 2000” Collection
Colorful Velcro tapes patchwork
striped evening dress
2000 Spring/Summer

"I can describe my fashion with a few simple words
 - cheerful, fun, humorous and unforgettable."



「喜宴」系列
 中國農村婚宴圖案
 貼繡晚裝
 2003 秋/冬
 "Wedding Banquet" Collection
 (Translated title)
 Evening gown with appliqué
 portraying Chinese village
 wedding scene
 2003 Fall/Winter



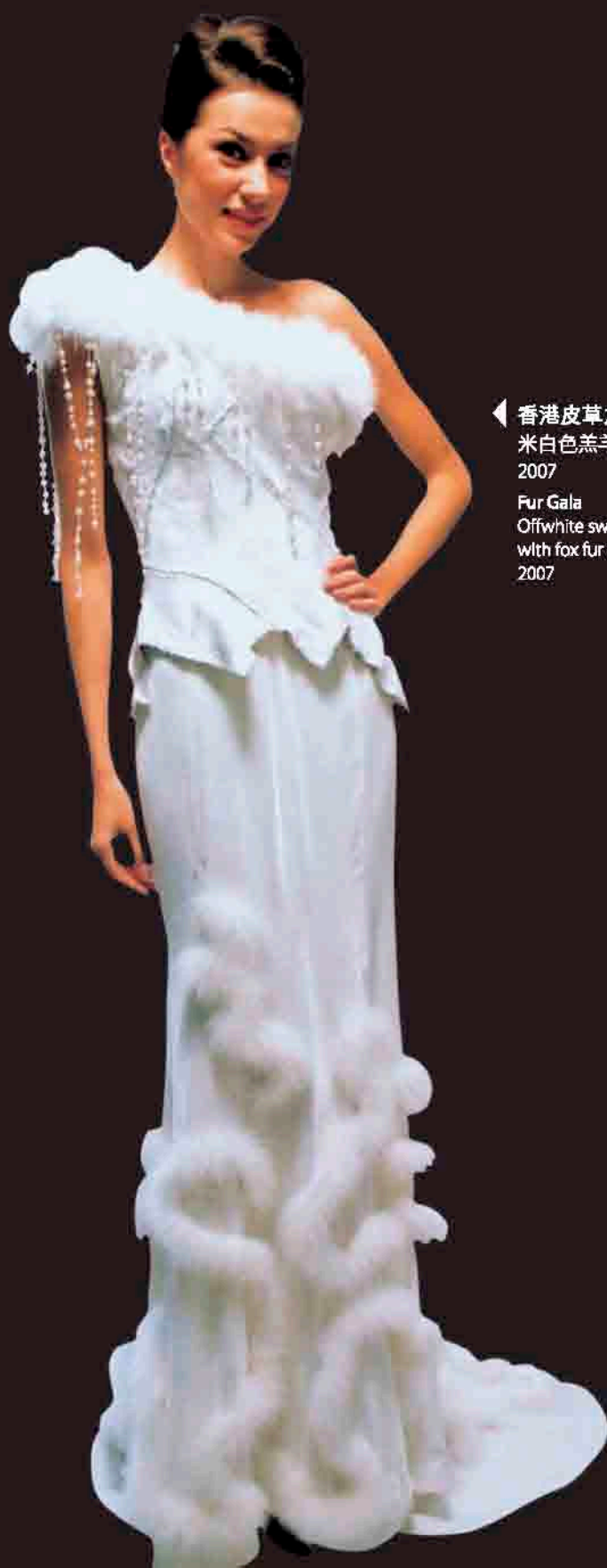
「千禧年生日快樂」系列
 牛仔布印花吊帶連身裙
 2000 春/夏
 "Happy Birthday 2000" Collection
 One piece striped unique print denim dress
 2000 Spring/Summer



「香港是我家」系列
 拼合塑膠手套連身裙
 1997/98 秋/冬
 "Hong Kong is My Home" Collection
 One piece plastic glove
 patchwork dress
 1997/98 Fall/Winter



●● 楊遠振
Benny Yeung



◀ 香港皮草之夜
米白色羔羊皮上裝及狐毛飾絲絨長裙
2007
Fur Gala
Offwhite swakara top and silk velvet dress
with fox fur details
2007

沈殿霞演唱會 ▶
黑色絲緞配桃紅貼花連身裙
2000
沈殿霞小姐慷慨借出
Lydia Sum Concert
One piece black silk brocade dress
with fuchsia flower appliqué
2000
By courtesy of Ms. Lydia Sum

「我希望我的時裝能帶給人自信心，透過各種裝飾來配合布料，以達至不同的效果。」

"I hope my fashion can create self confidence. With a good mix of details and fabrics, I can create different looks."



◀ 輝黃演唱會

紅色長絲流蘇及法式蕾絲皮裙

2000

葉麗儀小姐慷慨借出

Fai Wong Concert

Red leather and French lace dress with long silk tassels

2000

By courtesy of Ms. Frances Yip

香港時裝設計師協會週年時裝匯演

銀灰色釘珠配羽毛裝飾長裙

2001

Hong Kong Fashion Designers Association Annual Show

Full-length silver-grey beaded dress with feather details

2001





電影服裝設計的佼佼者 張·叔·平

被業內人士尊稱為「阿叔」的張叔平從事電影美術工作二十多年，是香港電影界首屈一指的美術指導，曾多次獲得香港電影金像獎最佳美術指導及服裝設計獎，為電影作出整體造型構思。以下是一段跟張叔平在香港文華東方酒店咖啡廳內進行的短訪。

可否介紹你的入行經過？

我早期曾當過副導演，那時香港電影業根本沒有「美術指導」這個職位。後來我到加拿大修讀電影，回港後第一年找不到跟電影有關的工作，第二年便去做時裝設計，後來終於有人找我做電影的藝術總監。其實我覺得設計的意義很廣，它的理念可以應用於不同的範疇。美術指導也可以負責剪片的工作，只要你喜愛和投入便可。

有沒有考慮當時裝設計師？

我起初做電影的服裝設計是因為很渴望投身電影工業，而設計服裝對我來說算是容易掌握的。我熱愛這類工作，但從沒想過當時裝設計師，因為我喜歡同一時間做很多不同類型的工作，只做一件事並不能滿足我。而電影裡的工作涵蓋很多範疇，包括：室內設計、服裝設計等，加上時間富彈性，所以很適合我。

美術指導的工作包括些什麼？入行最重要的條件又是什麼？

要先看劇本，嘗試瞭解電影的時代背景，跟導演討論劇本的需要，接著去搜羅一些書籍、相片、布料以啟發靈感，然後構思電影的整體造型。在時間的安排上我會先為演員造戲服和試造型，而佈景及道具則稍後處理，基本的工作就是這樣。至於入行的條件很簡單：一定要樂在其中，享受要做的工作。

哪一部電影給你最大的滿足感？在整個設計的過程中，你最喜歡哪一部份？

我覺得「阿飛正傳」給我最大的滿足感。王家衛是第一個最明白我創作的人，所以我可以盡情去做，那時有一拍即合的感覺。我享受的是整個過程，不一定有靈感才感到滿足，即使想不到怎樣設計，那種被折磨的感覺我也很享受。有時徘徊在想到、想不到之間其實蠻有趣，因為我知道靈感一定會來，只是不知在何時出現。





在電影「花樣年華」中要設計很多旗袍，困難嗎？

其實做法很簡單。王家衛說電影裡的主角是一位六十年代的秘書，在我的印象中，那個年代的女士每天都穿旗袍，特別是上海的女士很愛面子，不管家境怎樣，出去見人總要風光得體。還記得從前中環有很多賣布的店舖，當時流行造衫，每位女士都穿旗袍，並配襯同色的手袋和高跟鞋。所以我設計的這位女秘書便是天天穿著不同的旗袍。其實電影中的旗袍款式很簡單，只是選用多種顏色和圖案的布料，沒想到觀眾的反應那麼好。我覺得製作這些六十年代的旗袍並不困難，現在的布料也有當年常用的圖案，而網上亦可買到當年的布料。

戲服設計和時裝設計最大的差別是什麼？

電影的服裝設計，既要配合角色的需要，亦要表現電影的整體風格，因此設計不能過於天馬行空。例如一位文員的服裝不可能太「酷」，所以在設計上要控制自己的創意，不能太著跡。不過電影「2046」片中有未來科幻世界的情節，設計可以富有想像。至於時裝設計就截然不同，有時間性，每季要推出新款式，需要個人風格。我曾經在拍廣告時遇到國際著名時裝設計師約翰·加利亞諾(John Galliano)，我問他每季推出新作會否很困難。他說創作的意念是一直在發展的，只是在不同時候抽取其部分用於不同的設計中。他不會特別為某人做指定的設計，我非常認同他的看法。

從事美術指導/服裝設計多年，你的靈感從何而來？

我在平日踱步時也會有靈感，所以很難解釋。有關六十年代的電影已經拍過幾部，所以不需做太多資料搜集。不過我希望每次的設計都有些不同，例如「2046」跟「花樣年華」都以六十年代為背景，但兩者呈現的面貌會不一樣。

你的時裝態度是怎樣的？

時裝對我來說，是為配合劇情需要而使用的一種工具。為了工作我會去瞭解時裝設計的潮流，但我在個人的衣著上卻沒有什麼要求。



"Uncle" William Chang, as he is known in the trade, has been in film art direction for more than twenty years. A leading art director in the local movie industry, he is the proud winner of many accolades presented at the annual Hong Kong Film Awards, including Best Art Direction and Best Costume Design. He is the talent behind the overall image concept of many films. The following is a short interview with William Chang at the coffee shop of the Mandarin Oriental.

Tell us how you joined this industry?

I started as an assistant director. In those days there was no art director in the local film industry. Later I went to Canada to study film. After returning to Hong Kong, I spent a whole year looking for a film-related job without any success. I worked as a fashion designer in the next year. Eventually someone offered me art direction work in films. To me, design has a very broad definition. You can apply design concepts on a host of disciplines. Hence I believe an art director can also do film editing. What matters is whether you enjoy it and want to dedicate yourself.

Have you ever considered being a fashion designer?

I became a film costume designer because I wanted to get into the film industry, and costume design was relatively easy to me. I love this line of work yet I have never thought about becoming a fashion designer. Perhaps it is because I enjoy doing many different things at the same time, focusing my attention on one single task cannot really satisfy me. In films, my work encompasses many aspects, including interior design and fashion design, and there is greater time flexibility. It suits me well.

What does an art director do? What are the requirements for this post?

The first thing an art director must do is to read the script to understand the time setting of the film. He/she then has to discuss with the director what kind of costumes the script needs. Inspiration can come from books, images or fabrics. The next step is to create the overall image of the film. My sequence of work is to make costumes and do fittings with the cast, and then attend to the sets and props. This is the basic rundown of an art director's work. As for requirements, it is simple: you must enjoy what you do.

Which film gave you the greatest job satisfaction? Which part of the art direction process do you like most?

I think "Days of Being Wild" gave me the greatest job satisfaction. Wong Kar-wai was the first person to truly understand my creative work, I could go whole hog without reservation, there was a feeling of instant click. I enjoy the whole process of art direction and I don't

really need to have inspiration to enjoy myself. Even if I am dry of any ideas I still appreciate that feeling of torment. Sometimes, when you moulder between ideas and blanks, it can be such a lot of fun. I know inspiration will come eventually, although I can never be sure when.

You have designed many cheongsams for "In the Mood for Love". What is the biggest challenge?

It was really quite simple. Wong Kar-wai told me the leading female is a secretary in the 1960s. In my impression, women in that era wore cheongsams everyday, particularly face-saving Shanghai-style ladies who insisted on dressing smart whether they were well off or not. I remember there were many fabric shops in Central in those days. Tailor-made clothes were mainstay and all women wore cheongsams, handbags and shoes were always in matching colours. When I designed costumes for "In the Mood for Love", I had the leading lady in a different cheongsam everyday. The styles were very simple, I only used many different colours and patterns to add flair, the audience's response was surprisingly good. These 60s cheongsams are not difficult to make, you can find nostalgic patterns in today's fabrics. Retro materials are also available online.

What is the major difference between costume design and fashion design?

Movie costumes must suit the needs of the roles, they ought to follow an overall style of the film, the designs cannot be too whimsical. For example, an office clerk should not look too cool. The designer has to restrain his or her own creativity and avoid leaving obvious traits. However in "2046", the futuristic atmosphere of the film demands wild imagination. Fashion design is totally another aspect. It has time constraint and you have to produce new looks every season. Personal signature is a must. I once met John Galiano, the great master of international fashion, during an advertising campaign I was involved in. I asked him if it was difficult to come up with new designs every season. He said the creative concept is always in progress. He simply uses certain parts of it on different designs. He also said he never designs anything to suit a particular brand or a certain customer. I totally agree with him.

Having been in the art direction/costume design business for such a long time, where do you get inspiration?

I am inspired even when I am walking down the street, it is so hard to explain. I have taken part in quite a few films set in the 1960s so I don't really need to do very extensive research. Yet I do hope to present something different every time, for example, both "2046" and "In the Mood for Love" are set in the 1960s but I set out to create different visual effects.

What is your fashion attitude?

To me fashion is a tool that is used to suit the story of a film. I keep abreast of fashion trends because it is part of my work, however I have no particular interest in my own dressing style.



