香港時裝設計
Fashion Strategy
Hong Kong Fashion Design

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香港時裝發展簡介
The Evolution of Hong Kong Fashion

1950年代
The 1950s

1930年代，香港的製衣生產多屬家庭式經營，以生產簡裝及針織內衣為主。上海的時裝風氣亦開始傳入香港，一些上海師傅在香港設立裁縫店，很多客人要求訂造當時流行的月份牌和廣告畫上模特兒的衣服款式。

1950年代，香港由轉口貿易過渡多種向工業化。1949年，大量國內移民湧入香港，為香港帶來和製衣業提供了大量資金、技術和勞動力，加上香港在英聯邦國家享有特惠稅，使為香港的製衣業發展建立了優越基礎，由於本地居民多不懂英語，開設裁洋行作中間人接洽生意，當時具規模的裁衣包括長江、麗都、真善美等，成衣產品以恤衫、西裝、雪紡為主，出口市場包括有英國、美國、東南亞。

Back in the 1930s, the pillars of Hong Kong's garment manufacturing industry were formed by small family workshops, and the most common products were children's wear and knitwear. The first outside influences on Hong Kong's fashions were brought by tailors from Shanghai when they began setting up shops in the territory. This was a time when many customers ordered bespoke garments based on family designs worn by models in calendar posters and advertisements.

In the 1950s, Hong Kong gradually shifted its focus from the entrepôt trade to manufacturing in chief. A large influx of refugees from mainland China provided the local textile and garment industries with abundant capital, technology and labour. The favourable circumstances generated by this influx, coupled with the benefits of the preferential tariff treatment offered by countries of the British Commonwealth, laid a solid foundation for Hong Kong's garment industry. As most local manufacturers could not speak English, trading firms acted as intermediaries in negotiating and processing orders. Shoddy manufacturers in the 1950s included tangzhuang, sai bun and yan bi vests, mainstream garment products included shirts, trousers and children's wear which were exported to the British, America and East Africa.

當時社會生活繼續刻苦耐工資多為二百元以下），但普通上社會開始注重衣著表現，所謂「先做窗衣後收人」。五十年代男士服飾以西式為主，日常便服是恤衫，西褲，領裝衫得有被西裝提高取代的趨勢，當時多至、先施等大百貨公司均設有西裝部，西裝款式流行大領，開領的外套及內裙背心。

While this was an era marked by a Rugar Harvey polygon were generally worn under $200, an important emphasis was placed on clothes. "Dress well to gain respect" was a popular maxim, even in their 30s generally opted for western attire, with shirts and trousers worn during the day and traditional long robes gradually disappearing. During this decade, the big department stores such as Wing On and Sincere began to stock Western-style suits featuring jackets with large lapels paired with waistcoats.

至於女性衣著方面，基層婦女以唐裝衫褲為主，如住家女傭受穿白色斜襟唐裝衫及黑褲。隨著婦女開始投身各種行業，旗袍已成為當時女性的正統服裝，旗袍的款式多樣化，貼身剪裁，是顯東方女性的曲線美。此外，受到荷里活電影東來的影響，電影女明星的時裝造型，令當服洋裝開始普遍起來，當時著名的時裝公司的設計多以荷里活的流行款式作為參考，款式包括上身是貼身剪裁，下身是伞型的連身裙；或一件簡單貼身外衣配置高長裙，兩者料多是使用碎花或格仔圖案。

As for the cadres, Chinese trouser suits were worn by the working class, while housemaids dressed in white Chinese tunics with side slits and rose socks and trousers. As women began to join the workforce in various industries, the cheongsam became formal dress for ladies. The traditional Chinese dress came in a variety of designs, with figure-hugging tailoring to highlight the Oriental silhouette. Meanwhile, costumes worn by film stars in Hollywood movies made an impact, and western-style garments soon began to catch on. At that time, many big names in the retail world vowed to romanticize Hollywood styles, offering dresses with lifted legs, flare skirts and ample lifted jackets paired with full circular skirts, while floral and check fabrics were popular.

1960年代
The 1960s

六十年代，香港經濟起飛，工業品盛發展，香港的廠家大量引進外國先進機器來提高生產技術，許多歐美著名的百貨公司及時裝設計商前來香港大量採購布料及訂製成衣，由於香港成衣對外國市場造成威脅，引起外國政府實施配額制度限制港貨入口，因配額限制為得成製品，香港企業家開另其出路，製造各種人造纖維加巴龍，是紡料等新產品，在中華廠商聯合會舉辦的工展會中，有不少巴黎入本地等首市場的製衣顯而參與，如鱷魚恤、金利來和太平等。

The 1960s was a decade when the Hong Kong economy took flight and industries grew in leaps and bounds. Local textile manufacturers imported sophisticated machinery from overseas to upgrade their production technology. Many renowned department stores and fashion buyers from Europe and the US came to Hong Kong to purchase fabrics in bulk and to place orders for finished garments. The international market soon fell under threat, and quota systems were introduced by major overseas countries to restrict garments imports from Hong Kong. Seeing that only cotton garments were launched by giants, however, Hong Kong entrepreneurs came up with flexible alternatives: innovative garments made with artificial fibers like nylon and mixed yarns soon emerged. The Hong Kong Brands and Products Expo organised by the Chinese Manufacturers' Association of Hong Kong attracted many garment manufacturers who had established a presence in the local retail markets such as Crocodile, Goldlion and Onemia Pacific.

六十年代是香港版我的愛革期，西方便服需求增加，百貨公司和連卡佛有意實高級海外時裝，時裝公司如遠寸、星白、添办法等亦有訂造歐美款式，貿易發展局在1966年成立，並力協助本港成為國際時裝中心；1967年與香港總商會合辦首次的香港成衣節，展出本地兩間的時裝設計作品，時裝設計師的競爭也促進時裝師昇華，至70年代初出現了為數甚多，曾仁昌等設計師的投資者。

The 1960s was a period of change for Hong Kong fashion. As demand for western-style casual wear grew, department stores such as Lane Crawford started selling imported fashions, while shops such as Johnston Tailors, Brack and Whyte and Sasphne Couture created tailor-made western designs. In 1966, the Trade Development Council (TDC) was set up, among other things to support Hong Kong's quest to become an international fashion centre. In 1968, the TDC teamed up with the Hong Kong General Chamber of Commerce to organise the first ever Hong Kong Ready-to-Wear Festival, which showcased the fashion products of local manufacturers. The climate was right for grassroots fashion design. Many local designers began to make a reputation for themselves, including such eminent names as David Shee-kwan and Tua Yun-cheung who came onto the fashion scene in the early 1970s.

這時期香港的大眾文化以流行曲、電台節目、電影為主，西方的披頭四、滾石樂隊和本地的學哥羅賓，許冠傑等就起了本地青年人愛唱歌西流行曲和參加舞會就阿哥哥、感謝賀的熱潮，亦帶領一群青年西西化新潮的行台。

Pop culture exploded on the scene with everything a-go-go or parties, on the radio and at the movies, and the Beatles and the Rolling Stones leading a tidal wave of western pop music and rock'n'roll their was propelled further by local idols Lam Hui and Teddy Robin. Youngsters were soon desperately seeking trendy western fashions.

本地的電影明星亦帶動了香港時裝風氣的改變。當時的男士流行穿緊腰修領、貼身西裝，超窄管褲帶，將頭髮梳理整齊光亮，女士愛穿西式外套配改良長衫，將腰髮做成大波浪型，影星林鳳開設「玉凰」時裝精品店更帶來最新的風氣，而青春偶像演員亦，跟方芳更是全港西化的代表，她代生電甲定打扮反映了當年香港的工廠女工、女學生，自個個人形的時裝態度。當時潮流款式包括直身領衫或新提外衣配以貼身的針織長裙，或剪裁簡單的連身A字型裙裙。此外，當時風行一時《13點》連書裙13點的紙上時裝設計反映了當時女性追求西方潮流的心態。

Local movie stars also played a part in promoting certain fashions. For the men of the decade, suits were slim cut with small lapels, ties were narrow and hair was sleeked back and well coiffeured. For the ladies, a western jacket paired with a modified cheongsam was a popular look, while hairstyles were typically fashioned in the style with big waves. Movie star Lam Fung started a mini-skirt craze with her fashion boutique Yue Fung, while teen idols Chan Po-chu and Siao Fong-fong appeared with a totally Western look. The fashions they showcased in their movies reflected the styles favoured by Hong Kong's factory workers, students and office ladies. Fashion styles at that time featured straight blouses or knitted cardigans worn with tight-leaf pants, and simple tailored A-shaped mini dresses. One popular comic "Thirteen Dot" featured fashion designs on paper and reflected women's passion for western fashion.

尹泰尉

馬偉明
Walter
The 1950s

PeterLau
劉家強

劉志華
張路路
Lu Lu CHEUNG