The EVOLUTION Of FASHION AESTHETICS

The EVOLUTION Of FASHION AESTHETICS

色系點子
Colour Wheel

如何大玩出「色」配搭
Level Up Your Look with Colour Magic

物料保養小貼士你知
Preservation Tips for Different Materials

ISSUE 01
March 2021
Content

2  色系點子
COLOUR WHEEL
如何大展色彩力！
Level Up Your Look with Colour Magic

8  時尚審美面面觀
The Evolution of Fashion Aesthetics

14  物料保養小貼士你要知
Preservation Tips for Different Materials
色系點子

COLOUR WHEEL

如何大玩出「色」配搭
Level Up Your Look with Colour Magic

Colour matching is a vital part of style and fashion. A good colour combination can lift spirits and deliver a sharp image. By the same token, the choice of colour is also important in art. It is a means of creating moods and vibes. The colour wheel is a basic principle of colour selection for many fashion gurus and art masters. Let us discover the secrets within and come up with charming fashion looks.
色環
COLOUR WHEEL

The twelve-colour wheel was introduced by Swiss designer Johannes Itten (1888–1967). It comprises three basic colours — red, yellow and blue — known as primary colours. By mixing these, you can produce three secondary colours, namely, green, orange and purple. When you mix the primary colours with secondary colours, you get six tertiary colours: yellow-green, yellow-orange, blue-green, blue-purple, red-orange and red-purple. In the colour wheel, red, orange and yellow are warm tones while green, blue and purple are cool tones.

互補色
COMPLEMENTARY COLOURS

Colours set opposite in the wheel are complementary colours. The idea is simple: striking a contrast with two colours. In other words, every colour in the wheel makes a contrasting visual effect with the one opposite (at 180°) which belongs to a different scheme, such as orange and blue or red and green. The eye-catching clash of two different colour systems is your secret to stealing the show.

運用互補色
Use of complementary colours
三分色

**TRIADIC COLOURS**

三分色指的是三种颜色在色轮中的位置形成一个120度三角，每种颜色处在相对的三个角上。这种颜色组合可以用于创建更加平衡和色彩丰富的设计。

Triadic colors are similar to split-complementary colors. Specifically, they are three colors set 120° apart on the wheel (i.e., they lack up to form an isosceles triangle). This method balances the contrasts and equivalence of colors, creating a vivid, striking, and vigorous effect.

單一色系

**MONOCHROMATIC COLOURS**

單一色系是指单一地使用某一种颜色作为画面的基色调，通常与不同明度、饱和度和浓度的灰色组合形成对比。

Monochromatic colours are colours of the same hue. You can use these tones for the base colour of a painting and add volume and depth by adjusting the brightness. The painting below uses the same hue of colour for the whole figure, from hair ornaments to the shoes, with bold and comfortable visual effect through nuances of light and colour intensity. With this approach, there is greater colour gradation and vibrancy.

分離補色

**SPLIT-COMPLEMENTARY COLOURS**

分離補色是由主色与其互补色相配的两种颜色组成。分離補色可以由两种或三种颜色组成，分離補色的优势在于它同时具有互补色和类似色的特性，可以起到强调和对比出画面的性的作用，也具有类似色和对比色的特性。

Split-complementary colors belong to another matching technique. It is a combination of a main color and two neighboring complementary colours. You can use two or three colours. This colouring technique is unique because it has the characteristics of complementary colours and analogous colours—highlighting an individual style with stark contrast while enabling a harmonious fusion of analogous colours.

妙婆的色彩搭配令畫面雋出彩虹。別具一格，今次为大家介紹了多種配色原則及實例，希望你配搭衣著時更得心應手！

Brilliant colour matching is a tool used by artists to create eye-catching paintings and fashion lovers to express their original style. Hopefully you’ll find these tips for colour matching useful. It will be a breeze next time you put together a stunning outfit for yourself!
The EVOLUTION OF FASHION AESTHETICS

審美標準會隨着年代而改變，因着社會、經濟、道德觀念、價值觀、外来文化等因素影響，人們對服飾審美的追求亦因而產生變化，形成時代特色，在講求個人風格的世代，你的衣著穿搭會受到潮流趨勢影響嗎？讓我們為你追溯六大之美！

Standards of beauty change with the times. They are influenced by social and economic developments, moral codes, values and foreign cultures. These factors shape people's fashion sense across time, creating costumes with features distinctive of a given period. In this day and age that celebrates individuality, is the way you dress influenced by the latest fashion trends? Here are six fashion styles that were once all the rage in different eras over the centuries.
以長為美
Long is beautiful

唐代時流行身穿長裙，為了增加裙長的長度，一層裡衣各具特色，或長或短，或在胸前，或在腋下，而裙子的下緣則在地上飄逸。

Long skirts were in fashion during the Sui and Tang dynasties. Women made their skirts look longer using all sorts of stylistic tricks such as raising the waistline or fastening it at the bustline or under the arms. The skirts had long trains that touched the ground.

以短為美
Short is beautiful

1960年代時裝的剪裁，外形線條多呈方形，並以青春活力為美學主導，簡潔濃烈更顯型。當時的迷你裙都呈T形，裙子必然短至膝上，而且越來越短，由頂上五釐米漸減縮至1968年的膝上二十五厘米。

Trapeze lines were dominant codes of fashion in the 1960s. It was a youth-oriented market which led to the rise of modern trends. Mini-skirts of that era were trapeze in shape and always above the knees. The hemlines grew increasingly higher, from the initial 5cm to 25cm above the knees in 1968.

以大為美
Big is beautiful

清代成豐以後，滿族婦女的髮式逐漸增高，「兩把頭」或「大拉翅」的「鬢角」也不斷增大，發展成一種對稱性的動作，頭頂以各種製作、戴時套在頭上，再加一些粉飾的花枝裝飾，妓女亦喜以大花作頭飾，在大拉翅上依主次情或圖案，提高美感。

Since the Xianfeng reign of the Qing period, Manchu ladies began wearing higher hairstyles. The twin knots or "twin horns" of the Manchu headdress gradually grew bigger and became a portal-shaped head accessory. This pure silk sash was worn on the head and decorated with silk flowers. Manchu women also liked to wear large flowers in their hair, adding them to their Manchu headdresses in sequential order to form attractive patterns.

以寬為美
Wide is beautiful

富裕人家認為衫長越寬，裡料布料用量越多，手工細節及裝飾部分越繁複，就越顯富貴。

Wealthy people preferred garments with wide and voluminous cuffs and made of delicate silk, highly sophisticated workmanship and ornamented decorative borders were viewed as symbols of wealth.
以貴為美
Luxurious is beautiful

翠羽簪是用烏類羽毛裝飾的頭飾，這種髮飾的製作過程十分複雜，古時稱為「翠葉」。鳥羽的色澤比較鮮豔，配上一團「金邊」或在金邊上嵌以寶石，能產生一種華麗的裝飾效果。

翠羽簪 is a hairpin dressed with kingfisher feathers. Its creation involves a highly refined artistry known as diansu in ancient China. The brightly coloured feathers are bordered with gold or a gold set with precious stones for a lavish and ornamental effect.

以小為美
Small is beautiful

明代以後減足風氣大盛，中期以後減足小至三寸，女子裹足不但要小，而且要尖。時著之際，滿族婦女中流行裹高高弓鞋。

Foot-binding became a prevalent practice from the Ming dynasty onwards. By the mid-Ming period, a strict standard was established where a bound foot must not be longer than three inches. For a lady’s feet to be considered attractive, they must not only be small but also bear an arched shape. At the court of the Ming and Qing dynasties, platform bow shoes were popular among Han women with bound feet.

無論美的標準如何轉變, 我們相信心善人美, 多留意身邊的人和事, 發掘美好的事物, 讓自己活在美好之中！

Beauty can be defined in many ways. I believe a person looks naturally beautiful as long as she has a good heart. Observe the people and things around you, and discover the beauty in everything — that’ll set you on the path to living a good life.
物料保養
小貼士你要知
Preservation Tips for Different Materials
**Iron Alloys**

**保存方式 Preservation**

- 无酸 Acid-free
- 无污染物 Polutants-free

建议将铁器以无酸纸包裹好，并存放在含干燥剂的防潮箱内。

Pack iron alloy artefacts in acid-free tissue paper and store them in dry boxes with silica gel.

**護理方式 Caring Tips**

- 手洗 Hand wash
- 不可漂白 Do not bleach

如器物表面有油脂污染，可用温水酒精小心清洗。清洗后，须彻底干燥水渍和清洁器物。再用软布擦拭或喷蒸气吹乾器物。如表面有轻微的锈斑，可以稍湿润的布擦拭干净。

Grease can be cleaned with isopropyl alcohol or ethanol. Rinse the ware in distilled water thoroughly afterwards and dry it with soft cloth or a fan heater. Superficial rust spots can be cleaned with metal polish. Again, rinse the ware in distilled water thoroughly and dry it with soft cloth or a fan heater. A coat of microcrystalline wax can be applied on the surface for further protection.

**Copper Alloys**

**保存方式 Preservation**

- 无酸 Acid-free
- 无污染物 Polutants-free

建议将铜器以无酸纸包裹好，并存放在含干燥剂的防潮箱内。

Pack copper alloy artefacts in acid-free tissue paper and store them in dry boxes with silica gel.

**護理方式 Caring Tips**

- 手洗 Hand wash
- 不可漂白 Do not bleach

可用螺丝刀去除器物的轻微铜色锈斑，若有锈斑或有颜色的锈斑时，则须使用酸洗除锈剂清除锈斑。但最好是使用含有亚硝酸的清洁剂，然后需用已蒸气喷或软布擦拭乾燥版。再用软布擦拭乾燥。吹乾器物时，可考虑将上层晶蜡或以涂白色石蜡套代替，以进一步保护铜器。

Use a polishing cloth to remove corrosion spots. Copper polish can also be used except for bronze artefacts or copperwax with putty. Do not use products containing ammonia. Rinse the ware in distilled water thoroughly and dry it with soft cloths or a fan heater. A coat of microcrystalline or paraffin wax can be applied on the surface for further protection.
瓷器
Ceramics

保存方式 Preservation

置於減壓物上
Vibration-absorbing material/surface

無塵 Dust-free

護理方式 Caring Tips

手洗 Hand wash
輕抹 Swab
手刷 Brush

不可漂白 Do not bleach
乾 Dry

紡織品
Textiles

保存方式 Preservation

平放 / 卷筒
Store flat / Roll on tubes

避免紫外線光源
Avoid ultraviolet light source

濕度 Humidity
50-60%

溫度 Temperature
20-22°C

護理方式 Caring Tips

手洗 Hand wash
乾洗 Dryclean

不可漂白 Do not bleach

溼和乾擦
Low suction power vacuum cleaner

輕抹 Swabs
手刷 Brush

平放對大部分紡織品來說是較理想的存放方法，存放時還應盡量減少摺疊，如需摺疊，最好將摺疊處用布或紙條塞進去，以免摺痕存留在布料裡。紡織品的狀況及其材質、染料、裝飾物等的特性以考量是否可進行清洗。一般來說，可以採用清潔和乾洗的方法。清潔一般是用不鏽鋼刷輕輕摩擦污跡，而乾洗則使用有機溶劑去處理污漬。

平放對大部分紡織品來說是較理想的存放方法，存放時還應盡量減少摺疊，如需摺疊，最好將摺疊處用布或紙條塞進去，以免摺痕存留在布料裡。紡織品的狀況及其材質、染料、裝飾物等的特性以考量是否可進行清洗。一般來說，可以採用清潔和乾洗的方法。清潔一般是用不鏽鋼刷輕輕摩擦污跡，而乾洗則使用有機溶劑去處理污漬。
紙本 Paper

保存方式 Preservation

- 保存方式 Preservation
- 無酸 Acid-free
- 無塵 Dust-free
- 避免紫外線光源 Avoid ultraviolet light source
- 濕度 Humidity 50-60%
- 避免接觸光 Avoid direct exposure to light
- 溫度 Temperature 20-22°C
- 避免接觸腐蝕物 Avoid direct contact with chemicals
- 濕法清洗 Wash cold

護理方式 Caring Tips

- 手刷 Brush
- 手洗 Hand wash
- 遠離冷氣 Wash hot

布本畫畫 Canvas

保存方式 Preservation

- 保存方式 Preservation
- 無酸 Acid-free
- 無塵 Dust-free
- 避免紫外線光源 Avoid ultraviolet light source
- 濕度 Humidity 50-60%
- 避免接觸光 Avoid direct exposure to light
- 溫度 Temperature 20-22°C
- 避免接觸腐蝕物 Avoid direct contact with chemicals
- 濕法清洗 Wash cold

護理方式 Caring Tips

- 不可洗 Do not wash
- 不可漂白 Do not bleach
- 遠離冷氣 Wash hot

保護畫畫背後空氣流通，防止霉菌在畫畫環境下滋生

Circulation of air behind a picture to prevent mould growth in damp place

Digital conservation

- 可使用手酸與擇機解進步質表面的灰塵，紙表面有水漬，
- 無酸或漂白等，一般不建議自行清洗，以免過度沖洗或改變了紙的結構及形式。而用於文物保護人員進行專業的紙
- 維護修復處理，以減低損失風險，文物保護人員須先清除畫畫背
- 面的浮灰，並附著0.1mm厚的箔紙及塑膠紙，並掛紮縫隙防止紙張的特性，
- 避免接觸光，畫畫業務的長時及製作時可能的損傷；同時，
- 潤濕度應為70-80%。

多年來的試驗結果顯示，使用冷氣機器的環境，
- 適宜的濕度及溫度，使畫畫免於受潮，避免受潮的損傷。

Note: The content is a summary of the text in the image.