

他 FASHION 傳奇

前言

時裝設計是香港的重要創意產業，亦是香港文化博物館致力收藏、研究及推廣的重要項目之一。很榮幸得到著名時裝設計師劉培基先生捐贈珍藏支持，成為本館首位重點收藏殿堂級的時裝設計師。當中有劉氏自孩童至今的個人珍貴照片，也有多年來從事時裝設計的草圖、剪報和時裝表演紀錄片段等。資料相當完整，讓我們能從中窺探香港時裝從 1970 年代至今的發展及潮流的演變，對博物館的研究有莫大裨益。

劉培基是香港一位極具代表性及標誌性的時裝設計先驅。早於 1970 年代初已前往海外進修時裝設計，1977 年首次參與香港貿易發展局舉辦的成衣節，以個人品牌創作成為大會壓軸演出，同年更被邀到倫敦參與時裝節，往後每年均前往海外各地參展，奠定國際設計師的地位。在香港及日本均擁有以自己名字命名的「EDDIE LAU」時裝店，更與中藝（香港）有限公司合作推出時裝系列，深受海外及本地買家和顧客所愛戴。劉氏更是首位被邀前往中國內地舉行個人時裝表演的香港設計師，與香港時裝界一同經歷了 1970 至 1990 年代的黃金三十年。

劉氏 1962 年入行，於 1999 年榮休，直至 2012 年，也從未離開設計這個行業。其間三度為國際級航空公司設計制服，為名人、藝人設計高級訂製服及舞台服，50 年來緊守崗位，實在是難能可貴。

在兩年的展覽籌劃過程中，非常感謝劉氏不辭勞苦前來博物館，協助整理作品資料，更親述奮鬥經過、心路歷程、靈感的來源以及創作特色，字字珠璣，讓我們立體地從外而內去了解和欣賞大師的作品。與我們分享的每一個故事，都是他專業認真的憑證。「他」憑著自身的努力、天分和藝術修養，創作出高品質、意念獨到及充滿情誼的作品。劉氏強調要成就一件美事是需要從心出發，當中要存在真愛。希望透過展覽，觀眾能見證劉氏在香港時裝界殿堂級的貢獻，成就一個「香港傳奇」。

黃秀蘭
香港文化博物館總館長

Foreword

An important creative industry in Hong Kong, fashion design is one of the core themes that the Hong Kong Heritage Museum has set itself the task of researching and publicising, and we are constantly looking to build up our collection in this field. The museum is honoured and delighted to have received the generous support of renowned designer Mr Eddie Lau, who has donated to us his prized possessions, including treasured personal photos and other material dating back as far as his childhood, as well as sketches, press clippings and video footage recording his achievements. Providing us with comprehensive information about Eddie's career, these possessions also allow us to trace the developments, trends and changes in Hong Kong's fashion industry all the way from the 1970s to the present day and are thus of enormous benefit to our

research efforts. Eddie is the first major fashion designer whose works will become a focus of the museum's collection.

An iconic pioneer in fashion design, Eddie Lau embodies the Hong Kong spirit. He started out as a tailor's apprentice in Hong Kong, before going to London in the early 1970s to study fashion design. In 1977, he was invited to take part for the first time in the Ready-to-Wear Festival organised by the Hong Kong Trade Development Council, where his designs, branded under his own name, were paraded as the grand finale. In the same year, he returned to London to showcase his creations there, and he subsequently presented his work at overseas fashion shows every year, consolidating his status as an international designer. He went on to open 'EDDIE LAU' fashion boutiques in Hong Kong and Japan, to launch a series of fashion collections in collaboration with Chinese Arts and Crafts (H.K.) Ltd., which proved popular with buyers and customers alike, and to become one of the first designers to go to China to have solo fashion shows. His career is inextricably linked with the Hong Kong fashion industry, with which he shared three golden decades between the 1970s and the 1990s.

Since 1962 he started to work in the fashion industry till his retirement in 1999, and up to 2012, Eddie never leaves his profession. For 50 years he has been persistently professional at work that he has been three times invited to design worldwide airline uniforms, and has also been invited to design haute couture and stage costumes for various celebrities and singers.

This exhibition has been two years in the making, and we would like to extend our heartfelt gratitude to Eddie: no effort has been too much trouble for him, and he has always been happy to come to the museum to help clarify and organise his materials. He has also talked to us in some fascinating and insightful interviews about his early struggles, his thoughts and feelings as his career progressed, the sources of his inspiration and the characteristics of his creative fashions, allowing us a thorough understanding of and appreciation for the works of this master designer. Every story he has shared with us has testified to his determination and professionalism. On the back of his own effort, talent and artistic knowledge, he has created works of the finest quality, filled with unique ideas, but also love and friendship: Eddie has always emphasised that, in order to produce something good, you have to have a conviction in mind and genuine love in your heart. We hope that this exhibition will allow visitors to witness the achievements and the success of this internationally renowned designer who holds pride of place in the Hong Kong fashion industry's hall of fame. There is no doubt that Eddie Lau is a 'Hong Kong Legend'.

Belinda WONG
Chief Curator
Hong Kong Heritage Museum

序言

那個年代，香港真的是頂峰時期。

你只知道我的名字，卻不知道我的故事；你只是聽聞我做了些什麼，卻不知道我經歷了什麼。

童年的經歷，過早踏入社會，體驗世態炎涼，尤幸未被世俗麻痺了心靈。獨自一人，憑著一顆赤誠的心，堅持、自信、熱情地追尋理想。

每條路都很難走，不可以強求，只能盡心，好好工作，努力做好每一件事。堅持你覺得正確的事，千萬別抱怨上天對自己的吝嗇。一個人的成長，必須通過壓力、磨練，才能發揮潛能，才能知道自己多優秀。對自己狠一點，才能活出自己。生命裡的掌聲，終會為你響起。

我們這一生，路要自己走，苦要自己吃，別人無法幫忙。仰望滿天繁星，我們一直在孤獨中跋涉，在寂寞裡堅守，不迴避、不退縮。你若愛，生命哪裡都有愛；你若成長，事事可成長。是你選擇了世界。不管工作多不容易，你都要守住自己的那一份優雅、好心態，才能找到智慧，成就夢想。

學會珍惜眼前你所擁有的，在歲月教你痛惜失去之前，人生就是一本書，封面是歲月的璀璨，內文不同的篇章，悲歡離合、滄海桑田。書的內容是人生閱歷，最後也是由歲月訂裝成冊，這是歲月最好的饋贈。

劉培基

Preface

Hong Kong was at its peak in those years.

You may know my name, but you don't know my story. You may have heard about some of the things I did, but you won't know what I have experienced.

A happy early childhood, forced to step out into society at a tender age, learning the ways of the world without its mundanity numbing the soul. On my own, I pursued my ideals with a heart filled with sincerity, persistence, confidence and passion.

Every road is difficult, and you cannot impose upon destiny. Instead, you have to try your best at everything you do. Persist with what you believe to be correct and never complain about how life is not treating you well enough. In the process of growing up, you inevitably come under pressure and have to make a painstaking effort before you can develop your potential and understand how brilliant you can be. You have to be hard on yourself at times so that you can bring out your true potential to the full. You will finally win the applause you deserve in life.

In our lives, we tread our own path and suffer bitterness on our own; there is no way anyone else can help us. When we look up at the stars, we realise we have always endured hardship on our own and fended for ourselves in loneliness without flinching or trying to escape. If you choose love, love is everywhere in your life; if you choose to grow up, everything can grow up. You have chosen the world. No matter how difficult your work is, you must maintain your elegance and your positive attitude in order to find the wisdom for your dreams to come true.

Learn to treasure what you have before time teaches you the pain of losing your possessions. Life is a book: the cover is the gaieties of time; the chapters depict your joys and sorrows and changes over time; the content of the book is formed by your experiences in life; and finally, time is the binding agent for the book, and that is the best gift that time has to offer us.

Eddie Lau

從小裁縫到設計師

一個傳奇的誕生，一切由漂泊、辛酸開始。從有家到無家，從被愛到被遺棄，年紀小小就要懂得自強、自愛。為了生活，因而建立起拼搏、堅強奮鬥的「香港精神」。

在六歲前劉培基是一位深受母親疼愛的小孩，後因她改嫁的緣故，八歲開始寄人籬下。1962年，11歲的「他」被送到上海裁縫師傅奚鴻發先生在尖沙咀美麗都大廈的工場當學徒，小裁縫就在這刻誕生。從師傅手中得到了一生受用的技藝，像武俠小說中的木人巷，學懂按人體比例「隱惡揚善」，更明白衣服不止外觀要漂亮，裡布的處理也要一絲不苟，啟發了他日後對服裝設計的三大要求：線條、簡約和高貴。

滿師後，16歲便開始創業生涯，生活尚算安穩。但劉氏有感需要突破自己，因此努力工作籌集留學費。1973年終於可以踏上學習設計之路，負笈英國著名時裝學府英國倫敦聖馬丁藝術學校修讀高級服裝設計及衣料設計夜校課程。面對世界、面對藝術，他對美學和設計有了全新的認知。劉氏於1991年8月《ELLE》雜誌訪問中回憶道：「在負笈英國之前，可以說只是為生活而工作，但在倫敦的自由及藝術氣氛的撫育下，他開始了解什麼才是真正的時裝設計，並開始愛上自己已熟習多時的工作，學會了高貴的品味。理論豐富了固有的技巧，多年的實踐亦活化了死板的理論，互相印證體現。深深明白紮實的根基，對成為出色的設計師的重要性。」

劉氏經過多年的磨練及奮鬥，1975年學成歸來，帶著第一個創作系列回港，讓顧客見證從小裁縫蛻變成時裝設計師的劉培基，體現了「香港精神」，成就了「傳奇」的誕生。

From apprentice tailor to fashion designer

A legend is born with the early year marked by hardship and a sense of drift. Brought up in a caring family, but then sent away as a young child; sure of his mother's love, then abandoned. At a tender age, he learned to stand up and believe in himself. He had to be strong and work hard for a better life. Eddie Lau embodies the 'Hong Kong spirit'.

Until the age of six, Eddie had a happy childhood, growing up safe in the love of his mother. After she remarried, however, Eddie began to live under other people's roofs at the age of eight, shunted from house to house. In 1962, the 11-year-old Eddie was sent to serve as an apprentice under Shanghai tailor Hai Hung-fat at his workshop in Mirador Mansion in Tsim Sha Tsui. Learning from his master the craftsmanship that was to prove so enduringly useful throughout his life, the abandoned boy of our story now emerges as a skilful junior tailor. The workshop was like the 'wooden dummy alley' of a martial arts novel, providing the young apprentice with all the opportunities he needed to hone his technique. It was at this time that he learned how to 'reveal the good and conceal the bad' according to the proportions of the human body. Eddie also came to understand that clothes had to be more than just pretty on the outside: meticulous attention also had to be paid to the lining. Everything he learned became the inspiring foundation for the three major requirements in fashion design: silhouette, simplicity and elegance.

Having completed his apprenticeship, Eddie Lau opened his own shop at the age of just 16. While the business provided him with a relatively decent and stable life, Eddie harboured a desire to go to the next level, to make a breakthrough in his career. So he worked hard, saved his money and, in 1973, embarked on a journey to study design: enrolling in the renowned fashion design

institute Saint Martins School of Art in London, he left Hong Kong for the United Kingdom to take an evening programme in advanced clothing and material design. Embracing the world and immersed in art, he was enlightened with new perceptions about aesthetics and design. In ELLE magazine interview in August 1991, Eddie recalled his experience: "Before I went to England to pursue my studies, I can say that life to me was work, and that was pretty much it. But in London I was stimulated by the freedom and artistic environment there, and I began to understand better what fashion design really was. I fell in love with the work I had been used to for so long. Matching the colours, creating the overall image, learning about the feeling, the materials, the lines and silhouettes, applying three-dimensional tailoring and receiving solid training, all this helped me appreciate good taste and elegance. The theory that I learned underpinned the skills I had already acquired, and my years of practical experience illuminated the theories more vividly, so the two complemented each other. I gained a deep understanding of how important it is for a designer to have a truly solid foundation.'

After several years of hard work and then his diligent studies, Eddie Lau returned to Hong Kong in 1975 in triumph with his first collection. His customers witnessed how a junior tailor had been transformed into a fashion designer. He exemplified the 'Hong Kong spirit'. A legend was born.

黃金三十年

「他」傳奇，香港時裝界殿堂級設計師中的經典人物「劉培基 EDDIE LAU」。劉氏的時裝哲學是經典優雅，是品味的經營，堅持必須親身理解高貴，才能設計出典雅的服裝。他擅長設計女性高級時裝和訂製服，作品從來不給穿衣者加添負擔，只會賦予她們自信。劉氏曾說：「我的設計簡約，著重線條與剪裁，風格華麗優雅，有品味的人才懂得欣賞。香港是一個很現實的地方，縱使再出名，亦比不上法國或意大利的設計師。因此不相信顧客是因為名氣而穿我的設計，而是真正懂得欣賞我設計的人。」這番話不是任何一位設計師能誇口，是一位有閱歷有才華的設計師的一份自信的表現。

劉氏是首位香港時裝設計師擁有自己的工場及時裝店，出品「EDDIE LAU」和「姬」兩個系列，更於 1970 年代末開始，與香港貿易發展局東奔西走、南征北戰，努力為香港時裝在海外及國內拓展市場，這等等都成為許多時裝設計師追求的梦想。劉氏曾道：「入行以來，我最驕傲的是我沒做過一件令這行業失色的事，你總不會認為我侮辱了這行業。香港精神是要勤力，要有忍耐力，還要有些固執，忠於自己的信念。我當然有香港精神，否則又怎可以走到今天。」試問有多少人能對自己的奮鬥有如此的評價？這就是「劉培基」，這就是「香港精神」。他默默緊守著崗位，見證著香港經濟的發展。他的成功並不是僥倖，是以努力換取成績。讓我們透過作品、精彩時裝表演片段及照片，以及劉氏多年來工作夥伴及好友的專訪，從多角度透視這位「香港傳奇」的奮鬥經歷。

Three Golden Decades

Eddie Lau holds legendary status in the Hong Kong fashion industry's hall of fame. Classic elegance and good taste are the guiding principles of his fashion design, and his insistence on his personal perspective and interpretation of elegance has ensured that the clothes he has designed have become classics. His area of expertise was high fashion and haute couture. Eddie once said: "My designs are simple, but attach importance to the silhouette and the cut; my style is grand elegance, so only those with good taste can appreciate my works. Hong Kong is a very practical place, but no matter how famous you are, you will never be on a par with the French or Italian designers. So I never believe my clients wear my designs simply because of my fame. Instead, they have to be people who really know how to understand my designs. My designs are more suitable for women who enjoy life and have a certain level of experience socially and in life." These are not words any designer could speak, or would want to, but in the case of Eddie Lau, they show the confidence of a highly experienced and supremely talented designer.

Eddie Lau was the first fashion designer from Hong Kong to have his own workshop and boutique that were established to house his own creations, the 'EDDIE LAU' and 'KAI' collections. In the late 1970s, Eddie began to work closely with the Hong Kong Trade Development Council in a collaboration that sought to open up new markets in mainland China and overseas for Hong Kong's fashion industry and thus stretched across continents and oceans. These achievements are the dreams pursued by all fashion designers. Eddie once recalled: "Since I started my career, the one thing I am proud of is that I have never done one single thing which brought shame to the industry. It would never occur to you that I brought shame to the industry. The Hong Kong spirit means to be diligent, but you have to have perseverance and a certain stubbornness, and you must remain faithful to your beliefs. Of course I have the Hong Kong spirit. How could I have achieved so much otherwise?" Again, there is only one person who could describe his struggles and achievements in this way: Eddie Lau. The personification of the Hong

Kong spirit, he has always maintained his position – without creating a noise or a fuss – in line with the territory’s economic development. With the variety of perspectives that we can now enjoy from the creative designs, the video clips and pictures from marvellous fashion shows and the interviews with his work partners and great friends of many years’ standing that are showcased in this exhibition, we can gain a fascinating insight into the journey to success of this Hong Kong legend.

打造亞洲精神

劉培基的設計領域除了時裝、高級訂製服、藝人形象，在制服設計方面也獲得國際企業的認同。1999年，劉培基首次為國泰航空有限公司（國泰）設計制服，以「亞洲脈搏 亞洲心」為口號，採用紅色為主調，配上翹首振翅標誌的企領設計，深受客戶的讚賞。此設計於2004年作細節的修改。

2011年，劉培基再次為國泰設計新制服，除保留以上基本元素外，女服務員制服方面，首次採用玫瑰紅，代表著愛的顏色；放棄了以往紫色的套裝系列，加入香檳色及黑色為主調。從前的半截裙為前面開衩，現改為背面兩個開衩設計，以方便女服務員工作。黑色印金色花紋披肩更是特別為高級機艙事務長設計，以招待頭等艙客人。男裝制服方面，用上橄欖色小企領外套設計，給人煥然一新的感覺。

2013年劉氏為港龍航空公司重新設計制服，在款式設計既展現與姊妹公司國泰的相連性，亦能有其獨立性，保留連身裙及深色設計的特色，當中在外套衣領及裙邊的剪裁加入「龍」的元素，別具心思。作為土生土長的時裝設計師，能三度為國際級航空公司設計制服，實為香港人的驕傲，名符其實的為我們打造亞洲精神。

Shaping the Asian Spirit

Eddie Lau is best known for his work in the fields of fashion design, haute couture and image design for pop stars, but he also gained recognition among international businesses for his uniform designs. Eddie designed uniforms for Cathay Pacific Airways Limited (Cathay Pacific) for the first time in 1999. Based on the company’s slogan ‘The Heart of Asia’, red was adopted as the dominant colour, while the raised collar coincided with the logo of a plane taking off, ideas that met with an enthusiastic response from the client. The designs were renewed in 2004. Eddie again designed a new uniform for Cathay Pacific in 2011. While retaining the basic elements from the earlier designs, rose red representing love was chosen for the first time for the female flight attendant’s uniform. Purple was replaced by champagne and black as the other dominant colours. The slit at the front of the old skirts was swapped for two slits at the back to allow the flight attendants to move more comfortably while working. The olive green Chinese tunic coat designed for the men’s uniform was truly refreshing.

Eddie has also designed the new uniform for Hong Kong Dragon Airlines Limited (Dragonair) in 2013. While the uniforms reflect Dragonair’s close connection with Cathay Pacific, they are also unique in their own right thanks to Eddie’s ingenious creativity. Not only do the uniforms retain the one-piece design in dark tone, the dragon logo had also been incorporated into the cut of the dress and the collar design of the jacket.

她快樂等於我成功

每一位時裝設計師追求的最高境界就是能擁有高級訂製服系列，不論是用料、手工、剪裁、縫製技術都是最上乘的，是時裝設計至高無上的藝術。劉培基解釋他喜愛創作高級訂製服的原因：「當我看到一位女士穿戴我為她設計的服飾，在宴會裡穿梭，努力演繹我為她設計的形象，去實現她個人的夢想。她成功，她快樂，也等於我成功，因為我滿足了她的需要。」

劉氏最擅長簡單而高貴的設計，曾為多位名人好友設計高級訂製服，以出席婚宴或大大小小的場合。是次展覽特別展出多件高級訂製服，當中最為人津津樂道的是自 1982 年起，白雪仙（仙姐）每逢出席重要場合，必定邀請劉氏替她設計及縫製禮服，並陪伴出席。劉氏清楚了解仙姐的超凡氣質，掌握出席場合的需要，創作每每令她貼心滿意，成為水銀燈閃爍不停的經典作品。還有為梅艷芳出席不同類型的公開活動，如音樂或電影頒獎典禮等設計的，盡顯她高貴優雅的一面。再者，為林燕妮、楊紫瓊等多位名人精心設計的華麗酒會服，同樣是典雅脫俗。無論是西式晚裝以及變奏的現代長衫，總是簡單中富特色，恰到好處，盡顯大師剪裁的功架，讓我們細意欣賞經典的重現。

Her Happiness is My Success

The ultimate pursuit of every fashion designer is to have their own haute couture collection: making use of the very best materials, craftsmanship, cutting and tailoring techniques, it represents the pinnacle of the art. Eddie Lau explains why he has a passion for creating haute couture: "When I see a lady wearing an outfit I have designed for her, weaving her way around a banquet and bringing to life the image I created for her to realise her personal dreams, her success and her happiness are my success and happiness, because I satisfied her needs."

Eddie Lau's greatest talent lies in creating simple yet elegant designs. He has produced many haute couture for celebrity clients and friends to wear at weddings and other important functions, and we have selected a number of these haute couture to display in the exhibition. Among the most noteworthy are those of Pak Suet-sin, who began inviting Eddie exclusively to design her evening dresses for major functions back in 1982. The designer, who would frequently accompany Pak to these events, understood the transcendent qualities of the Cantonese opera star and how to cater to the requirements of the event, and was thus able to create timeless pieces that not only pleased the wearer, but also attracted the non-stop flash of the cameras. Many of Eddie's designs were specially made for Anita to wear at publicity events and music and film award ceremonies, and they always reflected her grace and elegance. The finely designed, yet resplendent cocktail dresses for celebrities such as Eunice Lam and Michelle Yeoh are similarly refined and sophisticated. Whether they are Western-style evening gowns or modern variations on the cheongsam, they always feature exquisite details that are perfectly set off against the simplicity of the design, with the two elements combining to demonstrate the master designer's flair for tailoring. Now we can explore the world of Eddie Lau's classic designs at first hand.

她 IMAGE 百變

前言

1982年7月，站在台上的「她」憑著出色的歌藝演繹《風的季節》而奪得第一屆新秀歌唱大賽冠軍，她是梅艷芳。當時她在樂壇仍是在摸索的階段，沒有鮮明的形象，直至遇上了「他」劉培基。從參加東京音樂節起，「他」為「她」設計服飾、專輯形象、演唱會的舞台服等，二人合作無間，共同創造了「百變」的神話。《似水流年》、《壞女孩》、《烈焰紅唇》、《妖女》、《淑女》……每一首耳熟能詳的歌曲，都連繫著一個個鮮明且經典的形象，她的舞台服至今仍為人津津樂道。她的形象變化萬千，每次踏上舞台，便成為眾人的焦點，風靡了整個八十年代，成為獨一無二的女歌手——「百變梅艷芳」。

「百變梅艷芳」的出現，為觀眾送上精心設計且獨一無二的舞台服，揮灑自如的舞步，充滿自信及自成一格的演繹，為觀眾帶來無限的視聽震撼。劉培基除了在時裝設計方面擁有驕人的成就外，還是本地樂壇首位的形象設計師。他為梅艷芳設計的每一件舞台服，塑造的每一個形象，都傾盡心思；體貼的設計，精巧的剪裁，都代表著劉培基在時裝和形象設計融會貫通的本領，以及藝術創作的造詣。一位時裝設計大師，一代樂壇天后，互相輝映。

香港文化博物館很榮幸能得到劉培基的鼎力支持，並捐贈多套梅艷芳的舞台服裝予本館，成為是次展覽的亮點之一。觀眾不但能欣賞其百變的舞台服，還有專輯封套造型、音樂錄影帶、演唱會及樂壇頒獎禮的片段，加上劉氏與我們親述每一個「百變梅艷芳」造型背後鮮為人知的故事，及他的創作歷程，圓滿地紀錄了香港樂壇及「形象設計」光輝的一頁。

黃秀蘭

香港文化博物館總館長

Foreword

It was July 1982. She stood on stage and sang the song Season of Wind beautifully, so impressing the judges with her vocal talent that she won the first ever New Talent Singing Awards by Television Broadcasts Limited. But in her early career, when she simply imitated other styles, she did not have an image of her own. Then she met him, Eddie Lau. From their earliest collaboration at the Tokyo Music Festival, he designed her outfits, her image on album covers and her stage costumes for concerts. They worked together in perfect harmony and together they created the 'ever-changing' legend. As Years Go By, Bad Girl, Fiery Red Lips, Evil Girl, Fair Lady all became classic pop songs, and each one was associated with a unique, eye-catching image. The stage costumes still fascinate today. Her image was so versatile and adaptable that every time she stepped on stage, everybody's eyes were focused on her, and she stayed in the spotlight throughout the 80s. She is the one and only Hong Kong pop diva, the 'ever-changing Anita Mui'.

Anita Mui's continually evolving appearance was presented to the audience in unique, carefully designed costumes. Her interpretation of the songs, expressed in her smooth dance moves, her ample confidence and personal style, offered the viewing public endless excitement and constant

stimulant of the audio and visual senses. Eddie Lau had already achieved great reputation in fashion design before he met Anita, but thanks to their collaboration he is now also known as a pioneer of image design in the local music industry. Each stage costume he designed for Anita, every image he created, was the result of dedicated love. His thoughtful designs, fine tailoring and craftsmanship all demonstrated his mastery of fashion and image design as well as his artistic creativity. The talents of an expert fashion designer and a genuine diva of our times shed light on each other.

For this exhibition, the Hong Kong Heritage Museum is very fortunate to have received the steadfast support of Eddie Lau, who has donated a number of Anita Mui's stage costumes as highlights of the display. Visitors will be able to appreciate Anita's ever-changing image that is expressed here in stage costumes, on album covers, in music videos, in footage of concerts and award ceremonies. But they will also be able to discover the behind-the-scenes stories of each of the images and the journey Eddie embarked on for his creative work as narrated to us by the designer himself. It is a complete record of the pioneering steps – taken by Anita and Eddie – that led to the establishment of image design in Hong Kong's music industry.

Belinda Wong
Chief Curator, Hong Kong Heritage Museum

序言

生命是一場遇見，在茫茫人海中，我遇到她，而我並沒有錯過她。我們可能有類似的童年經歷，彼此憑著一顆真誠的心，結下超越血緣的親情。

第一次見面，她 19 歲，一位設計師，一個小歌女，從此江湖上有了一對最佳拍檔，半生惺惺相惜，成就了「百變」傳奇。

在一回首間，才忽然發現，原來我一生為她的努力，不只是為了周遭的人對我的滿意而已，而是為了得到他人對她的讚許與掌聲。我努力為她套入各種模式，做到極致。我對她的疼愛，在她人生中有了一席之地。我對她的好，使她變得獨一無二，開創了一個時代「形象設計」百變梅艷芳。

愛本身就是一種藝術，我和她一起的經歷，讓我們笑得最燦爛，想得最深切。在下雨天，我曾是她遮過雨的屋簷。妳的過去我都參與了，而我的未來，妳未能參與.....再見，妳要耐心等待，也許就在不遠處。

我們曾經驚動過一個年代，才能進入人們的記憶，忘不掉一起走過的曾經，曾經就是我們給彼此最好的紀念。

劉培基

Preface

Life is full of coincidences. Of all the people in the world, I met her, and I was fortunate not to miss her. It might have been because of the similar childhood we had, but we treated each other with genuine sincerity, which for us was a bond as close as blood.

When I met her for the first time, she was 19 years old. I was a humble tailor, she was a budding singer. We became best partners in the industry, and with mutual respect and our combined efforts over the next decade we created the legend of the 'ever-changing' image.

In retrospect, it has dawned on me that my lifelong efforts for her were made not only to appeal to the people around me, but for her to win the appreciation and the applause. I dedicated my efforts to casting her in various moulds, and I pushed it to the extreme. My affection for her assumed a role in her life. My attention to her made her unique. We set the trend in image design and gave birth to the 'ever-changing' Anita Mui.

Love is an art in itself. Her experiences and mine gave us our brightest smiles as well as the deepest reflections. On rainy days I was her shelter. I was there in your past, but you cannot be a part of my future... Farewell, and please be patient, as I may not be far away.

It was a stunning era we created together, one that people will never forget. It was a memorable journey we travelled together, and the past is the ultimate souvenir we gave to each other.

Eddie Lau

百變梅艷芳

初出道的梅艷芳，除了沉厚帶磁性的嗓子外，長長的曲髮與一般少女無異。1983年東京音樂節，她所屬的華星唱片有限公司邀請了知名的本地時裝設計師劉培基，為她設計以白棉襖、黑皮褲、披上大紅披肩，以一身簡約、爽朗、富東方色彩的形象，以精湛的歌藝奪得獎項為港人爭光。從此，梅艷芳與劉培基便結下一生的情誼。

由專輯封套、演唱會以至出席各大頒獎典禮及宣傳場合，劉培基均為梅艷芳塑造不同的形象。成功的形象創造，是將歌者、歌曲和形象融為一體，使觀眾對每一首經典金曲都擁有一個獨有的深刻影像，並不是單單將潮流服飾加於歌者身上。女穿男裝的《似水流年》；華麗、型格及瀟灑集於一身的《壞女孩》；阿拉伯女神的《妖女》；冶艷的《烈燄紅唇》，相信曾見證 1980 年代香港樂壇的觀眾都不會忘記。每次的形象均令人期待，成為城中話題。從 1985 年的「梅艷芳盡顯光華」演唱會開始，劉培基均傾盡他的愛，以多角度考慮曲風的編排、大會的主題、「台、燈、音」三者的關係，歌者的舞步等等，以出神入化的立體剪裁，為她設計經典舞台服及形象，打造獨一無二的舞台女皇。

在舞台下，他為她悉心整裝；舞台升上的一刻，她令人萬眾期待；在台上，她揮灑自如震懾全場。西方有 Hubert de Givenchy 與 Audrey Hepburn，東方則有劉培基與梅艷芳。同是設計師與明星的關係，同樣彼此尊重和珍惜。梅艷芳跟劉培基由相知、相識，合作整整 20 年，工作上極有默契的夥伴。在 2003 年梅艷芳舉行人生最後的演唱會，他特別為她設計華麗的紅金西式裙褂和簡單而隆重的純白婚紗，讓她完成最後的心願，嫁給舞台。20 年來，「他」開創先河為本地歌手設計形象，與「她」共同創造了「百變梅艷芳」，成就了香港樂壇的一個傳奇。

The Ever-changing Anita Mui

With her long curly hair, Anita Mui had the look of the girl next door when she made her breakthrough in the mainstream Hong Kong pop scene. For her appearance at the Tokyo Music Festival in 1983, her music company Capital Artists Limited invited renowned local fashion designer Eddie Lau to create an image with a rich oriental flavour. Her simple yet liberating looks came from a white cotton quilted jacket, black leather pants and a large red scarf. With her uniquely deep and magnetic voice and her consummate singing, Anita won glory for Hong Kong by clinching prizes at the festival. A lifelong friendship between the singer and the designer was born.

Eddie Lau designed a huge variety of different images for Anita Mui – for album covers, concerts and her appearances at award ceremonies and publicity events. A successful image involves much more than simply dressing the singer in trendy clothes. It combines their personality and the theme and feeling of the song into an integrated whole that projects a unique concept, leaving the audience with a lasting impression of the song and consolidating the singer's appeal. Visitors who are familiar with the Hong Kong pop scene of the 1980s will still remember some of the images associated with Anita: the besuited masculinity of *As Years Go By*; the unconventional, but stylish *Bad Girl*; the Arabian goddess of *Evil Girl*; and the femme fatale of *Fiery Red Lips*. Feverish anticipation greeted the prospect of each new style, which quickly became the talk of the town when it finally appeared. From the 'Anita Mui in Concert' in 1985, Eddie injected all of his passion into creating images that reflected Anita's status as the undoubted queen of the stage and that took all the different perspectives into consideration – the theme of the concert, the rundown

of the songs, the interplay between the stage, the lighting and the sound effects, as well as Anita's choreography. Every stage costume and every image he created for Anita was a classic in its own right, thanks in particular to his exceptional three-dimensional cutting skills that were embodied in his creations.

Off stage, he devoted all of his attention to getting her ready, so that, as she rose up into the auditorium, all eyes were focused on her entrance. On stage, his designs allowed her to captivate everyone with her unrestrained performance. If Hubert de Givenchy and Audrey Hepburn were perfect partners in the West, then Eddie and Anita are their Eastern counterparts, forming a relationship between a designer and a superstar that was based on mutual respect and love. From the time they met, Anita and Eddie worked closely together for a full 20 years, developing a mutual understanding that encompassed every aspect of their relationship. When Anita held her very last concert in 2003, Eddie designed an exquisite red and gold Chinese wedding gown and a simple but resplendent Western-style white wedding gown for Anita as an expression of her final wish – to be married to the stage. Hand in hand with 'the ever-changing Anita Mui', the legendary diva of Cantopop, Eddie Lau pioneered the concept of image design for local singers.

形象設計及舞台服

除了創造百變梅艷芳外，劉培基也為其他歌手設計了不少令人印象難忘的形象及舞台服。無論是女歌手還是男歌手，劉氏都能發掘歌手的優點，把他們的氣質和可塑性盡情表現出來。1983年，他為首位於香港體育館舉行個人演唱會的許冠傑擔任形象及服裝設計，以型格皮革服飾來表現歌手的勁度。1984年答應摯友羅文擔任中國戲曲「柳毅傳書」的服裝設計及指導，更是挑戰跨領域的創作。其後更為羅文設計經典舞台服和專輯的形象設計，為他塑造一個摒棄花巧閃爍衣飾的清新成熟形象。另一令人難以忘懷的是打造夢中情人張國榮，青春活力中帶點不羈，成熟中散發著憂鬱，迷倒不少歌迷。

劉培基除了為天皇巨星擔任形象及服裝設計外，早年亦為華星娛樂唱片公司旗下新進歌手設計形象，當年的年青歌手好些已成為樂壇的中堅分子。劉氏對後輩的愛護，見於2006年為梅艷芳的愛徒何韻詩以愛的延續為題設計的舞台服飾，以表達對梅艷芳永恆的愛及向她致敬。蘇永康亦是其中一位得到劉氏設計演唱會出場服的後輩歌手，服裝同樣手工精巧，足見設計師的設計功力以及對舞台效果的了解。

Image Design and Stage Costumes

In addition to creating 'the ever-changing Anita Mui', Eddie Lau has also designed many memorable styles and stage costumes for other singers. Whether they are male or female, the designer has always been able to uncover the special edge that the performers have, allowing them to express their unique qualities and fulfil their potential. In 1983, he helped with the image and costume design for Sam Hui when he became the first local singer to hold a solo concert at the Hong Kong Coliseum, choosing leather jackets and accessories to highlight the singer's muscular strength and energy. In a creative cross-over experiment, Eddie honoured his promise to his close friend Roman Tam and took on the role of costume design and direction for Roman's Chinese musical 'Liu Yi Chuan Shu' in 1984. He later designed a number of timeless stage costumes and album images for Roman, bringing out the unadorned, mature and sophisticated artist that lay beneath the lavishly sequined performer of his earlier years. Another unforgettable project was the transformation of Leslie Cheung into a dream lover. The young side of Leslie's image was energetic with a slightly rebellious streak; the mature side, in contrast, expressed a hint of melancholy. Neither failed to mesmerise Leslie's fans.

Eddie Lau not only provided image and fashion direction for Hong Kong's superstars, he also designed images for emerging singers at Capital Artists Limited in the company's early days, several of whom went on to establish themselves as pillars of the local pop scene. Eddie cherished the up-and-coming generation of artistes. In 2006, he designed a stage costume for Denise Ho, a protégé of Anita Mui, that was based on the theme of the 'continuation of love' and paid tribute to and expressed his everlasting affection for the late musician. William So is another second-generation Capital Artists singer whose concert costume for the opening section of his concert has been designed by Eddie; as exquisitely crafted as ever, these stage outfits demonstrate the designer's talent, flair and thorough understanding of the impact that image and costumes can have on stage.

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