

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，以生產童裝及針織內衣為主。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，香港由轉口貿易逐步邁向工業化。1949 年，大量國內移民湧入香港，為香港紡織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，也為香港的製衣業發展奠定了穩固基礎。由於本地廠家多不懂英語，需透過洋行作中間人接洽生意，當年具規模的廠家包括長江、麗新、真善美等，成衣產品以恤衫、西褲、童裝為主，出口市場包括有英國、美國、東非等。

當時社會生活雖然艱難(工資多為二百元以下)，但普遍上社會開始注重衣着表現，所謂「先敬羅衣後敬人」。五十年代男士服飾以西式為主，日常便服是恤衫、西褲，唐裝衫褲有被西裝逐漸取代的趨勢。當時永安、先施等大百貨公司均設有西裝部，西裝款式流行大襟、闊領的外套及內襯背心。

至於女性衣著方面，基層婦女以唐裝衫褲為主，如住家女傭愛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，盡顯東方女性的曲綫美。此外，受到荷里活電影東來的影響，電影女明星的時裝造型，令西服洋裙開始普遍起來。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，下身是傘型的連身裙；或一件簡單貼身外衣配圓桌長裙，而布料多見使用碎花或格仔圖案。

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 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 trendy 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 1949, 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. Sizeable manufacturers in the 1950s included Yangtzekiang, Lai Sun and Jan Sin Mee. Mainstream garment products included shirts, trousers and children's wear, which were exported to the Britain, America and East Africa.

While this was an era marked by a frugal lifestyle (wages were generally under \$200), an important emphasis was placed on clothes: "Dress well to gain respect" was a popular maxim. Men in their 50s 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.

As for the ladies, Chinese trouser suits were worn by the working class, while housemaids dressed in white Chinese tunics with bias lapels and loose black trousers. As women began to join the workforce in various industries, the cheongsam became formal dress for ladies. This 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 looked to fashionable Hollywood styles, offering dresses with fitted tops, flair skirts and simple fitted 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，工業昌盛發展。香港紡織業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進口。因配額限制為棉織製品，香港企業家則另覓出路，推出各種人造纖維如尼龍、混紡料等新產品。在中華廠商聯合會舉辦的工展會中，有不少已加入本地零售市場的製衣廠商參與，如鱷魚恤、金利來和太平等。

六十年代是香港服裝的變革期，西方便服需求增加，百貨公司如連卡佛有售賣高級海外時裝，時裝公司如造寸、黑白、張水法等亦有訂造歐美款式。貿易發展局在 1966 年成立，致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，展出本地廠商的時裝設計作品，時裝設計師的職業也在這段時期萌芽，至 70 年代初出現了為唐書琨、徐仁昌等設計師的佼佼者。

這時期香港的大眾文化以流行曲、電台播音、電影為主。西方的披頭四、滾石樂隊和本地的泰迪羅賓、許冠傑等鼓起了本地青年人愛唱歐西流行曲和參加舞會跳阿哥哥、搖擺舞的熱潮，亦帶領一群青年們西化新潮的打扮。

本地的電影明星亦帶動了香港時裝風氣的改變。當時的男士流行穿細襟領、貼身西裝，結窄管領帶，將頭髮梳理整齊光亮。女士愛穿西式外套配改良長衫、將頭髮恤成大波浪型。影星林鳳開設「玉鳳」時裝精品店更帶來迷你裙的風氣。而青春偶像陳寶珠、蕭芳芳更是全面西化的代表，她們在電影中之打扮反映了當年香港的工廠女工、女學生、白領麗人等的時裝態度。當時潮流款式包括直身恤衫或針織外衣配以貼身的針織長褲，或剪裁簡單的連身 A 字型短裙。此外，當時風行一時《13 點》漫畫裡 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。

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 felt under threat, and quota systems were introduced by most overseas countries to restrict garment imports from Hong Kong. Seeing that only cotton garments were restricted by quotas, however, Hong Kong entrepreneurs came up with flexible alternatives: innovative garments made with artificial fibres 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 market, such as Crocodile, Goldlion and Oriental Pacific.

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 Johnson Tailors, Black and White and Zeepha 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 professional fashion design. Many local designers began to make a reputation for themselves, including such eminent names as David Shee-kwan and Tsui Yun-cheung who came onto the fashion scene in the early 1970s.

Pop culture exploded on the scene with everything a-go-go at 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 that was propelled further by local idols Sam Hui and Teddy Robin. Youngsters were soon desperately seeking trendy Western fashions.

Local movie stars also played a part in promoting certain fashions. For the men of this 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 salon with big waves. Movie star Lam Fung started a mini-skirt craze with her fashion boutique Yuk 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-knit pants, and simply tailored A-shaped mini dresses. The popular comic "Thirteen Dot" featured fashion designs on paper and reflected women's passion for Western fashion.

1970 年代 The 1970s

進入七十年代，香港日漸成爲現代化的國際大都市。香港製衣業蓬勃發展，以生產中檔成衣爲主，產品有牛仔裝、棉織上衣、恤衫、西褲等。此時香港只是以加工爲主，「自家設計」的意識還是很薄弱。唐書琨可是說香港時裝設計師的先鋒，他早年曾於巴黎創辦設計室，從事布藝及時裝設計，也曾爲當時紐約著名的 **Concord Fabrics** 設計布料數年。70 年代初，回流香港開辦設計公司暨製衣廠 **David & Davids**，培訓了不少人才，香港著名設計師馬偉明、張叔平、歐丁平等也曾在他麾下工作。唐書琨憑著獨特的藝術品味和時尚觸覺，建立了自己品牌「**DAVID SHEEKWAN**」，且於香港及紐約開設專門店。唐書琨於 70、80 年代間，對香港設計的發展都產生了微妙的影響。

爲了推廣香港時裝，貿易發展局舉辦了不少海外的時裝展覽。1975 年，香港成衣節首次在倫敦、巴黎舉行，在當地大受歡迎。此後在東京、洛杉磯、紐約和波士頓等地亦舉辦時裝展覽會。70 年代中期，香港的出口成衣已佔歐洲市場的三分之一，亦爲亞太區著名的成衣採購中心，也因此而啓發了廠商對設計的重視，求才若渴。在 1977 年，貿易發展局首次在香港成衣節中舉辦了青年設計師創作展覽，發掘了不少設計人才。這個時期出現的著名本土時裝設計師有楊遠振、馬偉明、林國輝、劉培基、Diane Freis、及專攻美國市場的文麗賢等，而香港製造的 **Bang Bang**、馬獅龍更是本地品牌的先鋒。

隨著經濟發達，具消費力的中產階層已經形成。百貨公司及時裝店增多，爲本地時裝零售提供有利的條件。在男士服飾方面，度身訂做的西服店雖仍遍佈各大商場、酒店，但潮流逐漸趨向光顧成衣店。西裝款式流行襟領闊大、掀膊及揸腰。除傳統西裝的衣著模式外，因受歐美的文化及服飾潮流所影響，男士亦愛穿便裝如緊身大關刀領恤衫、喇叭褲、水手褲及不受拘束的 T 恤牛仔褲。

七十年代，香港社會獨特的流行文化如粵語電影、本地長篇電視劇及粵語流行曲已影響著市民的生活。影視明星的西化形象印證了自縫傳統服飾在短時間內過渡至全面大量製作的西化成衣的面貌。女服流行款式包括窄身大燕子領恤衫、大關刀領外套、修腰連身裙、迷你裙、熱褲、低腰喇叭褲、牛仔褲襠橫間長襪及鬆高鞋等。而度身訂造的旗袍已屬高價時裝，在選美會中作爲表現東方美的標準服飾。

Entering the 1970s, Hong Kong began to develop into a modern international metropolis. The garment manufacturing industry thrived, producing mid-market ready-to-wear products such as denim, woven cotton tops, shirts and trousers. Hong Kong was engaged mainly in garment processing during this period. The concept of original design was still very weak. David Sheekwan is one of the first Hong Kong fashion designers. He ran a design studio in Paris for soft furnishings and fashion. For a few years after that he designed fabrics for the renowned New York house Concord Fabrics. He returned to Hong Kong in the late 1970s starting his own

design house and garment manufacturing factory David & Davids. He has trained many local talents over the years. Famous local designers like Walter Ma, William Chang and Tony Au worked for him during one stage or another of their careers. Commanding unique artistic taste and sense of style, he built his own brand DAVID SHEEKWAN. Products were marketed through boutiques in Hong Kong and New York. David Shee-kwan is a figure who had a subtle influence on Hong Kong's fashion design in the 1970s and 1980s.

To promote Hong Kong fashion, the TDC organised many fashion shows overseas. In 1975, the Hong Kong Ready-to-Wear Festival debuted in London and Paris and garnered an excellent response. After that, similar events were organised in Tokyo, Los Angeles, New York and Boston. In the mid 1970s, one third of the ready-to-wear products on the European market were made in Hong Kong. The territory also secured for itself the reputation as the ready-to-wear procurement centre in the Asia Pacific region. Manufacturers began to recognise the importance of design. Talents were much sought after. In 1977, the TDC hosted the first Young Designers Exhibition during the Hong Kong Ready-to-Wear Festival, which brought fame for many gifted local designers. The local talents who made a name for themselves at this time included Benny Yeung, Walter Ma, Ragence Lam, Eddy Lau, Diane Freis and Judy Mann who focused on the US market; while Hong Kong-made Bang Bang and Michel Rene gained renown as pioneering local brands.

Economic growth gave rise to a middle class with greater spending power. With department stores and fashion boutiques sprouting up, market conditions were very favourable for the local fashion retail trade. On the menswear front, tailors were still commonly found in shopping centres and hotels, but there was an increasing trend to buy ready-to-wear from fashion boutiques. Suits featured wide lapels, lifted shoulders and tapered waists. In addition to conventional suits and jackets, men also liked tight-fitting shirts with exaggeratedly large collars, flared trousers, bell-bottoms, carefree T-shirts and jeans, all of which had become icons of Western culture and fashion.

In the 1970s, Cantonese movies, TV dramas and pop music began to exert a great influence on the Hong Kong way of life. The prevalent Westernised images of film stars witnessed a quick transition from traditional, tailor-made clothes to mass-produced, ready-to-wear fashions. Trendy styles included tight-fitting wing collar blouses, big shawl collar jackets, slim-waist dresses, mini skirts, hot pants, flared hipsters, denim jeans paired with horizontal striped leggings and platform shoes. By this time, made-to-measure cheongsams had become a high-class fashion item, often worn by beauty contestants to highlight the elegant Oriental figure.

1980 年代 The 1980s

八十年代隨着國內改革開放，香港的製衣工業生產紛紛北移往勞工充裕、工資廉宜的大陸南部，而本地主要作為品質檢定及資訊聯絡工作。1980 年代是香港製衣業的黃金時期，開始生產高檔成衣，其中在 1984 及 1985 年更躍升為世界成衣出口的首位。產品以恤衫、西褲、外套、T 恤、牛仔褲為主，出口市場主要包括美國、西德、英國及加拿大等。而本地出現的零售成衣品牌有 Sahara Club、Reno、Sparkle 及 Baleno 等。

貿易發展局每年舉辦的香港時裝節是製衣業的重要聚會，邀請世界各地時裝界人仕參加交流心得。八十年代香港已培育不少時裝設計師，他們多從事出口成衣的設計出身，也在這時努力建立自己的品牌，如鄧達智、張路路、伊嘉、劉家強、尹泰尉及以紐約為基地的譚燕玉等。80 年代初，無線電視劇多由劉寶珍擔任服裝指導，劇中人物的造型亦成為普羅大眾模仿的對象。

八十年代金融業急速發展，港人收入亦變得豐厚。「優皮士」一族出現，要求生活衣著具有品味。當時國際名牌正領導著世界高級時裝潮流，馬郭志清及潘迪生等亦在七十及八十年代為香港引進了國際的時裝名牌。崇尚舶來名牌，便是八十年代的其一時裝特色。

八十年代香港男女受教育機會均等，社會上湧現大量從事政界或商界的職業女性。她們所穿著的行政人員服飾款式為西裝套裝配直身裙，感覺莊重威儀。部份中上層女性仍喜歡穿著富東方美的旗袍，樹立鮮明的個人形象。

日本時裝百貨公司的出現，日本的流行文化深受年青人歡迎。香港的歌星如梅艷芳、張國榮、陳慧嫻等也跟隨日本流行髮型、化妝、服飾，富日本風格的衣著亦在香港十分盛行。

總括而言，八十年代時裝走向多款式的新紀元，剪裁講求舒服簡單。衣服設計多為鬆身、愛用膊頭綿的上衣、配窄腳「籬蔔褲」、三個骨「燈籠褲」、直身褲或長裙褲。健身熱潮的興起，牛仔褲與波鞋十分流行，牛仔布產品多元化發展，運動套裝成為時裝潮流。八十年代後期則以洗水絲、真皮及人造皮時裝風行一時。

看電影、看演唱會是港人的流行娛樂之一，香港製作的電影和演唱會在東南亞甚受歡迎，而精緻的電影戲服、演唱會服飾也反映本地服裝設計的另一成就，當中著名的設計師包括張叔平、奚仲文、Kenneth Chan、張西美及 90 年代的陳裕光等。

China's opening and reform policy implemented in the 1980s prompted many garment manufacturers to move north and take advantage of the cheap and abundant labour available in southern China. Only processes such as quality control, information and liaison were carried

out in Hong Kong. The 1980s was a golden decade for the local garment industry. Manufacturers began producing high-end fashions, and Hong Kong became the world's top garment exporter in 1984 and 1985. Major products included shirts, trousers, jackets, T-shirts and jeans. Goods were exported to the America, West Germany, Britain and Canada. Famous local retail brands of the 1980s included Sahara Club, Reno, Sparkle and Baleno.

Hong Kong Fashion Week, an annual event organised by the TDC, was an important date on the manufacturers' calendar, with fashion people from all over the world invited to attend this exchange platform. By the 1980s, Hong Kong had produced quite a number of renowned fashion designers, including names such as William Tang, Lu Lu Cheung, Ika, Peter Lau, Pacino Wan and Vivienne Tam. Most of them started their careers as export garment designers before going on to establish their own brands. In the early 1980s, when Lau Po-chun was the image director for popular dramas broadcast on local television station TVB, the costumes worn by the actors were frequently imitated by the general public.

The 1980s also saw Hong Kong's financial industry go from strength to strength, something which again generated higher income levels. Yuppies were a new element on the scene, and they pursued a chic lifestyle that was reflected in tasteful clothes. International brands stood at the forefront of high fashion in those days, and Joyce Ma and Dickson Poon were instrumental in introducing the big names to Hong Kong in the 1970s and 1980s. Foreign brands represented highly desirable status symbols, and this trend became a unique character of Hong Kong fashion during this decade.

The 1980s were also the first decade of equal opportunities in Hong Kong. A new breed of professional women joined the political and business circles, typically dressed in executive suits with straight skirts to present an image of elegance and power. Some of them also liked to wear cheongsams to create their own special style.

With several Japanese department stores setting up shops in the territory, Japanese culture began to penetrate the Hong Kong scene and young people were especially influenced by this climate. Local pop stars such as Anita Mui, Leslie Cheung and Priscilla Chan were prominent in following and then setting the trends, flaunting Japanese hairstyles, make-up and outfits. Japanese fashion was quick to gain popularity.

In a nutshell, the 1980s represented a new era when fashion enjoyed ever greater diversity. Cuts were comfortable and simple, while major styles included loose tops with padded shoulders, baggy trousers, balloon capri pants and straight leg trousers or long culottes. The fitness craze also had an impact on fashion, jeans and sneakers were very popular and denim came in a host of designs. Pastel sports suits were favourite outfits. Washed silk, leather and PV garments were also very much in fashion in the late 1980s.

Hong Kong's favourite forms of entertainment are films and pop concerts, and those featuring its own stars are very popular in Southeast Asia. Film and stage costumes became another area

where local fashion designers were able to produce outstanding achievements. Talents such as William Chang, Yee Chung-man, Kenneth Chan, Edith Cheung and Thomas Chan were all renowned for the theatrical costumes they designed.

1990 年代 The 1990s

九十年代的香港已成為國際金融、貿易、資訊中心之一。香港製衣亦享譽世界，港製名牌服裝在世界各地百貨公司、專門時裝店均有出售。香港廠家除致力拓展海外市場外，亦嘗試開發偌大的國內時裝市場。而本地具規模的廠家如萬泰、肇豐等亦大力發展本銷市場，創立自己的品牌連鎖店如 Giordano、Bossini、U2、G2000、Jessica、Episode 等。

貿易發展局每年舉辦兩度的香港時裝週，加入了亞太青年時裝設計師匯演。新一代本土時裝設計師如鄭兆良、劉志華、李麗珊及陳仲輝都在這時冒起的。他們的品牌屬多元發展，由便服、上班服至高級晚裝，在本地市場得到一定的支持。

九十年代資訊氾濫，急速的生活節奏使世界時裝潮流轉為簡約的風格。本地的時裝也緊隨世界趨勢，設計要求實用舒適，款式流行使用自然的色彩、細條紋，並講究服裝的用料及造工。一般大眾多愛穿悠閒的美式服裝，如棉質馬球衫、牛仔褲等。而中上層婦女的打扮模式，日裝上班以莊重的西式套裝衫裙或衫褲為主，而出席宴會則選強調表現女性嫵媚的華麗晚裝或旗袍。90年代的本地的裁縫業多集中於男士西裝的訂造，西服店以集團式經營為主。

九十年代標誌香港政治過渡，港人對本土文化意識及回歸中國的認同感進一步加強。適逢世界時裝潮流中出現東方熱，香港時裝設計師亦嘗試在作品中加入反省本土文化及富中國色彩的元素。這時期的唐裝衫褲再度成為港人及西方人眼中華人的重要打扮象徵，當中的品牌代表包括上海灘、源。長衫的設計上加上摩登的演繹，如設計選用桃紅、螢光綠色，並借用西方的寬身剪裁。其時裝設計成功地把東方的傳統技藝與西方的時尚款式巧妙結合，創造了富特色的香港都市形象。

By the 1990s, Hong Kong had secured for itself a position as one of the world's leading financial, trade and information hubs. In fashion, its ready-to-wear sector also earned acclaim. Hong Kong fashion names could be found in department stores and boutiques around the world. While actively exploring the international market, local manufacturers also tested the water in China. Meanwhile, some sizeable manufacturers such as Manhattan Garments and Fang Brothers directed their efforts at developing the domestic market, founding their own brand names, including Giordano, Bossini, U2, G2000, Jessica and Episode.

The TDC organised two Hong Kong Fashion Week shows every year. By this time, the landmark event included the Asia Pacific Young Fashion Designers' Show, which saw the emergence of many gifted local designers, including Barney Cheng, Spy Henry Lau, Ruby Li and Silvio Chan. Their brands feature diversified designs that run the gamut from work clothes, through casual wear, to exclusive eveningwear, and they have gained quite a following in the local market.

The 1990s was an age of overwhelming information. The rapid pace of life dictated a switch to simple fashion styles worldwide, and the local fashion scene followed suit. Designs stressed comfort and functionality, colours were natural and fine stripes were common. There was a general focus on materials and workmanship. The public was very taken by the American casual wear style with its polo shirts and jeans. Women from the middle and upper classes wore sedate Western suits and dresses for work and feminine, ornate evening dresses or cheongsams for formal occasions. In the 1990s, local tailors mainly produced men's suits, while tailor shops were mostly chain stores operated by large groups.

The 1990s also saw the historical landmark of political transition. The people of Hong Kong gained a greater awareness of local culture and began to forge an identity more closely allied with China. Around this time, an upsurge in interest in Eastern fashions swept across the globe. Local fashion designers experimented with elements that reflected local culture and Chinese flavours. Once again, traditional Chinese pant suits represented an important Eastern dress style in the eyes of the West. Prominent names that took part in this awakening were Shanghai Tang and Blanc de Chine. Modern elements were injected into the classic cheongsam, for example using fuchsia and fluorescent colours and adopting a looser Western fitting. With these refreshing designs, a typical Eastern art was brilliantly blended with contemporary Western styling, giving rise to a unique image that perfectly reflected Hong Kong's status as an international metropolis.

2000 年代 The 2000s

踏入廿一世紀，香港被譽為東南亞中最具衣著品味的城市。港人富品牌意識，緊隨潮流，所以外國名牌服裝仍然是高檔消費者的首選。一群本土時裝新力量如何志恩、郭翠華、張國威、王永吉、廖朱承坤相繼出現，他們由海外或香港理工大學、工業學院培訓出來，為香港設計出新面貌的時裝。隨著內地經濟發展迅速，香港已大力拓展國內市場，並為內地服裝企業的發展提供所需的培訓。新出現的零售成衣品牌有 izzue 及 Tough 等。

千禧年的來臨，時裝業中的極簡主義的裝束仍然流行，但在設計上卻選用了富時代性的色彩。打扮年輕化是時裝潮流的另一特點。成熟女性愛上年輕的打扮，如穿著小花圖案的衣著、緊身小衣、迷你裙等。國際時裝仍流行自由隨意的配搭，把隨意和高級時裝的品味結合起來。

八十年代初出生的年青人是這個時期甚具潛力的消費階層。他們比上一代有更高的教育水平，追求舒適自由和表現自我，體育服裝及走休閒方向的衣著在新紀元大行其道。服裝亦講究質料的選用，環保意識及高科技為時裝設計創造了嶄新的空間。此外，時裝設計除講求穿得漂亮外，還強調突顯個人的性格與魅力，所以一些前衛、性感服裝亦得到不少的支持者。

進入廿一世紀，歐美貿易保護主義再度出現，經濟新對手如韓國等形成一股新勢力，香港的時裝要保持其亞洲區的領導地位實在面對重重挑戰。因此香港的時裝設計需要不斷進步，在過去五十多年努力成果的基礎上注入創意等新元素來建立新的競爭優勢。

Entering the 21st century, Hong Kong has earned a reputation for being the best dressed city in Southeast Asia. Guided by an acute awareness for brand names and fashion trends, up-market consumers still prefer international labels. In this decade, Hong Kong has seen the rise of a lot of local new blood, such as Johanna Ho, Ranee K, William Cheung, Garry Wong and Joanna Chu Liao. Some have returned from overseas, others are graduates of the Hong Kong Polytechnic University and Hong Kong Technical College, but all present new looks and new images. In the wake of China's rapid economic growth, Hong Kong is seizing the chance to explore the domestic market while also providing essential training to support the development of China's fashion industry. The new local retail brands include izzue and Tough.

In the new millennium, extreme minimalism still exerts a strong influence, only presented in more contemporary colours. Another distinct feature is a younger look. Mature women are dressing with more youthful charm. Floral patterns, tight tops and mini skirts are common. In the international arena, mix and match is still a mainstay, as casual tastes intermingle with exclusive fashion sense.

The young generation born in the 1980s represents a powerful consumer group with great spending potential. Enjoying a higher level of education than their parents, they look for comfort, freedom and self-expression in clothes. Sportswear and casual wear rule in the new millennium. People are also becoming more discerning about the choice of material and environmental impact, while techno-fabrics are creating a whole new fashion dimension. As well as being attractive and stylish, fashion has to accentuate individuality and personal charisma. For this reason, some avant-garde, sexy designs have gained a wide following.

As we move into the 21st century, Western trade protectionism is once again rearing its head. Economic competitors such as Korea are building up new forces. To maintain its leadership in Asia, Hong Kong fashion will have to overcome many challenges. Fashion design must seek continuous progress and innovation. Building on the success of more than five decades, it has to come up with inventive elements and eye-catching innovations in order to establish a new competitive advantage.