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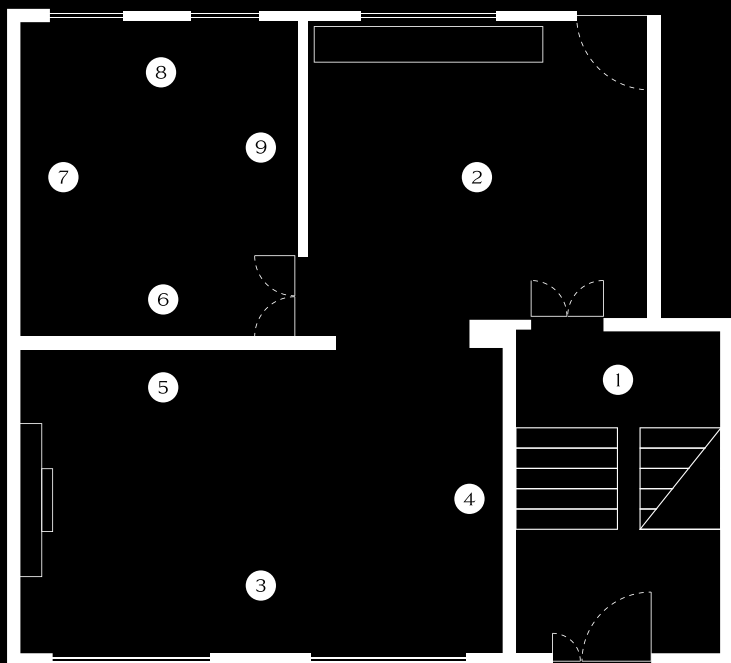
衛奕信動爵文物信託於一九九二年十二月《衛奕信動爵文物信託條例》(第425章)頒布後成立，宗旨是使市民有機會攜手促進保存及保護香港的文物。

The Lord Wilson Heritage Trust was established in December 1992, following the enactment of the This link will open in a new window Lord Wilson Heritage Trust Ordinance (Cap 425), to provide an opportunity for the community to join hands to promote the preservation and conservation of Hong Kong's heritage.

2023 9/9 六 — 1/10 日  
逢週五六日開放 | 中午12時—午後6時

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結婚禮餅

## 展覽平面圖 FLOORPLAN



1

冠男茶樓 | 木匾  
區建公 (1960s)

魏體 省躬草堂告示  
黎一鳴 (1990)

2

展卷闡秘  
展覽佈景板暨《墨跡》時間軸

玉照及書齋平面圖  
區建公、謝熙、卓少衡、黎一鳴

大雄寶殿 | 木匾  
區建公 (1940)

3

謝熙老師 展區

隸書 錄宋 陳直《述齊齋十樂》  
謝熙 (1961) | 數碼修復

隸書 朱老伯母百歲慶賀詞  
謝熙 (1961)

隸書 錄魯迅《自提小象》  
謝熙 (年份待考)

隸書 朱柏廬先生治家格言  
謝熙 (1964)

# CURATORIAL STATEMENT

Due to its unique historical status and cultural background, Hong Kong has been a hub of Lingnan culture since its establishment, serving as a significant location for promoting Southern Chinese culture. Since the Qing dynasty, Chinese and global cultures have intersected, giving rise to rich and innovative visual culture. Hong Kong, due to its history and geographical factors, became a centre of domestic and foreign capital in the Southern China region, providing financial support for various commercial art developments. Applied arts such as architecture, signage, advertisements, and decorations flourished, bringing traditional art closer to the general public. However, in recent years, as society has transformed, many Hong Kong's historic buildings that embody Lingnan art and culture have been demolished. Not only pre-WW1 buildings that preserve the architectural craftsmanship and features of the Republican era, but also decorative elements such as signage, murals, and brick carvings have faded away due to changes in policies. Fortunately, a group of dedicated cultural figures and educators have made efforts to preserve cultural relics and compile books, gradually generating interest among the younger generation in Hong Kong's visual culture from the 1950s to the 1980s.

However, it is estimated that due to limitations in coverages and subject matter, many books focus mainly on signage and their craftsmanship, often neglecting to provide detailed accounts of the calligraphy and the life stories of calligraphers. In fact, from the 1930s to the 1980s, Hong Kong was home to several highly accomplished calligraphers with distinctive styles. Unfortunately, they have often been overlooked by the public and received limited coverage in the mainstream media. Some of these calligraphers include Au Kin-kung, Hsieh Hsi, Cheuk Siu-hang, and Lai Yat-ming. Due to the prevailing indifference in society, their achievements risk being forgotten with the passage of time. Moreover, their works not only depict the changing landscape of Hong Kong but are also closely tied to the transformation of the city's commercial models. Calligraphers utilised the convenience of commerce to popularise the art of calligraphy, and the changes in the business landscape are recorded within the realm of calligraphy.

Therefore, I hope to make a modest contribution by gathering and documenting the works and anecdotes of these calligraphers, allowing calligraphy enthusiasts and future generations to study and appreciate their contributions. Over the past few years, we have been searching for the calligraphers' ink treasures left in the streets while also collecting their paper-based works and images through private channels. Coinciding with the recent local cultural revival, we have encountered a few like-minded individuals, and thus, we hope to exhibit a portion of the collected works for the public's reference.

Westley Wong  
Curator, Beyond Black & White  
Author, Ink & the City  
Summer, 2023

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## 區建公老師 展區

篆書 述《溝洫志》第九  
區建公（1936）

篆書 錄宋 陸游《江樓醉中作》  
區建公（1936）

魏體 區鳳籌先生墓誌銘  
區建公（年份待考）

魏體 金箋八言對聯  
區建公（1944）

魏體 八言對聯  
區建公（1948）

魏體 區母逝世二週年感述  
區建公（1954）

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## 墓誌銘 展區

篆楷二體 嶧府墓誌銘 拓本  
區建公（1930s） | 數碼修復

魏體 黃府墓誌銘 拓本  
區建公（1933） | 數碼修復

魏體 吳府墓誌銘 拓本  
區建公（1950） | 數碼修復

隸書 黃府墓誌銘 拓本  
謝熙（1957） | 數碼修復

隸書 游府墓誌銘 拓本  
謝熙（年份待考） | 數碼修復

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## 黎一鳴老師 展區

魏體 黃漢豪太平紳士榮任賀聯  
黎一鳴（1988）

魏體 相士鍾應堂小記  
黎一鳴（年份待考） | 數碼修復

魏體 德祥茶莊 茶名題字  
黎一鳴（1988）

魏體 省躬草堂告示  
黎一鳴（1990）

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## 卓少衡老師 展區

行書 黎兆文新婚賀聯  
卓少衡（1987）

隸魏二體 舞台名曲系列黑膠唱片封套  
卓少衡（1964）

楷書 心經  
卓少衡（1988）

行書 錄宋 向鎬《如夢令》  
卓少衡（1992）

行書 錄唐 杜甫《春日憶李白》  
卓少衡（1994）

楷書 錄唐 王勃《滕王閣序》  
卓少衡（年份待考）

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## 商業卡片 展區

各體書法卡片手稿  
卓少衡（1970s）

各體書法卡片手稿  
黎一鳴（1970s）

各體書法卡片  
藝明印務（1970s）

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## 招牌 展區

李、記 | 仿水磨石  
區建公（1930s）

港 | 霓虹燈  
區建公（1930s）

龍 | 仿水磨石  
區建公（1968）

九龍 | 批盪  
區建公（1961）

南華 | 不鏽鋼  
謝熙（1968）

授徒 | 黃銅  
黎一鳴（1970s）

莊業文 | 仿銅  
卓少衡（1970s）

# 策展人的話

因擁有特殊的歷史地位及文化背景，香港自開埠以來一直是嶺南文化的集中地，也是弘揚華南文化的一個重地。自清代以來，中國與世界各地文化互相交集，衍生出豐富而嶄新的視覺文化；香港因著歷史和地理原因，成為華南地區國內外資本中心，資金支持各種商業藝術發展，建築、招牌、廣告、裝潢等應用藝術如雨後春筍般綻放，傳統藝術因此與市民大眾更加貼近。

近年隨著社會的發展，一些記載著嶺南藝術文化的香港古建築被一一拆卸，不僅是保存著民國建築工藝和特色的唐樓，裝飾範疇的招牌、壁畫或磚雕等亦因建築條例的更替而落下帷幕。幸甚，一群有志的文化人和教育家，努力保育文物，亦集料成書，讓年輕一代慢慢對50到80年代的香港視覺文化產生興趣。

然而，估計因篇幅題材所限，很多書籍側重的內容均是圍繞招牌及其工藝，而招牌的書藝和書法家們的生平事蹟部分往往未及詳述。事實上，香港30至80年代來一直擁有多位書法造詣甚高，且風格獨當一面的老師，往往被大眾所忽略而不多見於經傳；當中包括區建公、謝熙、卓少衡、黎一鳴等前輩。因社會主流冷感，他們的成就也恐隨時光流逝。更重要的是，他們的作品面貌及風格變化，不僅從側面描寫了香港市容的變化，也與城市商業模式之轉變息息相關。書法家們承商業之便，普及了書法藝術；商業之變遷，亦記載了在書法之中。

故此，本人希望能略盡綿力，集合和紀錄一些書家的作品及逸事，讓書法愛好者及後世能有所稽考。過去幾年，我們一面訪尋書法家在街頭留下的招牌墨寶，同時亦經私人渠道蒐集他們的紙本作品及圖像。適逢近年本地文藝復興之風氣，也剛好碰上幾位有心的同路人，故希望僅將蒐集的部分作品展出，以供公眾參考。

黃雋溢 | 宣游  
策展人 | 作者  
癸卯年 夏

墨跡：構築香港的書法家  
書法遺作聯展

書法，簡而言之是「書寫」與「章法」的藝術。「書寫」是一種以文字作載體的溝通媒介；而「書法」則是以美感作為出發點的「書寫」，將中文看待成為一種線條結構，成為一種遊走於法度之間的藝術；與音樂和繪畫一樣，所有人都具備欣賞書法的能力，甚至偶有一些具衝擊力的作品，不諳中文的人，也能深受感染。

幸甚，香港曾有幾位書法家，以教育、慈善、民俗、商業等方式將書法藝術普及予市民大眾，不但做到雅俗共賞，更聯手塑造出香江半世紀獨一無二的城市風貌。幾位前輩分別是區建公老師、謝熙老師、卓少衡老師，以及黎一鳴老師。前兩位自30年代書寫香江逾半招牌楹聯，為香港城市書法訂下風格走向；後兩位則書寫了大部分香港流通的書法商業卡片，將印刷技術及書法完美融合。希望通過是次展覽，能讓大家「展卷闡秘」，通過幾位老師的作品，一睹其生前的藝術成就。

近年，香港建築條例修緊，大部分外掛式招牌落下帷幕；同時經濟下行使不少老字號光榮結業，更多書法招牌悄然消失。然而，幾位老師的作品觸及之廣影響之大，無論城市風貌如何變改，我們也一定能在街頭巷尾找得其翰墨痕跡。我們希望通過是次展覽，能讓大家「展卷闡秘」，通過幾位老師的作品，一睹其生前藝術成就。

Calligraphy is an artistic creation that combines paper, brush, and ink. 'Writing' is a form of communication using written words as a medium, while 'calligraphy' is a form of 'writing' that focuses on aesthetics. It considers Chinese characters as a combination of lines and structures, navigating between structures and balances. Sometimes, even those who do not understand Chinese can be deeply moved by impactful works.

Hong Kong has had several calligraphers who have popularised the art among the general public through education, charity, folklore, and commercial endeavours. They have shared the art to Hong Kong by various commercial applications, collectively shaped the unique urban landscape of Hong Kong over the past half-century. These esteemed predecessors include Mr. Au Kin-kung, Mr. Hsieh Hsi, Mr. Cheuk Siu-hang, and Mr. Lai Yat-ming. The first two left their mark on Hong Kong's urban calligraphy in the 1930s, setting the stylistic direction for the city. The latter two wrote the majority of calligraphy used in commercial name cards circulating in Hong Kong, integrating printing technology with calligraphy.

In recent years, Hong Kong's building regulations have tightened; meanwhile, the economic downturn has led to the closing of many long-established businesses, resulting in even more calligraphic signs quietly disappearing. However, the works of several veteran artists have had such a wide reach and significant impact that no matter how the city's appearance changes, we can always find traces of their calligraphy on the streets. Through this exhibition, we hope to unveil the secrets and showcase the artistic achievements of these masters during their lifetimes.

◎展覽開幕禮 EXHIBITION OPENING CEREMONY

08.09.2023 | 12:00

◎展覽開幕分享會 EXHIBITION OPENING SEMINAR

08.09.2023 | 12:30 - 13:30

主講：策展人 黃雋溢

HOSTED BY CURATOR WESTLEY WONG @INK.BRUSH.CITY

◎展覽嘉賓分享會 EXHIBITOR SHARING SEMINAR

15.09.2023 | 12:30 - 14:00

主講：策展人 黃雋溢、《香港遺美》作者林曉敏小姐、  
《街招》創辦人麥憬淮先生

PARTICIPATING GUESTS: HIU-MAN LAM @HKMINISCENE,

KEVIN MAK @STREETSIGNHK

MODERATED BY WESTLEY WONG @INK.BRUSH.CITY

22.09.2023 | 12:30 - 14:00

主講：策展人 黃雋溢、「保良局歷史博物館」楊秀玲館長、  
「程尋香港」創辦人溫佐治先生

PARTICIPATING GUESTS: SALLY YEUNG @PLKMUSEUM,

GEORGE WAN @HIDEANDSEEKTOUR

MODERATED BY WESTLEY WONG @INK.BRUSH.CITY

◎展覽 EXHIBITION

08.09.2023 - 01.10.2023

星期五至星期日 FRIDAY TO SUNDAY

星期一至星期四休息 CLOSED ON MONDAYS TO THURSDAYS

香港跑馬地山村道54號保良局

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Master Hsieh Hsi (1895 – 1983), born in Pan Yu, Guangzhou, hailed from a family known for their exquisite gardens called 'Zhi Yuan.' It was due to this estate that Master Hsieh acquired the second name 'Zhi Yuan.' Zhi Yuan was built before World War II and served as a gathering place for intellectual discussions hosted by the Hsieh family.

In the 1950s, Master Hsieh officially relocated to Hong Kong. Along with him moved the Wen Yuan Hall, which settled at the third floor of 289 Hennessy Road, Wan Chai, also known as the location of the 'Hsieh Hsi Calligraphy Research Institute.' Master Hsieh dedicated himself to the study of Han Li script, and his dignified and rustic calligraphic style brought a touch of nostalgic freshness to the cityscape of Hong Kong. The grand and majestic Li script seamlessly merged with the field of education. Previously, school names were often inscribed in rigid regular script, occasionally with works in Li or Kai script by the esteemed teacher Au Kin-bong, but they were relatively scarce. The emergence of Master Hsieh enriched the stagnant calligraphic style. Schools in Hong Kong still proudly display the large character signboards bearing Master Hsieh's inscriptions.

In addition to schools, Hsieh's calligraphy was also frequently found in commercial establishments. Some well-known examples include Wing On Company, Tai Yuen Company, and Sun Hung Kai Properties Limited. From the 1950s to the 1970s, Master Hsieh's calligraphy dominated the realms of Chinese restaurants and teahouses, but due to his reluctance to sign his works, many of his pieces remain unknown. Long Fung Tea House, Federal Restaurant, Ka Lai Wah Restaurant, Diamond Restaurant, and Shun Hing Restaurant are just a few establishments where you may unknowingly encounter Hsieh's works in your vicinity.



## CHEUK SHIU HANG



卓少衡（1923-2005），香港上世紀中後期著名書法家，為南海縣商家卓氏之後，是家中唯一男丁。卓父從小就為兒子打點學習，安排家庭教師到家中授課；唯卓老師天資聰穎，不喜管束，十四歲就離鄉別井，希望闖一番事業。卓氏憑著其過人學問，透過親戚官宦人家找到了一份政府文書職務，一做便是四年。1942年，卓老師隻身從廣東來港，從事印刷相關工作，因而接觸了很多廣告業和美術界的朋友。正因如此，卓老師開展了他前半生商業字的事業。

卓少衡老師熱衷藝術交流，是文人雅集的常客，在趙少昂、呂壽琨等老師創立的香港中國美術會，卓氏是「永遠名譽會長」之一；名家羅叔重、陳仲文，劉秉衡等均是座上客。琴棋書畫，乃文人之四藝，除了書畫，卓老師的書法也見於不少唱片封套。「卓體」常見於黑膠、卡式帶及CD封套之上，字體的風格與封套的設計搭配，是很多粵劇名曲的最佳選擇。

2002年，粉嶺雲泉仙館兩期工程竣工，仙館正式落成，形成一個道教古式建築群。其中，館內的《太上老君道德經碑》及《太上老君說常清靜碑》是卓氏全以楷體寫成尺寸最大，字數最多的碑記。仙館建成時，卓老師更被委以抬祖師爺之重任。卓氏晚年多留仙館書齋進行書法創作，及後在雲泉仙館正式入道，道號「靈蔭」。後來西樵山雲泉仙館重建，館內亦存有卓氏之書畫作品。



號 字  
如 靈  
龍 蔭

車少衡

Cheuk Shiu-hang (1923–2005) was a renowned calligrapher in Hong Kong during the mid to late 20th century. Hailing from the Cheuk family, who were merchants from Nanhai County, he was the only male descendant in the family. From a young age, Cheuk's father arranged private tutors to educate him. However, Cheuk, with his exceptional talent, disliked being restrained. At the age of fourteen, he left his hometown, hoping to make a name for himself. In 1942, Cheuk ventured alone from Guangdong to Hong Kong, where he engaged in printing-related work and formed connections with professionals in the advertising and art industries. This marked the beginning of his career in commercial calligraphy during the first half of his life.

Cheuk Shiu-hang was passionate about artistic exchange and became a regular participant in literary gatherings. He held the prestigious title of 'Honorary Chairman for Life' in the Hong Kong Chinese Artists Association. In addition to calligraphy and painting, which are considered the four arts of literati, Cheuk's calligraphic works were often seen on album covers. The 'Cheuk style' was commonly used on vinyl records, cassette tapes, and CD covers, complementing the design and making it the preferred choice for many Cantonese opera classics.

In 2002, the two-phase construction of the Wan Chuen Sin Kwoon in Fan Ling was completed, and the hall was officially inaugurated, forming a complex of Taoist-style architecture. Among them, the 'Dao De Jing Stele' and 'Calmness Stele' inside the hall were the largest and most word-intensive inscriptions written by Cheuk. In his later years, Cheuk spent much of his time in the study of the Xian Guan, engaging in calligraphic creations. He subsequently formally entered the Taoist path and took the name 'Ling Yin.' Later, when the Yunquan Xian Guan on Xiqiao Mountain was reconstructed, it also housed Cheuk's calligraphic and painting works.



# HSIEH HSI



謝熙 (1895 - 1983) 生於廣州番禺，祖家外建有園林，名叫「止園」，取名「吉祥止止」之意思。後來謝老師外號「止園」，也是因此緣故。止園建於二戰前，是謝氏以文會友之勝地。

50年代，謝氏正式遷居香港。隨謝熙老師遷址的還有文緣館，文緣館遷至香港灣仔軒尼詩道289號三樓，也是「謝熙書法研究院」的所在。謝熙老師精研漢隸，敦厚古樸的書風，為香港的市容帶來了一股懷古的「新意」。莊重雄壯的隸書，與教育界不謀而合；此前，學校校名多以呆板的楷書題寫，偶有區建公老師的隸體或楷體作品，但數量始終不多，謝老師的出現，讓呆滯的書風得以豐富。時至今天，路德會呂祥光中學、麗澤中學、九龍真光中學、聖公會基榮小學、路德會呂明才中學、樂善堂顧超文中學、樂善堂王仲銘中學等，仍然保留了謝老師所題寫的大字招牌。

除了學校，謝氏書法也多見於商業機構，較著名的有永安公司、大元公司、新鴻基地產有限公司等；50-70年代，謝老師的字體更在酒樓茶樓界撐起了半壁江山，但因他幾乎從不落款，導致很多作品不為人知。龍鳳茶樓、聯邦酒家、嘉麗華酒樓、鑽石酒樓、信興酒樓等，相信總有一家在各位附近，但我們卻可能從不知道那是謝氏作品。



# LAI YAT MING



黎一鳴，生於廣州花縣（現花都）。1949年，時年14歲的黎一鳴老師從廣州移居澳門就讀中學。黎老師當時落腳的地方，有一位鄰居名叫鍾少山（音），是澳門街一位代書先生，他多變的書法風格，引起了黎氏對於書法的反思及興趣。

1953年，時年18歲的黎一鳴來港，並正式矢志以代寫書法為職業，一寫便是六十年，成了其終身職業。黎老師一家共六口，養妻活兒全靠鬻書，其成功之道，是他自己對於「書法」作為職業的理解。黎氏書齋名為「雪松館」，商號則叫「黎一鳴書法篆刻」，先後座落深水埗黃竹街及大埔道。

「黎一鳴書法篆刻」的商業咭片及稿紙上資料不多，包含名字、服務簡介以及聯絡電話，以篆隸楷行四種書體書寫而成。黎氏也訂明收費標準，交稿時間劃一，令客戶能根據自己的金錢及時間預算行事。「手寫卡片」是香港收藏界獨有的搶手貨，而隸書卡片更是物以罕為貴，原因正是寫隸書所花時間比其他書體更多，「隸書加五」正式黎老師所定之規矩。



號 字  
建 維  
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Au Kin-kung (1887 – 1971), a renowned calligrapher and Chinese medicine practitioner in mid-20th century Hong Kong, established the 'Au Kin-kung Calligraphy Academy' and the 'Au Kin-kung Chinese Clinic' at 213 Queen's Road Central, 2nd floor of the Tong Lau building. Mr. Au, originally named Kin-bong, with the courtesy name Wai-ping, was born on August 23, 1887 in Hsin Hui County.

At the age of eighteen, Au Kin-kung graduated from the Xin Hui County School and was appointed as a teacher at the Shunde County Primary School. In 1912, driven by his passion for education, Au Kin-kung founded the 'Macau Tak Wah Second-Class Primary School' (commonly known as the 'Tak Wah School') in Macau. In 1927, Au Kin-kung was hired by Yuek Chi School (located at the intersection of Nathan Road and Shandong Street in Hong Kong) and also established the 'Kin Bong School' in Sheung Wan.

In 1936, Au Kin-kung became the first Lingnan calligrapher to hold an exhibition in Taiwan. Upon his return to Hong Kong, he chose a location near the Au Kin-kung School in Sheung Wan and established the 'Au Kin-kung Calligraphy Academy' on the 2nd floor at 213 Queen's Road Central. The academy provided systematic instruction in calligraphy, making it Hong Kong's first specialised calligraphy school. Mr. Au was acclaimed as the 'King of Signage' and was widely admired in old Hong Kong because he incorporated the Beiwei glyph script into commercial signage. Prior to that, traditional regular script calligraphy was predominantly used for signage. Au Kin-kung can be considered the pioneer of the calligraphic style seen in Hong Kong's signage from the 1930s to the 1970s.



# AU KIN KUNG



區建公（1887 - 1971），香港上世紀中葉著名書法家及中醫師，曾設「建公書法專科學院」（又名區建公書法學院）及「國醫區建公廬」於皇后大道中213號唐2樓全層。區先生原名建邦、字維屏、號建公，光緒十三年七月初五日（1887年8月23日）生於新會縣潮連鄉之富岡村。

區建邦十八歲時於新會縣立師範學堂畢業後，受聘於順德縣立小學堂（1913辛亥革命後，教育新宣布舊學制方將「學堂」更名為「學校」）。三年後，正值民國元年（1912年），區建邦憑著一顆辦學心，於澳門創立「澳門德華兩等小學校」（坊間稱為「德華學校」）1927年，鑰智學校（現香港彌敦道及山東街交界處）聘請區建邦來港執教，區來港後亦於同年在上環文咸東街辦「建邦學校」。

1936年，區建公成為嶺南第一位在台灣辦展覽的書法家，回港後，區建公選址在上環建公學校附近，皇后大道中213號唐二樓設立「建公書法專科學校」，以系統化的方式授予學生書法之竅門，是為香港第一間書法專科學院。區老師號稱「招牌王」，為老香港所津津樂道，全因區老師將魏體（又稱北碑、北魏、魏楷）融入商業招牌，30—70年代風行香港，據說區建公是第一個將北魏楷書帶融入商業招牌的書法家。此前，招牌主流本上都選用傳統榜書或楷書，區建公可謂香港招牌書法風格的奠基者。





號  
雪松館主

字  
一鳴

黎一鳴

Lai Yat-ming, born in Fa Dou, Guangzhou. In 1949, at the age of 14, Mr. Lai Yat-ming moved from Guangzhou to Macau to pursue his studies in secondary school. His place of residence at that time had a neighbor named Zhong Shaoshan, a commercial calligrapher in Macau. Zhong's versatile calligraphic styles sparked Lai's reflection and interest in calligraphy.

In 1953, at the age of 18, Lai Yat-ming arrived in Hong Kong and dedicated himself to the profession of calligraphy. He spent a remarkable 60 years practicing calligraphy as his lifelong career. Lai supported his family of six solely through the sales of calligraphic works. His success can be attributed to his profound understanding of calligraphy as a profession. Lai's study was named 'House of Snow Pine,' and his business was known as 'Lai Yat-ming Calligraphy and Seal Engraving,' initially located in Wong Chuk Street, Sham Shui Po, and later on Tai Po Road.

The business name cards and stationery of 'Lai Yat-ming Calligraphy and Seal Engraving' contained limited information, including the name, a brief description of services, and contact telephone numbers, written in four script styles: seal script, clerical script, regular script, and running script. Lai also established a standardised fee structure and a uniform submission deadline, allowing clients to plan their budget and time accordingly. 'Handwritten name cards' are highly sought-after in Hong Kong's collecting community, and name cards in clerical script are particularly rare and valuable. This is mainly due to the additional time required to write in clerical script compared to other script styles, and Lai Yat-ming officially established the rule of adding five units to the fee for clerical script works.

