

承 先 啟 後

有關1940~1970年代
香港中式服裝的故事



SEAMING THE PAST
WITH
PRESENT AND FUTURE

MEMORIES OF HONG KONG
CHINESE TRADITIONAL COSTUMES
IN THE 1940S TO 1970S



衛奕信勳爵文物信託

THE LORD WILSON
HERITAGE TRUST

衛奕信勳爵文物信託資助

Supported by Lord Wilson Heritage Trust

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Stories of Hong Kong Chinese Traditional Costumes in the 1940s to 1970s

前言



香港為國際大都會，市民穿着向來緊貼潮流，服裝以西式為主。回顧昔日大部份港人穿手造中式服裝，上世紀 70 年代開始受西化服裝潮流及服裝製作工業化影響，中式服裝逐漸式微。究竟港人服裝近百年演變過程是怎樣的？查有關香港中式服裝的轉替歷史難找到有系統性的記載，款式尚可在舊相片或粵語片中尋找到蹤影，但有關中裝文化及工藝的紀錄較為罕見。服裝必須經過將布帛剪裁、縫合才能成衣，製作工藝對服飾文化的影響至為重要。『香港中式服裝製作技藝』已被列為香港非物質文化遺產，正好確立此項傳統手工藝於本土文化的重要性。

感謝衛奕信動爵文物信託基金的資助，讓「歲月留甘」這項以延續本土中式服裝文化及工藝為目標的計劃得以分階段推出不同項目。是項「承先啟後」是繼「原物展館」（親到裁縫工作室與大師交談）及「向大師致敬系列」（中式服裝及文物展覽）後，以香港 1940 至 1970 年間的中式服裝為主題的口述歷史項目，將受訪者的憶述整理後成書，透過文字和相片，將過去的服裝歲月印記及社會風貌重現讀者眼前。

此次口述歷史共十位與中裝有密切關係的人仕參與，雖然人數不多，仍足具代表性：四位裁縫中，粵籍及江浙籍分佔二位；曾經以中式服裝作日常服的人士男女各三位；如果以出生地區分則廣東及江浙各有四人，而香港出生的有兩人。

整個口述歷史的訪問以錄影及錄音進行，資料整理為九篇文章，另外再把一些難以遺忘的片斷輯成「倒後鏡」，讓讀者一同回味昔日有關中式服裝和香港社會點滴。

Preface

In this international city of Hong Kong, people follow Western-style fashion and are never slow in catching up with the trend.. In the past, however, most people wore Chinese-style clothes that were handmade. It was starting from the 1970's when western dress style became popular and clothes making became an industry that lesser people dress traditional Chinese costumes. What exactly has changed in the evolution process of the dress style of Hong Kong people in the past century? It is hard to find structured records on the development of Chinese traditional costumes in Hong Kong. While we can still find traces of the dress style of that time from old photographs or Cantonese films, records on the culture and craft of Chinese traditional costumes are scarce. Dress making must go through the process of fabric cutting and then stitching. The craft involved is particularly crucial.

“The Sewing Technique of Traditional Chinese Costumes in Hong Kong” has been inscribed onto the inventory of the Hong Kong Intangible Cultural Heritage, confirming the importance of this local traditional craftsmanship.

“Leaving a legacy” is a project aiming at furthering the culture and craft of local Chinese costumes. With funding from the Lord Wilson Heritage Trust, the project launched different programmes by phases. The present “Seaming the Past with the Present and Future” is launched after the success of the “Original Exhibition Hall” (visiting tailors’ workshops) and “Salute to the Masters” (exhibition of Chinese costumes and cultural products). This programme organized oral history interviews around the theme of traditional Chinese costumes in the 1940s to 1970s with the aim of collating old memories into a book so that the bygone days could be brought back alive.

Ten persons closely related to Chinese traditional costumes have been invited to participate in this oral history programme. Though the number is relatively small, our participants are highly representative: there are four tailors with two each from the Kwongtung and the Jiangsu/Zhejiang provinces; there are three males and three females who used to dress Chinese costumes as their daily wear; and in terms of their place of birth, four are from Kwongtung, four from Jiangsu/Zhejiang and two were born in Hong Kong.

These oral history interviews were conducted by both audio and video recording. Materials are collated into nine articles. Some unforgettable pieces of information are edited into a series as “Back Mirror”, to enabling readers to review the bits and pieces of the craft of Chinese clothing making and the old Hong Kong society.



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今天香港市民購買衣服，隨手可得。回顧四十年代的香港，社會物資短缺，一般人的生活及衣着都很簡樸。二次大戰後，很多內地人士移居香港，西方事物注入，香港原本生活方式包括服裝都經歷變化。今次以橫跨1940至1970這年代的香港中式服裝為主題，憑藉受訪者回憶過去點滴，讓我們對昔日這顆『東方之珠』的服式轉替加深認識。

Today, people of Hong Kong can conveniently buy clothes anytime anywhere. Back to the forties when resources and commodities were scarce, people lived and dressed in a modest manner. After the Second World War, with the influx of people from the Mainland and infiltration of western elements, Hong Kong underwent changes in both living and dress style. Through our interviewees' memories of their experiences relating to Chinese costumes in Hong Kong from 1940s to 1970s, we will gain more understanding of the transformation of dress styles in this "Pearl of the Orient".







An open notebook with a pencil resting on it, surrounded by a vintage camera and a photograph on a patterned surface.

INTERVIEWS

訪
問

Mr YAN Ka-man

殷家萬先生

祖籍江蘇省揚中市，三代都是裁縫，1951年由伯父帶來香港當學徒，從業六十多年。60年代為邵氏公司多齣電影縫製服裝，包括：《星星月亮太陽》、《吉祥賭坊》等，並曾為演藝界人士如井莉、何莉莉、蔡瀾、岳華等縫製日常便服，亦為香港無線電視的節目及劇集，例如《香港小姐選舉》、《鹿鼎記》、《鳳舞香羅》與及舞台劇《杜老誌》等製作中式服裝。

Originally from Yangzhong City, Jiangsu Province, and with three generations working as tailors, Yan has been in the trade for over sixty years since coming to Hong Kong with his uncle and taking up apprenticeship in 1951. From 1960s onwards, Yan had supported costumes production for the Shaw Brothers Studio for such movies as "Sun, Moon, Star", "The Casino", etc., He also made daily clothes for people of the show business including Ching Li, Lily Ho, Chua Lam and Yueh Hua. He also produced Chinese costumes for TVB's "The Miss Hong Kong Pageant" and dramas such as "The Deer and the Cauldron", "Riches and Stitches" as well as the drama "Tonnochy".

中式服裝的靈魂人物 — 裁縫師傅

殷師傅是現今香港碩果僅存的上海裁縫。跟他做訪問，令我們對過去香港中式服裝的靈魂人物（裁縫）的成長路程加深了理解。殷師傅在佐敦設有工場，亦樂意將自己手藝傳授後輩，將傳統智慧延續下去。

「對小時候在家鄉穿著的衣服已沒印象，但很深刻的是當時物資短缺，就是一塊布都是自己造的。母親從打棉籽、彈棉花、紡紗到交給機匠織成一匹布，再拿去「染房」染色，分得的布便拿回家縫製衣服給家人，非常珍貴。造衫後剩餘的布碎及舊衣服則用作造鞋，一針一針縫製出來。」殷師傅來港時穿的唐裝衫褲都是母親造的。對於造衫的概念，早留下深刻印象。

殷師傅的伯父亦是裁縫，受僱於他人。他隨伯父來港但並沒有成為伯父的徒弟，因為當時收徒弟要提供住宿，而祇有裁縫店老闆才有這個條件，所以他來港後在九龍太子道花墟投師當學徒。三年學徒生涯乏善可陳，「主要是處理打掃等雜務，每天開工前必須準備當日需要的工具及材料，如配絲線顏色、沖漿糊等，然後把工具送到店內十多位裁縫的座位，若有錯漏會被責罵。晚上則睡在工場內的功夫檯（裁床）。」殷師傅記得學師時造的衣服仍沿用布紐結，後來女裝衣服要求貼身，開始改用銅拉鍊，「造一件衫約七、八圓，而拉鍊已佔一圓成本！」當時主要靠觀察自學，或向師傅提問。所以他學滿師仍不懂裁剪技巧。

雖然說學徒歲月艱苦，亦有有趣的點滴，「1953年第一次「過海」到皇后大道中看英女皇加冕花車巡遊，既要師兄弟帶路，又因個子小根本看不到，惟有在匯豐



銀行對出的皇后像廣場呼嚕的睡了一覺，今日記起仍覺有趣，可謂大鄉里出城」。

裁縫工時長，一般祇有每年農曆新年休息幾天，及每月初二、十六做禡晚飯後提早下班，差不多是年終無休地工作。問殷師傅多年工作心得，他說其實都是要紮實的學好基本功夫，經驗累積起來便會有成果。而這種手藝至今亦保持昔日特色，沿用粉線袋、唐尺、漿刀、腳踏衣車等工具，著重以一針一線手縫製作。

殷師傅提到五、六十年代，香港人穿著樸實，冬天男女都穿棉襖，所以過年時裁縫生意最旺，人人都提著布料、棉花趕到裁縫店造衫過年，很熱鬧。造衫的價錢原來會因地區而有差別，九龍青山道六圓、尖沙咀區客人較高級價錢為七圓、港島八圓。師傅印象中當時九龍的佐敦及港島銅鑼灣是裁縫店集中地，而裁縫亦有級別之分，「龍頭師傅在店內為頂級大師傅，手工了得，複雜的手藝例如「如意」、「花箍綫」等都一一應付自如，難不到他們。」

上海師傅手工細緻，著重剪裁技巧，造出來的衫顯現客人身形美態，稱身舒適。至於廣東師傅則講求效率，將車、剪、釘紐等程序分工，難怪香港裁縫店一直都





以正宗上海師傅招徠客人。隨著衣著西化，上海師傅來到香港亦需要適應，傳統的大裁、小裁功夫不合潮流，來港要重新學習西裁及打褶技巧，以適應西風東漸的環境轉變。

香港現今大約有幾十名傳統裁縫，但五、六十年代高峰期有二千多人。為了保障裁縫工資及爭取利益，上海縫業職工總會於1949年成立。殷師傅還記得當時會址在灣仔春園街。工會為行內訂立縫工價目表，每年審視，避免爭拗。行業供奉「軒轅」，每年師傅誕都有聚會。

訪問中，殷師傅稱裁縫為「夕陽工業」。但在七十年代有過風光日子，客人有個人、公司，亦有舞廳工作的職業女性。舞女對造衫要求頗高，跟隨潮流亦要貼身，都是連工包料，看布版落訂單。「長衫越來越少人穿，

除了成衣競爭外，一般人認為穿起長衫給人隆重、成熟感覺，而且認為身材好才穿得好看，亦嫌長衫難穿及束縛。」要令長衫再受歡迎，公眾教育及推廣很重要，當大眾多穿長衫，裁縫行業才有生存空間。

殷師傅可說是過去、現在與未來的結合，對中式服裝承先啟後，是一位默默耕耘的大師級人馬。雖然因一直打工而未收過徒弟，但對於來他工作室討教的後輩都願意分享自己多年手藝及心得。畢竟世上並無煉金術者，一步亦難登天，殷師傅忠告年輕人要「有心、有耐性、有毅力」。希望透過公眾多了解、多認識中國傳統服式，逐漸有更多人穿著中裝，吸引更多新血接棒，創出另一個「長衫熱潮」，讓裁縫行業再次熱鬧起來！



Mr YAN Ka-man: A Tailor - The Key Person of Chinese Traditional Costumes



Yan Sifu is among the few authentic Shanghai tailors in Hong Kong. With today's visit, we have a deeper understanding of the growth path of a master class tailor and his involvement. Sifu owns a workshop in Jordan and is willing to teach people who come to him. Sifu truly has a vision to pass on the traditional wisdom and his crafts of thread and needle to the next generations.

"I can barely recall what I dressed during childhood in the hometown. I firmly remember that material was scarce. At that time, many things were hand-made, even a piece of cloth. My mother had to start from collecting cottonseed, fluffing cotton, spinning, then passing it to the "mechanical craftsman" for weaving it into cloth. Then, we needed to send it to the stained room, and took home a valuable piece of cloth for sewing clothes for the entire family. The remaining cloth and worn out clothes were materials for shoes, which were entirely made by hand stitching." Yan recalled that when he left his hometown to Hong Kong, he brought with him a set of Tong attire that was handmade by his mother. Perhaps the inspiration of making clothes was deeply rooted in Yan's heart at that time.

Sifu's uncle was also a tailor, employed by others. Sifu came to Hong Kong with his uncle but could not become his apprentice as it was practically a rule that accommodation should be provided to an apprentice and only tailor shop owners could afford doing so. Finally, Yan settled down as an apprentice in a tailor shop in flower market, Prince Edward Road in Kowloon. Three years of apprenticeship was monotonous, "I mainly dealt with cleaning and other daily routines. Before all senior tailors started working every day, I had to prepare tools and materials, such as matching color of threads and mixing paste, and then bring them to each of their seats. Even little mistakes were not tolerated. At night, I slept on the sewing table where tailors worked during day time." During apprenticeship, cloth buttons were widely used; due to fashion trend, women's dress became slim-fit, and copper zippers came into use instead. "A cheongsam cost \$7 to \$8, while the zipper accounted for \$1 already." At that time, observation and self-study was the key of learning, as senior tailors taught basic skills only. Upon completion of apprenticeship, Yan did not even know the necessary cutting skills. Though there was tough time of



being a tailor apprentice, Sifu still recalled many happy moments. “The most remarkable incident was my first trip “across the harbor” from Kowloon to Queen’s Road Central to watch the parade to celebrate the Coronation of Queen Elizabeth II in 1953. “I did not only need someone to lead the way, but was also too short that I could hardly watch anything in the crowd. Eventually I found a place in the public stature outside the HSBC Building and fell asleep there. This was a funny incident and I was like a village boy out of town.”

Sifu told us the key to his success was to consolidate the basic skills and to accumulate experience through practice. The fact that tailors had to work long hours with no break during the year might have also accelerates their maturity. Tailors basically worked throughout the year, except a few days off during the Lunar New Year, and early departure from the shop after dinner on the 2nd and 16th day of each Chinese calendar month. This is still the operation mode of the trade. In Yan’s workshop, chalk pouch, Kwongtung ruler, scraper and antique sewing machine are still being used, which are the authentic ways of Chinese costumes making.



In the 1950s and 1960s, people dressed very simple. In winter time, people wore cotton-padded jackets. Tailors were therefore extremely busy before the Chinese New Year. Everyone brought their bags of cloths and cotton to tailor shops to expect the jacket to be ready before the New Year day. This is a very lively picture of old Hong Kong. There was price difference in each district. The price in Castle Peak Road, Kowloon was \$6 but in both Tsim Sha Tsui and Hong Kong Island, customers were of



higher-end and price was \$7 and \$8 respectively. Yan also recalled that tailor shops were located mainly in Jordan at Kowloon and Causeway Bay in Hong Kong Island. Besides, tailors were differentiated into grades. Chief Tailor, equipped with distinctive skills and possessed sophisticated handicraft skills like “Ruyi” and “border” binding.

Shanghai tailors had advanced tailoring skills, and were particularly good at their cutting skills. The clothes they made were form fitting and very comfortable. As for Kwongtung tailors, they pursued efficiency and divided jobs into standard procedures, sewing, cutting and buttons placing. No wonder tailor shops in Hong Kong used authentic Shanghai tailors to attract customers. With westernization, Shanghai tailors who came to Hong Kong had also undergone struggling. The traditional Big Cut skill and Small Cut skill were no longer compatible due to the changed fashion trend. They had to learn afresh western cutting style and dart manipulation skills in order to adapt to the change.

We have few dozen traditional tailors in Hong Kong nowadays. Nevertheless, two thousand people were registered as tailors during the peak time of the 1950s and 1960s. In order to protect wages and common interests, the Shanghai Tailoring Workers General Union was established in 1949. Yan recalled that the original office was set up in Spring Garden Lane, Wanchai. The union helped to set up a list of piecework wage to protect tailors’ benefits and reviewed it annually to avoid disputes. It is the traditional belief that the tailoring business was protected by “Hin Yuen” and annual gathering was organized by the union to celebrate his birthday.

In the interview, Yan described tailors as “sunset industry”. In fact, the tailoring industry had its prosperity in the 70s when customers came from all walks of life, like individuals, those from corporate and working women in pub areas. Pub girls were demanding in making clothes. They required costumes to be slim-fit and followed fashion trend closely. They placed orders after selecting fabric through sample board displays “There are less people wearing cheongsam now. Apart from competition from ready-made clothes, people had deep-rooted concepts that cheongsam is mainly for attending



grand occasions and it is for matured persons. Some people thought that one should have good body figure to dress cheongsam, or it was difficult to wear and not comfortable. To make cheongsam popular again, public education and promotion are important. If more people dress cheongsam, the tailoring industry would be able to survive naturally.”

Yan, linking the past with present and future, is loyal to his role as a tailor supporting the mission to prolong the Chinese traditional costumes. The previous employments never afforded him to have any apprentice, but he is happy to share his profound experience to people who came to his workshop. Yan’s guidance to young people is “to be determined, patient and persevere”. After all, there was no alchemist in the world, and no one easy step to achieve success either.

Through continual education and promotion, we hope to arouse the public’s interest in learning more about traditional costumes that represented the Chinese culture. With more people dressing in the traditional costumes, hopefully there will be new blood joining the trade and creating another “Cheongsam Boom”. Let’s work to have the industry vitalized again!

Mr LEUNG Long-kwong

梁
朗
光 先生



祖籍南海西樵，五十年代在香港入行，縫製女西服出身，後來擴展至中式服裝包括女裝長衫。曾以其精湛手藝為電影《花樣年華》、《2046》及《諜海風雲》女主角製作長衫數十套，名揚業界。

Native of Xiqiao, Nanhai, Leung joined the trade in the fifties. He first specialized in Western female clothing, and later extended his business to Chinese costumes including cheongsams. Leung made his fame in producing dozens of stunning cheongsams with his witty hands for films such as “In the Mood for Love”, “2046” and “Shanghai”.

大師出來了 — 霓裳故事的幕後英雄

梁朗光師傅是一位資深裁縫，造過很多經典的長衫，成就了無數像《花樣年華》的故事，留下一幕幕令人難忘的畫面。他長達 50 年的事業中，作品你一定見過，因他曾為《花樣年華》、《2046》等電影製作中式服裝。很多名媛、名人、名演員亦是他的常客。

很榮幸能與梁師傅做訪問，分享以往中式服裝的「陳年往事」。師傅有著老一輩的特質：堅持，因他從無想過轉行；執著，因製作每一件長衫他都絕不馬虎；謙虛，因電影戲服非常成功，他謙稱是跟隨張叔平意思去做而已。

跟很多他同輩的裁縫一樣，為了解決生計，1946 年 13 歲的他從佛山南海來港投靠親戚當學徒，希望能有一技之長保障往後生活。三年學徒歲月並不易過，雜役不但多而且當學徒有食宿無薪金，「學藝主要靠自己觀摩，跟師傅學習縫製裡及袖，又要送貨，早上工作晚上則睡在裁床上。每月祇有五圓理髮、買履錢，其餘就靠客人的賞錢。」幸好，憑著鄉下仔堅毅性格，學滿師後梁師傅展開了自己新的一頁。

師傅可謂「老香港」，在港島區穿梭一段很長日子。「當學徒時是在中環閣麟街，後曾在銅鑼灣禮頓道、白沙道開設裁縫店。僱客多為辦公室工作及家住半山的高檔客人，對造衫要求很高。」原來當時造衫，客人多數拿衣料來，用的布料都是上等的。以前做官員的，多用像皮裘的海虎絨造衫，是一種很名貴的衣料；衫造好後客人要到店鋪試身，完成後再送往他們家裡。以往過年時氣氛濃厚，每年八、九月份已開始有人來造衫，準備過年。

自四十年代入行，師傅見證了中式服裝的演變，例如香港以前慣稱「長衫」，現在普稱「旗袍」；例如造唐裝衫以往不會打褶或開肩膊骨，演變到現在加入了很多西服的技術，如加胸褶、腰褶等。你說這是不是一



門求變的創意藝術呢？像以上提到的《花樣年華》，時代背景是 60 年代，而衣領是設計得比當時流行的為高，為的是加強電影美感，令張曼玉穿起來身型纖瘦。每件長衫的設計及擺花的位置亦花了很多心思，成就了很多傳奇。但問起這位幕後功臣造這批戲服的秘訣時，他卻說：「秘訣在服裝指導，設計都是由張叔平負責，我祇依他的要求造衫。」

假若你喜歡造衫，就要留意師傅給我們的小貼士。梁師傅說首先要將造衫布料的花拼在一起，先看看效果，接著就設計，考慮花擺放在那裡較好看，跟著按照客人的身材考慮細節，如選料時，較胖身型的要選沉色衣料，再設計合適的款式。最後梁師傅強調真心喜歡造衫才是重點，而他自己就是用了一輩子來展現這個道理。

梁師傅年屆 80 多歲，雖然在觀塘仍擁有自己的工作室，但很快便退休。他坦然當初都是因為沒有選擇才逼於人行，而現今年青一輩可以有其他選擇，未必會加入裁縫行業。現在造長衫的沒有太多人了，長衫怎樣傳承下去將是值得探討的課題。



Mr LEUNG Long-kwong: A Master – The Maker of Glorious Stories



Leung Long-kwong, a tailor of the master class, has created many tremendous classic cheongsams for films. You must have seen his work because Leung Sifu has contributed to many unforgettable scenes in films during his 50-year career. Sifu produced costumes for many films including “In the Mood for Love” and “2046”. Indeed, his regular customers include socialites, celebrities, and famous actresses.

It is a great honor to have an interview with Leung Sifu. Leung shared many of his “distant memories” of the years making Chinese traditional clothes. Leung bears the characteristics of our older generation: persistent, as he has a lifetime commitment to his profession; insistent, as he never treated his clothes casually; modest, he never claimed credit for the successful creation of the legendary costumes for the films and said that he only followed the ideas of William Chang (a famous costume designer). In 1946, Leung was a 13-year old boy. He came to Hong Kong with his fellows from a small village of Foshan in order to find a living. He stayed with relative with the wish of being trained as a tailor so that his future would be secured. There was no guarantee that the three years of apprenticeship would be easy. There was a variety of tedious duties every day, including order delivery. During

his apprenticeship, only accommodation was provided but not income. “You mainly learnt through observation. The teachers showed basic skills of sewing and making sleeves. We slept on the tailor’s sewing tables at night and received 5 dollars per month, which was regarded as money for haircutting and buying clogs. We had to rely on tips from delivery orders to customers’ home.” Fortunately, with his determination, the village boy endured all hardships. He completed the training and started his new page.

Leung had businesses on the Hong Kong Island for a long period of time, and we describe him as an “Old Hong Kong”. He completed his apprenticeship in Cochrane Street, opened his first tailor shop in Leighton Road of Causeway Bay, which was later re-located to Pak Sha Road. Most of his customers were from the high-end class, who worked in offices nearby or lived in mid-levels. They were demanding regarding the quality of clothes. In the past, the majority of customers brought their own fabric to the tailor shops and those materials were mostly of high quality. Leung told us that former officials liked using fur-like silk fabric, and they were very expensive. When the clothes were ready, customers came to the tailor shop for final alterations. Upon completion, the clothes





would be delivered to their home. Chinese New Year was very important to the Chinese society. Customers started making orders for new clothes in August or September in order to have them ready for the New Year.

Leung, since joining the trade in 1940s, witnessed the gradual transformation of Chinese traditional clothing, for example, “Cheongsam” was formerly the term used but now it is called “Qipao” in Hong Kong; there were no complicated skills in making Chinese clothes such as cut-off or dart, but later, more western skills were applied, like darts were widely used in chest and waist areas, etc. Do you agree with me that tailor business is a creative art? Like the above mentioned film “Mood for Love”, the film was featured against the background of the 60s, however, the collars were designed to be higher than those in the actual time. This was mainly for achieving aesthetic effects for the film, as Maggie Cheung looked particularly slim wearing those cheongsams. Leung was a hero behind the scene and made a lot of legends. Leung spent a lot of time analyzing all available fabrics to ensure a perfect match of all patterns. However, when asked for tips for making the series of costumes so successful, he said “the secret was to listen to requirements of the costume designer, William Chang. I was only responsible for making the costumes.”

If you have interest in making clothes, you should pay attention to hints from Leung Sifu. First of all, put together all fabrics and patterns to look at the effect, then focus on the design, and consider how to place the patterns so that they look better. Then carefully think of how to make the clothes in accordance with the customer’s body shape, for example if the customer is bigger in size, fabric of a darker color would be better. Finally, Leung stressed that the important point is that one must like it from the bottom of the heart. No doubt, Leung has exemplified this principle through his lifetime commitment to his profession.

Although he still has his own studio in Kwun Tong, Leung will retire soon. Leung said unlike the younger generations nowadays, he had limited choices when he decided to become a tailor at that time. There are not many people willing to join the tailor business because young people have more options now. Indeed, how to inherit Chinese traditional clothes making is a topic worth exploring.

Mr FUNG Sai-woo

馮世和先生



出生於江蘇靖江市，十三歲離鄉到港拜師學藝，一直以半工讀方式至滿師，幫師半年後便在尖沙咀創業，高峰時曾聘用十六位師傅，亦曾收徒弟多名。越戰結束後轉入製衣廠辦房工作，以中式裁縫的經驗揉合西式裁剪的技巧開創另一番事業。當年曾出版裁剪書籍十多本及開班教學，踏入耆耋之齡仍熱忱於傳藝工作。

Born in Jingjiang, Jiangsu Province, Fung left his hometown and started working as an apprentice in Hong Kong at the age of 13. He used the half-work-half-study mode to complete the apprenticeship, continued as a practising tailor in the shop for six months, and then set up his own business in Tsim Sha Tsui. At peak time, he employed sixteen tailors and took in several apprentices. After the end of the Vietnam War, he joined a garment factory and worked in its sample room, trying to create a new page for himself by merging the Chinese clothes making skills with the western tailoring techniques. Fung had published more than ten books and conducted workshops. Fung spared no efforts in passing on his trade knowledge and experience.

昔日小伙子，不一樣的裁縫路



他是學徒、上海裁縫、裁縫店老闆、辦房師傅、老師、作者，形像屢屢鮮明，恰恰反映了香港那些年的發展。馮世和（馮鋸）師傅——一個人以不同身份遊走於 50 到 70 年代中式服裝的旅程。

香港上世紀五十到七十年代，正值經濟、社會漸從戰後恢復過來，機會處處，很多人因此離鄉別井來港謀生。馮師傅來港時祇是一位十來歲的小伙子，拜師學藝，成為港產上海裁縫。當年十三歲來港，還要「報大數」（報大到 16 歲）才找到工作。機緣下加入人稱「上海三把刀」其中之一的裁縫刀行業（另外兩把刀是理髮師的剃刀和廚師的廚刀）。不知是遺傳母親的巧手還是自家天份，馮師傅當了三年學徒成為師傅後，補師少於一年便在尖沙咀旅遊區開舖當起老闆。訪問中，除重溫當學徒的點滴外，馮師傅每每提及母親出色的針黹手藝，都深表敬佩，「我來港時的一套衫、鞋、襪都是媽媽親手造，我很珍惜一直不捨棄掉，到後來結婚搬家，家小無地方才忍心掉去，很可惜。」馮媽媽可算是師傅眼中的大師級人馬。

一套以香港六十年代為背景的電影《蘇絲黃的世界》，令更多西方人士認識長衫，奠定其代表中國文化的重要地位，同時長衫設計亦進入新里程。師傅的裁縫店那時生意非常好，實是其風光歲月，「尖沙咀酒吧林立，那時是越戰時期，很多美軍來港渡假，酒吧女郎要落足本錢造衫招呼客人。她們造衫很豪爽，多為蕾絲窄身款式，一星期造一件，有些還兩三件一起造。高峰期我們有十六位師傅，還要在天井臨時搭建簡單工作枱，加熨斗請師傅來造衫。」

時代巨輪不停轉動，成衣的出現令中式服裝步入式微。1972 年馮師傅及幾位徒弟先後轉到工廠辦房工作。馮師傅曾嘗試以工廠形式生產中式服裝，很快發現並不

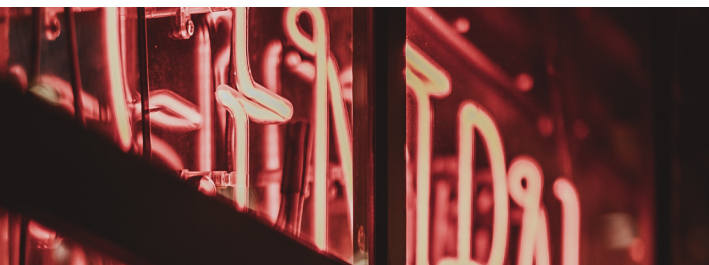
合適，因中裝很個人化，難大量生產。七十年代的婦女多喜歡自己造衫，師傅曾在社區會堂開班教授裁剪課程，更出版了十一本關於裁剪的書。

跟師傅回顧從五十年代入行，長衫發展的不同階段。1960-1964 年間，顧客多訂造光身裡布長衫，衫長過膝三吋，造得很貼身美觀，馮師傅覺得那時的衫款最美。談及最能穿出長衫美態的表表者，師傅毫不猶疑選李麗華。對這位客人，師傅一直留下深刻記憶。到 1964-1970 年間，為方便職業女性，長衫愈造愈短，衩就愈開愈高。到約 1980 年，大量採用新式剪裁，又加入膊頭綿等。總結這位上海師傅對長衫的審美：「傳統設計最美。長衫衩位要縮（熨跋）好，令衩位不分開，下襬要修細，造成如花瓶形狀才美觀，下襬闊是不好看的。」

馮師傅的轉型，無疑是反映香港經濟發展所趨。憑著裁縫對衣服、人體身型的敏銳觸覺，馮師傅應付辦房工作游刃有餘。馮師傅懂得以自身的優勢發揮每一個角色，用心演繹，不會因時代發展而停不來，是我們年青一輩的「香港仔」學習對象。



Mr FUNG Sai-woo: A Young Buddy, The Tailor's Extraordinary Path



Fung Sifu was an apprentice, a Shanghai tailor, a tailor shop owner, a sample room manager, an author and a teacher. He played his role well in every position. His journey from 1950s to 1970s reflected how Hong Kong and the Chinese traditional costumes had evolved over the years.

In the 1950s to 1970s, when the economy and society began to recover after the war, many people came to Hong Kong from the Mainland to look for opportunities. Fung Sai Wor (Fung Si), from Jiangsu, came to Hong Kong when he was a teenager. He started from an apprentice and rose to become an authentic Shanghai tailor.

He came to Hong Kong when he was thirteen years old. In order to find a job, he needed to claim to be sixteen. He joined to be trained as a tailor, one of the three most distinctive occupations of the Shanghaiese community that required the use of sharp tools (the other two being barbers and chefs). After three years' training and a short period of practice, he became the owner of a tailor shop located in Tsim Sha Tsui. In the interview, apart from reviewing the life during apprenticeship, Fung Sifu repeatedly mentioned about his mother's excellent needle craft, and expressed admiration. "I came to Hong Kong with one set of clothes, shoes, and socks, and they were all made by my mother. I cherished them very much. I deeply regretted that I had to dispose of them when I moved to a small flat upon marriage." His mother was truly a master in the eyes of this master tailor.

The film "Suzie Wong's World", with a background of Hong Kong in its 1960s, made cheongsam known to the western world as being a representative of the Chinese traditional costumes. New designs to these traditional Chinese clothes also emerged. At that time, Fung Sifu's business thrived. "My shop was in the Pub area. During the time of the Vietnam War, many US troops were brought to Hong Kong for holidays and, apparently, the

bar girls needed to dress up to attract customers. They were big spenders and asked for their dresses to be slim-fit and used lace fabrics for them. They came to order cheongsam once a week, some of them ordered one to three pieces each time. During the peak period, we had as many as 16 tailors in the shop. They worked on simple and temporary-built workbenches and irons.”

By-and-by, ready-made garments became popular and demand for tailor-made Chinese clothes declined. In 1972, Fung Sifu and several of his students decided to transfer to work in factory sample rooms. Sifu had tried to replicate factory production model into the making of Chinese costumes but soon found it inappropriate. It was because Chinese clothes were more personalized, and mass production was not suitable. Meanwhile, in the 1970s, many women liked making their own clothes. Fung Sifu taught clothes-making at community centers and also published totally eleven books on the subject.

Fung Sifu recalled the different stages of Chinese cheongsam since he joined the trade in the 1950s. In 1960 - 1964, cheongsam was plain and simple, with skirt length about 3 inches below the knee and slim cut. In Sifu's eyes, the design in this period was the most beautiful. Li Li Hua (a famous actress), one of his teacher's customers, was the best representative wearing cheongsam. In 1964 - 1970, for the convenience of working women, designs of Cheongsam had practical changes. It became shorter, tighter and skirts' slits higher. By around 1980, significant

western techniques were applied, e.g. shoulder pads were used. In summary, this is Sifu's aesthetic concept: “The classic design was the best-looking. Skirt slits must be well-ironed, showing the shape of the leg. The general appearance of a cheongsam should be like a vase. It will not look good if the bottom is too wide.”

Undoubtedly, Sifu's transformation reflected the economic growth in Hong Kong. With his unusual senses towards clothes and body shapes, he could easily cope with the work in the factory sample rooms. Sifu knew exactly his competitive advantages and applied them with dedication when he sensed the need of change. He is the role model of our next generation.



Mr KAN Hon-wing

簡漢榮先生



美華時裝第三代東主，自小就與裁縫打交道，耳濡目染，培養出對裁縫行業的濃厚興趣，而其中對長衫縫製更是情有獨鍾。十多歲入行至今成為裁縫店的掌舵人，敬業樂業四十多年。

Kan, being Mee Wah Fashion Store's third-generation owner, was acquainted with senior tailors since he was young, and cultivated a strong interest in tailoring, especially in making cheongsams. Since becoming an apprentice as a teenager, Kan has dedicated himself to the trade for more than forty years.

承傳印記 — 三代人的美華時裝

位於上環的「美華時裝」是香港罕有具歷史的中式服裝店。簡漢榮師傅已是第三代的接班人。簡師傅於1946年香港出生，小小年紀便在店內打滾，耳濡目染下對造衫產生興趣，十來歲就加入裁縫行業，那時是五十年代。「當時沒有想過甚麼繼承父業，祇是喜歡、有興趣，就自然一路跟著做下去，一路做就做到現在了！」「美華」除了記載簡師傅的事業發展外，亦是他的家史：這店鋪一代代傳承下去，大家在這裡工作生活，既樸實又溫馨，實實在在反映香港當時的家庭觀念，社區的人情味及社會的諧和關係——對於這些久違的片段，我還以為祇有在深夜電視重播的黑白粵語片才能看到！

簡師傅是我們訪問過的裁縫中最為年輕的。他入行時已沒有太多人加入做學徒，他亦沒有裁縫前輩因逃難來港當學徒的辛酸經歷。他祇是默默地向父親及長輩們學習，繼而承接這家族店鋪。在接受訪問時，簡師



傅憶述他當年還年輕時所「聽」所「見」的，娓娓道來這個三代裁縫舖的故事。偶爾，他亦會翻開舊相簿，重溫以往的點滴。

回想昔日，香港人穿衣品味偏向樸實。「父親跟當時很多香港人一樣都是穿唐裝衫褲的，一件笠衫（又稱文化恤）加一條綁帶束腳唐裝褲，就站在鋪面做生意。」女士們平日穿的唐裝衫稱大襟衫，飲宴則穿旗袍。「結婚就穿得隆重多了，男的一件長衫，一頂卜帽，女的





穿裙褂，戴鳳冠。過年或長輩生日，媳婦還要穿裙褂給長輩跪地斟茶！」

客人方面，平民百姓跟達官貴人都來「美華」光顧，沒有階級分別。較特別的客人是早年在石塘咀煙花地工作的職業女性，她們造的旗袍要緊貼潮流，突顯她們的美態。到五、六十年代西風東漸，旗袍還是會穿，但平日的衣服則全面西化了。「以前我們中西服都造，師傅亦有中、西之分，祇是後來成衣普及，造西服的人漸少才發展到祇造旗袍。」

最初店舖祇賣布匹，後來聘請上海師傅駐守開始造服裝。「鋪頭中間放一張長枱，兩邊站滿師傅，後面是衣車，中間有燈、插座、熨斗，是傳統中國家庭式的工場，全盛時期有三十位師傅，工作很忙，全年無休。」簡師傅堅守源自長輩以人為本的精神，所有聘任的師傅均是長期聘用，做到退休。他印象中沒有一位師傅中途離職或自立門戶。這份一輩子的關係，一家人的情懷，令人讚嘆。

簡師傅本身是廣東師傅，聘用的卻全是上海師傅。問他為何上海師傅的手工特別好，簡師傅笑說可能跟上海人要面子的性格有關。「裁縫要造出來的衣服得人稱讚，所以份外認真，對自己要求高，形成了專業執着，所以越造越好。」簡師傅本身是裁縫亦是店舖老闆，

他對自己要求亦很高。他多次表示衫造得不好不是客人身裁問題，是裁縫經驗不足，不懂調節剪裁及配襯，至令客人穿起來不夠好看。

來「美華」造衫的客人均知道從落單到起貨需時半年，但客人還是絡繹不絕。熟客來造衫不會講價，因知道簡師傅不但手工精美，更以誠待人為經營原則。師傅為每位熟客都記錄了曾選用的布料顏色、身型資料等。在造衫時會先查看客人曾造過的衣服款式，務求每件衫都不一樣。因身型有變拿衣服來修改的，師傅亦不收取費用。對於客人的特別要求，如製絲棉被、被面綉花等，他都會盡量配合。訪問中每有客人光臨，師傅都像見到老朋友一樣熱情款待，大家閒話家常。師傅多次強調，看到每位客人開開心心的把造好的衫拿回家就是他繼續經營下去的動力。他常掛在口邊的是與客人的關係是「講心」，「客人是朋友，代代都是這樣」，非常窩心！

歲月在這間多年老店並沒有偷走當初對員工及客人的無言承諾。因簡師傅的堅持，旗袍工藝得以傳承，小店的那份人情味得以延續。師傅認為旗袍是中國一種文化，永遠都有人穿著、也值得穿著，遺憾的是裁縫工作年終無休，極少人願意投入這門工藝。師傅真是道破了中式服裝的黃昏歲月。年輕朋友們，你們是否願意承傳這工藝，替它再創明天？

Mr KAN Hon-wing: Prints of Heritage – Mee Wah, The Fashion Store of Three Generations.



Mee Wah, located in Sheung Wan, is a rare Chinese-style fashion shop in Hong Kong that has valuable historical traces. Kan Hon-wing Sifu is the third-generation of successors. Kan Sifu, born in Hong Kong (1946), cultivated an interest in Chinese costumes-making when he was a little boy spending his days around in the shop. He became a tailor when he was a teenager in the 1950s. "I had not thought of inheriting my father's business. I just liked it and felt interested in it. I continue and continue until now." The shop does not only bear a record of his personal career, it is also history of his family: one generation succeeding another, with family members working and living together. Life was both simple and warm, reflecting family value at the time, the warm interpersonal touches in the community and the harmonious relationship in the society in the then Hong Kong -

these long-lost fragments could only be found in the black and white Cantonese films that are shown in the TV in the middle of the night!.

Kan Sifu is the youngest among the tailors we have interviewed. When Kan Sifu joined the tailor business, there were already not many people joining the trade as apprentices. He had no bitter stories as those experienced by his predecessors who fled to Hong Kong from the Mainland during the difficult times. He had been humbly learning from his father and the senior tailors, and then naturally inheriting the family business. During the interview, Kan Sifu reflected on what he heard and saw when he was then a young man, and amused us with the story of the shop of the three generations. At times, Sifu reviewed the family albums, basking in the fond memories of the past.



In the old days, Hong Kong people dressed simple and plain. “My father, like most people in Hong Kong at that time, wore Chinese costumes (“Tong Sam” in Cantonese). He wore a white sweat shirt, which was commonly called cultural shirt, with wide-legged trousers bound at the ankles with strips of cloth, and greeted customers at the front area of the shop.” The Chinese style outfits worn by women were called Da Kum Sam*. Cheongsam was worn during banquets.

“Costumes for wedding ceremonies were more important. The man would wear a robe with a round-shape Chinese cap, while the woman would wear a traditional pleated and embroidered skirt in red and put on a coronet called “Kwan Kwa”. During Chinese New Year or birthday of the seniors, the married women had to wear the same and knelt down to serve tea to the seniors.

Turning to his customers, Kan Sifu said they came from various levels, with no significant class difference. Among them were the working ladies from the red light area at Shek Tong Tsui in early days. They were trendy and ordered cheongsam that would give them the due attention. By the 1950s and 60s, while people still wore cheongsam, they became westernized in their daily wear. “We made both Chinese traditional costumes and western fashion and there were two groups of tailors in the shop. However, with the popularity of ready-made fashion, there were fewer orders for western clothing; we therefore gradually became a pure cheongsam tailor shop.”

The shop was originally a fabric vendor. After hiring Shanghai tailors, the shop began its business in tailoring. “There was a large rectangular bench in the centre with tailors working at both sides. At the back area, there



* “大襟衫” is usually a long-sleeved outfit with a stiff collar, fastened from the neck down with cloth buttons, usually worn with pants.

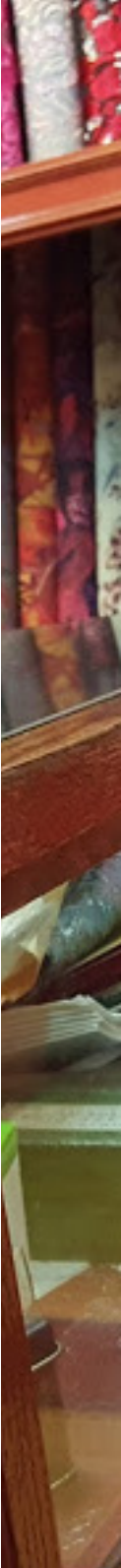
were sewing machines, lights, sockets and irons. A typical Chinese family type workshop. During the most prosperous time, we had thirty tailors around. We were very busy, with no break during the year.” Kan Sifu strictly followed the spirit of the family : be people-oriented. All tailors were hired on a long term basis and they worked in the shop until retirement. Kan Sifu did not think any of them having resigned or left to set up his own business. The life-long relationship and family-like fraternity are indeed amazing.

Kan Sifu is a Kwongtung tailor, and the tailors in his shop all came from Shanghai. When asked why Shanghai tailors were so skilful, Kan Sifu teased and attributed it to their care for “face”. “Tailors wanted to be praised for their work. They took their profession seriously and had high demand on themselves. Professional persistence led to exemplary quality. Kan Sifu, a tailor as well as a shop owner, also had high demand on himself. He repeatedly told us that if a cheongsam was not good-looking, the problem was not with the customers, but was with the tailor and it was because of his inexperience and insufficient skill in fine cutting and in providing the right match that the cheongsam was not fitting.

Customers who came to “Mee Wah” all know that it takes at least six months for the production, but customers still flocked to the shop. Bargain is not a common practice for his regular customers since they know Sifu’s principle: he treats everyone with sincerity. Sifu keeps records of customers’ body figures and the fabric and color they

chose previously and will ensure that each costume made for the customer is not the same as the previous ones. He provides free alteration service to regular customers as well and will try to meet any unusual requirements, such as making silk quilts, embroidered quilts, etc. During our visit, we witnessed Sifu greeting customers and chatting with them heartily as if meeting old friends. He stressed repeatedly that seeing customers’ delight when taking the cheongsam home is the motivation that keeps him going on with his business. It is Sifu’s motto that all customers should be treated wholeheartedly. “Our customers are our friends, and all generations were like this”. It is very touching indeed.

Time has not stolen the wordless commitments made by this aged business to his staff and customers. Thanks to the professional persistence of Kan Sifu that the hand-made Qipao heritage has last. Sifu deeply believes that Qipao is Chinese culture and “there is always people wearing it and it is worth wearing” but, sadly, very few people are willing to join the business due to the long work hours. Kan Sifu is right in pointing out that Chinese traditional costumes are now in their sunset era. Young men and women, are you willing to inherit this art and craft and give it a new day?



Mrs CHIU MAK Wai-king

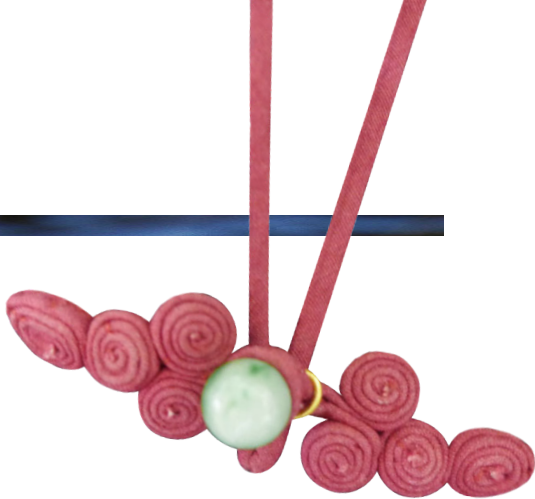
趙
麥
惠
琼 女士



於香港出生，祖籍廣東虎門，過去一直有為家人造衫。她針黹手藝了得，結合先天的敏銳觸覺及民間智慧，靠自身觀察，多年累積的經驗，建立自己別具一派的「功夫」。

Madam Chiu, born in Hong Kong and native of Fu Mun, Kwongtung, started making clothes for her family when she was a teenager. She has skillful hands, congenital senses and life wisdom. Through observation and years of accumulated experience, she has created a set of skills and styles on her own.

慈母手中線 — 給家人的祝福



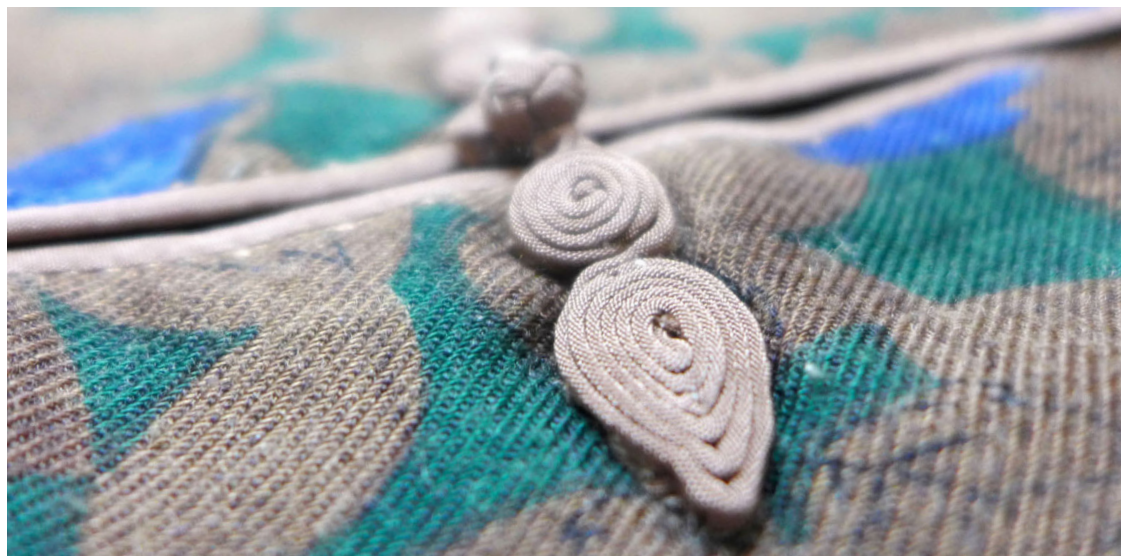
趙老太〈麥惠琮〉生來一雙巧手，加上敏銳觸覺，十來歲的她已懂得造衫，累積多年經驗及民間智慧，早練成上乘針黹手藝及建立個人風格，現逾九十，四代同堂，曾一直為家人造衫。趙老太於訪問中親身示範中裝裁剪技巧給我們錄影下來，其中包括久遺了的大裁手藝，為本土中式服裝留下重要的記錄。

趙老太記得小時候，聽到有人叫喊「雲紗熟綢」便知道小販正托布到街頭售賣。往日的布料名稱很特別和精緻，現今一輩會覺得非常陌生，「布有紗綢、紅雲紗、黑雲紗及陰涼綢，質料涼爽及較軟身，受普羅大眾喜愛。還有一種粗布叫大成藍，是普羅大眾日常便服的材料，竹布及夏布還有薯莨布，是從植物提取天然顏料染成的布料，純天然成份。亦有一種類似的染布叫陰丹士林，顏色較深，好處是不脫色。另外，黑膠綢是一種光亮而沉色的衣料，要用椰子水浸泡變軟。當

年除了小販，還有售賣綢緞布匹的店舖，香港島分佈於西營盤、發興街、水坑口、中環的永吉街及永樂街，而九龍則集中在深水埗。」

往時香港社會普遍衣著是大裁的唐裝。男裝下身穿著闊腳褲，上衣對胸設計，內、外、上、下各一個袋，再加一個暗袋藏「一抽腑脰」*，合共九個袋。一般來說，一匹布大約可造七、八套男裝。女士們則多穿大襟衫，葵扇尾、蝙蝠袖（闊袖）。男、女上衣均九粒紐設計，紐是用布造。

一般家庭都是自己買布造衫，順理成章，女孩子從少也要學懂怎樣造衫。「那年代無正統學習，日常手藝包括裁剪主要靠觀察母親的做法而漸漸學會的，無系統，無教材，都是口耳相傳。學懂後，便靠自己不斷揣摩，當然熟能生巧。總之，大人造衫小朋友穿，就是這樣



* 意謂暗袋用來藏錶，抽出錶來的動作稱抽芙翅，是當時較富裕人家的形像。



一代一代的傳下去。」問趙老太怎樣造出一件標準的長衫，她說「真的無一本通書，祇有靠實踐不斷改進、變化，成為自己的一套做法。」趙老太的心得，正正帶出中式傳統服裝承傳的困難：由於很多手法都很個人化但缺乏記錄，技巧和經驗容易失傳。

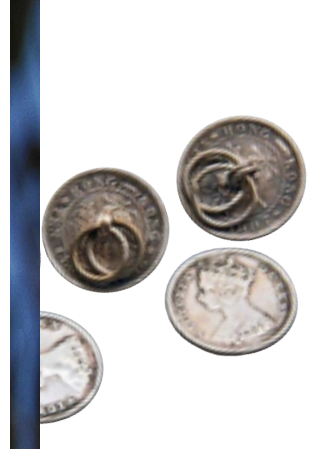
回顧造衫的日子，趙老太表示家裡未有衣車前全人手縫製，後來添置了衣車平均每晚造一套衣服，很有效率。她主要替自己及家人造衫，剩餘的布碎便替小孩造大襟衫。「我造的長衫長度多是及膝、半袖或短袖。造時首先固定兩邊開衩及放拉鍊位置。打褶位置很重要，會影響胸部貼服程度。一般是前幅上、下打四個褶，後幅兩個，合共六個褶。接著要注意收膊位，一般用肩墊效果更好。襟位的設計可以有很多變化，例如斜襟、拉襟、半胸、雙襟、琵琶襟。所以造一件長衫並非想像中容易。」

趙老太其實懂得造多種衫，對於造棉襖印象尤其深刻。「造棉襖要買絲綿或棉花及綿紙。現時已很難找到綿紙，或可能在冠南華裙褂店買到。不論是絲綿襖或

棉襖，一定要將物料一層層均勻鋪好，否則造起來厚薄不一。」趙老太表示從無用過羊毛造棉襖，原因是嫌質料不夠軟，穿起來感覺不舒服。一些精細的工藝也難不到趙老太。「造布紐首先要將布條對接縫製成手指般長度，跟著將之捲起及用針挑成。精緻的圖案紐要在布條內加銅線，這樣便可捲成多種圖案如菊花、兔子、蝴蝶等花紐。」聽上來製法複雜，難怪花紐是中國傳統服式獨特工藝之一。至於精美的緹條，都是老人家人手一針一線縫製的。在細節上趙老太亦甚具心思，例如她曾用玉石設計成鈕頭，為自己及家人造出別具風格的衫。據她記憶，以往較常見的有銅鈕，亦見過用一毫或舊硬幣「斗零」造鈕，都很有創意。

誠如趙老太所言，在物質缺乏的年代，衣服都得靠自己一雙手造出來。「要著衫就要懂造衫，否則祇能披布了！」雖然造衫過程殊不簡單，但能為家人造出稱心的衣服都是窩心的事。每一件媽媽造的衫都是一個祝福，這種感覺既切實又溫馨。在現今物質豐饒的社會，有多少個我們會願意接上老太太的針線為家人送出祝福？

Mrs CHIU MAK Wai-king : The Thread in Mom's Hand – Blessings to The Family.



Madam Chiu (Mak Wai King), born with skillful hands and acute senses. She acquired strong hand-stitching techniques and her own distinctive style through accumulation of experience and folk wisdom. Over ninety years old now, Madam Chiu has been making clothes for the family of four generations. During the interview, Madam Chiu demonstrated the “big-cut” techniques, which are rarely known by people nowadays. The video record would provide evidence of this important skill of the Chinese traditional costume.

Madam Chiu recalled that in the old days when she heard people shouting “Wen Sha Shou Chou” she knew that hawkers had come to the street selling fabrics. There were many kinds of fabric and their names may sound peculiar but fine to the present generation. “The common

fabrics were silk, red-cloud pattern gauze, black-cloud pattern gauze and cool-silk. The material was cool and soft and was popular among the general public. There was a rough kind of fabric called “Dai Shing Blue”, which was commonly used by the working class for their daily wear. “Bamboo Fabric” and “Summer Fabric” were dyed by Dioscorea plants, very natural. There was another kind of dyed fabric called “Indanthrene”. It was darker and color-fast. Also, “Black Silk Gauze” was shinny and dark-colored, and could be softened by soaking in coconut water. Certainly, apart from hawkers, there were shops selling fabrics. On Hong Kong Island, they were in Sai Ying Pun, Fat Hing Street, Possession Point, Wing Kut Street and Wing Lok Street in Central. In Kowloon, they were mainly in Sham Shui Po.



The common attire at that time was the two-piece big-cut Tong attire. Men wore trousers with wide legs, and their tops were the front-opening types with a total of nine pockets: two pockets at each side of the upper and lower part, and then both inside and outside of the top, as well as a concealed pouch for taking “a string of Fu Chi”*. In general, a bolt of cloth was good enough for making seven to eight sets of men’s clothes. Women, on the other hand, wore slanting front tops, spade-shape back and batwing sleeves (wide sleeves). For both men and women, their tops were of the nine frog closures design, which were handmade with cloth.

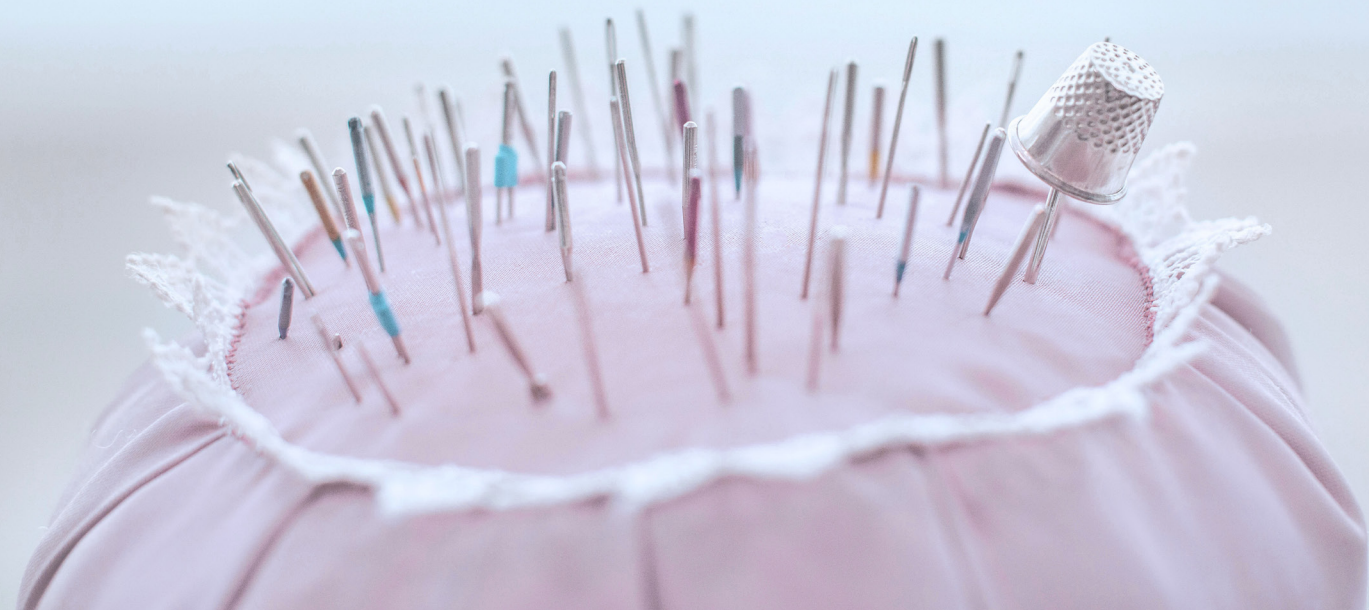
It was common place at that time for people to buy cloth to make clothes themselves and, naturally, girls had to learn to make clothes at their early age. “There were no formal channels for learning, and we had to learn various skills like clothes-making from observing how our mothers did it. There was neither any system of learning or learning materials, all were by “word of mouth.” After understanding the basic techniques, you had to practise and certainly practice made perfect. In any case, adults made clothes for children, and the skills passed on from generation to generation.” When asked about the way to make a standard cheongsam, she said, “There was really no one method. You had to try, correct and make changes, and then you would develop your own way”. The insight of Madam CHIU rightly pointed out the difficulty facing the passing on of traditional handicraft techniques: since

the skills were personalized but there was the lack of records, skills and experience could be easily lost.

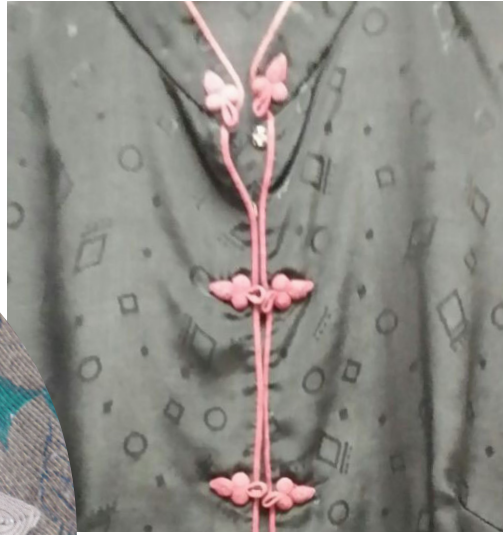
Madam Chiu recalled that before sewing machine became available, all clothes were by hands. When they had one, efficiency was tremendously increased and she could practically produce one set of clothes every day. Madam Chiu mainly made clothes for herself and her family, with the left-over fabric used for making dresses for the children. “The cheongsam I made had hemline at the knee, cap-sleeved or short-sleeved. To start with, you have to fix the hem slits on the two sides, then determine the zipper’s position. Darts are especially important, as they directly affect the fitness at the chest position. Generally speaking, there are four darts at the front and two at the back, six darts altogether. Then pay attention to the shoulder position. Using shoulder pads would give a better result. The front-flap could have different designs, like “curve”, “pull-up”, “half”, “double”, “pipa”. Therefore, one could imagine the complexity of making a cheongsam.”

Madam Chiu made a variety of clothes. She particularly had profound memory of the making of traditional cotton-padded jackets. “To make such jackets, silk floss or cotton wadding, cotton paper were required. Cotton paper was hardly found nowadays, perhaps, you may find it in Koon Nam Wah Bridal. If no cotton papers are available, you may use cotton but it should be of very

* Meaning that a pocket watch was hocked into the pouch. The action described the taking of the watch out from the pouch. This was an image of wealthier people.



以下為趙老太作品及珍藏
Below are Madam Chiu's personal collections



good quality. Whether it is silk or cotton, you have to ensure that the material is evenly laid in order not to have varied thickness.” Madam Chiu said she had not used wool because the material was not soft enough and the jacket would not be comfortable. Accessories requiring meticulous skills are no problems to Madam Chiu. “To make a loop and knot closure, cut the cloth into a strip and fold it to a finger-like piece, roll and stitch it up. To make buttons with various shapes, insert a copper wire into the middle of the cloth, you can then twist it into a variety of patterns, like chrysanthemums, rabbits, and butterflies.” It is indeed a highly skillful handicraft - no wonder it is one of the unique arts and crafts of traditional Chinese costumes. “Binding” is another skillful technique that requires nimble fingers. Madam Chiu also paid attention to details, for example, she used jade as buttons to make

clothes for her family, giving her dress its unique style. She recalled that copper buttons were also quite common and she had seen people using ten-cent coins and even five-cent coins as buttons.

As Madam Chiu said, at the time when resources were scarce, people needed to make their daily wear with their own hands. “If you wanted to wear clothes, you needed to know how to make them, otherwise, you could not but put on cloth!” Though the process of clothes-making is not at all easy, it is indeed comforting if you can make clothes for your family members. Every dress Mom made is a blessing. This is real and warm. At this time when society has become affluent, is there anyone among us who is willing to pick up Mom’s needle and thread for sending blessings to our family?

Ms FEI Ming-yee, Barbara

費明儀女士

童年及少女時代在上海、北京等地度過。從小便穿着旗袍。1949年與家人移居香港，繼續以旗袍為主要服裝。費女士認為旗袍是代表中國人身份的服裝，西方人亦十分欣賞旗袍。她希望年青人多穿着旗袍，好好珍惜它作為我們文化的一部份。

Madam Fei spent her childhood and teenager time in cities like Shanghai and Peking. She wore cheongsam since she was a little girl. In 1949, after moving to Hong Kong with her family, she continued wearing cheongsams as her principal dress code. Madam Fei considered cheongsam representative of the Chinese identity, and young people should wear it more often and cherish it as part of our culture.

心明儀美 — 歌唱家的旗袍樂章



民國早期的中國有很多動人畫面。當中的歷史片斷、社會面貌、風流人物及獨特事物都值得回味。受訪者費明儀女士保留了這一代知識分子的氣質和情懷。費老師 1931 年出生於中國天津，童年及少女時代在上海、北京等地度過，1949 年與家人移居香港。費老師是一位知名的音樂家，在中、西古典音樂有卓越成就。

費老師以第一身的角度介紹我們回看舊日中式服裝發展情景。「我自懂得走路便開始穿旗袍，一直至今。那時候旗袍都是人手造的。首先全家人到相熟的布料店選購顏色和花款合適的織錦絲綢，再找裁縫到家裡一次過為家中各人造來年穿著的衫，我們叫四季衣裳。那時候冬天男女都是穿皮袍，即貂皮造的長袍，外面是緞，裡面襯皮，非常漂亮。當時長輩都很講究衣著，衫都是緞三條邊、高領。不用普通的紐，要花紐、玉

石或珠紐。用的衣料不會皺，所以造出來的每件衣服都很美。當時造的長衫是比較直身，而且造得寬鬆，審美標準是要大方、高貴。此外，織錦、絲綢不可隨意洗滌，要聘用專職的洗熨工人處理。」

費老師從小便培養著重衣著，追求美感。但她不忘父親*的叮囑，「父親教我們美是沒有錯，但不可以只講究外在美，人的內心都要美好才行。內心不美，就襯不起美麗的衣服。」回想她個人穿衣的歷程，「小時候穿的除了緞邊外還有嵌線，即在緞邊裡嵌金色、銀色的線，很講究。讀書時期穿旗袍，款式較簡單，但注重衣料、花紋及顏色以配合自己。」費老師憶述，從三十到六十年代，旗袍變化很大。以往的婦女不會隨意到街上走，但到她的青年時期，女士都出外工作或上學，衣服亦隨時代轉變而由繁變簡。



* 費穆先生 (1906~1951)，中國電影導演，代表作《小城之春》，開啟了中國詩化電影的先河。



她把這樣的穿衣習慣帶來香港。作為一個旗袍愛好者，她以獨到的觀察力生動地描寫香港旗袍的發展歷程。「香港是一個多元化的社會，服裝設計自然跟隨社會不斷變化。四十年代末到五十年代，從內地包括上海移民來港的人漸多，本地人生活習慣及穿衣文化逐漸受到影響。本來穿著較樸素的亦開始講究起來，包括顏色、花款、線條等。曾經有一段時期大家講求身材及曲線美感，後又變為不要太多腰身和誇張的線條。長度方面，最初流行到腳背，到香港流行跳「A Go Go」舞時旗袍突然變得很短，在膝頭以上，這是由於舞步動作大的緣故。但跳舞熱潮過後，又覺得這種設計有失優雅大方，又加長了兩寸。到五、六十年代旗袍配上一件西式外套，但設計上卻加入東方元素，例如採用西方剪裁但保留中式花紐，或採用中國圓領設計，甚至衣袖設計成大喇叭袖，都是為了保留東方特色。」

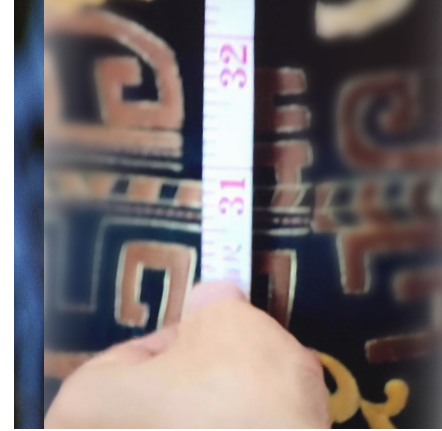
她認為旗袍沒有一定美的標準，重要是穿出個人風格及配合自己身材和生活習慣。她本身是一位女高音歌唱家，如果穿著太貼身的旗袍會令她呼吸不暢順，所以她習慣穿著鬆身的旗袍。

來到香港後費老師亦找裁縫造衫，但她慣用的師傅都已先後退休了。費老師慨嘆香港已差不多沒有造旗袍的裁縫了，而她知道現時喜歡穿旗袍的人大多到深圳、甚至上海造衫，而她本身則到深圳，因較近。對於「長衫」、「旗袍」的稱謂，費老師認為香港人是有所誤解。她指出長衫是男士穿著的，上海話是「Shang Sae/Zā Se（長衫）」。旗袍則是官式服式名詞，所以她穿的是「旗袍」，而不是「長衫」。

費老師雖曾先後留學法國里昂及巴黎，亦到過很多國家表演，經常接觸西方事物，但穿旗袍的情意始終如一。她寄語年輕一輩，要知道中國過去寶貴的歷史，多穿旗袍。希望這個代表中國傳統文化象徵的中式服裝，能獲延續下去並發揚光大，她亦慶幸最近幾年見到穿著旗袍的年輕一輩較以往多。

此刻，我深深體會到舞台上費老師表演的不單是悅耳的歌曲，更她濃濃的旗袍情懷，兩者均令人動心。

Ms FEI Ming-yee, Barbara: Timeless Legend - Her Everlasting Qipao Symphony.



The early era of the Republic of China provided many touching scenes. The historical fragments, social outlook, legendary people and spectacular features are worth our reflections. Ms Fei Ming-yee, Barbara, S.B.S, our interviewee, was the embodiment of the flare of the time. Fei, born in Tianjin in 1931, spent her juvenile years in Shanghai and Peking. In 1949, she and her family moved to Hong Kong. Fei was a renowned soprano singer, with high attainments in both Chinese and Western classical music.

Fei narrated to us the evolution of traditional Chinese costumes in the early years of the Republic of China. “I began wearing Qipao when I was a toddler and still keep wearing it. At that time, Qipao was all hand-stitched. First of all, all family members visited the familiar fabric vendor to choose suitable pattern and color of brocade silk. Tailors would then be invited to our house and orders would be made for costumes for everyone for the coming year, which were called ‘the four-season costumes’. At that time, men and women wore fur robes which were made of mink. Outside the robe was satin, and a layer of mink fur was lined inside, very sophisticated. Elders in the family were fastidious about their daily wear. Clothes were stitched with three edges and had high-stiff

collars. Buttons were no ordinary types, as they were either cylindrical flower cloth buttons or made of jades, gem stones or pearls. The fabric was strictly wrinkle-free. So every piece of costume was exquisitely beautiful. Long gowns were rather straight and loose-fitting. The typical aesthetic standard was that they should be decent and grand-looking. In addition, silk and brocade were not washable, therefore, dedicated washing workers were hired to maintain the clothes.

Fei was cultivated since her childhood to pay attention to one’s dress code, and to pursuit of beauty. But she never forgot her father’s advice. “Father always reminded us that beauty is nothing wrong, but it should not be our only pursuit; one’s inner beauty should be equally nourished, if not, one could not afford wearing beautiful clothes.” Reflecting on her dressing history, “When I was a child, I wore clothes with binding, which were embedded with gold or silver piping, very finely made. When I became a student, I started wearing plain Qipao and paying attention to fabrics, patterns and colors in order to match my student image.” Fei recalled that Qipao had significant changes from the 1930s to the 1960s. The reason was that women in the old days used to stay at home most of the time. However, by the time when she was a



teenager, female began to work in the society or had their school lives. Therefore, daily wear had evolved from a complicated style to a more simple style.

Fei brought such dress habits to Hong Kong. As a Qipao lover, she told us the phenomenon with her acute observation and lively narration, “Hong Kong was a diversified society. Fashion design also underwent changes along the social changes. From the late 1940s to the 1950s, there were increased numbers of people coming to Hong Kong from the Mainland, including Shanghai. The living habits and dress culture of local people were gradually affected, from primitive simplicity to growing attention to colors, patterns, body features. There was a time when emphasis was placed on the body shape and the curve, but later people did not like waist lines and exaggerated features. With regard to the length of Qipao, the original design was up to the instep of foot. When “A-Go-Go” dance became popular in Hong Kong, Qipao suddenly became very short and they were above the knee. Apparently, it was to allow large body movements

required for dancing. After the dance pop had faded, such design was considered not too elegant. Therefore, they were lengthened by two-inches again. In the fifties and sixties, women liked matching Qipao with a western-style jacket that carried eastern elements, like adopting the western cut skills but retaining the use of Chinese-style buttons, using the Chinese round-neck design and even the bell-shaped sleeves. The purpose was to retain the oriental characteristics.

Fei believed that there was no beauty standard for Qipao. It is most important that it meets one’s personal style, fit one’s body shape and accommodate one’s living habits. She was a soprano singer. Wearing a very tight-fitting Qipao would affect her breathing. She therefore preferred wearing a loose-fitting Qipao.

After coming to Hong Kong, Fei used to have familiar tailors for making Qipao but they had retired respectively. Fei lamented that Hong Kong had almost no Qipao tailors. Most of those who liked Qipao had to look for tailors in



Shenzhen, and even Shanghai. In her case, she preferred Shenzhen as it was closer to Hong Kong. As for the term of “Cheongsam” and “Qipao”, Fei thought that there was certain misunderstanding among Hong Kong people. She pointed out that Cheongsam was worn by male and it was called “Shang Sae / Zā Se (long gown)” in Shanghai dialect. Qipao was the name for official uniform. Therefore, she wore “Qipao” rather than “Cheongsam”.

Fei studied overseas in Lyon and Paris and had performed in many countries. While she was well-versed with western culture, her love for Qipao remained profound. Her message to the younger generation: to know the distinct history of China, one should wear Qipao more often. She hoped that traditional costume, being a symbol of Chinese culture, continue and flourish. Fei was also glad to see that more young ladies were wearing Qipao in recent years.

Suddenly, I deeply realized that, on the stage, what Fei was performing was not only her musical piece, but was her affection for Qipao. Both are touching.



Ms Suet Nay & Mr Tong Kai

雪妮
女士

唐佳
先生

六十年代出色的粵語片武俠明星，出生於湖北，約兩歲來港，她從婆婆處開始認識長衫，自己十五、六歲出來工作時都穿着長衫。

Born in Hubei and came to Hong Kong at the age of two, Madam Suet Nay was a famous martial arts movie star in Cantonese films in the 1960s. She first encountered cheongsam through from her grandmother and started wearing cheongsam when she began working at the age of fifteen or sixteen.

導演及武術指導，本身喜愛黑膠綢或大成藍製成的唐裝衫。他憶起當他還是粵劇名伶陳錦棠的徒弟時，陳師傅穿着的中裝很講究，曾以貂皮、蘿蔔絲（羊仔毛）製成長袍，到他年紀稍長時也替自己造了同樣的長袍。

A film director and a martial art instructor, Tong particularly likes Tong suits made of black silk or Dai Shing blue. He remembered when he was the apprentice of Cantonese opera performer, Mr Chan Kam Tong, Chan was meticulous with his dress style and had a fur robe made of mink fur or “radish silk” (Lamb wool). When he grew up, Tong made a similar one for himself.

俠女「獨一無二」的柔情旗袍造型

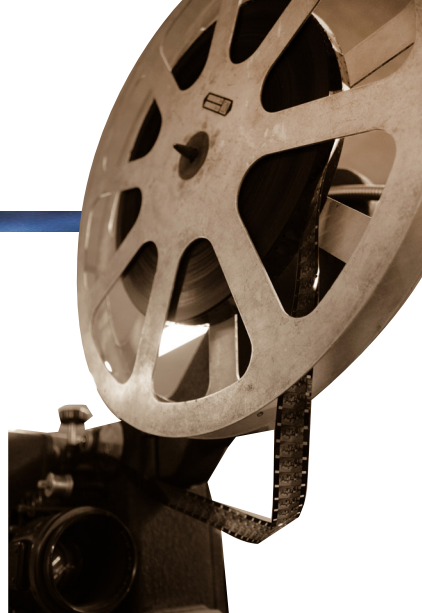
雪妮女士是一位資深演員，六十年代她是出色的粵語片武俠明星，後來加入電視台工作，演活了很多角色，由剛強女俠到溫柔母親，角式總難不到她。今次我們邀請雪妮女士作訪問，暢談演戲以外有關五、六十年代中式服裝發展的概況。訪問後段，我們很高興雪妮的丈夫，唐佳先生，加入分享他對男士中式服裝的所見所聞。

雪妮女士 1946 年出生於湖北，約兩歲來港，她從婆婆處開始認識長衫。「印象中那時的衣服都是裁縫到家中取布料、度身訂製，完成後送來。長衫在我們三代人都有不同階段。婆婆日常穿著都很樸素，主要是深色、闊身長衫，飲宴穿著的長衫才用上盤紐及緞邊，再配戴玉器首飾。到母親時採用紅色、綠色、暗花或較淺色的布料。另外，婆婆時期的長衫均用紐造，但母親時期已用拉鍊造衫。我十五、六歲出來工作時都穿著長衫，但已引入西方技巧，設計花巧複雜，款式亦變化多端。有一段時期流行非常貼身的葫蘆形設計款式，非但要注意飲食，亦要穿上緊身內衣才能穿出特定的效果。又有一段時期用性感的蕾絲透明布料，用於晚宴隆重場合，所以當時穿著長衫亦要配合出席的場合。」

雖然曾是粵語片紅星，娛樂圈的生活亦多姿多彩，但雪妮卻鍾情深色的長衫，特別是黑色，她認為這才能表現出中

國傳統長衫的特色。她個人認為穿著長衫時應以東方色彩為主，過於西方的配襯並不適合，故她喜歡搭配首飾或圍巾，穿上高跟鞋，束上簡單髮髻再配髮簪，就能表現出高貴優雅一面，亦不失大方。她家人來港後都找相熟的上海或外省裁縫造長衫，未曾用過廣東師傅，「之前沿用母親的徐師傅，後來因聯繫不上所以找另一位，但六九年結婚後再沒有在香港造衫。現在的長衫都是從國內訂造的，在香港已很難找到造長衫的師傅。布料方面，往昔「四海」都有很多選擇，但到了現在，不是價格過高便是太花巧，不符合我的要求。」

以為因她是外省人的緣故所以不用廣東裁縫，雪妮解釋道，在未有造型設計的年代，裁縫擔當重要角色，潮流也全靠裁縫創造出來。以她個人為例，她沿用固定的裁縫因他熟悉她的身材及喜好，祇需跟裁縫表示想造一件



怎樣的服裝，他便會按照要求，從衣料搜索、花款配襯到把衣服縫製好，她一概不用操心。雪妮覺得中國長衫特別之處在於其個人化的裁剪手工藝。裁縫因應個人身型及選料，造出每件都不一樣的長衫，故此粵語片年代女明星並不存在所謂「撞衫」的問題。「長衫是不能交換穿的，就算身型差異不大，穿著他人的衫總感到不舒服。一件稱身的長衫，膊位、腰部及裙位皆為個人專門剪裁，是「獨一」的。」雪妮笑稱，當然現時拍劇時所穿的戲服不能講究這些。

在香港中式服裝發展的過程中，有趣的是男性服式西化速度比女性更快。唐佳是一位導演及出色的武術指導，本身喜愛黑膠綢或大成藍製成的唐裝衫，但香港早年已很少人穿著這類服式。他記得當他還是粵劇名伶陳錦棠的徒弟時，陳師傅穿著的中裝很講究，曾以貂皮、蘿蔔絲（羊仔毛）製成長袍，「我後來也替自己造了同樣的長袍。從中藝買了四塊蘿蔔絲物料，再找裁縫造成長袍，但在室內不能穿著，因感覺太悶熱。很可惜穿唐裝已逐漸不合潮流，所以祇穿了幾次便收藏起來，後來將長袍的蘿蔔絲拆掉，「二次創作」成太太的披肩了。」

唐佳印象較深是學戲時穿的一套服裝，「穿上外衣後將內裡白色衣袖捲出（反白袖），褲是大裁褲，穿著要有技巧，要將褲頭向下捲起，再用功夫帶紮起來腰，方便練武，再配上從百貨公司購買的黑布鞋及白襪，這就是一身「練武之人」的打扮！」

雪妮認為長衫這個名稱應視作香港的本土俚語。香港以外的地方包括她親友之間均稱「旗袍」而非「長衫」，祇是港人沿用這名稱至今，才致「長衫」代替了「旗袍」。雪妮希望中式服裝能繼續保留及發展下去，「雖然社會不斷變化，但中國人為自己民族設計的服式，始終也有其愛好者。」她認為要保存長衫精髓，一定要保留膊位及領位的傳統設計，這樣才是長衫的特色及韻味。

女黑俠木蘭花、碧血金釵紫衣女、獨臂神尼文鳳子等都是雪妮粵語片時代的經典女俠造型。戲外的她，按照自己的人生劇本，穿上裁縫為她設計的旗袍，優雅大方，展現另一種韻味，這樣正好突顯這位俠女剛柔並濟的「獨一無二」真性情。



Ms Suet Nay and Mr Tong Kai: Unique Qipao Style of a Heroine

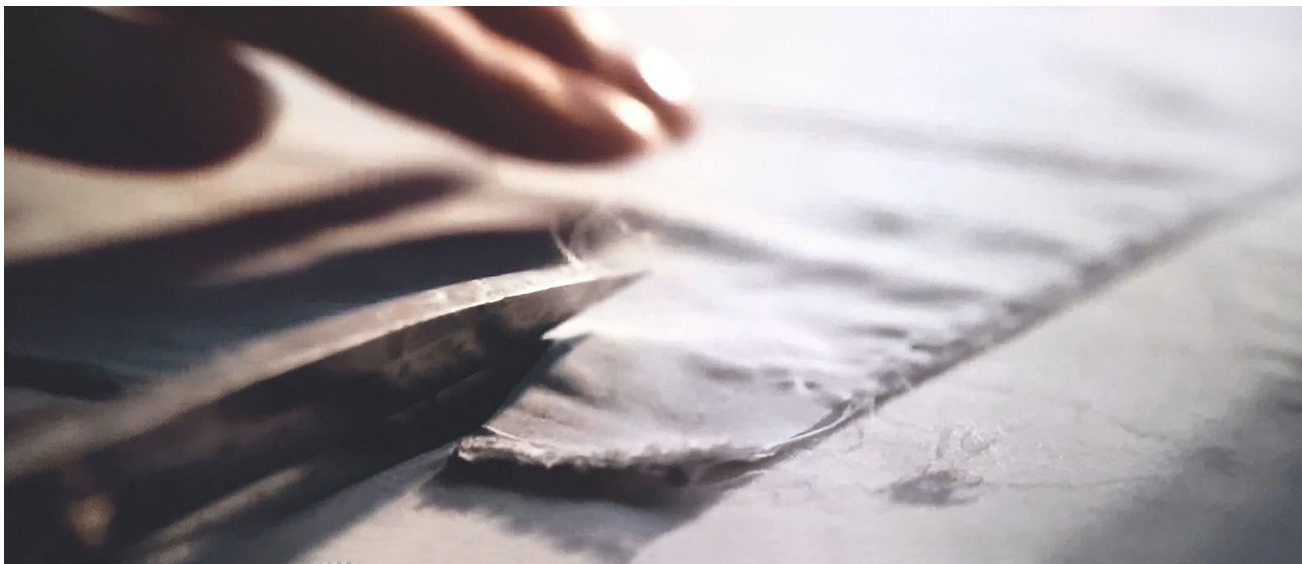


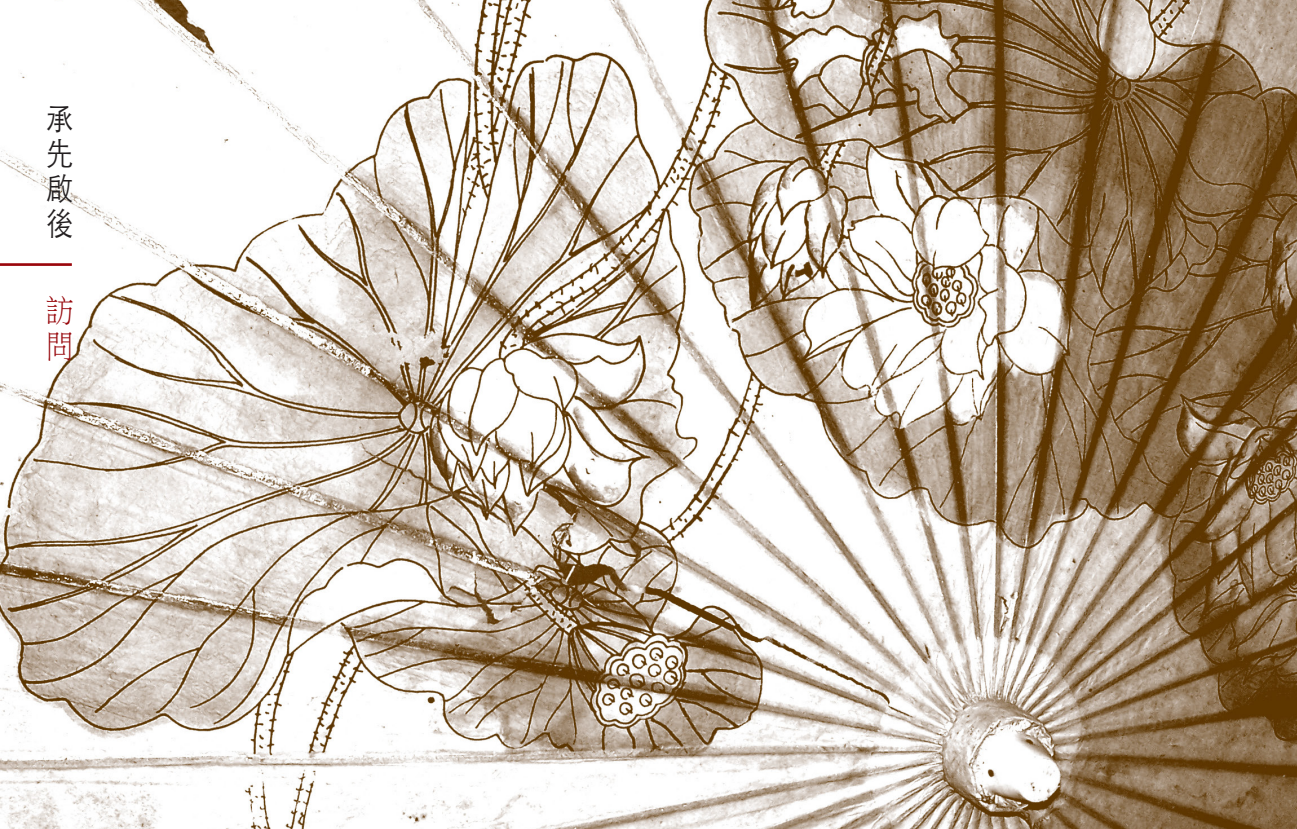
Suet Nay is a veteran actress. In the 1960s, she was an outstanding actress in Cantonese martial art films. Later, she joined the television industry and played many roles in TV dramas. Suet Nay found no problems in playing the different roles, whether a martial-art heroine or a gentle mother. Suet Nay was interviewed, not for her stories in the show business, but for her personal experience in the development of traditional costumes in Hong Kong from the 1950s to 1960s. At the end of the interview, we were delighted that Mr Tong Kai, husband of Suet Nay, joined to share what he had seen and heard about the development of men's Chinese costumes.

Suet Nay, born in Hubei in 1946, came to Hong Kong barely at the age of two. She began to know cheongsam from her grandmother. "At the time, our clothes were tailor-made. Upon receipt of an order the tailor would come to our house to collect the fabric and take body measurement, and later deliver the finished product to us. I recall that cheongsam in our three generations had undergone changes. My grandmother liked plain, dark-colored and loose-fitting cheongsam as her daily wear. When attending banquets, she wore more refined cheongsam that were decorated with frog and piping,

and matched it with simple ornaments like jade. For my mother, she liked red, green, lighter-colored or patterned fabric. Also, during grandmother's time, frogs were used for cheongsam, but zippers came to play in mother's time. When I started my working life at around fifteen to sixteen, I wore cheongsam too but western techniques had used and there were more complex designs and styles became varied. At a time, gourd-shaped design was very popular. Not only were you required to be mindful of the diet, but you also had to wear tight-fitting undergarment for the specific effect. See-through lace-made cheongsams were popular at some other time, specifically for dinner and grand events. Therefore, you needed to fit the occasion with the cheongsam you wear."

Suet Nay was a famous Cantonese movie star and life in the entertainment world was colorful. Nevertheless, she is more in favor of dark-coloured, especially black, cheongsam. She believes that it embodies the essence of traditional Chinese costumes. Her personal preference is to adopt an oriental style when wearing cheongsam and avoid carrying too many western elements. She therefore likes matching it with simple jewelry, scarves, high heels, and hair bun with a hairpin. It showed beauty and grace.





After her family had moved to Hong Kong, they had been engaging Shanghai tailors but not Kwongtung tailors. “I had been patronizing Xu Sifu, who was my mother’s favourite tailor, but had later lost contact with him and had to look for another one. However, after getting married in 1969, I had stopped making cheongsam in Hong Kong. Instead, I ordered them from mainland China. It has been very difficult to find a cheongsam tailor in Hong Kong. As for fabric, “Four Seasons” used to have a wide range of choices. But now, it is either too expensive or too fancy for meeting my requirements.’

One may think that since Suet Nay came from an outer province, she did not prefer Kwongtung tailors. She explained that in the past when there was no such a trade as modeling designers, tailors were very important as they were the master of fashion trends. In her personal experience, she had a regular tailor because he knew well her body shape and preferences. Once she figured out the next dress she wanted, the tailor would act according to her request. From initial fabric searching, pattern design to finished product, nothing to be worried. In Suet Nay’s opinion, cheongsam was special due to its personalized cutting. A tailor made a cheongsam in response to individual body shape and the material selected, and thus each is unique. The so-called “wear the same kind of dress” situation would not therefore exist between actresses during the Cantonese film period.

Another important feature was that cheongsam was not transferrable. Even if two persons have similar figures, one would find it uncomfortable wearing the other’s cheongsam. To be classified as an exquisite cheongsam, its shoulder line, waist and darts are should be form fitting to the person who wears it. So each cheongsam is unique.” Of course, one could not ask for the same for the costumes for TV production, Suet joked.

In the development of Chinese traditional costumes in Hong Kong, it was interesting that westernization of male clothes were faster than females’. Tong Kai was a film director and a famous martial arts film instructor as well. He personally likes Chinese costumes made with black silk gauze or “Dai Shing Nam” (blue cotton). However, there were very few people wearing this type of clothes in Hong Kong since earlier years. He remembered that when he was an apprentice of the Cantonese opera performer Chan Kam Tong, Chan was exquisite in his dress. He had robes made of mink fur or “radish silk” (Lamb wool). “I had later made a similar one for myself. I bought four fur pieces from the Chinese Art and Crafts and found a tailor to make the robe. The material was not suitable for indoor as it was too warm. Unfortunately, less people wore Chinese costumes gradually. I wore it a few times only and then stored it somewhere. We later removed the fur and applied creativity to transform it into a cape for my wife.”

Tong had deep impression of a costume that he wore during the time when he was learning Chinese Opera. “I put on an outerwear, then fold the white sleeves of the inner shirt over the cuff of the outerwear and wore wide-legged trousers. A special skill was required to wear the trousers. You need to roll the waist and use a “Kung-Fu” belt to tighten it, so that the trousers are secured during training. Then, wear a pair of black shoes and white socks which were purchased from department stores. It was exactly a martial arts person’s outfit.”

Suet Nay believes that the name of cheongsam should be regarded as Hong Kong slang. In places outside Hong Kong, and among her relatives and friends, people call it “Qipao” rather than “cheongsam”. As the term has been widely used in Hong Kong, “cheongsam” has substituted

“Qipao”. For the development of Chinese-style costumes, Suet Nay would like to see that they would be furthered. Although the society constantly changes, Chinese ethnic costumes always have their enthusiasts. She believes that to preserve the essence of cheongsam, we must retain the traditional design features especially the shoulder and the collar. These are the inherent characteristics and charm of Chinese cheongsam.

The Legend of Wonder Lady, Purple Heroine of The Golden Hairpin and One-armed Nun Man Tze-Fung, etc. were classic heroine images of Suet Nay in old Cantonese films. In reality, she lives in accordance with her own life script. Wearing tailor-designed cheongsams, Suet Nay is charming and elegant. This vividly features the uniqueness of the heroine’s tough yet tender true temperament.



Mr CHAN Kwok-yuen

陳國源先生



粵劇戲行前輩，年輕時學戲出身，後來在戲服及頭飾製作方面做出成就。縷述五十年代香港人的穿衣習慣、男裝唐裝的質料、款式及不同場合的穿衣禮儀及戲行佬信名伶的穿衣習慣。

was a veteran in Cantonese operas, first as an apprentice and later made great achievements in the production of costumes and headgears for Chinese operas. He narrated the dress habits of Hong Kong people in the 1950s, the types of material for men's costumes and the dress codes of Cantonese opera performers on different occasions.

台上台下一紅伶的華衣美服



七十年代前香港沒有太多娛樂節目，「睇大戲」便是當時香港市民的上佳娛樂消遣。粵劇紅伶就像今天的明星偶像一樣廣受追捧。在台上，紅伶們穿得耀眼觸目，在台下，他們亦穿著講究，一派「大老倌」風範。陳國源師傅是「紅褲子」學戲出身，並曾參與傳統粵劇演出，後來走到台後拿起針線，成為製作戲服及頭飾的大師。跟陳師傅做訪問就如重臨戲棚，往昔大老倌的丰采彷彿重現眼前。陳師傅除了對舞台服式及中式服裝很有研究外，亦是一位收藏家，保存了很多有價值的中式服裝。今天細聽陳師傅為我們追溯香港中式服裝的點滴，雖然未能還原中裝的文化工藝全貌，也令我們得其一鱗半爪！

陳師傅於1933年中山家鄉出生。1949年，他先往澳門再輾轉來到香港加入科班，接受傳統戲行訓練亦獲傳授了很多相關傳統禮儀、戲班行頭和規矩等。師傅深受前輩影響，對穿衣之道有深刻領會。

「聽老師傳講，從前的廣州很繁盛，很早已用勝加衣車車衫、造戲服。」陳師傅記得在當時的香港社會，一般勞苦大眾多是穿由夾布製成的唐裝，而經理、掌櫃級的服裝則由紗綢製成。極少數人穿西裝，因為較昂貴兼不宜洗。「那時一般人生活艱難，中產階級有四套衫替換已經非常難得。冬天的衫以大成藍製成；夏天則用紗綢料。設計方面廣東唐裝是四個袋、外省則下方兩個袋，是修圓的造法，非常精緻。冷天保暖，內多穿一件白襯衫再將衣袖翻出外露。年青人穿的唐裝設計較短身，又稱「短打」。」

一般來說，長衫在宴會場合才會穿上，更隆重的會配馬褂。這種穿著從民國時期已視為中國服式中的大禮服，「當年梁醒波先生接受MBE勳銜時，穿的就是長



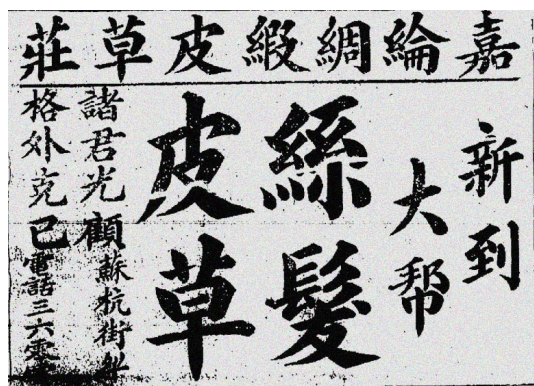


衫馬褂。名伶如陳錦棠、石燕子、新馬師曾、半日安、李海泉等都穿著講究得體。五零年是一個交界，穿西裝漸流行。何非凡、麥炳榮都偏向穿西服。」

「穿長衫也有講究，要先穿好唐裝，再將長衫穿在面頭。」原來以往到訪大戶人家，客人都有專人服侍在入門時脫下外衣，掛到衣鉤上，而內穿一套唐裝打底，看來便斯文多了。至於下身，大多穿著絨面、毛氈底的唐鞋或皮鞋加白襪，褲腳則是綁住的，再配戴能摺起的瓜皮帽。冷天時會加套褲保暖。至於長衫設計方面亦有玄機，原來衫襟內暗藏一個長方形袋，用來擺放零食及錢財。唐裝衫上袋內會再多加一個勾，配一抽金鍊，用來吊上陀錶，就是以往說的「鵝腑脰」。用料方面，有錢人家用「絲髮」造衫，即我們現在叫的絲綢。冬天會以「蘿蔔絲」（羊仔毛）、火爪（狐狸毛）來保暖。「當然這些都是一等物料，非一般人穿著。裁縫用「吊皮」造法，亦要懂得穿著技巧，不要覆蓋胸口位置妨礙透氣，這樣穿起來才保暖又不覺悶熱。由於物料珍貴，又不宜用水清洗，故穿著得額外小心。」陳師傅至今仍保存了兩件皮裘衫，四十年來都不曾洗滌，可見他對這些「古董」服裝的認識及愛惜。我們都聽過「鳳冠霞帔」，師傅解釋說這原本是公主穿著的，後來朝廷恩恤民間，容許平民於結婚當日穿上，新郎則可在當日穿著「狀元袍」。「這律例明朝開始，至清朝沿用，但款式則有所不同。女性的結婚服基本變化不大，

祇是件鳳冠轉一轉，霞帔又轉一轉。霞帔在明朝時是一隻鳳，清朝轉了一隻孔雀，或者是錦雞，都是代表一隻動物。男士方面變化較大，要剃頭及穿清朝官袍，亦可選擇穿著「長衫馬褂」。總括來說，要穿著吉利服裝，希望他日能獨佔鰲頭。」這種吉利服裝就這樣一直流傳到現代，成為中國傳統結婚服式。

陳師傅細說昔日紅伶的丰采及大戶人家的穿衣之道，真是令人百聽不厭。這些陳師傅口中的生活瑣事正是研究中國服裝發展的珍貴資料。師傅亦收藏了一批罕有並具歷史價值的中國服式、縫製工具。如果能欣賞到這些收藏品，定能大開眼界，加深對中式服裝發展的了解。對中式服裝的傳承而言縱使留不住昔日穿著者的絕代風華，至少能親睹穿越塵世的華衣美服啊！



Mr CHAN Kwok-yuen: Onstage – Offstage: Splendid Costumes of The Chinese Opera Artists



Before the 1970s, there were not many entertainments, and watching Cantonese operas was a well-liked leisure activity for the general public. Cantonese opera actors and actresses were as popular as today's pop stars. When they were on stage, they dressed glittery. Offstage, they remained well-groomed, aptly showing the air of a superstar. Chan Kwok-yuen started his career as an apprentice of traditional Cantonese opera and had performed on the stage. He later changed to work at the backstage. With his needles and threads, he made his name as a master in the production of costumes and headgears in Chinese operas. In our interview with Chan Sifu, he brought us back in time to the bamboo theatres, with glamour of the opera artists re-appearing. Apart from possessing ample knowledge in Chinese traditional costumes, CHAN Sifu is also a collector preserving

many valuable Chinese costumes. With his stories about the past, we can at least get glimpses of the traditional Chinese costumes and culture in the old Hong Kong even though we may not be able to unfold the full picture.

Chan was born in 1933 in his hometown, Zhongshan. In 1949, he went to Macao and then moved to Hong Kong to learn to be a traditional Cantonese opera performer. He learnt a lot about the traditional etiquettes, rituals and rules related to the industry. Influenced by his seniors, he acquired insight in the dress code of the day.

“My seniors told me that old Canton was prosperous. “Singer” sewing machines were already in use for making clothes and costumes.” His memories of Hong Kong when he first came were that the men in the street wore





traditional costumes made of coarse cotton while the middle-class like managers, shopkeepers wore clothes made of finer yarn materials. In winter, cotton in grey would be used while yarn would be preferred in summer. Very few people wore western suits, because they were more expensive and not washable. “Most people had difficult lives during that period. For the middle – class, you could count yourself lucky if you owned four sets of clothes as replacements. In terms of design, Chinese costumes of the Kwongtung style had four pockets, while those of the other provinces had two pockets at the bottom of the suit. The pockets were round-shape, and very fine-looking. In order to keep warm in winter, people wore a white shirt underneath and exposed the sleeves by folding them over the jacket. Young people wore Tong Suit that was shorter, which was known as “brief suits”.

In general, people wore robes for going to banquets, and would add a mandarin jacket for grander events. This style had been regarded as official attire since the time of the Republic of China. “When Leung Sing Bor was awarded the MBE honor, he wore the traditional long

gown and matched it with “mandarin jacket”. This was an example of formal attire. Famous opera actors like Chan Kam Tong, Sek Ying Tze, Sun Ma Sze Tsang, Boon Yat On were all well-dressed. The junction was in the 1950s when wearing western suits became popular. Ho Fei Fan and Mak Bing Wing were fond of wearing western suits.”

“There were particular ways wearing classical Chinese costume: first, put on a two-piece base Tong suit, and then a robe outside.” The situation was, when guests visited wealthy families, they were offered to take off their robes, and the servants would then put the clothes on hanging hooks. With a costume base inside, it would look neater. For the lower part of the body, it was common to put on Chinese shoes made of suede leather for the vamp and fabric or western leather shoes for the outer sole. White socks would be worn, and trousers were fastened at the leg hem. A folded cap would be worn as well for matching purpose. During cold days, warm pants would be added. There was also a trick in the design of the robes: a hidden pocket would be made for putting snacks and valuable items. Tong attire would be attached a loop nearby the

hidden pocket for hanging a gold chain with a watch. This is what we called “Fu Chi”. For fabrics, wealthier classes would use silk, which was previously called “silk hair”. In winter time, “radish silk” (Lamb wool), “fire claws” (fox fur) were used to keep warm. Of course, these were first-class materials, not for wearing by ordinary people. To use these materials for making clothes, tailors applied an unusual approach called “hanging leather”. Customers should also know wearing techniques in order not to feel too warm, that was, it should not fully cover the chest position to ensure air circulation. The fabrics were extremely precious, and not washable, so one should be very careful when wearing them. Chan Sifu still possessed two pieces fur robes and he had not washed them in forty years. This shows his understanding of the characteristics of the clothes and how he treasured them.

We have heard the term “Fung Koon Ha Pui” (meaning a chaplet and official robe). Chan Sifu explained that this was originally the dress worn by princesses. Later the government permitted female civilians to wear them on their wedding day and grooms were allowed to wear “Champion gown”. “This statute law began in the Ming Dynasty and continued in the Qing Dynasty but there were difference in style in the two dynasties. Wedding dress for the brides had little changes. In the Ming dynasty, the

robe was decorated with a phoenix, and the Qing Dynasty used a peacock or a pheasant but they represent animals. There were more changes with males as they were required to shave hair and dressed in the Qing Dynasty official robe. Another option was to wear a “long gown matched with mandarin jacket”. The importance was they should be auspicious and bring about good luck. The style passed on and became traditional Chinese wedding attire we have today.

To learn the principles of traditional dress code, I always found it fascinating listening to the stories Chan Sifu told us about the dress style of the opera artists and people of the upper class. Through Sifu’s description of the living of the old days, we collected very valuable information about the development of Chinese traditional costumes. Chan is also a collector of traditional Chinese costumes and clothes-making tools with historical values. If these items could be put together in an exhibition, it would enable us to understand more about the evolution of Chinese costumes. As far as Chinese costumes heritage is concerned, while the legend of the wearers has faded, we would still be able to hold in hand the beautiful clothes that have transcended time.



Mr CHAN Yue-dung

陳如東先生

在家鄉順德從事養蠶攞絲，五十年代到港定居，初在疋頭行當營業員，公司賣布料及承造男女唐裝。1979年於深水埗欽州街小販市場開業時已在此經營，年過八十仍堅持做到老，對中裝造工及款式相當稔熟。

When living in his hometown, Dong was engaged in the work of plucking silkworm cocoons. After settling in Hong Kong in the 1950s, he worked as a salesman in a fabric vendor shop which also tailor-made Chinese costumes. Dong set up his fabric selling business in Yen Chow Street, Sham Shui Po, since 1979. Dong is now over 80 years old and insists on working. He is knowledgeable in the production of Chinese traditional costumes and their different styles.

一匹布咁長 — 東叔與深水埗一起走過的日子



踏入時光隧道重回五十年代的深水埗，整條汝洲街都是賣布匹的店鋪，裁縫店則分佈在北河街、汝州街、青山道。來這裡的人穿梭於店鋪之間，一心為買一塊合適的布，或找心水的裁縫，目的都是為自己或家人造一件衫——年輕一輩很難想像的情景，現在就由八十二歲的東叔（陳如東）帶領我們回顧當時的點滴。

一切就從這裡開始：「汝州街賣布最聞名，最初賣布這裡最旺，對面海（香港島）很多疋頭店鋪都在這裡設分店。以前蘇杭街做批發、永安街做零售，深水埗全部都做零售。」就這樣，東叔的布匹生意就在深水埗紮根，一直經營超過半世紀。

東叔 1950 從新會來港，初時從事藤器及皮革工作，後來轉賣布疋。在擁有自己排檔前，東叔曾在遠東疋頭打工，很了解中式服裝發展過程。「五十年代的店鋪前面賣布，後面設有工場，有十來二十位裁縫駐紮，師傅以件數計算薪酬。客人那時多是造唐裝或大襟衫，很少造西裝。至於布料，「夾布當時是最好的，很少有絨布。祇有港島區大疋頭行，例如皇后大道中的絲綢店，才賣絨布、絲綢。這

裡全賣袷棉，比較大眾化嘛！」買布後回家造衫，或找慣用的裁縫造衫。東叔說深水埗的裁縫店鋪都是在大街大巷「深水埗區全部是以外省師傅充上海派，因為當時用上海師傅招徠，比較「架勢」。」

在未有成衣前，一般都是買布造衫，而女性造衫比男性多，還要跟貼潮流，要換季。「那時工廠女工造唐裝衫褲，而家庭主婦穿矮領較方便。說到長衫，四、五十年代較鬆身，但到六十年代就越來越貼身，覺得較時髦、穿來好看、窈窕。」今天很難理解，當時布匹需求甚大，就是當舖也可抵押布料。東叔回憶 50 年代，他去現址尖沙咀喜來登酒店的工展會，那裡有賣布及五金等，「我當時在藤器鋪打工月入約二十圓，要用一個月人工才買到一丈八布造一套袷布唐裝衫褲。那時，袷布是文苑、三光、椰樹牌最聞名，是布料中的名牌。這些生產袷布廠，就在青山道那邊。」



「考考你，甚麼是黑膠綢、雲紗熟綢、文華綢？為甚麼喜慶穿五福齊？為何女唐裝不是大裁？唐裝衫七個袋的設計暗藏甚麼玄機？如何保養絲綢造的衫？還有怎樣縲絲 …」我衷心佩服東叔的記憶力，和知識的廣闊。從布匹的牌子、以往用的工具來源地、中式服裝的特別用語，幾乎被人遺忘的布料名稱等，他都無一不識，說起來如數家珍。在東叔的店內第一次見識到具五十年歷史的古董唐尺，單柄中國剪刀，令我大開眼界。更有所不知的是，原來以前買剪刀是秤兩計價的。

東叔考我的，他逐一解答。黑膠綢在傳統中視為貴價布料，最有名的出產地是大良、順德、倫敦。布料處理工序繁複，要經過曬晾、鋪泥、打霧程序（意謂要陽光暴曬、

將河泥攪成糊狀塗綢緞上、在天黑前將紗平攤地上，讓紗吸收早上的霧水而軟化）。由於料薄，得用全人手挑法，所以人工貴，又會「甩青」（脫色），故漸漸不流行。以前穿著的主要是來自順德打工的媽姐，但因梁朝偉曾穿黑膠綢拍「一代宗師」，故近年又流行起來。小販托布上街賣，吸引媽姐買布，就在馬路叫喊「雲紗熟綢」，都指柔軟的布料。紗是男士們穿著，上織有萬壽字；綢則女性穿，平滑光身。至於梁朝偉戲服中反白袖是正宗著法，由於外穿文華縐，內多穿一件白襯衫再將袖反出來可避免弄污衣袖，如真的弄污，清洗襯衫即可以。

中國習俗中，喜慶向來都取意頭好的，所以嫁娶禮服的裁剪方法是前面兩幅、後面兩幅及內裡一幅，共五幅布。衫長貼地，即齊腳。就取其五「幅」齊的諧音。亦寓意五福俱全、鴻福齊天、五福臨門、齊齊全全。日常穿著方面，男女唐裝造法有所不同的。男唐裝一定是大裁，女裝很少用大裁，祇有上年紀的老太太用。女裝發展成大襟衫，指前面有一塊布那種，不屬大裁。男唐裝衫保留大裁大剪，多用布，加上四個外袋、兩個大內袋、一個錶袋，共七個袋，人工特別貴。陀錶是放在外側加一條「罈」的暗袋，一抽整串就出來，貴重東西如錢包也放入內，偷不到亦割不到，有保險的用途。

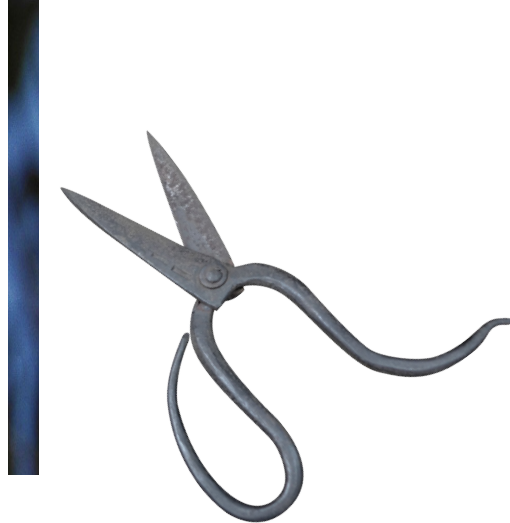
東叔在家鄉順德從事養蠶縲絲，對絲的生產程序熟識。傳統造法是將蠶繭放於溫水，縲線女的座位前放有一個水兜鑊，在鑊底加炭以保持水溫，腳踏縲車，然後用筷子從繭抽出絲來，搭上縲車的滾輪一路繞成絲束。對於絲的保養東叔亦有一套看法，「以前絲綢都放樟木櫥內保存，但現在已無法找到，唯有以樟腦代替。穿著時避免幹粗活，如穿衣後出汗，不要立刻清洗，應擺放在密封的環境，讓它發酵後才清洗，但不可用濃度太高的清潔劑，這樣才能保持柔軟。」

其實一匹布咁長不一定是一段段的歷史，亦可以是面前的發展去向。在訪問東叔時候，他正為「棚仔」* 遷拆問題奔波。這個「臨時」了三十多年的深水埗「棚仔」，吸引了很多讀設計的學生及愛好造衫的人士光臨，現快將成為我們的集體回憶。這一幕發展下去將會是怎樣的歷史呢？



* 深水埗欽州街臨時小販市場

Mr CHAN Yue-dung: A Long Journey - Uncle Dung's Walked Along with Shum Shui Po



Back to the 1950s, Sham Shui Po was full of retailers selling various kinds of fabrics and tailor shops were located in Pei Ho Street, Yu Chau Street and Castle Peak Road. The streets were packed with people going back and forth among shops looking for cloth or a tailor. They shared the same purpose - to make clothes for their family. The young generations can hardly figure out this picture. Let me, through this interview, invite Chan Yue Dung (Uncle Dung), who is 82-year-old, to outline Sham Shui Po in its 1950's.

It all began here in Yu Chau Street: "Yu Chau Street was most popular selling various kinds of fabrics. Even famous wholesalers on Hong Kong Island set up branch shops here. In the past, wholesalers were located in Jervois Street on the Island while Wing On Street was full of retailers. In Kowloon, Sham Shui Po was mainly for retailers." Uncle Dong's fabric selling business has taken root in Sham Shui Po and been operating for more than half a century.

Uncle Dong was born in Sun Wui, Kwongtung, and came to Hong Kong in 1950. He at first worked in rattan ware and leather business. Before he owned his licensed stall, Uncle Dong worked in Far East Company selling fabrics. Therefore, he has good understanding of the development of Chinese traditional clothes before the 1970s. In the 1950s, most fabric vendors set up their own workshops at the back of the stores while stocks were displayed at the front for sale. The shop owners hired about ten to twenty tailors, and tailors' income were based on the pieces of clothes they made. "At that time, customers came to make Chinese-style costumes, and few came for western suits." As for fabric, "cotton was most popular, and there was very few wool. Expensive materials like wool and silk would be sold only in Queen's Road Central. Only cotton was sold here". Customers either made their own clothes or engaged tailors. Generally speaking, customers all had their favored tailors. In Sham Shui Po, tailor shops were in the main streets. Tailors came from other provinces



of China but claimed to be authentic Shanghai tailors, in order to make their shops more attractive to customers.

Apparently, in the absence of ready-made garments, people made our own clothes. Ladies liked making clothes in order to remain trendy for the different seasons. Female factory workers wore two pieces traditional Chinese costumes, housewives liked low-collar tops due to its convenience for daily household work. During the 1940s to 50s, cheongsam were looser in design. It was until the late 1950s 60s that they became tighter and slim-fit, which was the style of the day. One could hardly believe the high demand for fabric at that time. Even pawnshop accepted it for pawn dealing. Uncle Dong recalled once visiting the Hong Kong Brands and Products Expo at Tsim Sha Tsui (today's Sheraton Hotel), where cloths and hardware were on sale. "I was then working in the rattan shop in 1950s and earning approximately \$20 a month. It took me my salary for the entire month to buy cotton fabric of eighteen feet to make a set of Tong suit." At that time, Man Yuen, Sam Kong and Ye Shu were the most famous fabric brand names. And cotton fabric manufactures were located along Castle Peak Road.

Do you know what is "Hak Kau Chou", "gambiered canton gauze and soft pongee", Man Wah silk crepe? Why did we wear five-piece attire during Chinese festive or happy events? Why did traditional women's costumes not adopting the Big Cut method? What was the trick in the seven-pocket design in a Tong suit? How to maintain silk clothes in good condition? How to pluck silkworm cocoons? I cannot but admire Uncle Dong for his unusual memory and wide range of knowledge. He is knowledgeable of various subjects, from fabric brands,

source of tools, special terms of Chinese long gowns to fabric names that were almost forgotten. Uncle Dong also showed me a fifty-year-old antique Kwongtung ruler and a pair of single-handle Chinese shears. These open my eyes. It is also interesting to learn that the value of a pair of shears in the past was calculated by its weight.

Let Uncle Dong explained to us in details. Black silk gauze was a kind of expensive fabric. The most famous places of origin were Tai Leung, Shun Tak, Lun Gaau in Kwongtung provinces. It involved highly complicated production stages, like drying under strong sunshine, laying muddy paste evenly, and then laying the gauze on the ground to absorb the morning mist to soften the material. Due to the thinness of gauze, it required full hand-stitching, labor cost was therefore high, and material would also de-colour. It became not as popular eventually. The gauze-made clothes were mainly daily wear of "ma je" from Shun Tak, but when Tony Leung wore black silk gauze in the movie as a Kung Fu master, it has become popular again in recent years. To attract the Shun Tak "ma je" to buy the fabrics, street vendors called out loudly "gambiered canton gauze and soft pongee", referring to the soft fabrics that they were selling. Gauze was traditionally worn by men, woven with the word "Shau". Pongee, slippery and shiny, was worn by women. In the movie, Tony Leung folded the sleeve to show the white cuff. This was an authentic way to wear the costume. The purpose was to protect the sleeves of the coat that was made from Man Wah crepe. Wearing a white shirt inside and folding the cuff would allow easy cleaning if the handcuffs became dirty. In Chinese customs, the use of symbols for bringing luck has always been important during festivals. Therefore, wedding



dress, which had two pieces at the front, two at the back and one inside, had totally five pieces of cloth with full length to the feet. It had a similar meaning of receiving all “Fuk”, meaning luck, blessing and being happily together. In daily wear, cutting of Tong attire worn by men and women were different. “Big Cut was rarely used in women’s clothes, except for old ladies’ suit. On the other hand, men’s Tong suits all adopt Big Cut”. Women’s suits evolved to slanting-front-top shirts, which were not using Big Cut. Men’s Tong suits retained Big Cut. It meant using more cloths and cost was higher. The suit was designed with seven pockets, that is four outer pockets, two inner pockets and one concealed pouch. Usually, the pouch hooked a pocket watch with a chain. It also had a safety purpose, as valuable items such as wallet might be put inside, so that it would not be broken or stolen easily.

Uncle Dong’s hometown was famous in silk production and he was familiar with the procedures for plucking silkworm cocoons. The traditional practice was to first put cocoons in warm water, with a water tank placed in front of the female workers for silk plucking, and a charcoal wok was laid under the tank to keep the water temperature. The worker pedaled the reeling, used chopsticks to pluck the thread of silkworm simultaneously, and laid the thread onto the wheel until it rolled into a tow. To ask Uncle Dong the way to maintain silk in good condition, he told us that in the past, silk dresses were stored in wooden container made of camphor tree. However, it was not easy to find such kind of container now, and camphor pieces could be used instead. When wearing silk-made clothes, one should avoid labour work. Do not wash the sweated-clothes immediately, rather, place it in a sealed environment so as to let it ferment for a while, then use low concentration detergent to wash, in order to maintain its softness.

In fact, long story is not necessarily boring, we must have strong interest to know how history has evolved and developed. During our visit to Uncle Dung’s shop, he was in the process of negotiating with various governments departments for the move of the temporary hawker’s center in Yen Chow Street. All businesses have been running for 30 years since the so-called “temporary” center was set up. The place which had attracted a lot of students and fashion designers will soon become our collective memory. What will be this part of history evolve eventually?







BACK MIRROR

倒
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鏡

1 學徒 Apprenticeship

學徒

要有一技之長，今日青少年可到職業訓練局報讀培訓課程。追溯過往，各行各業都要拜師才能學得一門手藝，而學藝過程是靠師傅以口授心傳，其中沒有既定內容或章法，學徒只有靠偷師及個人自我磨練才有所成。

裁縫業的學徒多是由親友、鄉里推薦學藝，不會公開招聘。屬江蘇省的揚中、靖江、泰興三地較多小伙子年紀輕輕就隨鄉親離家來香港拜師學藝。

- 馮世和師傅 1956 年來港：「來港時是國內困難時候。上海還好，鄉下地方兩餐不繼，都是為求生而來。」
- 梁朗光師傅 1946 年來港：「跟住我家親戚，有工作，有人願意收留居住，在當時的環境來說已算很好了。」

要成為師徒，有以口頭協議形式，亦有要簽投師紙，一般為期三年。裁縫學徒沒有薪酬，食宿由師傅提供。

- 馮世和師傅說條款頗苛刻：「我還記得有一條令我差點放棄，後來被姑姐責罵才學。那條是：生死各安天命，即是被差遭到甚麼地方遇事都不用負責。差點要跟朋友去行船而不去學師！」
- 簡漢榮師傅的父親是店主，他說：「學徒在店舖留宿，睡在裁床已很不錯了，有些是睡在裁床邊，開張帆布床也有。」
- 殷加萬師傅：「我們住店舖下層，睡在功夫檯。」



學徒日常主要工作是處理店內雜務：

- 殷家萬師傅：「所謂學師其實是打雜，祇求兩餐不會餓死。每天早上要準備每位師傅的用具及各式材料，如配絲線顏色、沖漿糊等，再送到店內十多位裁縫的座位上。」
- 梁朗光師傅：「當年的雜務包括到先施公司、大新公司或永安街配裡布及配線。」
- 馮世和師傅描述過往五花八門的日常工：「很多雜役，早上要開門，那時是用一塊塊的門板，逐一搬開；跟著煲熱水給師傅們洗臉；下午弄漿糊，有時去買香煙、買點心、送衫等；晚上要幫師傅們摺好未完工的衣服，早上又要小心派回不可搞亂；稍有清閒，就去看師傅裁衫。」
- 簡漢榮師傅：「初學師就是負責煮飯、架床、清潔地方、洗廁所、幫師傅收拾雜物等工作。」

外快 — 送衫給客人是工作亦是另類收入來源。梁朗光師傅當時在中環做學徒，客人多住在半山，每次大約送三件衫，一般是徒步或乘搭纜車。「那時我送衣服給客人，他們會給予賞錢，這就是額外的零用錢了！」

偷師 — 所謂「學」祇是由師傅指點一些基本挑腳功夫，學藝一般得靠自己觀察或提問，所謂『偷師』。殷家萬師傅記得學滿三年師都不懂剪裁，回到家鄉母親要求他替妹妹造一套衫亦很勉強才能完成。而馮世和師傅更首創環保學習法：「有時就偷師，師傅下班後拿他們處理中的衫樣，用留起的舊報紙覆印一份紙樣留給自己，其它如度尺寸也靠觀察來學。」



滿師 — 三年滿師後，一般補師半年，學徒會離開另謀發展，但亦有選擇再留兩年「挨師」，挨師收取師傅級人工，以件計算。馮世和師傅解釋繼續留下來幫師傅的原因：

「因為有些造衫竅門還未熟識。始終學師祇學懂基本工夫，要邊做邊實踐，才能發展及進步。例如緝邊，要造上多遍才熟練；又例如衣車，五十年代末才開始普及，要在師傅舖內實習使用，一來幫師傅，二來自己也要多練習才會進步。」

但隨著時代的改變，六十年代收徒弟的模式已有了轉變。梁朗光師傅說他的徒弟已經獲發工資：

「初來的一年多仍要做雜務如打掃、煮飯，懂造衫後便不用了。懂造衣服的學徒以件計算工錢。」

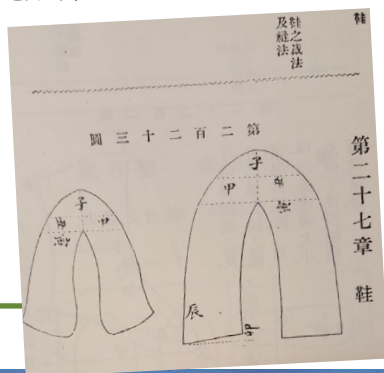
簡漢榮師傅表示：「這班師傅可說得是末代徒弟了，現時已無人行。」這正反映裁縫行業在香港的現況。

甘苦 師傅們回憶當學徒的日子是艱苦的，但學師生涯裡面亦存藏著深厚人情味。殷家萬師傅懷緬其師過年會買新衫給他們，而馮世和師傅亦感謝師母對他們一班師兄弟照顧有加。

母親的藝術～女紅

多位受訪者憶述年少在家鄉時，婦女除照顧家人生活，亦要擔當女紅的工作。一家大小的衣服鞋襪都由母親一針一線悉心縫製，甚至布匹、縫線亦是自家製成。由於物資珍貴，造衣服餘下的布碎或舊衣服就會留作其他用途，例如留為造鞋的材料。殷家萬師傅腦海中對母親將他的小腳直接劃在布上的情境仍很鮮明。

造鞋方法不太複雜，但極需耐性及耐力：將腳印畫在舊布中剪出同一尺寸的布料多塊；每塊之間塗上漿糊黏合，約成半寸厚度就用針線縫合成鞋底；鞋面則用紙樣按鞋底大小修改，仍是用針線縫合。因鞋底有厚度，造一對鞋也是吃力的事。



馮世和師傅及殷家萬師傅就是帶着母親縫製的衣襪，千里迢迢從江蘇到港謀生。

Mother's Artistry ~ needlework

A number of interviewees recalled that women in their hometown had to handle all needlework apart from taking care of their family members. All clothes, shoes and socks were hand sewn by mother and even sewing threads and cloths were handmade. As resources were precious, the leftover of the cloths and used clothes would be saved for other uses, like making shoes. Mr Yan Ka Man still clearly remembered how his mother drew his little feet onto a piece of cloth.

Shoes-making is not very complicated but it does require certain degree of patience and some energy: cut several pieces of cloth along the shape and size of the feet; apply paste between the different layers until they form a thickness of about half an inch, and then stitch them together to form the sole; make the shoe vamp by adopting the size of the sole with adjustment and again stitch them together. It is not at all easy stitching the sole given its thickness.

When Messrs Fung Sai Ho and Yan Ka Man came a long way to Hong Kong from their hometown in KiangSu, they were exactly wearing the clothes and socks made by their mother.

Apprenticeship

Nowadays, young people who want to acquire a trade skill can go to the Vocational Training Council to enroll in courses they like. In the past, the only way for vocational training was to become an apprentice. The process involved teaching by the teachers through words of mouth, without curriculum or structure, and learning by the apprentice through observation and personal endeavours.

In the tailoring industry, apprentices joined the trade through recommendations by relatives, friends or natives from their hometown. There was no open recruitment. The apprentices mainly came from the Jiangsu/Zhejiang provinces, particularly the three places of Yangzhong, Qingjiang and Taixing.

- Mr Fung Sai-woo came to Hong Kong in 1956: “It was a difficult time in the Mainland. Life in Shanghai was better but living in the villages was hard. We did not have enough to eat. To leave was to bring hope.”
- Mr Leung Long-kwong came to Hong Kong in 1946: “I followed my relatives. With work and shelter, I had nothing more to ask for.”

Apprenticeship, normally for a period of three years, could be in the form of an oral agreement or a written contract. Apprentices had no income while accommodation and meals were provided by the master tailor.

- Mr Fung Sai-woo said the contract terms were quite harsh
“I remember that I almost gave up because of one clause in the contract, and my aunt scolded me so I finally continued. The term was that life or death was a matter of fate. This meant that the teacher would bear no responsibility wherever he sent me to. I almost gave up to join a friend to become a sailor”.
- Mr Kan Hon-wing’s father was a shop owner. He recalled: “Apprentices stayed overnight in the shop. The luckier ones were those who could sleep on the cutting table. Others had to sleep at the edge of cutting table or on foldable canvas beds.”

- Mr Yan Ka-man recalled: “We apprentices stayed in the lower floor of the shop and slept on the cutting table.”

Apprentices mainly dealt with the chores:

- Mr Yan Ka-man: “Instead of learning, we were actually performing miscellaneous laboring duties just for avoid starving. Every morning, we had to prepare tools and materials, such as matching threads’ color, mixing paste, etc. and have they placed at the seats of the dozens of tailors’.
- Mr Leung Long-kwong: “Duties included sourcing lining and sewing threads in different places like Sincere Department Store, The Sun Department Store and Wing On Street.
- Mr Fung Sai-woo described the variety of chores he had to handle: “A lot of labor work: in the morning, the first to do was to open the front door by removing the wooden planks one by one; then prepare hot water for the tailors to wash their faces; in the afternoon, prepare paste, or go out to buy cigarettes and snacks for tailors or deliver the finished items, etc; at night, fold the pieces on the tailors’ working table and put them back in place the following morning; and only during moments when we had no work we could observe how the tailors worked.”
- Mr Kan Hon-wing: “Apprentices started with such work as cooking, folding beds, cleaning, washing the toilet and helping tailors in cleaning up their cutting table.”

Delivery of finished clothing items was a source of income for apprentices. Mr Leung Long-kwong worked in the Central at that time, and customers mainly lived in the Mid-Level. He delivered about three items each time, and either he walked or took the tram for the delivery “When I delivered clothes to customers, they would give me tips and it was my extra pocket money.”

In the “learning” process, what the teachers taught were mainly basic sewing skills like hem stitching. The apprentice could not but learn through his own observations and asking questions. This is the so-called

“secretly learning”. Mr Yan Ka-man remembered that he did not know much about tailoring even after three years of apprenticeship and took some pain before he could complete making a dress for his sister when he once returned to his hometown and asked by his mother to do so. Mr Fung Sai-woo created an environment-friendly learning method:

“We had to learn secretly. When the master got off from work, we took their working pieces and made copies of them by using old newspapers. We also needed to observe to learn other skills, like taking body measurement.”

After completing three years of apprenticeship, which might be extended for half a year, some apprentices chose to leave to look for new opportunities, but some chose to stay for two years as “practising tailors” with income calculated on the number of finished items. Mr Fung Sai-woo explained why he decided to stay working in the shop: “Because we had only learned the basics. We could only master the various skills, such as binding and piping, through more practicing. Sewing machine, which became popular in the late 50s, was another example. You needed to make use of the sewing machine in the master’s shop to practise. So, apart from helping the masters, we were also giving ourselves more opportunities to practise and improve our skills.”

But time has changed, and so has the mode of apprenticeship. Mr Leung Long-kwong said his apprentices were paid wages: “At the beginning they joined my shop, they still needed to do such work as cleaning and cooking. But they would not need to do such chores any more once they managed making clothes. Wages were calculated according to the number of pieces they had completed. Mr Kan Hon-wing described the tailors in his shop as “the last batch of apprentices in the era” as no young people like joining the trade. This reflects vividly the current situation with the tailoring industry in Hong Kong.

The interviewees still remembered the hardship they experienced during their apprenticeship but there were also many instances when they felt warmth from their masters and their family. Mr Yan Ka-man remembered

his master bringing him new clothes for the Chinese New Year. Mr Fung Sai-woo deeply thanked his master’s wife for taking care of him and the other fellow apprentices.

裁縫生涯

早年移居香港的裁縫，買一部二手衣車擺在街邊或在家就幫人造衣服。因要提供食宿給學徒，有店舖的裁縫才會收徒弟。學師一般三年，幫師半年後成自由身，便可外出闖天下。往昔雖有上海和廣東兩派裁縫，又慣以正宗上海師傅作招徠。其實師傅們經過幾十年的磨練，身懷絕藝，廣東或上海早已無分軒輊，共同為中裝工藝發展作出貢獻，締結成服裝製作技法『南北和』。

Tailor’s career path

Tailors who moved to live in Hong Kong bought a second-hand sewing machine and continued their clothes-making business either on the street or at home in early old days. Only those who owned a tailoring shop could take in apprentices as they had to provide accommodation and meals to the apprentices. An apprenticeship usually last for three years, after which, an apprentice could work as a practicing tailor for half a year and then looked for opportunities elsewhere. In the past, there were two main streams of tailors in Hong Kong, the Shanghai origin and the Kwongtung origin, with the former used to be more a selling point for the shop. In fact, with their ample experiences, all these tailors are already masters in the trade. There are no longer any differences in terms of the origin of their skills.



2 設備與工具 Equipment & Tools

設備與工具

一件中式服裝的誕生經歷客人下訂單、裁縫為客人度身、裁剪及縫製等工序。雖然製作工藝講究，但需用的工具及設備相當簡單，至今仍沿用傳統工具，包括鉸剪、粉線袋、漿糊、漿糊刀、直尺、軟尺、針、針頂、線、扭耳鉗、熨斗、熨馬及噴壺。設備主要是一張『功夫檯』、衣車及照明。

Equipment & Tools

The production of a Chinese costume begins from the receipt of order from the customer, taking body measurement, cutting, and sewing and stitching.

Although the production process is sophisticated, the tools and equipment are simple. Tailors are still using the traditional tools, including shears, chalk pouch, paste and scraper, straight ruler and measuring tape, needle, thimble, thread, pliers, iron, ironing board and spray bottle. The main equipment is “Kung Fu table” (working table), sewing machine and necessary lighting.





“ 上世紀四十到七十年代，裁縫店在鋪前招呼客人，鋪後搭起工作枱，拉電線，再裝電燈及放置熨斗成為工場。全盛時期，工場會有十來二十位師傅駐守。一般裁縫收入穩定但工作時間長。旅遊區生意興旺，大師傅更吃香。為吸引師傅過檔，更要預先支付幾千元過檔費用，在當時來說是不菲之數。布料需求亦殷，港島區蘇杭街是當時主要的布料批發集中地，顧客是零售商及布販，零售價格在不同地區又有差別。

In the 1940s to 70s, tailor shops received customers at the front and did the production at the back. The workshop was set up at the back of the shop with working tables, wiring, lightings, and installation of irons. There were ten to twenty tailors stationing during the most flourishing period. Generally speaking, tailors earned stable income but had to bear the long working hours. Business was particularly good at tourist areas. In order to attract tailors to join their shops, shop owners were willing to pay as much as thousands of dollars in advance as a kind of transfer fee. This was not a small amount at that time. There were also high demands for cloths. Jervois Street in Hong Kong Island was once the centre for wholesalers whose target customers were retailers and street vendors. Retail prices differed according to locations, and price difference according to regions, social picturesque that represents the past Hong Kong.



功夫檯 Kung Fu Table

中式裁剪很多時候需要扎針入檯以固定布料。工作檯的製作：一般會在 5 分或 6 分（5/8 吋或 6/8 吋）的夾板上鋪一層毛毯，再鋪一層粗扣布，扣布要拉緊，並用圖釘圍繞檯的四周固定——這就是大師們的『功夫檯』了！

In Chinese tailoring, tailors are often required to use needles to hold the fabric in place on a table. The making of the working table: to lay a flannel on a plywood board of about 5/8" or 6/8" thick, then place a layer of calico on top of it; the calico layer needs to be straightened and affixed to the board with thumb pins at the sides — this is the master tailors' "Kung Fu table".

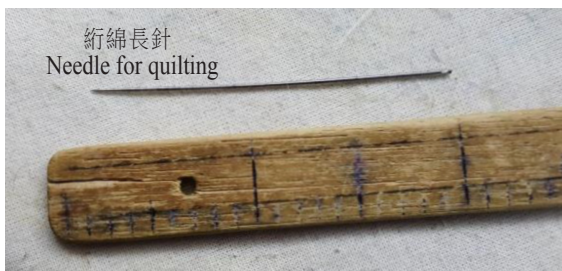


衣車 Sewing Machine

上世紀初因衣車價格昂貴，中裝師傅縫合衣服以手工為主，衣車在上世紀中普及後裁縫店才陸續使用。雖然現時已有電腦化的衣車，但大多數中裝師傅仍愛用腳踏的機械衣車。

In the early years of the last century when sewing machines were expensive items, tailors of Chinese costumes made clothes by hand-stitching and it was until the middle of the century sewing machines' price was more affordable that became commonly used in tailor shops. Sewing machines today have become computerized, yet, tailors of Chinese costumes still like using the mechanical type of sewing machines.





針 Sewing Needle

縫衣用的針分多種：一般挑腳用 8~9 號中短針、疏縫用 8~9 號中針、7 號中針作扎檯針、紵綿衲用 8~9 號長針。

There are various kinds of sewing needles: no. 8-9 medium-to-short needles are usually for blind stitching; no. 8-9 medium needles are for basting; no. 7 medium needle are for fixing the fabric onto the sewing table; and no. 8-9 extra long needles are used for quilting cotton-padded jackets.

“殷家萬師傅對當時用的裁縫工具有詳細的描述：「日常造衣服需要的粉線袋、針、鉸剪都是師傅自己“私伙”，尺就是老闆供應。每天都要收拾好造衣服的針，針是很貴的。粉線袋可以借給他人用，但鉸剪不會借。當時用的是中國款式鉸剪，日本投降後開始有“來佬鉸剪”，起初都是從日本運來，這些鉸剪剪布比較平伏，德國的鋼水較好，只是價錢很貴，那個時候師傅通常都買不起。」

Mr Yan Ka Man has detailed description of the tools at that time: “The chalk pouch, needles, and shears were personal items of the tailor. Rulers were supplied by the shop owner. And we had to clear away all needles at the end of the day because needles were very expensive. While chalk pouch could be lent to others, we never shared the use of shears. Chinese shears were commonly used at that time. After the Japanese troop surrendered, we began to have “imported shears”. They came from Japan at first. These shears allowed smooth cutting. Those from Germany were of better quality but they were very expensive. Tailors generally could not afford one”.



針頂（頂針） Thimble

中式裁剪不用大頭針，裁縫用手縫針來幫助固定布料，故需要用針頂來助力將針扎入功夫檯木板內，及在挑縫衣服時用針頂幫助推針穿過布料。針頂是套在中指指節間。

Pins are not used in Chinese tailoring. Tailors use hand-sewing needles to affix the fabric onto the sewing table and require putting on a thimble to apply force for doing so. A thimble also helps to push the needle through the fabric when stitching. A tailor usually wears the thimble in the middle phalanx of the middle finger.



線 Sewing Thread

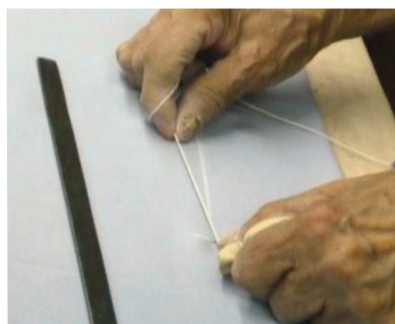
裁縫縫合衣服時需要選配與布料同色的縫線。現時的線多為棉或合成纖維。在裁縫行業昌盛的當年，裁縫會採用真絲的線以配合真絲布料。

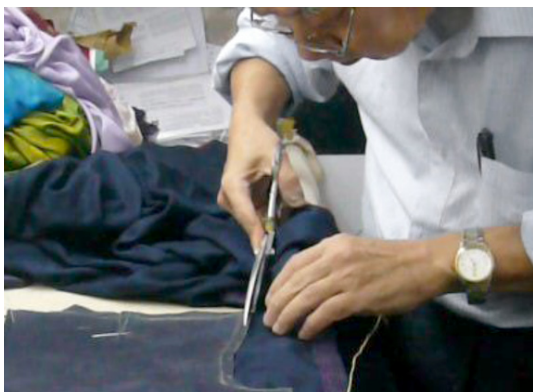
Tailors need to match the colour of the sewing threads with that of the fabric. Sewing threads in use nowadays are made of cotton or synthetic fiber. During the prime time of the tailoring industry, tailors used silk threads to match with the silk fabric.

粉線袋 Chalk Pouch

這小工具一般都是裁縫自製的。兩層布（亦有使用羊仔皮代替布）捲成圓筒狀，兩邊縫合，裡面穿一條棉繩，將圓筒的一端用線繩紮緊，填入劃粉餅，再紮緊圓筒的另一端，當拉動長線時，線會沾上劃粉，師傅用手彈，布上就留下所需的線條方便裁剪。粉線袋常用色有黃、深粉紅、藍、白。

This little tool is generally homemade by the tailor. Two layers of cloth (some use sheepskin instead of cloth) are rolled to form a cylinder, with the edges stitched together. Put in a fine cotton string through the openings, tie one end tightly with a string, fill the pouch with chalk power and then tie to close the other end. When pulling the string, it will be stained with powder. The tailor can use the fingers to flip the string to draw cutting lines on the fabric. Yellow, dark pink, blue and white chalk powder were commonly used.





馮世和師傅說裁縫的工具多是私伙的，但都可借用，如粉線袋，但鉸剪一定不能借，私下取用會受罵。以前的師傅是自己磨剪，後來才出外找專人磨。

Mr Fung Sai Woo said a tailor has a lot of personal tools. They can be lent to others if needed, such as chalk pouches, but definitely not in respect of shears. One would be seriously scolded for using the other's shears without permission. In the past, the shears were sharpened by the tailors themselves but later they were taken out to shops specialized in such services.



鉸剪 Shears

陳如東先生說裁縫的鉸剪都是私藏不外借。他本身用何正歧利鉸剪，是在深水埗黃竹街近大南街買的。當時洋剪「庄三郎」屬名貴牌子，價錢高但質量較佳，要幾百至千圓一把，非一般人有能力買，所以普通多用唐剪。唐剪以兩計算，秤重量計價錢，分十四兩、十二兩、十兩。洋剪則每把計算。因唐剪質量並不好，易斷及生鏽，所以六十年代後裁縫漸轉用洋剪。

Mr Chan Yue Dong said shears are personal items of a tailor and will not be lent to other people. He himself used shears from "Ho Ching Kee Lee", which he bought in Wong Chuk Street, near Tai Nan Street of Sham Shui Po. At that time, the brand of "Tokyo Shozaburo Tobasami" was very famous. They were imported shears that were expensive but of very good quality, with prices ranging from hundreds to thousand dollars. Ordinary people could hardly afford one and could not but use locally-made shears. The prices of the Chinese shears are based on their weights classified at 14 taels, 12 taels and 10 taels, while imported shears were sold in terms of number. The quality of Chinese shears was not as good, as they were not durable and rusted easily. Therefore, from the 1960s, imported shears became widely used by tailors.



熨斗 Iron

四、五十年代用的是燒炭的銅製熨斗，加炭及調溫均由學徒處理：先將燒熱的炭放進熨斗內，待一會兒使用中指點少許口水迅速輕觸斗底以測試斗溫是否合適，避免燙壞客人衣服。早期電熨斗仍無溫度調較，裁縫仍需沿用手指在不鏽鋼底板試溫度。現時裁縫用無氣孔恆溫熨斗，因熱力能平均分佈。

In the 1940s, iron was made by copper, and fueled by charcoal. It was the work of the apprentice to add charcoal to the iron and adjust its temperature: put in the hot charcoal, wait for a while and then use the middle finger, with some saliva, to sense the temperature. This was to make sure that temperature was just right and would not damage the clothes. Early in 1950s, electric irons became available but could not set thermostat, tailors had to test the temperature manually. Nowadays tailors prefer to use stainless irons with constant temperature control but not the steam iron because of heat was evenly distributed.

馮世和師傅說：「我剛來時還用炭，我們師兄弟每日早上負責放炭入熨斗後用口吹來生火，臉都被熏黑。差不多半年後就有電熨斗，但舊式的不會自動調節溫度，要用手測試溫度感受熱力以確保不會熨壞客人的衣服，即先插電，過一陣用手摸底部，未夠熱再等一會，夠熱就拔插頭。」

Mr Fung Sai Woo said, "When I first came to Hong Kong, charcoal iron was still in use. We apprentices were responsible for putting charcoal into the iron every morning, and using our mouth to blow out fire. All of our faces were smoked to black. After about half a year, electric irons became available but these old models could not detect or adjust temperature by themselves. We had to test the temperature and feel the heat manually in order to make sure that we would not damage our customers' orders. The process was, first to plug the iron, touch the bottom to feel the heat, to wait for a while if it was not hot enough, and pull the plug out once it reached the needed heat level.





熨凳（熨馬） Sleeve Board

裁縫在熨褶及甬口時習慣用長形的熨凳。
Tailors usually use the sleeve board for fixing
darts and seam lines.



直尺及軟尺 Straight Ruler and Measuring Tape

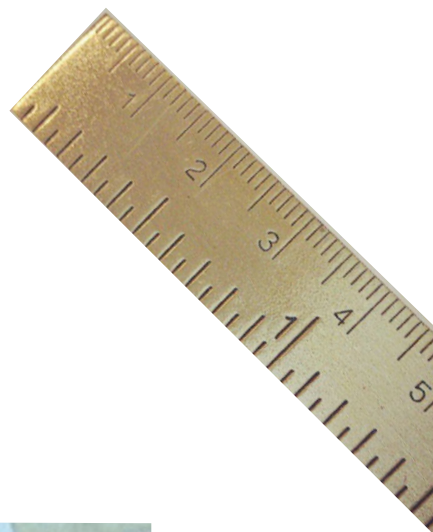


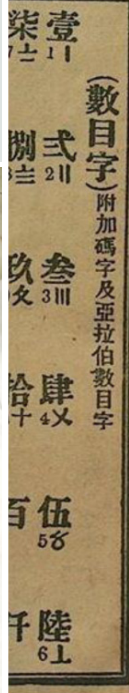
傳統中裝師傅使用唐尺。唐尺既是量度單位亦是工具。唐尺亦名『排錢尺』，屬廣東尺，採用十進制：每10分為1寸，每10寸為1尺；1尺相當於37厘米，每寸約3.7厘米。唐尺分直尺及軟尺，一般直尺用作劃圖而軟尺用作量身。

從上海來到香港的師傅都轉用唐尺，它與上海尺不同。上海尺比較短，廣東尺比較長。那個時候的尺是用木或竹造，木尺配以銅絲標記，如果記號不清楚了，只要把尺磨一磨就清楚了。

A traditional Chinese tailor uses “Tong Ruler”. It is both a measurement unit as well as a tool. “Tong Ruler” is also known as “Pai Chin Chek”, (means standard coins put side by side to make 1 chek). It is a kind of Kwongtung ruler adopting a decimal system: every 10 fans make 1 chuen (inch), every 10 chuen (inches) makes 1 chek (foot); 1 chek is equivalent to 37 cm, and a chuen is approximately 3.7 cm. There are two kinds of “Tong Ruler” as a tool: straight ruler and measuring tape. The former is usually for drawing while the latter is for body measurement.

Shanghai tailors who came to Hong Kong have switched to using Kwongtung ruler, which is different from a Shanghai ruler in that the latter is relatively short while the former is longer. In the earlier days, rulers were made of wood or bamboo, and nailed with copper wire as marks. If the marks become blurred, all you need is to polish the ruler and the marks will be clear again.





In a Chinese tailor's order sheet, the measurements are clearly set out and "Fa Ma" (a kind of code) is used for recording. Sample of fiber and bias stripe are attached for reference. Order sheet serves multi-purpose, it is a purchase order, a job order and a receipt.





漿糊刀 Scraper

為了方便裁製布料，特別是緞條，中裝師傅會先用漿糊刀取漿糊刮在布料上，令裁剪出來的布料更好操作及不容易散口。以往漿糊刀有銅製或竹製，現在只可買到不鏽鋼製品。

To facilitate tailoring, a traditional Chinese tailor will use a scraper to apply paste onto the fabric so that it could be better manipulated and the edges will not loosen so easily. In the past, scrapers were made of copper or bamboo, and now only those made by stainless steel are available in the market.

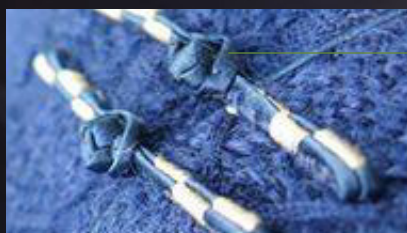


3 鈕扣 Frog Closure

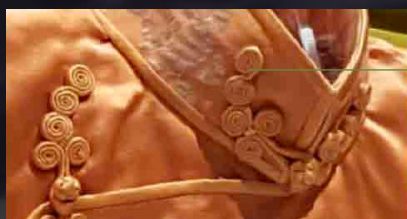
傳統中式鈕扣是用布料縫成細條，作固定衣襟之用，以直紐為最古早式樣，後來逐漸發展出不同型態的花紐，民國期間更優化了技法加入銅線在布條內，捏出更豐富的造型。各種各樣的花式鈕扣造工精巧，造型優美，結連在服裝上宛若奪目配飾，可以說是我國服飾百花園中獨樹一幟的奇葩。

Traditional Chinese knot and loop are made by thin strips of cloth for the purpose of fixing the front-flap. The oldest style of knot and loop was in a vertical form and a variety of styles started to emerge afterwards. During the Republican period, techniques became sophisticated and copper wire was placed inside the cloth strips so that a variety of shapes could be made through twisting. The different kinds of fancy knots, being exquisite and beautiful, are in effect resplendent art pieces ornamenting the dress. This skill has its own uniqueness among the many techniques in traditional Chinese clothes-making.





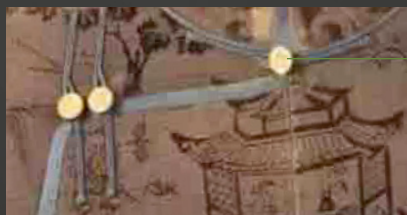
直紐
Straight type



布花紐 (盤扣)
Frog closure



花紐 (加入銅線)
Frog closure (copper wire was inserted)



用鈕代替紐頭
Knot is replaced by button



4 雲紗熟綢 Gambiered Canton Gauze and Soft Pongee

紗及綢是廣東南海和順德兩縣以薯莨液汁製成特有的桑蠶絲織品。莨綢以平紋織成，又稱黑膠綢，莨紗布料有織花，曾有『男着紗女着綢』說法。「雲紗熟綢」是描述莨紗布料有織花「雲」紋，而「綢」布料手感很軟熟。上世紀香港曾有小販沿街托布叫賣，總是拉開嗓門大喊『好靚嘅雲紗熟綢』來吸引媽姐光顧。

“

■ 馮世和師傅憶述黑膠綢布料造衫曾在裁縫圈子流行過，因穿起來威風，但其實他覺得不是很好的布料，很焗身兼會甩青（即脫色）。

■ 據陳如東先生回憶：「紗有萬壽花是男士穿的，綢身光滑就是女性穿著。順德鄉下媽姐人有我有，白衫黑褲，用黑膠綢造衫。以前中山龍都人，賣布都是托著布上樓梯，邊唱「雲紗熟綢」吸引媽姐買布，一般人很少買的。黑膠綢布料貴，製作過程複雜，要曬晾、鋪泥、打霧；用來造衫人工亦貴，一定是用車挑法，車挑就是先車，然後再挑。車挑人工貴，祇用車縫，布料會爆裂，而且不能隨便改或拆因會留針痕。黑膠綢最有名來自大良、順德、倫敦。」





Both gauze and pongee are silk products that are made in Nanhai and Shun Tak, two provinces in Kwongtung. They are dyed with the juice of Dioscorea. Dioscorea silk is flat woven and is also known as black silk, while Dioscorea gauze is woven with patterns. There was an old saying: “men wear gauze and women wear pongee”, and “gambiered canton gauze and soft pongee” is to describe the gauze fabric woven with “cloud” patterns, and “pongee” fabric is soft. In the last century, hawkers selling fabric along the streets in Hong Kong used to shout “good gambiered canton gauze and soft pongee” so as to attract “Ma Je” (household maids from Shun Tak in the past).

“

■ Mr Fung Sai Woo recalled that silk gauze had once been very popular among tailors. Many tailors had put on clothes made of this fabric as one did look smart in it. He however did not find it a very good fabric, as it was too warm and not colorfast.



■ Mr. Chan Yue Dong recalled: “Gauze with flower patterns is worn by men, while pongee which is shiny and soft is for women. Ma Je from Shun Tak (household maids) believed that everyone should have a set of white shirt and black pants and clothes made of black gauze silk. In the past, street vendors originated from Lungdo of Chung Shan brought their loads of fabric with them and cried “gambiered canton gauze and soft pongee” when climbing up to the staircases for doing business. This was to attract Ma Je. Not many other people would buy. Black silk gauze was expensive. It involved highly complicated production processes, like drying under the sun, laying muddy paste evenly on it, and then laying the gauze on the ground to absorb the morning mist in order to soften the material. To make clothes from it, labor cost was high because the double method of machine-sewing plus hand-stitching had to be used. If you only sewed by machines, the material would crack easily. Alteration was also not allowed as marks would be left on the fabric. The most famous gauge came from Tai Leung, Shun Tak, Lun Gaau in Kwongtung provinces.”



was placed inside a hidden pocket, where valuable items including wallet could be safely stored. It is invisible and the items could hardly be stolen. It was perfectly safe.

In the Cantonese dictionary, the term “Fu Chi” means the offal of poultry such as chickens, geese and ducks. Interestingly, many of the interviewees used this term to describe a particular kind of hanging ornament which rich men at that time like wearing. It also reflected an unique style of this class of people. How organs of the poultry are related to these decent people and their dress style? The interviewees recalled:

■ Mr Chan Kwok Yuen explained that “Fu Chi” is a gold chain, usually attached with a pocket watch. There is a loop called ‘ear’ sewn on the watch pocket. The gold chain had a T-shaped hook for hooking to the loop. In this way, the gold chain and pocket watch would be properly hung and not drop easily.

“Those who liked this style of dressing up were mainly wealthy and decent people. If you like, you can also add some decoration, or to buckle a few more items onto the gold chain, like precious jade. It was to make sure that it was not too dull-looking. Only on grand occasions would you see that string of “Fu Chi”.”

“

■ Madam Chiu Mak Wai-King has a similar description: “At that time, the general dress code in Hong Kong was the Big Cut Tong attire. Men’s clothes were of a chest-to-chest design, with eight pockets and one opening. That is, there was one pocket each inside and outside, and top and bottom, together with one outside for putting a pocket watch. When taking the watch out, it was like “pulling out a string of “Fu Chi”. The man looked gentlemanly and impressive. Only rich people wore this way.

■ Mr. Chan Yue Dong also explained how the pocket watch was placed: “At that time Tong suit was made by Big Cut. The labour cost was high, more than ten dollars. The suit had seven pockets, that is four outer pockets, two large inner pockets and a watch pocket. The pocket watch

6 昔日的皮袍 Fur Robe in the Past

香港位處亞熱帶，入冬也不太寒冷，惟昔日仍有很多人穿着皮袍，常見毛皮有貂、狐及羊。

「羊皮貴羔而賤老，而口外有一種曰麥穗子者，皮軟毛長，形如麥穗，價值最貴，俗又名之為蘿蔔絲。上流必有狐裘，中流必有羊裘，下流則惟木棉。」

～摘自清稗類鈔服飾類～

中國人穿皮袍，毛裘一般都是縫在面料內，以保暖為主。縫製皮袍屬特種工藝，稱為『吊皮』。

“

■ 費明儀女士記得她小時候冬天會穿着貂皮大衣。「我記得冬天父親造貂皮的長袍，袍外面是緞，好漂亮的料子，袍裡面襯皮毛。那時候冬天男女都穿皮袍，因為實在很冷。我們小孩子常常走去看裁縫，去拉他的線、玩皮料，覺得很有趣，常常給他趕出來，這個我印象很深。」

■ 唐佳先生對於皮袍的記憶始於跟隨粵劇名伶陳錦棠學藝時期，他說陳師傅對穿戴特別講究。「師傅有好幾件長袍，袍裡面有用貂皮裡，也有用蘿蔔絲。到自己長大賺到錢都希望有同樣的長袍，所以後來都造了一件，但結果四十年來祇穿了一、兩次，因為已少人穿着。記得當時在中藝買了四塊蘿蔔絲，狗毛似的，造了長袍，街上穿很暖，但入到室內，因為很多鈕扣，要除下很麻煩。那副「蘿蔔絲」最後被拆下變成太太的披肩了。」



■ 陳國源師傅說在他小時候穿皮袍是很「巴閉」的（即風光）。陳師傅亦給了很詳細的說明：「「蘿蔔絲」就是羊仔毛，「火爪」就是狐狸毛。你造件「火爪」來穿即是叫造皮，造法叫做「吊皮」而不是「縫製」。狐狸本身的毛分三個部份，各有不同價值。最便宜的就是背脊到大腿，毛很長但不暖；貴一點的就是由手拗腳拗對上；最貴的就是火爪了，就是由手拗到下面，毛是平且薄。你別看它薄，「火爪」的名稱，是表示穿上會發滾（即燙熱）。着時亦有特別技巧：無論如何，是不能夠扣起中間一行紐，一定要打開散熱。」

■ 馮世和師傅記得造過最昂貴的中裝是用上貂皮，那是最名貴的毛皮。「那件背心要用上幾十隻貂鼠，祇取背部的毛，所以要用上很多。以前不是用機器製造，全手工。首先要用刀切好，後用手縫，用自製的工具把毛夾好後掃得平服才能縫，很費工夫。」這種工藝稱「吊皮」。



Hong Kong is located at the subtropical and winter is therefore not as cold, but many people in the old days still liked wearing fur robes, which were commonly made from mink, fox and sheep.

“Young lamb skin is expensive but old sheep is cheap, and for those with a kind of wheat sprouts outside the mouth, their hair is soft and long they are the most valuable. Their hair is also known as the “radish silk””. Upper class must have fox fur, middle class must have sheep wool and the lowest class has nothing but kapok.”

~Extracted from
Qing Petty Matters Anthology,
clothes chapter

For Chinese fur robes, the fur is usually sewn underneath the fabric with the aim of keeping the body warm. Making fur robe requires a special skill that is known as “hanging leather”.

“

■ Ms Fei recalled that when she was young, she wore mink coats. “I remember that father made gowns with mink for winter. The gowns were made by satin, which was a very beautiful kind of fabric, and lined with fur. At that time both men and women were fond of wearing fur gowns because it was indeed very cold. We kids liked watching how tailors worked. I have clear memories that we found fun in pulling the threads they were working on and playing with the fur pieces. We were then driven away by the tailors.”

■ Mr Tong Kai’s memory of fur gowns started when he was the apprentice of Mr Chan Kam Tong, a famous Cantonese Opera performer. He said that Mr Chan was exacting about how he dressed. “My teacher had several fur gowns which were lined with mink fur or radish silk. I always hoped that I could have a similar one when I grew up and could afford it. I had indeed made one for myself afterwards. However, I only wore it once or twice in forty years as there were less people wearing this type of clothes. I remember I bought four pieces of dog hair-like radish silk from the Chinese Art and Craft (a department store) for making the gown. It was very warm when you were outdoor, But once you were indoor, it was troublesome taking it off because it had many buttons. Finally, the radish silk was removed and became a shawl for my wife.”

■ Mr Chan Kwok Yuen said wearing fur gown was very extravagant. He gave us more details: “Radish silk” is lamb wool. “Fire claw” is fox fur. If you order a “fire claw”, you are asking for a fur garment. The technique is called “hanging leather” but not “sewing”. The fur of a fox is divided into three classes, with different prices. The cheapest is the part from the back to the leg where the hair is long but not warm enough; the more expensive one is the part above the elbow and the ankle; and the most expensive one is “fire claw”, which is below the elbow with hair short and thin. But never underestimate it just because the hair is thin. The term “fire claw” rightly reflects that it is extremely warm wearing it. There is also a particular way wearing it: never button up at the front as you have to release the heat.”

■ Mr Fung Sai Woo recalled that the most expensive traditional costume that he had made was lined with mink fur, which was the most expensive kind of fur. “Mandarin jacket is the most superior form. Dozens of minks were required and only the hair at the back would be used. In the past, it was all hand-made without using machines. The first thing to do was to have the skin cut out, then have them stitched. After combing the hair with a hand-made tool, stitch the pieces together. The process was laborious.” This technique is called “hanging leather.”

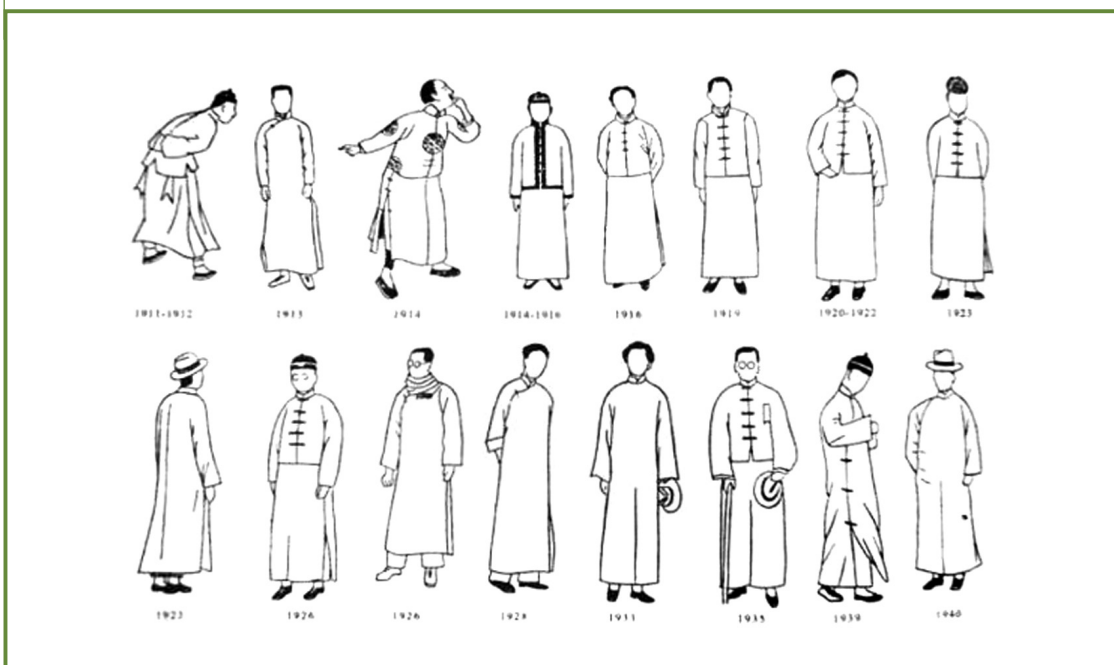


APPENDIX

附錄



1 中式服裝形制及工藝 Forms and Crafts of Chinese Costumes



男裝長衫形制的演變

男士在上世紀初的服裝形制及工藝至今變化不大，但服飾配搭分野較明顯，例如，瓜皮帽多以西式氈帽替代、西褲取代唐裝褲、皮鞋取代布鞋。

The Evolution of the forms of Men's traditional costumes

The forms of men's clothing and the craft have little changes since the last century, but there are more apparent differences in the accessories and matching, for example, foldable caps had been replaced by western-style hats, Tong suit pants by western-style trousers, and cloth-made shoes by leather shoes.

男裝形制

The Forms of Men's Costumes

- 男裝長衫 (men's robe)
- 唐裝衫褲 (Tong suit)
- 馬褂 (Mandarin jacket)
- 綿衲 (cotton-padded jacket)
- 綿袍 (cotton padded robe)
- 皮袍 (fur robe)
- 背心 (vest)



女裝長衫形制的演變

三十年代至二戰結束，中式女裝慢慢發展至講究適體稱身，為滿足顧客的要求，裁縫加入西式剪裁技術。至六十年代，女裝長衫的形制及工藝已發展成熟，成為現在中式女裝的模楷。

The evolution of the forms of women's traditional costumes

From the 1930s till the end of World War II, women's traditional clothing slowly evolved and began to pay attention to form fitting. To meet customers' requirements, tailors applied western-style tailoring techniques. Coming to the 1960s, the forms of women's cheongsam and the craft requirements got matured and became the model of women's Chinese costumes for the present time.

女裝形制

The Forms of Women's Costumes

- 女裝長衫 (women's cheongsam)
- 唐裝衫褲 (Tong suit)
- 褂 (kwa (jacket))
- 裙 (kwan (skirt))
- 綿衲 (cotton-padded jacket)
- 綿袍 (cotton padded gown)
- 皮袍 (fur gown)
- 背心 (vest)



■ 二十年代初女長衫原形
The original forms of women's cheongsam in the early 1920s

工藝：「大裁」

Art skill : Big Cut



■ 三十年代女長衫變化
Development of women's cheongsam in the 1930s

工藝：「小裁」

Art skill : Small Cut



■ 五十年代女長衫
Women's cheongsam in the 1950s

工藝：混合西式剪裁技術

Art Skill : Mixed with western tailoring techniques

2 工藝概覽 Overview of the Craft

傳統的男裝及女裝禮服（褂）均使用的「大裁」裁剪法，加上女裝日常服的「小裁（偷襟）」至近代裁製時款修腰女裝長衫的「中西合璧」方法，組合成香港近百年中式服裝工藝的根本。

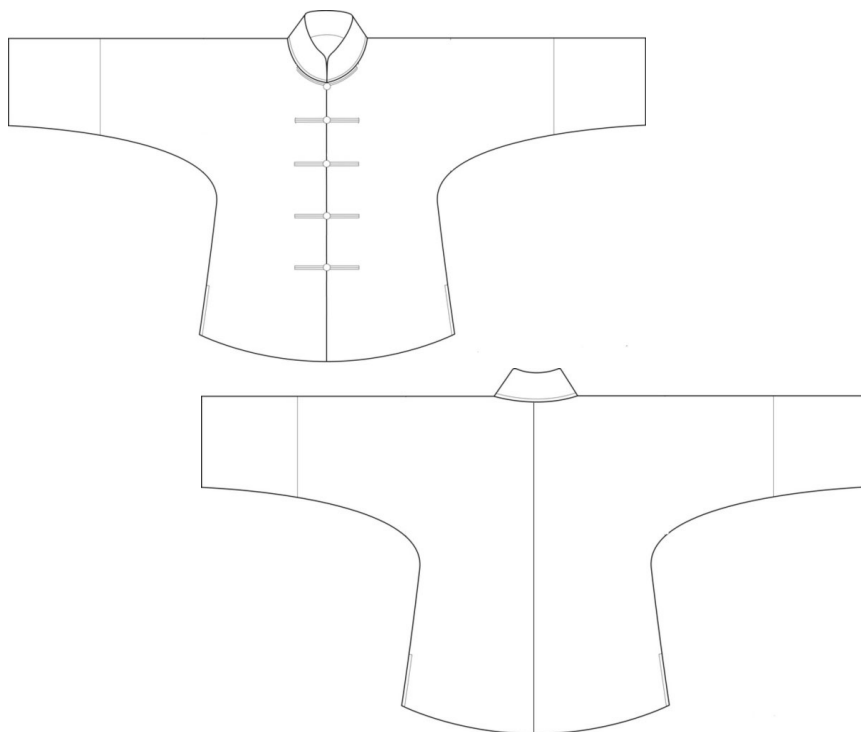
Traditional men's and women's costumes used the "Big Cut" tailoring technique, while "Small Cut (omission of flap)" was used in women's daily wear and the "East Meets West" techniques were applied in making trendy slim-cut cheongsams. All these techniques form the fundamentals of the craft for making Chinese costumes in Hong Kong in the past 100 years.

大裁 Big Cut

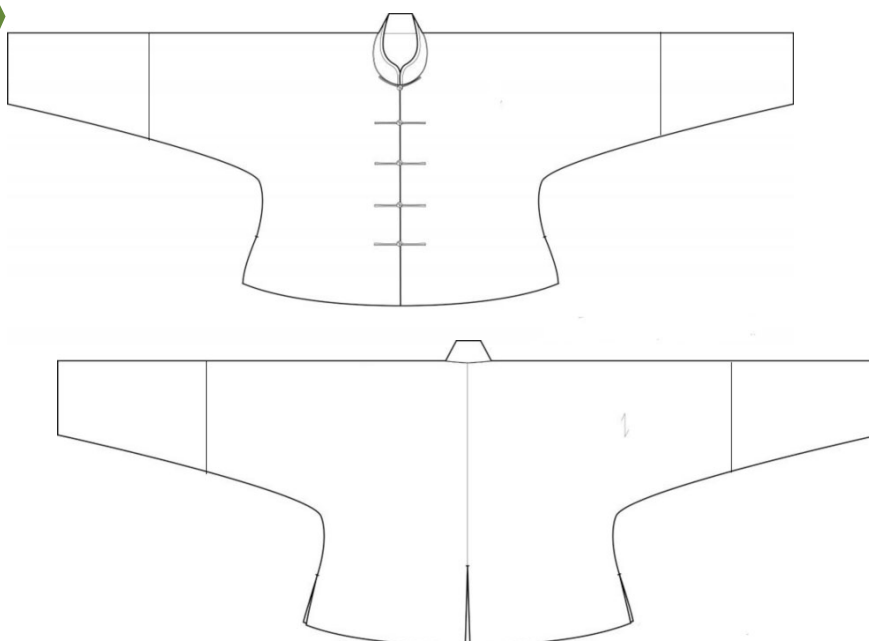
男裝唐裝衫、長衫、馬褂及女褂均用大裁縫製。對胸（唐裝衫、馬褂及女褂）大裁工藝的特式是前、後衫身中間都有駁口（開骨），袖長需另加接駁布料，主要因為昔日布料窄封（28吋）。長衫工藝基本與對胸款式相同，但需再裁出大襟衣片。大裁禪衫（沒有裡布）的袖口、開衩、下襬、大襟邊、領圈和衫脇，都採用貼邊包裹駁口，這除了令衣服更牢固及耐穿，亦能夠讓衣服看起來更挺俊，衣服內部結構也顯得規整和美觀。

Men's Tong top, gown, jacket and women's kwa were made by Big Cut. For attire with chest-to-chest design, Big Cut is featured in the joint (seam opening) at the centre of the front and back of the clothes, and in the sleeves that have to be prolonged by an extra piece of cloth. This is so because the cloth width at that time was narrow (28 inches). For a robe, the technique is similar, but an additional piece of cloth has to be cut out to make the front-flap. The finished seam lines of the cuffs, side slit, hem, front-flap edge, collar and curve are well concealed. It is not only to make the clothes firm and durable, it also helps preserve the shape, and make the internal structure of the clothes more organized and fine looking.

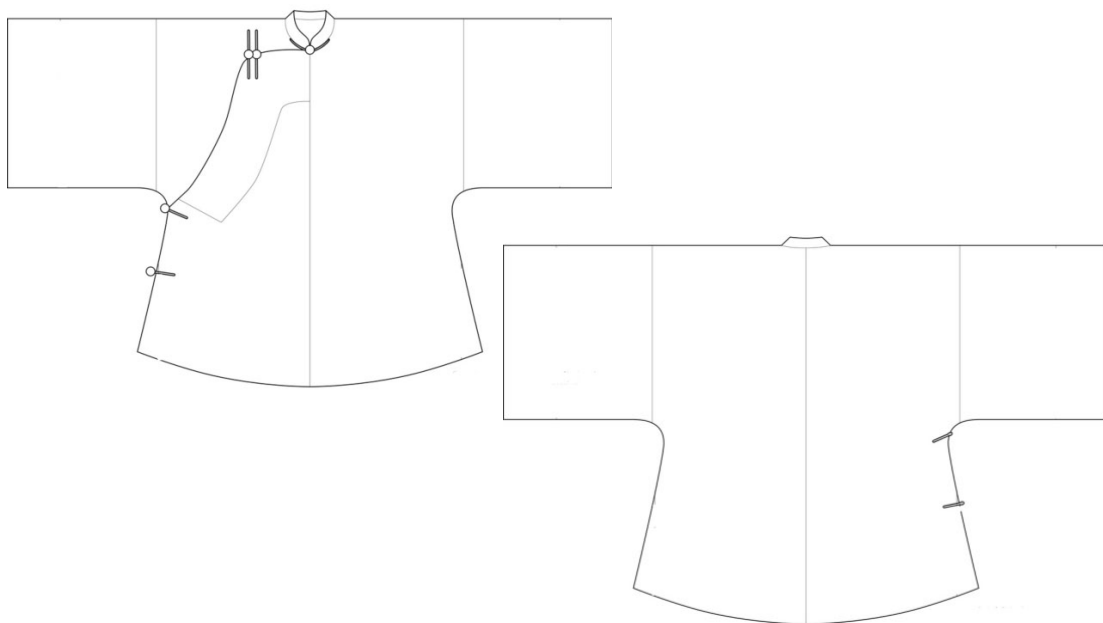
男裝唐裝衫
Tong Top



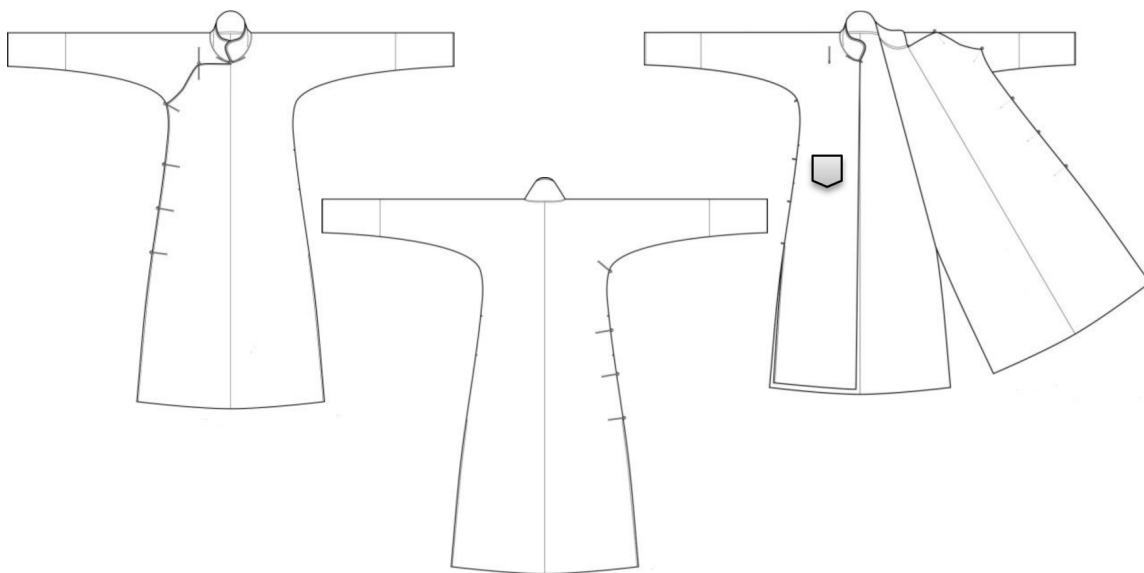
馬褂
Mandarin Jacket



女褂
Kwa (Jacket)



長衫
Men's robe



小裁 (偷襟) Small Cut (Flap Omission)

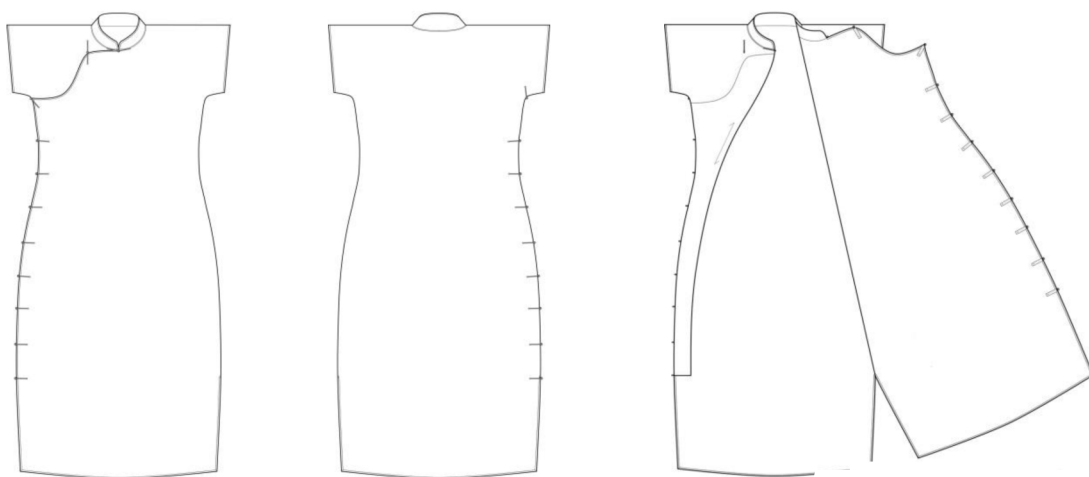
小裁工藝特點是前後衫身由整幅布一呵而成，沒有膊頭骨，前後衫身中間亦沒有開骨，小襟則要另外裁布接駁加長。之所以叫作「偷襟」或「挖襟」，是因為這種裁剪方法本來是沒有在大襟與小襟之間預留任何齣口，大襟小襟相疊處的齣口，是透過稍稍改變衫身布料的紗向，再用熨拔手法製造出來的。用小裁方法造出來的長衫（旗袍），腋下彎的地方會有多餘的布料而起皺褶，令穿着者手臂活動更加自如，不受衣服拘束。

兩種工藝（大裁及小裁）共同的特色是前後幅尺寸一樣，膊頭沒有破開，前後是連成一體的。

The feature of Small Cut is that the clothes is cut from one piece of cloth without shoulder joints or a seam opening at the centre of the front or the back. An additional piece of cloth is required to make the small front-flap. It is called “flap omission” or “pall-out flap” because this skill of tailoring does not reserve any seam lines between the big and small flaps. The seam line where the big and small flaps overlap is provided for by slightly changing the position of fabric, and pressing it with an iron. Gown made by Small Cut (cheongsam) has wider underarm curves allowing the wearer more comfort and free movements of the arms.

Big Cut and Small Cut have features in common: the front and the back are of the same measurement; there is no cut at the shoulder as the front and the back are seamless.

長衫
Cheongsam

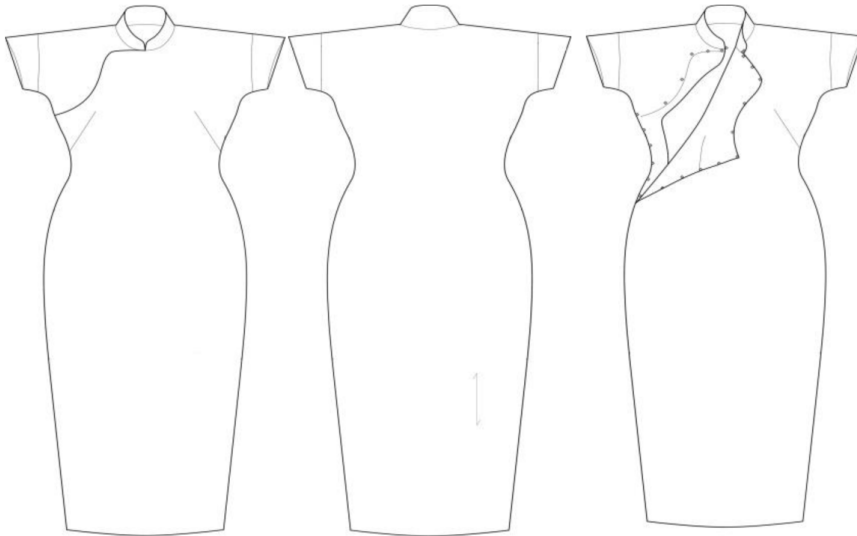


中西合璧 East meets West

裁縫在中式女長衫加入西式剪裁技術：將布片分為前後幅，胸圍及腰圍以前（幅）加後（幅）減的程式計算，加入胸褶、腰褶、腋下褶塑造玲瓏身段，再破肩及安裝衣袖將長衫剪裁至適體效果。

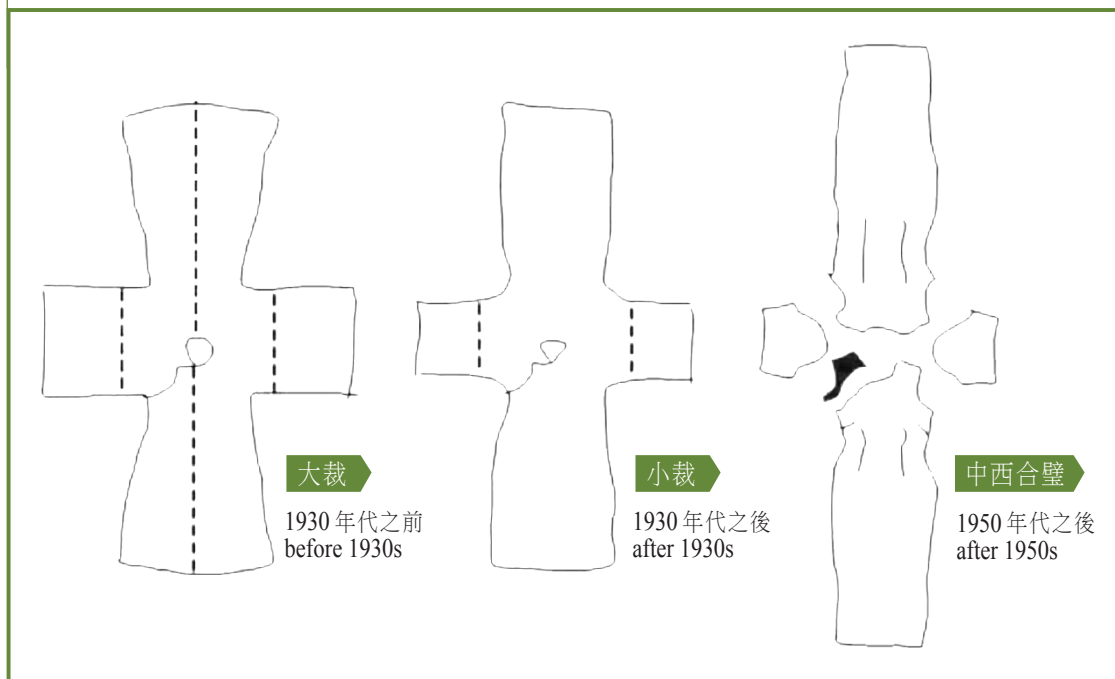
The tailor applies western tailoring techniques in making women's cheongsam: the cloth is cut into the front and the back; the chest length and the waist length are calculated with a formula, namely "plus" for the front and "minus" for the back; darts are added to chest, waist and underarm curve to fit body shape, cut at the shoulder area and set sleeves to make the cheongsam more fitting.

長衫
Cheongsam



女長衫工藝演變

Evolution of the making of women's cheongsam



袴 Trousers





筆者後話

當還有黑白粵語片重播的時候，深夜扭開電視機偶爾會看到四十到七十年代具有香港特色的畫面。幾十年的光景，我們驚覺這些片段已經流逝，舊記憶愈益變得模糊，莫非真的要歷史博物館才能尋回這些片段？香港歷史背景獨特，成為英國殖民地後迅速發展起來，在中國大陸經歷戰爭及政治變化後，又成為很多人選擇投靠的地方。從中國大陸不同地方來港的移民帶來的不但是中國的傳統文化，還有大城市的生活特質，造就這片彈丸之地成為重要傳統手工藝的集結地及新舊中西文化的交流匯點，很多技藝得以孕育成長，之後又輾轉帶到世界各地。中國文化博大精深，揉合民間智慧，很多手工藝都值得保留及傳承。當我認識中國傳統服飾的大裁、小裁的裁剪方法，花紐的製作，驚嘆這門手藝的高超，亦是中國傳統服飾獨特之處。

很高興能參與「承先啟後」口述歷史計劃。每位受訪人士都為這項中國文化及手藝默默耕耘，他們的記憶都是往昔獅子山下寫實照，每個都是獨立的故事，但同時又交織一幅香港社會獨特時代畫面。

在項目進行中認識了一班熱心保留傳統中式服裝文化及工藝的人士，從他們身上得到很多啟發，大家互勉為傳承這中國傳統文化繼續努力。最後希望透過出版這本書，能夠為傳統中式服裝及其文化工藝在留住以往，展示現在及發展未來盡一點力。

游淑芬



Writer's Note

When black-and-white Cantonese films were available for review at midnight in the television, we could still catch a glimpse of Hong Kong in its 1940s to 1970s. The scenes of these decades are however fading out from our memories. Is visiting a history museum the only way to have these memories back?

Hong Kong has a unique historical background. It developed rapidly after becoming a colony. Later, due to the war and political changes in mainland China, Hong Kong became the settling place for many people from the Mainland. Immigrants from different parts of the Mainland brought with them not only the traditional Chinese culture, but also the life style of big cities, contributing in making Hong Kong a place for traditional handicrafts to converge, and the old and new as well as the east and west to interact. Many traditional crafts got nourished and brought to the other parts of the world. Chinese culture is broad and profound, and is infused with folk wisdom. A lot of the traditional handicrafts are worth preserving and developing. After I have more understanding of the techniques in the making of traditional Chinese costumes like the Big Cut, Small Cut and the Chinese buttons, I am amazed by the superb skills of such crafts. They are all special features of traditional Chinese costumes.

It is a great pleasure to participate in this oral history project “Seaming the Past with the Present and Future”. The interviewees have been quietly supporting the Chinese traditional culture and crafts. Their past memories are portrayals of the life of Hong Kong under the lion rock. Each of them is a story on its own and together they are episodes of the mega story of the Hong Kong society in the past.

In the course of the project, I have come to know many people who are enthusiastic in preserving the traditional Chinese clothing techniques and culture. I got a lot of inspiration from them and we are in common in our endeavours to work on this front. Finally, through the publication of this book on the culture and craft of traditional Chinese costumes, we hope to contribute to preserving what we had, displaying what we have and bringing a future.

Shirley Yau

鳴謝

「承先啟後」口述歷史計劃由 2015 年 2 月獲得資助後就開始進行邀請合適人士參與。十位受訪者大部份非事前相識，慶幸機緣遇上，在此要銘謝十位受訪人仕及鍾志光先生、林雪明小姐、趙鳳儀女士的協助。同時感謝周樂思小姐、藍燕兒小姐、游淑芬小姐、顏宇翎小姐將聲音轉寫成文字。她們克服了相當多的挑戰，例如，口音方面，受訪者來自大江南北，說話內容的一些字彙需重複聆聽才能理解其中意思，舉隅『住良』應為『自良*』；另一些在現時已少用的詞彙，如『腑脰』，亦要費相當時間查考。再者對話中有很多冗贅語，轉換成文字時就得去除沙石。幸得四位撰稿朋友的細心與耐性得以完成這項艱鉅的文字工程。

這本《1940~1970 年代香港中式服裝的故事》得以面世，有賴游淑芬小姐鼎力襄助。儘管是一份無償任務，淑芬付出相當多時間及心思整理十個訪問，然後重寫成九章故事，更為每章定出獨特標題，精簡地呼應了文本內容，將人物特質、時代背景及中裝發展的脈絡貫穿，又為全書繙譯成英文，在編寫過程中亦不斷提出真知卓見令本書內容更加充實，對淑芬的盡心竭力尤是感激。這本書經過多人的付出與努力，期望令讀者對中式服裝的人和事有更多角度認識。

這個歷時三年的計劃即將完結。回望過去幸得到多方友好協助，實銘感五內。惜費明儀老師及馮世和師傅在本年先後謝世，未及將訪問內容剪輯成書後親自送上，在此默默禱告兩位先賢早登極樂彼岸。但未忘費老師鼓勉國人多穿中服、馮師傅期盼中裝工藝能後繼有人的心願，自當努力為推動中式服裝文化及工藝尋找有心人協力同行。

「歲月留甘」項目負責人

馮桂芳

二〇一七年盛夏

* 自良是指上世紀中業位於雲咸街 18 號的『自良服裝』店。

Acknowledgement

Soon after receiving funding support for this oral history programme of “Seaming the Past with the Present and Future” in February 2015, we started inviting the interviewees to support the programme. Many of interviewees were not our previous acquaintance. We would like to extend our hearty thanks to all ten interviewees, as well as to Mr Chung Chi Kwong, Miss Lam Suet Ming and Miss Chiu Fung Yee for their support. At the same time, thanks must be given to Miss Chow Lok Sze, Miss Lam Yin Yee, Miss Yau Shuk Fun and Miss Ngan Yue Ling, who turned conversations into written records. They have overcome a lot of challenges, like accents. Since our interviewees came from different provinces, we need to repeatedly listen to the recording before we could understand some vocabularies used, for example “Chu Leung” is found out to mean “Chi Leung*”. There are also terms which are rarely used nowadays and require a longer time for verification, like “Fu Chi”. When there are redundancies in the materials, editing is required to allow easy reading. Credit must be given to our four writers who completed this difficult task demonstrating absolute care and patience.

Appreciation must be extended to Ms Shirley Yau who has helped realize the publication of this book on “Stories of Hong Kong Chinese Traditional Costumes in the 1940s to 1970s”. Shirley contributed voluntary services through spending much of her time in collating the materials of the ten interviews into nine stories, giving each a title that brings out the features of experience of the interviewee, linking the background with the development of Chinese clothing during that time. She also translated the book into English and gave valuable advice in enriching the content. I sincere thank Shirley for her valuable support. This book is the product of the input and efforts of various parties. I hope readers gain more insight about Chinese traditional costumes and the people involved.

This three-year project is near completion. Looking back, it is grateful to have the support of so many people who have a common interest in the subject. It is however regretful that Ms Fei Ming-yee and Mr Fung Sai-woo passed away before the book is published. My prayers go to both teachers. Ms Fei’s wish to see more people wearing Chinese costumes and Fung Sifu’s wish to see more people learning the making of Chinese costumes. We have strong motivations for continuing our efforts in seeking more fellow people in joining the endeavours in the promotion of the culture and crafts of Chinese costumes.

“Leaving a Legacy” Project in-charge
Fung Kwai Fong
Summer, 2017

* Chi Leung means “Chi Leung Fashion Store”, which located at 18 Wyndham Street in middle of last century

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