

器
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Objects
of the
Dragon
Kiln

龍
窯



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香港龍窯關注組
Hong Kong Dragon Kiln Concern Group









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保育錢罌

Saving the penny bank

梁款 Leung Foon

青山龍窯出產眾多陶器，我最喜歡的是錢罌。

我是戰後嬰兒一代，玩過不少錢罌。錢罌用人手打磨，皮膚粗糙，面色紅潤，以玩具計，相當有性格。作為用品，錢罌很老實。它每天反覆傳遞同一個勵志的信息：做人勤儉是福，小莫小於水滴，漸成大海汪洋。手抱錢罌，向錢罌注資，期待有朝一日打爛錢罌，予取予攜，是我的愉快少年事。

後來，對錢罌的感覺，變得比較複雜。恐怕是對每天撫摸的器具生了感情，要把它打碎，竟有點不捨。再想，漂亮的錢罌，由師傅雙手打造，錢罌內的碎銀，有親朋好友的祝福。將這件東西一手打爛，將內裏的因緣一筆勾銷，心有志忑。

慢慢，我覺得自己不再年少。我體會到錢不是萬能，做人有時也應該講心。看到無數粵語長片再三呼籲大家要「我為人人」，這種對錢和感情的拉扯，更加如影隨形。結果我在 1960 年代最後擁有的一個錢罌，沒有注資，沒有打碎，只放着看，然後在某次搬屋時遺失了。

聽到關注組的朋友說要保育青山龍窯，我想說，請必先保育它的錢罌，不要讓它消失。

龍窯的錢罌，有我的過去，也有香港戰後發展特殊的胎記。

香港長久遠離皇帝，沒有宮殿。它最有趣的地標——由天星碼頭到徙置大廈，全為凡人而設。它最刻骨的歷史，滿佈平民避難、營役掙扎、重建新生

活的片段。青山龍窯在 1940 年代初創，承繼了中國傳統的燒陶技術，後由避難到港的陶藝師傅開拓，四十年來的出品，全部用之於民。砂煲身上，有庶民生活的質感，水渠底下，有大眾生存的哲學。龍窯眾多陶土器物當中，錢罌面容粗獷，內涵特別幼細，包含了歡愉、忍耐、期盼、兩代無言的約定，個人和集體對幸福的收放，是平民生活哲學最厚實的象徵。

怎樣保育錢罌和龍窯身世？新世紀以來，民間為各種地標爭取保育建館，過程困難重重。龍窯最後一次開爐已是四十年前，大部分師傅現已離世，要還原足跡，殊不容易。鄰近空置的校舍，已被拆卸，構想中的活化計劃一波三折。其實，世間上所有博物館、資料館和圖書館，歸根究柢，任務只有一個——如何面對「喪失」(coping with loss)。喪失了的空間，喪失了的物件，喪失了的記憶，喪失了的人。保育越遲，喪失的越多。不少朋友希望青山龍窯將來能夠變成一個「活的博物館」(living museum)，我贊成，但覺得要強調的可能不是「館」，而是「活」。保育牽涉保存地標、搜羅故事，最難，而可能最重要的，是發掘地標和故事所承載的精神。有時我覺得整個爭取保育的過程，像在製造一個特大的錢罌，很多朋友落手落腳，以漸成大海汪洋的期盼，用塞碎銀入錢罌的蠻勁，為保育的經驗積少成多，把做人處世的價值放上天平左秤右秤，將香港獨特發展軌跡的故事一講再講。然後，以「活」心情，更好面對過去和未來的喪失。

到某個時候我們會發覺自己突然不再年少，錢罌的實體雖然消失，藏在錢罌的精神延續，然後一代傳一代。

Of all the objects produced by the Castle Peak Dragon Kiln, my favourite are its penny banks.

I'm a post-war baby boomer, so I've had my share of penny banks. Ceramic banks are manually buffed, with a rough surface and ruddy appearance; rather unusual as toys go. As a device, it is highly practical. At any given moment, it seems to be imparting to its owner the prudent advice: a penny saved is a penny earned. When I was young I really enjoyed putting money into the bank, while looking forward to the moment that I would break it open with relish.

Later on, my feeling towards it became more complicated; perhaps because of the constant interaction, I began to feel a bit reluctant about actually smashing it. Also, it had been handcrafted by a potter, and the coins inside were tokens of my friends' and relatives' well wishes. To think I'd be obliterating all of that with my own hands filled me with uncertainty.

As time passed, and as I got older, I started realising that money was not everything. As numerous black-and-white Cantonese films said: “one for all, all for one.” Sometimes, having a heart was more important. As it turns out, the last penny bank I owned in the 1960s was never used for its intended purpose; it was just there for me to look at. And then it mysteriously vanished when I moved.

When I heard that the Dragon Kiln Concern Group wanted to conserve the kiln, I thought, “shouldn't we preserve its penny banks first?” They contain my past, as well as the history of Hong Kong's post-war development.

Hong Kong's most distinctive landmarks — like the Star Ferry Pier or the “Rainbow” public housing estate — were all built for the common people, and its most memorable histories consist of tales of escape from wars and disasters, and the escapees' subsequent struggles to rebuild their lives. The Castle Peak Dragon Kiln was constructed in the early 1940s by ceramicists fleeing from the Mainland's political turmoil. These gifted individuals brought

with them traditional expertise in ceramics. In the kiln's forty odd years of existence, all of its products were made for the people, be they earthenware pots as hardy as their users, or water mains as solid as the people they serviced. My favourite, the penny bank might seem relatively crude in terms of its looks, fashioned in broad strokes, but it carries complex messages of joy, patience, expectations, unspoken promises between generations, and pacts between individuals and society. It is a significant icon of folk philosophy.

But how should the kiln and its penny banks be conserved? In the new millennium, public efforts that are fighting to conserve various landmarks have more often than not been uphill battles. The last time the kiln fired was already more than forty years ago, and most of its original workers are no longer around. Revitalising the kiln is a tall order. The revitalisation plan is riddled with difficulties; for example, the idle school building that was part of the plan has already been demolished. On the other hand, museums, archives, and libraries all face the same challenge of how to cope with loss: lost space, lost objects, lost memory, and lost people. The less timely the effort, the more acute the loss. Many people have advocated for turning the kiln into a “living museum,” and I agree. But what I would like to stress is not the “museum,” but the “living” part. Conservation involves preserving a landmark's structure and the associated stories. But what is most daunting, and also perhaps most important, is uncovering the spirit behind the structure and its stories. At times I feel that the entire conservation process is like making a gigantic penny bank: devotees invest their time and effort, anticipating that these metaphorical pennies saved would eventually be conservationist pennies earned. Their actions are weighed against values other than monetary ones. Through the telling and re-telling of the story that is Hong Kong, with a sense of “living,” we could perhaps better face our past and future losses.

Someday when we realise we are no longer our youthful selves, and our physical penny banks are gone, we may still have with us the spirit behind them, and something to pass on to the generations to come.

(Translated text)

奇蹟裏尋根

Love among the ruins

鄭俊宇 Roy Kwong

一個城市最珍貴的價值，在於其歷史的溫度與厚度。

香港是一個能創造奇蹟的地方，小小的彈丸之地，卻教全世界矚目。滄海桑田，由一個小漁港變遷而來，當中卻蘊藏着不少我們未必會留意到的故事，其中一個故事的名字叫「龍窯」。甚麼是龍窯？它位於屯門（舊稱青山），一條約八十年歷史，十七米長的窯。依山而建的龍窯，經歷歲月之洗禮，仍然屹立至今。

記得第一次親身到訪龍窯，是香港龍窯關注組所引領的，當時龍窯陷入保育的危機，除了龍窯未有完整的保育計劃之外，還要面對近在咫尺的工地將興建樓宇，其工程未知會否影響龍窯的結構。於是應香港龍窯關注組的邀請，協助跟進龍窯的保育工作。

一條如此具歷史價值的龍窯，政府理應要制定完整的保育計劃。事實上，早於 1980 年代，當時的古蹟辦事處發現龍窯，並主動要求當時的港英政府跟進保育，時任港督尤德爵士的夫人甚至親身來參觀過，指出其「沿襲古代設計的建築，不僅在香港，乃至鄰近地區都很獨特，若能夠保存下來，應試讓它繼續運作」之結論。可惜的是，後來港督尤德爵士突然過身，古蹟辦事處跟進龍窯的白德博士亦已退休，令龍窯的保育工作驟然煞停下來。事隔三十多年，這條龍窯仍然未算有一個正式的保育方案。

香港龍窯關注組非常努力，就像這一本你正拿着的書，正是關注組盼以不同的方式，讓大眾了解龍窯背後的故事。香港百多年的歷史裏，實在有不少值得我們記住的故事，這條龍窯曾經盛產不同的陶瓷製品，當中有不少為民間百姓所用，真正的為人民服務。

香港是一個能創造奇蹟的地方，而這條龍窯正是奇蹟之一。它未來的命運如何尚是未知之數，但面對風雲色變的時代，我們實在更需要記住歲月裏的一筆一劃，在古蹟裏探源、在奇蹟裏尋根。感謝關注組的努力，也感謝願意關心古蹟保育的每一位香港人。

A city's most treasured values reside in the warmth and depth of its history.

Hong Kong is a small but miraculous place. Over time, the once humble fishing village has developed into a metropolis that inspires awe around the world. It has accumulated many stories, some better known than others. One of the lesser known of these tales is the Dragon Kiln.

The Dragon Kiln is located in Tuen Mun (previously known as Castle Peak). It is seventeen metres long and around eighty years old. It is now the lone survivor of its kind in Hong Kong. My first visit there was guided by the Hong Kong Dragon Kiln Concern Group. At the time, the kiln was facing a double crisis: not only did it lack a comprehensive plan for conservation, but its very structure and foundation were likely threatened by the imminent construction of a planned high-rise. So, upon an invitation from the Concern Group, I began to help push for the kiln's conservation.

A comprehensive conservation plan for a dragon kiln as historically valuable as this site should have been put in place by the government a long time ago. Actually, the Antiquities and Monuments Office did urge the Hong Kong British Government to do exactly that in the 1980s. After visiting the kiln in person, Lady Youde, wife of the Hong Kong Governor at the time, pointed

out that the kiln was a unique example of the traditional kiln design of its type, not only in Hong Kong, but also in the neighbouring areas. She also came to the conclusion that the kiln ought to be allowed to continue to operate. Unfortunately, Sir Edward Youde passed away unexpectedly in 1986, and Dr Solomon Bard, the guiding force behind the project, also retired. The conservation project therefore came to a standstill. To this day, a concrete official plan has yet to be laid out.

The Dragon Kiln Concern Group has continued to work tirelessly to inform the public about the kiln through a variety of ways; the present volume is just one example. The story of the kiln is one of the numerous stories that make up the history of Hong Kong. The kiln was once a prolific producer of everyday items; truly a kiln of the people and for the people.

Hong Kong is a small but miraculous place, and the Dragon Kiln is one of its miracles. What fate the future holds for it is still uncertain — all the more reason for us to try our best to save its stories, and our own history. I would like to extend my sincere gratitude to the Concern Group, and to every Hongkonger who makes it their mission to treasure the stories of Hong Kong.

(Translated text)

「人人家裏都有一條龍窯」

香港龍窯關注組

半世紀以前，一個寒冷的冬日裏，一位媽媽抱着還是小孩子的梁柏泉，在龍窯前為他洗澡。媽媽認為，柴火燒得正旺的窯頭，是最溫暖的位置，在這裏洗澡，天氣再冷也不怕。

梁柏泉有意無意地從自己的記憶匣子中抽出這個片段，笑說小時候，以為人人家裏都有一條龍窯呢。

原來，一個香港人曾經的日常，是那麼的非比尋常，獨一無二。

這不單是屬於梁柏泉的記憶，也是全香港人的寶庫——位於屯門的青山龍窯。

這陶窯是一所家庭式工廠，由流浮山等地取來陶泥，糅合青山的涓涓流水，透過工人的巧手，做成各種生活的器物；圍繞着龍窯的樹木，被砍下變成柴枝，經窯預的投柴孔進入由泥磚製成的龍窯，點起熊熊烈火，令裏頭的陶泥器物，在高溫之下變得堅硬耐用。

這獨一無二的地方，全港唯一的龍窯，曾經是一家小孩子冬日洗澡的日常風景，又是很多人賴以維生的「搵食喫撐」，更是不少藝術家，不惜長途跋涉——有時要花上三個鐘搭船搭車，親手將心血作品送到龍窯燒製（就是為了那獨有的柴燒效果，那極其鮮艷綺麗的釉色）。隨着時間流逝，這些非比尋常的上世紀盛況，只能重現在我們的腦海深處。

「香港龍窯關注組」第一次的聯署，使用了這句話來概括已沉睡在屯門多年的龍窯。說是一個奇蹟也不為過。

新一代的陶藝家或許未曾耳聞，香港竟能保留一條超過半世紀而仍然完整的龍窯；但回溯八、九十年代，藝文圈有誰不知政府將有一個空前的龍窯保育計劃？

關注組成員是一群陶瓷愛好者，都認識梁柏泉。梁柏泉之父梁森承傳了石灣陶藝文化，在上世紀五十年代起，接手經營青山龍窯。及至八十年代，政府要收回龍窯用地，之後一度打算把它建成「活的博物館」。這令當時從事會計的梁柏泉，決定以「保育龍窯」為志業，繼承了父親的陶瓷事業。可惜的是，龍窯保育計劃三十年來只流於紙上談兵。2016年某天，一名政府官員敲工合的大門，告知在龍窯範圍內，將興建一棟四十多層高的住宅大廈，這豈不要令龍窯消失！梁柏泉大吃一驚，立即致電朋友請求幫忙，其中一位回應梁柏泉的，便是陶藝家羅士廉。他隨後偕同陶瓷愛好者楊雪盈及劉琬珊成立了「香港龍窯關注組」。

關注組很快組織了一群朋友，有陶藝家、行政人員、大學講師、建築師甚至區議員等，大家陸陸續續「柴娃娃」的到訪龍窯，從對龍窯瞭如指掌的梁柏泉口中，聽到許多龍窯的故事，既感動又嘖嘖稱奇。

大家都不忍一個如此美好的地方消失在無情的推土機下，亦憧憬着龍窯被保育活化的將來。

一直以來，關注組不斷透過各種倡議、推廣及教育宣傳活動，希望令更多人認識龍窯的重要性；同時參考了其他城市的例子，設計了全面保育龍窯的計劃：既要保存珍貴建築，亦能連繫社區，賦予龍窯新意義。

“Everyone’s home had a dragon kiln?”

Hong Kong Dragon Kiln Concern Group

More than half a century ago, on a wintry day, a mother bathed her child beside the Dragon Kiln. She thought there was no better place to ward off the cold than in front of a furiously blazing fire. The boy was Leung Pak Chuen, and for years, he thought everyone’s home had a dragon kiln.

What was once a daily activity for Leung now sounds to us like a most extraordinary tale.

And while the Castle Peak Dragon Kiln forms a part of Leung’s childhood memories, it is also a collective treasure of all Hongkongers.

The kiln was a family-run factory. Clay mud was gathered from the hills of Lau Fau Shan in the territory’s northwest. It was then mixed with water from the streams of Castle Peak and worked into pottery clay, which eventually was fashioned into a great variety of everyday utensils. Firewood was collected from the nearby woods to be fed into the brickwork kiln through its stokeholes, to fuel the flames that would transform the clay bodies into hardy pottery.

This one-of-a-kind dragon kiln has kept a bathing child warm, been the livelihood of many, and inspired numerous ceramicists to brave the long three-hour bus rides to have their creations fired into luscious colours. But all of this happened in the last century. With the passage of time, these extraordinary scenes are now only found in the depths of our collective memory.

The fact that the Dragon Kiln has survived Hong Kong’s insatiable appetite for real estate development is a miracle in itself. The new generation of Hong Kong ceramicists might not have heard of it, but back in the 1980s and ’90s, everyone involved in the arts was thrilled by the prospect of the kiln being preserved.

The Hong Kong Dragon Kiln Concern Group was founded by a group of ceramic enthusiasts who had all come into contact with Leung Pak Chuen. His father, Leung Sum, was an expert in Shiwan ware, and had managed the kiln from the 1950s until his passing. During the 1980s, the government took over ownership of the kiln with the intention of revitalising it as a “living museum.” Leung Pak Chuen therefore decided to give up his accountant job to continue his father’s vocation and to help conserve the kiln. Unfortunately, things came to a standstill and never went beyond the meeting room. That is until one day in 2016, when the Leungs were officially told there would be a new 40-storey residential high-rise near the kiln, which would most likely threaten its continued existence. Shocked, Leung Pak-chuen reached out to his friends for help, one of whom was the ceramicist Chris Lo. His response was to set up the Dragon Kiln Concern Group together with two other ceramics enthusiasts, Clarisse Yeung Suet Ying and Liz Lau.

The Group quickly grew into a diverse community that included ceramicists, administrators, lecturers, landscapists, architects, and district councillors.

更有意思的是，除關注組以外，這保育工作得到各種來自民間的幫助。就如2018年3月的〈救救香港唯一龍窯〉聯署行動，短短一日內便收到逾2000個簽名；又有許多老師願意在他們任教的學校與學生分享這個獨一無二的香港故事！還有這個出版眾籌計畫，數以百計的支持者來自世界各地，僅僅三天就達標！香港陶瓷研究會更提供了彌足珍貴的史料及訪問，讓關注組能補足歷史的部分。再有賴志剛老師製作了迷你龍窯，讓更多人對龍窯有透徹的了解。我們當然也沒有忘記許多無名者，感謝他們在過去五年用盡各式各樣的方法，或以個人專長或抽出寶貴時間，不遺餘力地參與龍窯的保育工作。可以說，龍窯啟發了無數人，開拓了想像的邊界，讓大家連結在一起，這是我們意想不到的成果。

龍窯雖然逃過清拆的命運，但這並不是保育的終點。我們愈了解龍窯，就愈明白它的故事不僅屬於過去，不僅是一個家庭的日常，也不限於陶瓷愛好者專有，而是屬於這片土地的每一個人，是屬於這個時代且非比尋常的。

期盼我們的工作、所留下的痕跡，能讓更多人了解龍窯的重要性，亦更願意為保育及活化計劃帶來新的想像、新的可能。



In-depth tours of the kiln were conducted by Leung Pak Chuen himself. The group members were, without fail, so impressed and touched by the kiln and its history that no one could imagine the horrific scenario of it being bulldozed. At the same time, they were motivated by the vision of a renewed and revitalised dragon kiln.

The Group makes it its mission to advance the cause through advocacy, education, and by raising public awareness. We have formulated a comprehensive conservation plan that takes into consideration both the preservation of the valuable heritage structures and the clear explanation of its relevancy with the surrounding communities.

And the Group is not alone in this endeavour. For example, a public petition held in March 2018 garnered over 2,000 signatures in just one day, and the current publication project reached its crowd-funding goal in only three days. Furthermore, teachers from various institutions helped to share this unique Hong Kong story with their students, and the Hong Kong Ceramics Research Society has provided valuable material and the transcripts of interviews to bolster our historical research. Alan Lai has made a miniature of the kiln, which helps the public to better grasp how the kiln works. We also want to thank all of our anonymous heroes, who, over the past five years, have contributed tirelessly to the kiln's conservation, generously sharing their expertise and sacrificing their precious time.

In this way, and unforeseen by us, the Dragon Kiln has inspired and broadened the imagination of many people, becoming a nexus that unites people from all walks of life in a common cause. Yes, the kiln has managed to avoid demolition, but it is far from being the end of our task. The more we understand the kiln, the more we come to realise that its story belongs not only to the past, or the Leung family, or even ceramicists; more importantly, it belongs to everyone at this momentous time. We hope that our endeavour, and what has been achieved in the process, can help people to become aware of the kiln's significance, so that they may in turn come up with their own newer and braver visions of how to conserve and revitalise the kiln.

歲月淘洗的青山龍窯

The Castle Peak Dragon Kiln: An origin story

青山龍窯

由屯門公路往青山灣出發，一條小分岔路上，有一個緩緩的斜坡，那是著名的麥理浩徑的入口。往右一看，一排棚屋在鐵絲網後若隱若現。徐徐步入最大的棚屋，眼前忽然一片黝黯，原來腫孔正適應光線驟暗。矇矓間，隱約傳來屯門公路的車聲軋軋，周遭的氣氛變得撲朔迷離，空氣也在這金屬棚架下凝住，冷了幾度。這一切，在在提示着我們進入了一個異度空間，又或許，已穿越了時間？這時，終於看到面前有一條大型的、灰色的、倚着斜坡以磚砌成的拱形隧道，它就是青山陶窯，是香港現時僅存唯一的龍窯。龍窯是一種用來燒製陶器的傳統柴窯，燒窯時溫度可高至攝氏 1300 度，火光紅紅的，宛如一條斜臥的火龍，因此得名。

青山龍窯到底是怎樣的一座建築？那金屬窯棚雖然沒有棚身，但單單棚頂已為下方的磚窯提供了一定的保護。窯身長約 17 米，依坡傾斜約 20 度向上延伸。拱形結構下是走廊似的窯室，不太高，剛好能讓一名成年人站得筆直。那被稱為「窯脊」的拱頂上，佈滿了一排排拳頭大小的孔洞。燒窯時，柴枝便是透過這些孔洞被投進窯裏，使窯室升溫。窯身有兩扇肩膀高的門，那就是窯室的出入口。窯的最深處，相連着一根高高聳立的煙囪。

那位仍住在龍窯工場裏的伯伯，大概是這地方的守護者吧。他告知我們：這窯已有 80 歲了。然而，那些既大又粗、被磨至鈍角的磚頭，似在訴說自己歷盡了歲月的熬煉，可要比 80 歲還老更多更多！不奇怪嗎？在這個充斥着金屬、鋼鐵及玻璃的石屎森林裏，不少人無情地將自身的歷史拋諸腦後，渴求一次又一次的重建，但物換星移，這片窯竟還安然地伏在屯門山頭，它究竟走過怎樣的日子？

從位於最低處的窯頭一覽窯脊。
A view of the kiln spine, from the low point of the kiln head.

The Dragon of Castle Peak

On a gentle slope that leads hikers to one of the entry points to Hong Kong's famous MacLehose Trail, a small lane leads off the Castle Peak Bay portion of Castle Peak Road. To the right, a cluster of sheds hide behind a chain link metal fence. Entering the largest of these, your eye adjusts to the suddenly darker light, the sound of the busy Tuen Mun traffic becomes muffled, and the air suddenly cools under the metal roof. You step into a different dimension. Maybe a different time. A large grey structure looms. This arched tunnel made of bricks that climbs up the slope is the Castle Peak Dragon Kiln, Hong Kong's only remaining dragon kiln.

The shed is a metal roof on stilts, with no walls, offering a degree of protection to the brick structure underneath. About 17 metres long, the kiln stretches up at a sharp incline of about 20°. The arch of the kiln, called the kiln spine, is covered with rows of stokeholes the size of small fists. These holes are used for adding small pieces of wood during firing. On one side, two openings about shoulder height give access to the interior of the kiln. A chimney stands tall at the rear.

It's strange to come upon such a structure. Its scale is unusual. Inside its long nave-like arch, an adult can almost stand up straight. An elderly gentleman who still lives at the kiln, a guardian of sorts, tells us it's about 80 years old. But its bricks — grey, large, rough, with rounded edges — seem much older. In a city known for its soaring skyscrapers, for metal and steel and glass, for its willingness to reinvent itself, ruthlessly tearing down “the old” to make way for “the new,” one can't help but wonder how this kiln came to be.

楔子

要知道一座石灣龍窯怎會來到香港，就要從一度稱為「青山」的屯門說起。

對大多數人來說，「屯門新市鎮」不過只有 50 年歷史，它是香港政府由 1960 年代着手規劃，至 1970 年代漸建而成的新市鎮，為香港不斷增長的人口提供了安居之所。

屯門意即「屯兵之門」。這地方位於香港新界西部，它的北面是元朗平原，南瀕青山灣，那是南中國重要的海上航道，更是歷史上的駐兵要塞，所以屯門自然成了「屯田防衛的海門」。屯門三面環山，西面就是青山，古稱杯渡山。這名字有個故事，傳說一名乘坐大杯渡海而來的僧人（後稱杯渡禪師）曾落腳該處修道，還留下一座古刹，就是青山禪院。英殖時期，屯門曾併入元朗約，並以該地山峰為名，稱為青山分約。1910 年，屯門從元朗獨立出來，改稱青山區。及至香港政府規劃新市鎮時，在 1972 年恢復使用舊名屯門。

還得說說 1920 年，那年青山公路全線建成（時至今天，青山公路仍是香港最長、最老的公路），成為連接偏處一隅的青山區與新九龍地區的主要幹道。由於青山公路沿線有不少採石場，隨着公路開通，陶瓷工廠便如雨後春筍般在這一帶開業（其中以建生磚廠和青山陶業有限公司最為有名），使青山成了香港的陶業中心。那裏更曾興建鐵路，方便把新挖的黏土直接運到工廠去。

In the beginning

How does an 80-year-old structure in Hong Kong survive all these years? For most people, Tuen Mun's history started 50 years ago, when city administrators and planners willed it into existence in the 1970s, a satellite town built to house Hong Kong's growing population.

But before that, Tuen Mun was known by another name — Castle Peak, or in Cantonese, Tsing Shan. According to legend, one of Castle Peak's first inhabitants was Pui To Zen Monk. The Buddhist monk traveled over the sea in a cup, settled in these mountains, and eventually established Tsing Shan Monastery, which stands to this day. For many years, Castle Peak remained a quiet and isolated rock, but its position overlooking an important sea route also turned the mountain range into a fortress worth defending.

When Castle Peak Road was built in 1920 (today still Hong Kong's longest and oldest road) it gave the rest of the British colony access to this far-flung backwater. Pottery and ceramic factories started opening along the road to be close to the many quarries in the area, becoming the centre of Hong Kong's ceramic production industry, the most famous of which were Keen Seng Brickworks and Castle Peak Ceramic Co. Ltd. A railroad system was built to carry newly unearthed clay from the pits directly to the factories.



屯門昔日名為青山，1956 年時仍是寧靜的鄉郊。畫面前方為建生磚廠，後方為青山灣。圖片 © 香港大學圖書館。
Tuen Mun, then known as Castle Peak, was a sleepy backwater in 1956. Keen Sang Brickworks can be seen in the front, with Castle Peak Bay behind it. Photo © HKU Libraries.



青山陶業的員工從採泥場採挖黏土。攝於 1956。圖片 © 香港大學圖書館。
Mining clay from the quarry to make bricks at the Castle Peak Ceramic Company, 1956. Photo © HKU Libraries.



設於青山的鐵道運輸系統，專門用作從採泥場運送黏土到製磚廠。攝於 1956。圖片 © 香港大學圖書館。
System used to transport clay from quarry to brickwork factory in Castle Peak, 1956. Photo © HKU Libraries.

工合陶窯

來到 1940 年代，一位企業家摩拳擦掌，希望在香港生產優質的中國瓷器銷往海外，創一番事業。他選擇了在青山投資興建龍窯，那就是我們所稱的青山陶窯了。可是，他缺乏經驗，又低估了這業務所需的技術，結果連年虧蝕，最後只好潛逃避債。一群可憐的工人頓時彷徨失措，受大家推崇的工頭梁森便決定接管龍窯繼續經營，並於 1951 年成立「工合陶窯」。

梁森是一位石灣陶藝專家，他為了提升龍窯的生產力，就按自己所掌握的石灣柴窯知識，把龍窯改建起來。改建後，龍窯不像以前動輒需要幾天，只需短短 14 小時內即達到所需溫度，這無疑讓工合大大節省了工時及柴火燃料。他們還將陶窯的經營方針，從往日專供出口的精緻瓷器，改為以本地市場為主的量產日用品。當時他們的產品種類多至近百，包括油燈、花盆、排水管和炊具；還不時調整產品，以合乎香港多變的市場需求。1980 年代停產前那 30 年間，龍窯是一眾工人和梁氏家庭賴以維生的好夥伴。到了今天，依然看守着龍窯的，便是在窯場裏小本經營陶藝材料業務的梁柏泉。他是梁森的三子，今年已六十多歲，可以說，他生於龍窯，大半輩子都在這個地方度過。



Kung Hop Pottery Kiln

In the 1940s, an entrepreneur who had hoped to produce fine china for the export market invested in the building of a dragon kiln at Castle Peak. Not being familiar with the trade, he underestimated the technical demands of the business, was unable to turn a profit, and finally decided to cut his losses by taking off and leaving behind the workers. Leung Sum, a foreman who was well-respected by the workers, took over the operation and renamed it Kung Hop Pottery Kiln, meaning Workers Cooperative Pottery Kiln, in 1951.

Leung was an expert in Shiwan pottery. Following the Shiwan model, he modified the Dragon Kiln to increase its efficiency, so that it could reach the required temperatures in a mere 14 hours instead of needing several days, saving wood as well as workers' time. Instead of export porcelain, they focused on producing high volumes of everyday objects for the Hong Kong market. The types of products fired at the kiln numbered close to a hundred, including oil lamps, flower pots, drainage pipes, and cookware. Until it ceased production in the early 1980s, the kiln workers constantly adapted their offering to match what the market needed. For more than three decades, the kiln nourished and made a living for its workers and Leung's family. And the guardian who continues to run a small ceramic supplies business at the kiln today is none other than Leung Pak Cheun, Leung Sum's third son. Now in his 60s, Leung Pak Chuen was born at the kiln, and has lived there most of his life.

窯場入口，前方寫有其名「工合陶窯」。後方可見高聳的煙囪。攝於 1970 年代。
Kung Hop Ceramic Kiln appears at the kiln's building entrance. The chimney rises in the back. Circa 1970s.

梁森：工合陶窯的靈魂人物 Leung Sum: The heart and soul of Kung Hop Pottery Kiln

1919 年，梁森出生於廣東石灣，祖父梁貴和父親梁禧均為石灣陶師。早於八歲，梁森就已經接受陶瓷方面的訓練，後精通花盆行的製作。這花盆行是陶業一個重要旁支，從屋頂瓦片、窗戶裝飾、陶瓷家具，以至園林陶瓷擺設，都屬於花盆行的生產範圍（參閱〈瓦脊〉一節，第 129 至 143 頁）。

他於 1949 年來到香港，曾在建生磚廠工作，輾轉到了青山龍窯，後成為了龍窯的工頭；臨危接手龍窯並建立「工合陶窯」後，經營了整整 30 年。梁森的配偶為吳寬，二人育有六名孩子。1988 年 6 月，梁森與世長辭。

家人憶起梁森，都說他是個不苟言笑又嚴厲的人。他總是默默地、務實而仔細地工作，不吝力氣，由採挖原材料、製作模具、監督燒製過程，以至為工人準備飯菜，都親力親為，絕不馬虎，贏得眾人的尊重。無疑，梁森是帶動青山龍窯興盛的靈魂人物。

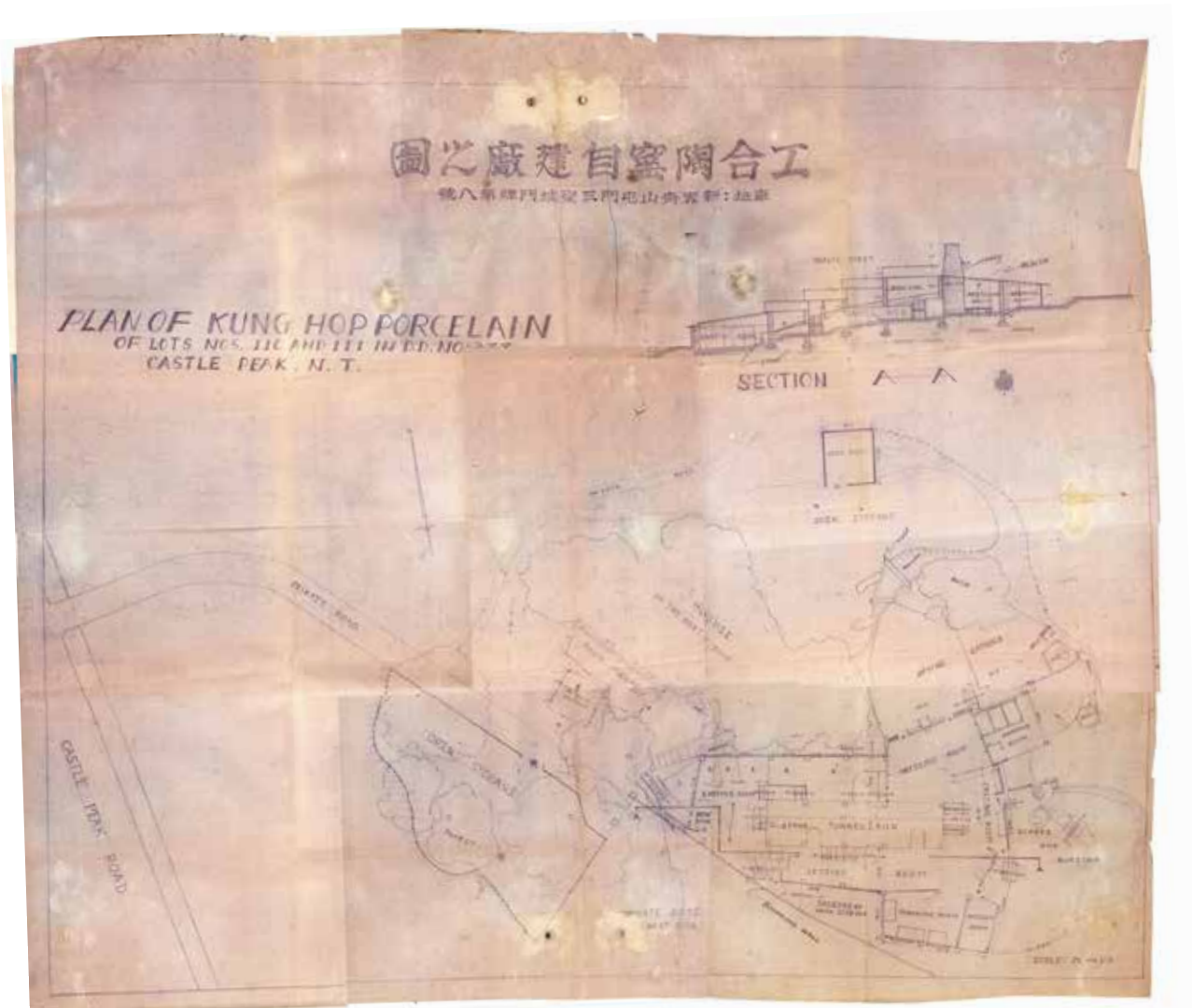


Photo © South China Morning Post

Born in 1919, Leung Sum's family was in the ceramic business in Shiwan, Guangdong. He started training in pottery-making as early as eight years old, specialising in the Flower Pot Guild, a sub-discipline that included a wide range of garden ceramics from roof tiles to window decorations to ceramic furniture (see Ridge Tile chapter, page 129 to 143).

He left mainland China in 1949, was employed by Keen Seng Brickworks in Hong Kong, and eventually became the foreman at the Castle Peak Dragon Kiln. After setting up the Kung Hop Pottery Kiln, he managed its operations for thirty years. Leung was married to Ng Foon and had six children. He passed away in June 1988.

His family remembers him as serious and stern. A man of few words, he was conscientious, hands-on, and meticulous, earning the respect of all those around him. From collecting raw materials to making moulds, from supervising firing to cooking supper for the workers, he did everything with his own hands. By numerous accounts, he was the heart and soul, and driving force, behind Kung Hop Pottery Kiln.



龍窯的舊地圖，繪於 1950 年代，載有龍窯地址及窯場佈局。目前尚未清楚為何需要繪製此地圖。

A 1950s drawing of the kiln, showing the address and arrangement of Kung Hop's various workshops. The purpose for drawing up these plans is not known.

尋找龍窯的故事

要說清楚青山陶窯的故事，並不容易，除了一些基本資料外，我們找不到甚麼確切的記載。也許工合就是一所家庭營運的小工場，主要生產日常用品，是故運作多年，也沒有人想到要為它留下隻字片語的歷史紀錄，好讓後世參考。

然而，這是香港碩果僅存的龍窯，有無可替代的價值，又怎能一個「難」字便作罷？於是，我們鍥而不捨，找來相關文獻，又查閱舊報紙，並翻檢了許多政府檔案。這些考查研究，終令我們掌握到關鍵的時、地、人、事，逐漸拼湊出龍窯的具體面貌。然而，至為重要的，還是通過許多訪談，從當年曾在龍窯生活和工作的「見證人」口中，更多了解他們的故事和感受。有些故事，是當事人親自告訴我們的；另一些故事，是已離開龍窯生活的梁家成員，或已找不着行蹤的工人輾轉傳佈的。就是一回採訪引領我們進行另一回採訪，匯聚了眾人的記憶，共同描繪了當日龍窯一幕又一幕還栩栩如生的景象，雖艱苦，卻淳樸。

製造陶瓷是一項艱辛的工作，想像一下，要把製品放滿 17 米長的窯，那當中要有幾許辛勤、多少汗水？況且，直至 1960 年後期，工合陶窯才接駁了電力，之前，一切取於自然，出於人手，能夠量產豈不令人驚訝？

Stories of the kiln

Beyond this story of the kiln's beginnings, there is no definitive record of its operations. Perhaps because it was a small, family-run business that produced everyday goods, few considered its history worthy of being documented, stored away, and recorded for future generations.

Since it is the only remaining example of a dragon kiln in Hong Kong, we trawled through books about the city's ceramic industry in the 20th century, scanned through newspaper articles new and old, and dug through government archives. This type of research yielded key dates and important names, but it was really the interviews with individuals who lived and worked at the kiln that helped to fill in the story's contours and colours. Some tales came to us first-hand, while others were passed on from a worker or a family member who is no longer living or can no longer be tracked down. One interview would lead us to another, and the memories of so many people painted a living, breathing picture of a tough but honest life at the kiln.

It became clear that manufacturing ceramics was back-breaking work, and that firing a 17-metre kiln, especially in Hong Kong's sweltering summers, was a labour of blood, sweat, and tears. It also showcased the craftsmanship involved in mass manufacturing pottery by hand; the kiln did not even have electricity until the late 1960s.

器說龍窯

說到「見證人」，龍窯裏還有不少。它們是剩下的製成品及模具，或許靜靜佇立一角，或許嵌在一方牆上，就是不用隻字片語，便能夠把龍窯的故事娓娓道來的好傢伙。

有哪些？先看炊具，有用以煲湯、煮粥及飯的砂煲；望向屋頂，有一層層的陶製瓦片；看看牆上，那是可排洩污水、雨水的陶製水管；屋內祭壇上呢，擺着一座關公的陶瓷雕像，前方還有祭祀用的陶製油燈；回頭窺見窯場一角，原來還有一具用來安放祖先遺骨、表現中國傳統慎終追遠精神的陶製金塔……似乎，由出生至死亡，由破曉至夜深，或介於兩者之間的時空中，龍窯的產品都從不缺席，故事也不會說得完。

事實上，現今在窯場中能夠找到的作品不多，因為優質的早已賣掉，留下來的多是不良品，與及大量的石膏模具。但，又如何？這些器物偏偏開啟了一個小窗口，讓我們窺探當年陶窯的工藝水平及生產過程，並提供了蛛絲馬跡，使我們追蹤到它們如何從窯場倉庫，走入尋常百姓家。更重要的是，這些器物當中，有不少都是香港人的共同而美好的回憶。例如，多少人不能忘記將錢儲在錢罌裏，到某刻把它打破，取出硬幣那快感？也還記得家傳戶曉的五加皮，那圓鼓鼓的酒樽多經典吧？因此，我們認為藉九件具標誌性的陶製品來細說龍窯的故事，是最合適不過的了。通過這些器物，我們聽到的不獨是一座龍窯、一眾工匠和一門工藝的故事，原來，香港曾經有這麼一段時光，有這麼一種生活方式——這一切，讓我們追憶本源，也開拓了無盡想像的未來。

Objects that speak

There is one other important group of witnesses at the kiln who tell the whole story without speaking. They are the objects that were made and fired there.

Claypots for making soups, congees, and rice. Roof tiles that provide shelter. Clay water pipes that make up the plumbing in our homes. A sculpture of Guan Yu, a popular Chinese folk hero. Oil lamps for our religious altars. Re-burial urns. The kiln provided for every aspect of Hongkongers' lives from birth to death, from morning to night, and everything in between.

Not many finished objects remain at the kiln. The large stacks of plaster moulds and a few defective ceramic pieces provide a window onto the products' design, craftsmanship, and production processes, helping us to reconstruct the trade that brought these items into people's homes. Many of the objects are filled with memories for many Hongkongers, like a ceramic penny bank that its owner had to break in order to retrieve their money or an *ng ka py* wine bottle featured in the television commercials of our youth. And so, it seems only fitting that we begin our story of the Castle Peak Dragon Kiln through nine of its most iconic objects. Through them, we hope to tell a story about its people and their craft. About a period of time in Hong Kong, and a way of life. A set of memories that help us remember where we come from, and allow us to imagine where we might be going into the future.

許多器物仍然散落在窯場各方。
Many pots are still strewn throughout the kiln site.



工合陶窯全景圖

Overview of Kung Hop Pottery Kiln

- 1 正門與上落貨區 Front door and loading area
- 2 廚房與飯廳 Kitchen and dining area
- 3 嫲嫲睡房 Grandma's bedroom
- 4 五加皮樽裝配區 Ng ka py bottle assembly area
- 5 梁柏泉與梁柏冲睡房 Leung Pak Chuen's and Leung Pak Chung's bedrooms
- 6 匣鉢倉存 Sagger storage
- 7 窯頭 Kiln head
- 8 窯口 Kiln entrances
- 9 窯脊 Kiln spine
- 10 窯尾與煙囪 Kiln tail and chimney
- 11 女工宿舍 Female workers' sleeping quarters
- 12 男工宿舍 Male workers' sleeping quarters
- 13 工作室 Workshops
- 14 隔泥池 Sedimentation tank
- 15 練泥池 Clay mixing tank
- 16 上釉區 Glazing area

錢金

Penny Bank

關

那些年一缸一瓦，都是生活 Saving up one coin at a time

昔日，缸瓦鋪「梗有一間喺左近」，從日用品到陶塑都有，不少都是「香港製造」。看，這是龍窯的錢罌，頂雕龍鳳旁刻雲雷，滿則撲之，儲蓄是美德啊！還有醬油盆、蟋蟀盆……處處透露那輩人的生活情懷。

The majority of people used to buy their pottery from neighbourhood ceramic shops. Besides the kitchen-cupboard staples of bowls and plates, these shops were also purveyors of intricately decorated penny banks, large soy sauce basins, and cricket-fighting bowls, much of it "Made in Hong Kong."





恭喜發財，利是逗來

工合陶窯還運作的時候，工人幾乎年中無休，只有農曆年初一至初八「收灶」那幾天，才是他們難得的悠長假期。梁柏泉記得，「那時我父母和哥哥住在現已拆卸的青華里，我和弟弟還有工人住在陶廠。這裏比較寬敞，親戚和石灣同鄉，以及住在附近的陶瓷藝術家都會來拜年。祖母會親手做煎堆、年糕和鬆糕款客。1967年之前，我們還可以燒炮仗。呀，農曆新年更是我們小孩富起來的節慶，可以四處逗利是！」

從前大人都會鼓勵小孩用錢罌儲起「利是錢」，梁柏泉小時候也不例外，他會把「逗」來的「神沙」（硬幣俗稱「碎銀」，面額小於一元，即一毫二毫五毫的，就叫「神沙」）放到錢罌裏。不過，他的錢罌很特別，就是他有份兒製作的。

Kung Hei Fat Choi

Lunar New Year is the biggest holiday of the year, and the only time when workers at the Kung Hop Pottery Kiln got time off. Like the rest of Hong Kong, the Leung family celebrated with friends and family. Leung Pak Chuen recalls, “Most of my family lived on Ching Wah Lane, but my younger brother and I lived at the kiln, which had more space. For New Year, Grandma would make all kinds of snacks and goodies, and friends and family would come by to celebrate. It was still legal to light firecrackers before 1967, and kids would go on a mission to collect ‘lai see’ from grown-ups.”

Like most other children, Leung Pak Chuen was encouraged to save his “lai see” money — typically ten-, twenty-, or fifty-cent coins. Unlike most children, he had a hand in making his own penny bank.

孩子的成長恩物

工合出產的錢罌在 1950、60 年代非常流行，比豬仔錢罌更古樸，模樣像袖珍「米缸」。那時錢罌的設計，是讓人把硬幣從頂端的細長小口放入，而沒有「出口」，要拿錢的話，就必須把錢罌打破；狠狠摔破錢罌的「壯舉」，相信是不少人的共同回憶。這反映了從前的價值觀：儲蓄是美德，花錢要深思熟慮，不可「洗腳唔抹腳」。這與今天消費廣告鼓吹的「先使未來錢」，實在大相逕庭。

錢罌總有粉身碎骨的一天，那就算是消耗品，用料不須太講究，只用低密度的陶土來素燒便可；不過錢罌上部還是會上釉的，以防細長的小口破損。

Barrel-shaped penny banks

In the 1950s and '60s, before they were styled as pigs, most penny banks looked like miniature rice barrels with a narrow slit on top where coins were deposited. There was no other opening, so to retrieve the money required smashing the bank. The prospect of such a dramatic end was meant to give one pause — at a time when many were poor and frugality was a virtue, it reinforced the importance of saving up.

Since penny banks were destined to be shattered, they were usually made with porous pottery clay, with the top section of the banks glazed to protect the narrow opening.

※ 錢罌小歷史 A little history ※

古人的存錢容器，叫作「撲滿」，早於漢代已有。《西京雜記》說：「撲滿者，以土為器，以蓄錢，具有入竅而無出竅。滿則撲之。土，粗物也；錢，重貨也。入而不出，積而不散，故撲之。」滿則撲之，「撲滿」之名由是而得。

撲滿的出現，相信是由於古代農村未有銀號，家家戶戶也把銅錢儲存在罌內，以便收藏，待有需要時才拿出來用。現代存錢的器具亦沿用「撲滿」的名稱，「錢罌」是廣東話。「罌」又作「罌」，《廣韻·耕韻》指「罌，瓦器」，「瓦」是用陶土燒成的器物的總稱。把「錢」投在「罌」內，不就是「錢罌」？1970、80 年代，香港有些銀行會贈送錢罌來鼓勵小孩開第一個戶口，今天還有人把「碎銀」存於錢罌中，可以說，錢罌始終代表儲蓄這美德！

As far back as the Han dynasty, penny banks were called 撲滿 (pok³ mun⁵), roughly translating as hit when full. These were ceramic jars in which copper coins were kept for a rainy day, and its origin is likely linked to the dearth of money dealers at the time. In present-day Cantonese, penny banks are called 錢罌 (cin⁴ aang¹), literally “money-ceramic jar.” In the 1970s and '80s some banks in Hong Kong would give away penny banks to encourage children to save up and eventually open their first bank account. To this day, some people keep their small change in a penny bank as a way to inspire the habit of saving money.

工合的精美錢罌

工合瓦錢罌的款式雖然簡單，但細心一看，就會發現它是一件精緻的民藝品：不但頂部刻有龍鳳等象徵富貴和長壽的吉祥圖案，旁邊還有仿青銅器的雲雷紋，令平凡的器物添上藝術色彩。

梁森的媳婦馬蓮定（人稱家嫂）說這些圖案都是梁森親手雕刻的。梁森出身「花盆行」，本就擅長製作裝飾用的陶瓷，從所找到的模種（器物的三維模型）和模具，更可清楚看到他精湛的雕刻技法。梁森先徒手塑造泥模，按泥模用石膏製作模具，再注入石膏製成模種，並依此以石膏製作生產用的模具。石膏模具既吸水又有黏性，且柔軟而易「刮花」，因此使用 50 至 100 次後圖案便會漸趨模糊，須重新製作。

有了模具，梁家的孩子就幫忙製坯：先用泥槌把陶土敲打成泥板，然後放進上部的模具內，用手把泥板捏至厚度均一，多餘的陶土要用泥弓刮掉；待模具吸收了陶土的水分後就可脫模，接着在頂部挖出細長的投幣孔。錢罌底部的製作工序相若，只是不用挖孔，最後當然是把上下兩部黏合起來。

1960、70 年代，工合瓦錢罌是暢銷產品，根本不用接訂單，只是每次燒窯便大批生產，然後批發至港九新界的缸瓦鋪。時移世易，當市面有了不少造型更可愛、更吸引的產品，龍窯瓦錢罌的銷量便大不如前。到了 1980 年代，以錢罌儲蓄備用這功能漸不受重視，龍窯瓦錢罌的生產線也在某天自動畫上句號。

Kung Hop craftsmanship

Penny banks made at Kung Hop were based on a simple form. What required great technical skill was creating the reliefs of the auspicious dragons and phoenixes (symbolising prosperity and longevity), and the exterior patterns representing thunderous clouds.

Leung Ma Lin Ting remembers that her father-in-law Leung Sum sculpted these patterns himself. With his vast experience in the Flower Pot Guild, he became adept at decorative carving, and his hand-carved moulds are still strewn around the Dragon Kiln. He first sculpted a master mould from scratch and then used that to make production moulds with plaster. Plaster moulds absorb water but are soft and scratch easily, and were typically replaced after 50 to 100 uses.

The Leung children then filled the top half of the plaster moulds with slabs of clay. As the clay's moisture was absorbed it naturally came off the mould; after this a slit for coins was cut. The bottom half of the penny bank was made in a similar way, but without the opening. The two halves were then attached.

Kung Hop distributed their penny banks to household stores throughout Hong Kong. They found that the more they made, the more they sold, so instead of waiting for orders, they made as many as possible with each firing.



工合生產的錢罌有精緻的吉祥浮雕。從左至右分別是：模種、石膏模、錢罌製成品。
Kung Hop's penny banks were intricately carved with auspicious reliefs. From left to right: the mould master, a plaster press mould, and the finished penny bank.

※ 不須打破，自可取錢？ Don't break the bank ※



錢罌仍未裝滿，未能「滿則撲之」，卻急着買心頭好，怎辦好？這是那年代好些小孩絞盡腦汁的功課。各人都說自己有獨門絕活，但萬變不離其宗，最高法則是——「撩」。以筷子、髮夾、竹籤、間尺、螺絲批……插入那細長小口，向着不同角度，用上不同力度，「撩」呀「撩」，便跌出幾個「碎銀」，成功機率甚高。第二法則是——搖，純粹靠運氣，成功機率不高。小孩撥撥撩撩、搖搖晃晃錢罌那一刻，都有一種做壞事的快感，而銅板跌下叮叮噹噹之際，就更令人喜上眉梢了。

後來，錢罌的底部多設有活塞，可以隨時打開取用所存的錢。這「有入有出」的設計令人失去「撲滿的盼望」，也令孩子再沒機會聚在一起扭盡六壬「撩」錢了！

Was there a way to get the money out without smashing the penny bank into pieces? For many children, this was the ultimate challenge. Most usually began with shaking the bank, languidly at first, then more vigorously in line with their mounting frustration. But since that rarely did the trick, next came the tools — a chopstick and ruler were usually at hand, but when those failed it was time to try a hairpin or bamboo skewer — whatever could fit in the coin slot to encourage those hard-earned savings to slide out.

One can't help but feel that newer penny banks, with an easy opening at the bottom and quick access to the contents, have deprived children of an important pastime and rite of passage!



醬油盆和蟋蟀盆

工合陶瓷廠批發至缸瓦鋪的產品，除了錢罌，還有醬油盆和蟋蟀盆，我們在龍窠就找到百多件，可旁證當時這些產品相當暢銷。

不鏽鋼普及前，有上釉的醬油盆是酒樓食肆常用的，用來盛載醬油或滾燙的生油。至於盆內底部沒有上釉較粗糙的，則用作蟋蟀盆，蟋蟀在裏面爬跳就不容易滑倒。

蟋蟀盆是鬥蟋蟀這種玩意不可或缺的器具。鬥蟋蟀，指兩隻雄性蟋蟀相鬥，於中國唐代至清代都很普及，至 2009 年更被收錄在《山東省非物質文化遺產名錄》內。盆內的兩隻蟋蟀通常不會自行打起來，需要有人「引蟀」，就是用「蟋蟀草」逗引蟀鬚，激怒牠們，讓牠們在盆中廝殺。鬥蟋蟀不用至死方休，一隻蟋蟀不敵跳出鬥盆，所屬的主人就算敗陣。

在 1950、60 年代的香港，鬥蟋蟀非常流行，並不違法，但涉及賭博的活動則屬刑事罪行。然而，上環的中央戲院對開那段禧利街，就有店鋪擺放大量蟋蟀盆，讓好此道者知道該店專賣雄蟀。店鋪門前還有人定期擺地攤鬥蟀，接受落注；檔主為方便做生意，會向警察行賄。及至廉政公署於 1974 年成立，嚴加打擊警察收賄，這類賭檔才幾近絕跡。至 2000 年代，鬥蟋蟀這玩意於香港愈趨沉寂，近年已很罕見。



窠場內剩下大量醬油盆和蟋蟀盆。
There remains a large number of soy sauce and cricket fighting bowls at the klin.

Bowls for soy sauce and cricket-fighting

Kung Hop also made other products that were distributed wholesale to pottery stores. One product made in particularly large numbers — and there are still over a hundred at the kiln — was a green, round, low cylindrical pot. When the inside bottom was glazed, the pot was used as a sauce container. If it was unglazed, it was used as a cricket fighting bowl.

Before stainless steel dishware was common, Chinese restaurant kitchens used these ceramic pots to hold sauces and oils. The unglazed variety made a rough surface for dueling male crickets. Cricket fighting dates back to the Tang dynasty and was listed as an Intangible Cultural Heritage in Shandong province in 2009. Since crickets generally do not fight unprovoked, they would be riled up using a “cricket reed.” The winner is declared when one of the crickets jumps out of the bowl.

In Hong Kong, this was a popular pastime in the 1950s and '60s. While cricket fighting was legal, betting on its outcome was not. On Hillier Street in Sheung Wan, many cricket containers were stacked outside storefronts to advertise the sale of fighting crickets, and some stores even set up tournaments out front. Until the Independent Commission Against Corruption (ICAC) was established in 1974, beat cops were often paid off to turn a blind eye. With new forms of entertainment taking over, cricket fighting has now largely faded into history.



鬥蟋蟀現在雖被視為殘忍的活動，但在 1950 年代卻是流行玩意。圖片 © 南華早報。
Cricket fighting is considered a cruel sport today, but was a common pastime in the 1950s.
Photo © South China Morning Post.



瓷莊、缸瓦鋪和山貨鋪

1950、60 年代，許多龍窯的產品都批發到瓷莊或缸瓦鋪。香港曾經有四大瓷莊——永同興、晉隆生、寶昌泰、廣福昌，它們集中在中上環一帶。至於缸瓦鋪就如山貨鋪，是民間的生活雜貨店，「梗有一間喺左近」。缸瓦鋪專售陶瓷，從砂煲到陶塑都有，山貨鋪則賣竹、草、木等山上原材料製成的用品。據華僑日報的《香港年鑑》，於工合陶窯成立的 1951 年，香港專營缸瓦山貨的店鋪有 94 間，至龍窯遭政府收地的 1982 年，這類店鋪只剩下 33 間。

今天，缸瓦鋪和山貨鋪近乎消失，曾經風行一時的民用陶器漸被百貨公司來自世界各地的貨品取代。現時我們周邊的物品林林總總，要找一件「香港製造」的卻不容易，要找一件「香港手工製造」的就更困難。瓦錢罌，是香港物質生活尚未豐盛的那些年，香港人自己做出來的器物，透露着當時人們的生活情懷，教人懷緬。

Pottery stores and “mountain goods” shops

The Dragon Kiln sold most of its products wholesale to pottery stores. In the 1950s, Hong Kong had four major pottery purveyors — Wing Tung Hing, Chun Loong Sheng, Bo Cheong Tai, Kwong Fook Cheung — all located in Central and Sheung Wan. Every neighbourhood would also have smaller pottery shops and “mountain goods” shops specialising in wood, bamboo, straw and similar natural products. According to the popular annual publication Hong Kong Year Book, there were 94 pottery and mountain goods stores in 1951 as Kung Hop began production. By 1982, when the government took over ownership of the kiln, there were only 33 stores.

Hong Kong is well-known for being a shopping paradise with brands and products from all over the world. But it is no longer easy to find something “Made in Hong Kong,” let alone handmade in Hong Kong. Clay penny banks, made by hand during those bare-knuckle days, survive mainly in our collective memory.

五加皮酒樽

Ng Ka Py Wine Bottle

一個年代的標誌

An icon of the 1960s

工合陶窯燒製的五加皮酒樽，那瓶子口沿外撇、細頸、圓腹，早已是「土炮」名釀的標誌。人在窯裏愈忙愈起勁，酒在瓶裏愈運愈香醇。幹活過後，有酒盈樽乾一杯，那年頭不管富或貧，都這樣「歎世界」。

Kung Hop Pottery Kiln made bottles for the popular Chinese medicinal wine *ng ka py*. The bottle, with its characteristic flared lip, slender neck, and water-droplet-shaped belly is as iconic as the spirit itself. For many hardworking folks, kicking back with a cup of *ng ka py* after a hard day's work was one of life's little luxuries.





不能出售的次貨——表面滿布氣泡的陶酒樽。
Not good enough to sell — a wine bottle pockmarked by air bubbles in the clay.

家喻戶曉的五加皮

我們在龍窯工場的一口鐵櫃裏，發現了一個深棕色的陶樽。樽高約八吋，矮矮圓圓的，表面凹凹凸凸，似有無數個小氣泡；樽身線條分明，樽口邊緣向外撇，頸部又短又窄，下部卻脹鼓鼓的。把小樽翻過來，可以看到底部註有「香港永利威」的中英文字樣。這個老舊的酒樽雖未至於是古董，但肯定不屬於刻下的時空，看起來倒有點像武俠片浪跡天涯大俠客手中那個酒葫蘆。

「香港還未時興紅酒和啤酒的時候，人人都飲它的啊！」梁柏泉笑着說：「當時，永利威的五加皮就是家喻戶曉的名貴中國酒。」

「為甚麼樽身有氣泡？」我們問道。

「這是沒燒好的次貨，品質好的都賣掉了！」梁柏泉快問快答。

A true local brew

A brown bottle covered with pockmarks sits on an old metal shelf at the kiln. Short and stout, about 8 inches tall, it has a round body, narrow neck, and a flared lip. On the bottom, the Wing Lee Wai brand is etched in relief, arranged in a circle. The bottle seems to belong to another era. Maybe a prop from a classic martial arts movie?

“That’s what Hong Kongers used to drink, before we had red wine and beer,” said Leung Pak Chuen with a smile. “Wing Lee Wai wines were really popular back then — expensive, too!”

“What are these bubbles on the bottle?” we ask.

“That’s a defect from the firing! This one wasn’t good enough to sell.”

樽底刻有〈香港永利威〉五個字。
“WING LEE WAI HONG KONG” is etched on the bottom.



梁柏泉：龍窯守護者

Leung Pak Chuen: Guardian of the Dragon Kiln

梁柏泉生於 1954 年，是梁森的三子。小小年紀，梁柏泉便要到窯場幫忙，做些體力勞動的工作。這多辛苦啊，他就想到以唸書為藉口，名正言順地「逃工」。不過，他可沒「賴帳」，果真勤學苦讀，升上中學後更與四弟梁柏冲一同住進窯場內的小房間，專心求學，結果兩兄弟齊齊踏入大學之門，哥哥唸金融和化學，弟弟主政法文。畢業後，梁柏泉當上會計師，父親撒手人寰後便接掌龍窯。梁柏泉堅持不懈，默默守護着沉睡了的龍窯，並繼續經營香港陶瓷藝術室，為陶藝人和學校提供陶藝材料，推廣這門工藝。

梁柏泉不但致力保留龍窯原址，還期望傳承龍窯的歷史和文化，讓更多人了解這種傳統柴窯是怎樣運作的、陶匠如何既專業又辛勤地使這條龍活起來、昔日香港一所小工場究有哪些甜酸苦辣……畢竟，龍窯是香港人珍貴的文化遺產。



Born in 1954, Leung Pak Chuen is Leung Sum's third son. Like everyone in the family, he helped out around the kiln as a child. Because kiln work was hard, he would always use studying as an excuse to get away. Academic pursuits gradually turned out to be a real focus for him, and he eventually majored in finance and chemistry at university. After graduation, he worked as an accountant for a while, but then returned to look after the kiln when Leung Sum passed away in 1988. Leung Pak Chuen continues to run the HongKong Pottery Arts Studio, supplying materials to artists and schools, and has since been quietly standing guard over the sleeping dragon.

It has always been his wish that the kiln do more than just stave off demolition. He envisions a future when a “working museum” can finally be established, and the Dragon Kiln's story, a valuable part of Hong Kong's cultural heritage, can continue to be told.

酒樽模具

我們整理龍窯舊日產品時，未見其「樽」，先見其「模」。一開始，我們只找到五加皮酒樽底部的模具，仔細一看，發現模具內有「永利威」的凹狀字，如鏡像文字那樣，字形反轉顛倒了。再花了好些時間翻遍窯場每個角落，才找到樽身上部和樽口的模具，終於讓散落各處的模具家庭成員聚首一堂。慢慢撿拾下來，更發現龍窯內有不少這樣的模具，至今已湊合了不下十套。

可不要以為這些在龍窯找到的酒樽模具一無所用，仍住在龍窯的梁柏泉就以樽口的模具製作小陶件，用作試釉片，方便進行各種釉藥實驗。

Made from a three-piece mould

Ng ka py bottles were shaped with plaster moulds. Digging through the jumble of clutter at the kiln, it took some time to “reunite” a complete set. Each bottle required three parts: a hemispheric bottom with “香港永利威 Hongkong Wing Lee Wai” etched in reverse; a middle piece, also a hemisphere, with a legal disclaimer on the side; and finally a top piece forming the flared rim. Only a few complete sets of moulds remain, but at the height of production the kiln likely needed dozens of moulds to produce hundreds of bottles every month.

And these moulds haven't been fully retired from service — to this day, Leung Pak Chuen still lives at the kiln and uses the rim moulds to make test tiles for his various glaze experiments.



五加皮酒樽模具分為三個部分。
The *ng ka py* bottle was made from a 3-part mould.

※ 酒樽冷知識 Chinese wine bottles: a name for every shape ※



1980 年代有一支天津露酒經典電視廣告，今時今日還可在網上重溫。三位武林大俠各飲一款露酒，分別讚賞它們夠香、夠勁、夠醇；鏡頭一轉，大俠成了現代男子，在飯店點上這三款酒，強調它們「歷史悠久，豬膽樽型好易認」。或許這支廣告太街知巷聞了，很多人因此以為永利威五加皮酒樽是「豬膽樽型」的，但這只是誤會一場。

天津露酒的酒樽確是「膽瓶」設計，特徵是直口，頸部細長，腹部像「懸膽下墜」的樣子，因此稱為「豬膽樽型」。永利威五加皮酒樽的器型呢，應該是「玉壺春瓶」，特徵是口沿外撇、細頸、圓腹。玉壺春瓶的歷史可追溯至唐代，那時的寺院會用它來作淨水瓶（又名「淨瓶」，是佛家洗手用的器具）；造型到了宋代才固定下來，成了盛酒的器具。

五加皮酒樽早已註冊專利。至於何以用此器型？永利威現任老闆程超豪說：「圓形設計，就像紅酒用的木桶，酒在裏面運轉，愈運愈靚，愈運愈醇。酒要流動，才變得醇。這樣的陶瓶，就可以令酒變得更溫醇。」

Many television ads in the 1970s and '80s formed an important part of Hong Kong's popular culture. A number of advertising for Chinese wines can still be revisited online. A competing brand of Wing Lee Wai was Tianjin Wines. Their advertising had a slogan highlighting the distinctive form of their pig's gall bladder-shaped bottle, and ever since then, all *ng ka py* wines have been associated both with the romantic image of a swashbuckling martial arts hero, as well as this unique bottle shape.

But technically speaking, the Tianjin wine bottle had a long straight neck on top of its round body, which is a pig's gall bladder bottle (豬膽樽型) in Chinese pottery. The Wing Lee Wai bottle made at the kiln, with its short neck and flared rim, is what is known as a pear-shaped bottle (玉壺春瓶). Originally used in Buddhist hand-washing rituals during the Tang dynasty, they were used for wine starting in the Song dynasty.

Both had round bottoms, as according to Wing Lee Wai's current owner Ching Chiu Ho, this helped the liquid move around in the bottle, creating a mellower taste.



到元朗挖泥漿

工合的龍窯以柴為燃料，並以石灣的技法來燒窯，只是原料有不少採自香港。梁森的四子梁柏冲憶述：「當時我的父親會去元朗的沼澤，挖些黑色的泥漿來做釉藥的原材料，他還會混合二氧化錳和長石，徹底攪拌，燒至攝氏 1300 度，這樣樽的顏色就會變成錳的啡黑色，也就是五加皮樽的顏色。」

Digging up black mud in Yuen Long

The Dragon Kiln was fired using Shiwan techniques, but some of the raw materials were sourced locally in Hong Kong. Leung Pak Chung, Leung Sum's fourth son recalls, "My father went to the marshes of Yuen Long and dug up black mud. He then mixed it with manganese dioxide and feldspar, and fired it to 1300 degrees Celsius to make a dark brown glaze. That's what we used to glaze the *ng ka py* bottles."

家庭式工場

工合陶窯要燒製酒樽，可說是全家總動員，加上好些熟練技工一起做的。

酒樽需要樽口、樽身上部及樽底三個模具拼合成型。其製作方法類似錢罌，過程卻要比製作錢罌更為謹慎，確保酒樽不會滲漏。梁柏冲記得自己由小學至中二三都要到陶瓷廠幫工，他和妹妹負責製作樽口，母親就負責把三部分黏合，及刮掉多餘的陶泥。家嫂馬蓮定補充，由於永利威對酒樽有一定要求，所以他們很注重品質控制，當年的五加皮酒樽都要經過女工專門檢定才可發貨。



A family business

When it came to making the bottles, the entire Leung family worked alongside the kiln workers.

Just like the penny banks, *ng ka py* bottles were made by lining each part of the mould with soft slabs of clay, and then attaching the pieces together when they came off the mould.

However, extra care had to be taken during the assembly to make sure that the wine bottles did not leak — something that was not a concern for penny banks. From elementary to secondary school, Leung Pak Chung remembers he and his sister would make the parts of the rim, while his mother assembled the bottles using a clay slip and then cleaned the seamlines. Wing Lee Wai had such strict quality requirements that a female worker was assigned to do a quality assurance check on each *ng ka py* bottle.



越洋「土炮」酒樽

五加皮酒樽曾是佛山石灣二十四行中「黑釉行」專營的器皿。原來，從前每個行會都有自己的專業，分工細緻，互不侵越，不會惡性競爭。（關於石灣二十四行，參閱 62 頁）。梁森本來是「花盆行」的出色工匠，他和一批石灣工匠南來香港後，既不受制於二十四行的行規，為了養活家人和一眾窯工，一個窯場便同時生產多種器物了。

工合陶窯在 1950 年代已生產酒樽，至 1970 年代才停產。永利威與工合到底如何開始合作，是按訂單製作，還是每個月固定供應一定數量的酒樽，只有梁森知道。據梁柏泉所說，當時每月燒好多少，便拿多少去賣，產量在幾百之數。

1950 至 1960 年代是永利威的全盛時期，每月只生產數百酒樽的工合陶窯又怎可滿足需求？相信當時有其他陶瓷廠向永利威供貨。據何秉聰《陶藝雜談》一書的記載，早在 1930 年左右，大埔半春園側的窯址就建有專為燒製永利威五加皮酒樽的燒柴長窯，它的形制一如石灣，用的是東莞土及來自石灣的黑釉，以攝氏 1200 度高溫燒製，成品不會滲漏，媲美石灣的出產，但這座窯如今消失無蹤。

在龍窯那些剩下來的酒樽次貨上，都可看到凸起的英文字：FEDERAL LAW FORBIDS SALE OR RE-USE OF THIS BOTTLE。據知，1935 至 1964 年間，美國聯邦政府規定所有在美國銷售的烈酒的樽身上必須註明上述警告字句，以防止有人重用酒樽作黑市酒買賣。由此可知，龍窯酒樽盛載的永利威酒應該是外銷到美國去的，據說廣受當地華人歡迎。而且，從 1950 年韓戰爆發，至 1972 年尼克遜總統訪華的二十多年間，美國對中國實施貿易禁運，在地緣政治影響下，只有香港這個英國殖民地，能出口「中國式」而又不是「中國製造」的產品到美國去。這件冷戰時代的世界大事，想不到在青山龍窯留下了點點印記。

Dragon Kiln bottles made for export

In the Shiwan ceramic guild system, wine bottles were made by the Black Glaze Guild (for more about guilds, see page 62). Before moving to Hong Kong, Leung Sum belonged to the Flower Pot Guild and would not have been allowed to make the wares of another guild. Hong Kong's ceramic industry, however, was not governed by this system, which allowed craftsmen to make whatever the market needed.

From the 1950s to '70s, up to several hundred *ng ka py* bottles were fired at the Dragon Kiln each month. According to Leung Pak Chung, they sold as many as they could make. Even so, this would not have been enough for Wing Lee Wai, which in the 1950s and '60s sold hundreds of bottles of *ng ka py* each week. Bottles were probably still being made in other pottery factories. According to ceramic artist and historian Ho Ping Chung in his book 陶藝雜談 (loosely translated as *Ceramics Miscellany*), a long wood-burning kiln was designed to fire Wing Lee Wai bottles in Tai Po as early as the 1930s. That kiln was also built in the Shiwan style, used Dongguan clay and Shiwan black glaze, and was fired at 1,200 degrees Celsius. However, no trace of the kiln remains.

An English inscription on the bottles fired at the Dragon Kiln — “FEDERAL LAW FORBIDS SALE OR RE-USE OF THIS BOTTLE” — does hint at an unusually long journey for Kung Hop's bottles. This legal disclaimer, required for all alcohol sold in the United States between 1935 to 1964, coincided partly with the US embargo on Chinese imports between 1950 to 1972. Wing Lee Wai was known to have sold their wine abroad, mainly to overseas Chinese, and because the wine and bottles were both made in Hong Kong, a British colony at the time, their products were able to skirt the embargo. The geopolitics gave many Hong Kong factories and companies like the Dragon Kiln an opportunity to export “Chinese-style” products that were not “Chinese-made.”

※ 半邊雞，一壺永利威 “Half a chicken with a bottle of Wing Lee Wai” ※

永利威酒莊於 1876 年在廣東南海開業，1905 年搬到香港，在上環落地生根。對一般華人來說，白蘭地那些洋酒始終是奢侈品，永利威的五加皮或玫瑰露，才是「土炮」酒廠中的名釀，是香港地道身份地位的象徵。

戰後至 1960 年代，孖蒸、玉冰燒之類的米酒價格相宜，較為流行，不過永利威的名釀也有擁躉。當時「丑生王」梁醒波的廣告口號「半邊雞，一壺永利威」，恰恰表達了飲用永利威，就是識「歎世界」的信息。不是嗎？1950、60 年代，一樽五加皮索價四元，足足是八碗雲吞麵或十枝孖蒸的價錢。有錢人以飲五加皮或玫瑰露為時尚，皆因五加皮用上 33 種名貴藥材釀造，舒筋活血；玫瑰露則以優質花材釀製，芳香馥郁。勞苦大眾（尤其是三角碼頭的苦力）在「糧頭荷包脹卜卜」，或出席喜慶場合時，都愛喝上幾杯五加皮，「歎歎世界」兼祛風濕，據說還有助減輕腳痛哩。至於水上人嫁娶「過大禮」，更必須有五加皮和玫瑰露，那才夠體面嘛。

Wing Lee Wai, established in Guangdong in 1876, moved to Hong Kong in 1905 and was considered a top-quality, local product when imported wines such as brandy were too expensive for most Hongkongers.

Postwar, rice wines like *ma jing* (孖蒸) and *yuk ping shiu* (玉冰燒) were common, but Wing Lee Wai's *ng ka py* and rose water wines were also popular. Cantonese opera singer and actor Leung Sing-Bor (梁醒波) popularised the slogan “Half a chicken with a bottle of Wing Lee Wai,” suggesting that it was an affordable luxury. Back then, a bottle of *ng ka py* cost HK\$4, equivalent to 8 bowls of wonton noodles or 10 bottles of *ma jing*. The more wealthy drank it for its restorative properties (made with 33 precious herbs!) while some port coolies bought a bottle after wages were paid to alleviate foot pain, and boat dwellers often gifted them in a wedding custom called the betrothal process. Even as foreign wine gained popularity from the 1970s, Wing Lee Wai wines remained a status symbol in Hong Kong.



上環永利威總店，1953 年。圖片 © 政府檔案處歷史檔案館。
The Wing Lee Wai shop in Sheung Wan, circa 1953.
Photo © Government Records Service.



夠鐘送貨！

永利威的總部位於上環永樂街 124 號，當時他們就在總部二樓釀酒。酒樽送來，收貨人會即場用氣泵加氣壓計測試酒樽有否漏氣，不漏氣的才算合格。

梁柏泉說：「那時我們供應酒樽給永利威，每次幾籬，每籬幾十個，都會送到他們上環的辦公室去。我間中會『跟車送貨』，那時要由新界到港島可不是今天那麼方便，我們要把車駛到佐敦道碼頭乘搭汽車渡輪，到達中環統一碼頭後，車『落船』再駛去上環。」

Delivery time

The Wing Lee Wai shop was at 124 Wing Lok Street in Sheung Wan, with the distillery on the second floor. When bottles were delivered, Wing Lee Wai staff would test each with a pump and pressure gauge. Only those without leaks or cracks would pass the test.

“We usually delivered several baskets of wine bottles with each delivery, with several dozen bottles in each basket,” Leung Pak Chuen said. “I sometimes tagged along — first we drove to Jordan Road ferry pier, and then took the car ferry to Central Pier, before driving up to Sheung Wan.”

※ 石灣二十四行會 The 24 Guilds of Shiwan ※

佛山石灣的陶業行會始於陶瓷業興盛的明代嘉靖年間（1522-1566年），他們按產品、工種和地域界限來劃分，各有各的行規，互不模仿或侵越。這當然可以保障每一行的利益，卻也令石灣工匠專才易出，通才難求。梁柏泉指出，粵語中「冇行」（沒希望、沒指望）一詞可能源於行會制度，因為不屬於某行會的人，根本就無法從事該行會的工作。

行會最初只有八行，至民初增至三十多行。民國24年（1935年），以產品類別劃分的主要有二十四行，另外還有專精某些工序的行會，例如顧名便能思義的「擔泥行」、負責擔運陶器的「起落行」，還有專門入窯出窯的「托灶行」。隨着新中國成立，舊行會組織在1951年解散。

梁森出身於「花盆行」，這個行會專門生產花盆、「水筒」（現今的水渠、水管）、裝飾物、石灣瓦脊等。梁森從石灣來到香港後，不再受行會的規約，便按需求生產多類產品，如酒樽、砂煲、香爐等，以賺錢維持家計。

The ceramic trade guilds of Shiwan, Foshan were formed during the Jiajing Emperor's reign (from 1522 to 1566). Guilds were defined according to product category, type of skill, and geographical location. The craftsmen of one guild were forbidden from making the products of another. This allowed each guild a great deal of control over its market, and to develop highly specialised expertise.

The number of guilds varied over time. At first there were eight. In the early days of the Republic of China, it had grown to over 30. In 1935, there were 24 guilds. Most guilds were categorised by product types, but some additional guilds focused on processes, such as guilds for carrying clay, transporting ceramics, and packing and unpacking the kiln. With the founding of the People's Republic of China, the 24 Guilds of Shiwan dissolved in 1951.

Leung Sum belonged to the Flower Pot Guild, which specialised in pots and planters, water pipes, decorative objects and Shiwan ridge tiles. Without the rules and regulations (or the protections) of the Shiwan Guilds upon arriving in Hong Kong, Leung Sum quickly adapted to producing whatever was in demand — from wine bottles to clay pots to incense burners — as long as it put food on the table for his family and his team of workers.



鉢行
BO BOWL GUILD



橫耳行
HORIZONTAL-EAR RICE COOKER



電具行
WIRING-DEVICE GUILD



茶壺行
TEAPOT GUILD



大甕行
SAGGERED WARE
凡守藏食物有蓋款缸



塔行
TA JAR GUILD
各式小菜碟、碗、盅、豆扁缸



白釉行
WHITE GLAZE GUILD
煙盒、痰盂、玻璃油壺、油壺



扁甕行
FLATTENED BO JAR GUILDS



古玩行
ANTIQUA GUILD



面盆行
FACE BASIN GUILD



生金行
LIVE GOLD GUILD
金器、金條、金飾、金器



蓋碟行
LID- AND- PLATE GUILD



缸行
GANH JAR GUILD
大小水缸、魚缸、糖缸、浴缸、大小瓦壺



花盆行
FLOWER POT GUILD
花盆、花瓶、金魚缸、木蘭杆、瓦器、裝飾物、水筒



展燈行
LAMP GUILD
燈籠、油燈、香爐



黑釉行
BLACK GLAZE GUILD
大小甕、平甕、酒甕



邊鉢行
BIAN RICE COOKER GUILD



金箱行
GOLDEN BOX GUILD
瓦箱、翠寶盒



炭煲行
TEA KETTLE GUILD



埴行
CHENH JAR GUILD



紅釉行
RED GLAZE GUILD
罐、香爐、香照



水甕行
DIAO WATER JAR GUILD
醬園用具



高甕行
TALL BO JAR GUILDS



大盆行
LARGE BASIN GUILD

窯

Kiln Brick

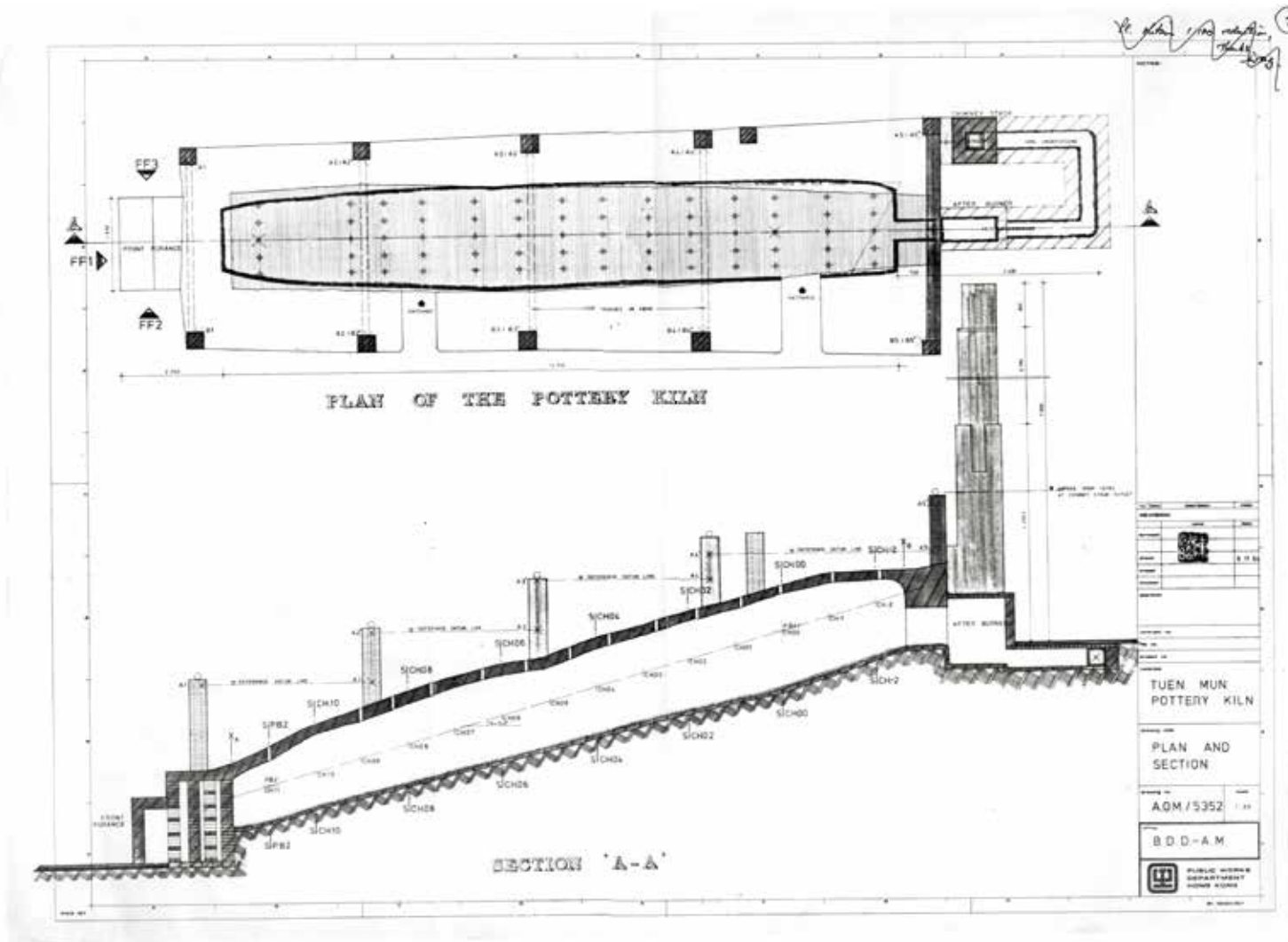
名磚

小小泥磚築起長長龍窯 How a brick becomes a kiln

自己窯磚自己造。龍窯身上的黏土磚是自家生產的，全手工現場製作，即席組裝燒製而成，所以它們也許是龍窯燒製的第一批器物。每燒一次窯，磚和窯體就越見堅固。多年來，日常小修小補是身體檢查，窯脊凹陷就得動手術。沉睡的龍窯正在伺機而復活。

The Dragon Kiln was built with pieces of raw clay bricks, made by hand and assembled by workers on-site, so they are arguably the kiln's first fired objects. With each firing, the bricks — and the kiln — became stronger. Over the years, the kiln has seen minor routine repairs as well as major re-designs. For now it rests, waiting for a chance to be fired again.





精確的龍窯橫切面繪圖，由現已解散的工務局於1984年繪製。政府曾於1980年代計劃將龍窯改建為「活的博物館」。
Precise elevation drawings of the kiln made by the now-defunct Public Works Department in 1984. In the '80s, the government planned to transform the kiln into a "Living Museum."

磚頭砌成的火龍

據何秉聰在《陶藝雜談》中所言，陶人常說：「陶窯好比飯鑊，沒有好飯鑊，再好的菜也燒不出來。」要燒出好陶器，首先要砌出一座好陶窯。青山龍窯的窯磚分為兩種，一是窯頭和外窯壁的耐火紅磚，一是窯脊的白色「生磚」。所謂「生磚」是指未經完全燒製的磚頭，一般都在現場即製即用。首先把粗沙混入陶土，然後壓在木模具內，曬乾後就成為可以用來砌窯的窯磚，不論是最初築窯還是後來修窯的窯磚，都是用這個方式製作。梁森家族有一個口耳相傳的「傳說」，就是青山龍窯在修築窯脊期間，並沒有使用木架支撐窯磚，而是由五名工人用十隻手把窯磚托着，砌好一行就移到下一行繼續撐着脊背，直到砌好為止。隨着龍窯第一次燃起火焰，窯脊的生磚也燒熟了，因此窯磚既是龍窯的身體，也是龍窯最初生產的其中一種器物。

龍窯是磚頭砌起來的建築，卻如活的有機體。每次燒窯，窯磚都會膨脹，又在冷卻時收縮，恍如一條活火龍的一呼一吸。如果窯脊蓋得好，窯磚更會隨着每次燒窯愈燒愈緊，令窯體愈來愈穩固。燒製期間，龍窯裏面會流下「窯汗」，黏在窯腔兩側的牆壁上。這層看似濕潤的「汗」，其實是柴灰在高溫之下融化並與窯磚結合而成的液態玻璃或釉狀物質。累積愈多窯汗，就有愈多物質在燒窯期間揮發出來，令陶器燒得更夠火候，因此石灣有「爛窯燒好嘢」的說法。

龍窯雖然不怕洪爐火，卻不能抵受風吹雨打，因此需要窯棚保護。位於廣東省石灣的南風古灶等大規模石灣龍窯的窯棚都以瓦片蓋頂，青山龍窯的窯棚則比較簡陋，最初只以木支架搭建而成，再以木板和瀝青紙蓋頂。後來颱風把附近的樹木吹倒，壓毀木窯棚，於是政府在1997年派員搭建現在所見的金屬窯棚。

A fire-breathing dragon made of bricks

According to Ho Ping Chung in *Ceramics Miscellany*, potters often compare firing ceramics to cooking: "A good kiln is like a good cooking pot. Without it, a good dish cannot be made even if you have the best ingredients."

So what makes a good kiln? The Castle Peak Dragon Kiln was built with two kinds of bricks: fireproof red bricks for the kiln head and outer walls, and white unfired bricks for the spine. The unfired bricks were made at the kiln by mixing coarse-grained sand into clay, then pressed into wooden moulds and dried in the sun. Leung family legend has it that instead of using the more typical wooden frame, five workers and their ten hands would hold the bricks in place, completing each row until the entire thing was finished. The bricks were then fired with the first firing of the kiln. In other words, they were both part of the kiln structure and some of the first objects to be fired in the kiln.

In a sense, the kiln structure was an organic living being. Like a breathing dragon, the bricks expanded and contracted each time the kiln fired and cooled. With each firing, the bricks of the spine fit together ever more snugly. During firing, drips of molten ash flew around inside the kiln, fusing onto the walls like a layer of "sweat." These minerals melted and became embedded in the structure. It is widely believed that old kilns fire better ceramics.



A kiln can withstand fire, but not wind and rain. Some large Shiwan dragon kilns are often covered with tiled structures. The more modest Castle Peak Dragon Kiln was covered by a wooden frame and tarpaulins. This was later replaced by a metal structure after the original cover was destroyed in a typhoon.

由泥土變成陶土

用來製作窯磚的陶土，原來也是在窯場內即製即用。有別於現代的陶藝創作者，工合陶窯不會購入可以直接使用的濕泥，而是購入東莞乾泥磚，然後在窯場內加工成濕泥。使用泥塊練泥，需要先完全晒乾泥塊然後打碎，否則泥塊無法溶於水中。乾泥塊需要先在窯場後方的隔泥池加水過濾，令較重的雜質沉於底部，以便移除或分隔。陶藝家陳松江以前就曾隨梁森到流浮山挖泥，再把所得泥土拿到位於洪水橋的泥粉廠加工研磨成泥粉。如使用泥粉，則可以省略晒乾等程序，直接用作「配土」和「練泥」。但是，在流浮山只能挖得少量的泥，未能取代從東莞採購的泥磚。

所謂「配土」就是按特性需求依比例混合陶土、長石、幼砂等不同的原材料。比如需要燒製較粗糙堅硬的陶器，就需要混入較多幼砂。窯場後方地裏有個稱為「練泥池」的水泥方坑，把陶土的原材料放入池中，並倒入附近的井水，浸水三天成泥漿，方可以開始「練泥」。

工人走入池內，雙手抓着上方的木條，反覆踩踏泥漿，直至泥漿稍為收乾成濕泥。之後把濕泥移到旁邊的空地，繼續踩踏。完成後靜置數天，待水分蒸發。使用前還需要把陶土鋪在麻布袋上，不斷切開對折再踩踏，重複數次直至陶土均勻混合，才成為用來製作窯磚或其他產品的陶土。



練泥池。The clay mixing pool.

Preparing the clay

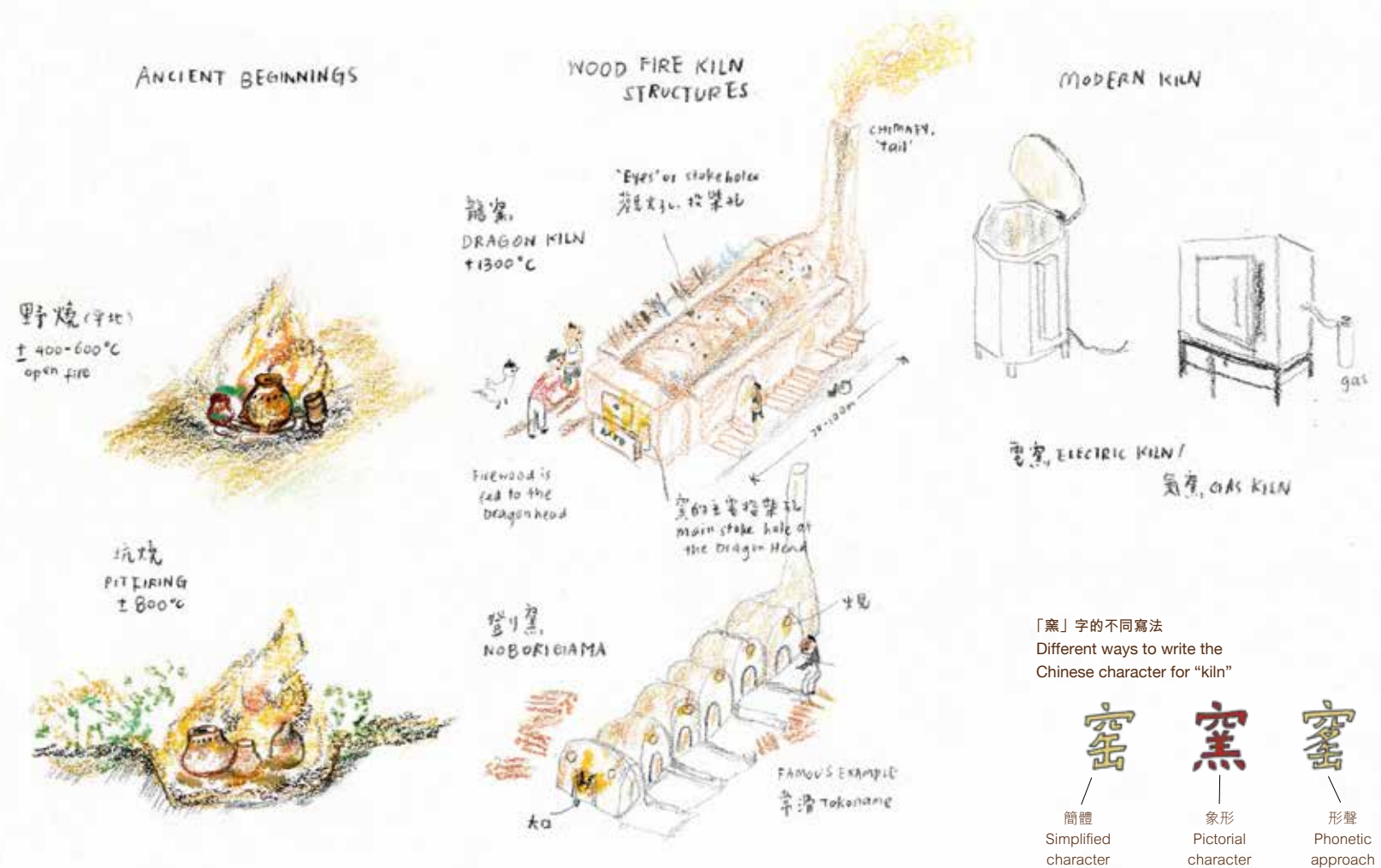
Unlike most studios today, Kung Hop Pottery Kiln did not buy ready-made clay. Leung Sum bought dried blocks of clay from Dongguan, Guangdong. The clay blocks would first be further dried under the sun, these were then mixed with water in the sedimentation tank, where heavier particles would settle at the bottom and then be removed or separated out. Ceramic artist Chan Chong Kong also remembers accompanying Leung on mud collecting trips in Lau Fau Shan, along the northwest border of Hong Kong. The collection would be sent to a refinery in Hung Shui Kiu to be ground into clay powder for further mixing. However, these small amounts never replaced the need to source clay blocks from Dongguan.

Making clay involves combining raw materials like raw clay, feldspar and sand in different proportions. For instance, rougher and larger wares require a greater percentage of fine-grained sand. These raw materials used to be placed in the “clay mixing pool” behind the kiln, and soaked with water from the nearby well for three days.

To mix the clay, workers stepped into the pool, and while holding onto a beam from above, tread on the mixture until the water was absorbed and the clay gained plasticity. It was then moved to a space beside the pool for more treading, and allowed to sit and dry for a few days. Before use, the clay was spread out on sheets of hemp fabric, and then repeatedly cut and folded, until everything was evenly combined.



※ 龍窯何來？ Where do dragon kilns come from? ※



最早出現的陶器，很可能是在一場大火之中被發現，然後慢慢演變成平地堆燒及坑燒。要燒成陶瓷，溫度至少有攝氏 800 至 1000 度，這亦是能夠燒成低溫陶器的溫度。

為了燒成更堅硬的炆器或瓷器，需要達到攝氏 1200 度或更高的溫度，人類於是在陶坯旁邊堆疊泥土和石頭等，最早的「窯」由此而成。時至今日，世界各地都有各式各樣的「窯」，形狀和大小各適其適，取決於當地的物料、地勢及人類掌握的科技。

根據考古發現，最初的龍窯建於商朝（約公元前 1600 年至公元前 1046 年）。最早期的大約十米長，及後長至一百米的亦不勝枚舉。

要數龍窯的最大特徵，必然是那依斜坡而建的管狀密室。燒窯時，只需在較低處點火，就會產生強烈對流，火焰會隨着煙囪而上，直達窯的另一邊。同時，亦能讓窯內的溫度在短短一日間，上升至攝氏 1300 度。因地勢關係，龍窯在中國南方十分普遍，較著名的，有建於明正德年間（公元 1506 至 1521 年）的南風古灶，時至今日，依然屹立如初。

及後，龍窯的設計在朝鮮半島被進一步改良，更流入日本，在當地被稱為「登窯」，一種往上攀升的窯。這種窯由幾個相連的密室構建而成，每一個都能夠達到某特定的溫度，配合燒製不同需要的作品。

今時今日，柴窯已逐漸被電窯取代，後者較易操控、效率高以及容易估計作品燒成的模樣。雖然如此，柴窯依然有種特殊魅力，其悠久的歷史、獨特以及無可預計的燒製效果，風靡無數陶瓷愛好者。近年，柴窯更越見受歡迎，很多香港藝術家特地到日本、韓國、台灣及中國大陸取經，參與當地的柴燒工作坊。很多本地藝術家亦夢想，有朝一日，青山龍窯可以重新燃點起來，往後，柴燒不再需要大家舟車勞頓，在香港便可實現了！

The very first ceramics were probably created in open fires covered with burning material, or in dug up pits in the ground. These could reach temperatures of 800 to 1,000 degrees Celsius, and could fire low temperature ceramics like earthenware. In order to reach and maintain higher temperatures, up to 1,200 degrees Celsius and above for firing stoneware or porcelain, humans built structures around the clay bodies, and the first kilns were created. Kilns were built all around the world, but they varied widely in shape and size, depending on the materials, terrain, and technology available.

Excavations show the first dragon kilns were built in China in the Shang dynasty (c. 1600 to c. 1046 BCE). The first kilns were less than 10 metres long, but they eventually exceeded 100 metres. Dragon kilns have a single tubular chamber, and are built on a slope. They are lit at the low end, and with the help of a chimney creating a strong draught, the fire is pulled to the other end of the kiln, allowing firings exceeding 1,300 degrees Celsius in under 24 hours. Dragon kilns were common throughout southern China due to the hilly terrain. Nanfeng Kiln, built during the Ming dynasty Zhengde period (1506 to 1521), still stands to this day.

The dragon kiln design was further adapted in the Korean peninsula, which was then introduced to Japan, where it came to be known as a noborigama (or 'ascending kiln'). It is made up of multiple linked chambers, where each can reach different temperatures to suit the needs of the individual works.

Nowadays, wood-fired kilns have largely been replaced by electric kilns, which are more efficient and predictable. However, wood-fired kilns still hold a special allure for many ceramic enthusiasts due to their long history, and its unique and unpredictable firing effects. In fact, wood-firing has become increasingly popular in recent years, and many Hong Kong artists travel abroad to Japan, Korea, Taiwan and mainland China for wood-firing sessions. Many local artists dream of a day when the Castle Peak Dragon Kiln can be fired again in Hong Kong.



煙囪旁邊的「加力燃燒室」，相信是經改建的結構，有助保留熱力，減短燒窯時間。
The afterburner is likely a later edition and helped speed up firings.

龍窯七十二變

當初到底是誰在 1940 年代建造青山龍窯已無法考究，不過曾經住在龍窯數年的陶藝家陳松江曾聽梁森說，青山龍窯最初是一座潮州窯，後來才改建成石灣窯。由於兩者形制接近，因此主體建築改動不大，只需改動窯頭結構、投柴孔位置，再加高煙囪，就成為一座可以運作多年的石灣龍窯。改建前的燒窯需要三日三夜，梁森為了減省燒窯成本，又在地底加建「加力燃燒室」，令熱力不易流失，最終只需要十多小時就能完成燒窯。

根據文獻紀錄，傳統的石灣龍窯有砌窯五部曲：底、頭、尾、兩側、背脊。首個工序是先整理窯底，鏟去地面雜草，增減泥土調整斜度。接着是砌窯頭和位於窯尾的煙囪，以及兩側的內外窯壁；由於內窯壁是直接接觸火的地方，需要經常維修，因此它與外牆互相不銜合，是獨立的一道牆。最後就是用扇形磚砌窯脊，由窯頭開始，築窯工人會從兩邊的窯牆向中間砌。傳統的建造過程中，會先建一個木架作為窯脊的框架，以固定窯磚的位置，砌好後就把它拆掉或在首次燒窯時燒掉。砌出窯脊的弧形只靠目測，操作必須一氣呵成，因此需要經驗豐富和技藝熟練才可以保證窯體形狀準確。

Building the Castle Peak Dragon Kiln

The precise builder of the Castle Peak Dragon Kiln is unknown. According to Chan Chong Kong, a ceramic artist who lived near the Leung family for three years, Leung Sum recalled that it was first built as a Chiuchow kiln, and then later converted to a Shiwan kiln. Since the two types were similar in structure, adjustments only needed to be made to the kiln head, the locations of the stokeholes, and the chimney height. Before remodelling, firing took 72 hours. By adding an after burner chamber below ground at the back of the kiln to retain heat, the firing time was dramatically reduced to less than 20 hours.

According to historical documents, building a dragon kiln starts with clearing the ground and making modifications to reach the required gradient. Next, the kiln head and tail, including the chimney, are set up, followed by the inner and outer walls on the two sides. Since the inner walls come in direct contact with fire, they are separated from the outer walls for easy maintenance. The last step is to construct the spine with fan-shaped bricks. Starting from the kiln head, bricks are put into place beginning from the side walls towards the centre. Traditionally, a wooden frame would be installed first to hold the bricks in place, which would then be taken down afterwards or else burnt up in the first firing. The construction needs to be completed in one go, and the arc of the spine is only gauged with the naked eye, so the process relies entirely on experience and expertise.



煙囪高 7.65 米，高於窯體其餘部分，能產生強大抽力，把窯頭熱力一直帶到窯尾。
At 7.65 metres tall, the chimney draws the fire along the full length of the kiln.

龍窯的改裝及維修

龍窯的活也體現在它的變。除了梁森初接手後首次為龍窯大改動，在 1960 年代，當梁柏泉和弟弟梁柏冲還是孩子時，就曾參與把整段窯壁拆下來修理的過程。

如果砌窯期間拿捏窯脊弧度不準確，窯脊反覆受熱後會出現凹陷，而青山龍窯就有其中一段因為凹陷而需要維修。梁柏冲說：「窯脊重複加溫，磚塊已形成一體，因此修整時不能單獨拆除個別磚頭，而是需要整個凹陷區域拆掉重建。窯磚都是在窯場內製作的，不用預先燒製。他們不需用支架，而是靠幾個人用手托起窯磚，其中一人需要很有經驗，靠目測去砌出原有的弧度。」

除此之外，龍窯平常也需要定期作小型維修。累積在窯腔上方的窯汗有機會滴在坯件上，對燒窯過程構成威脅，所以陶工需要定期鏟走該處的窯汗，然後塗上一層厚厚的泥漿，讓窯體結構更加結實。

這座曾經龍精虎猛的龍窯自 1985 年起一直沉睡。目前龍窯的整體結構仍非常完整，要復燒不無可能。唯龍窯的三十米外正在打樁興建一棟四十四層高的住宅，工程會否傷到窯體，是未可知的隱憂。將來民居太靠近窯場，也會為復燒增加難度。

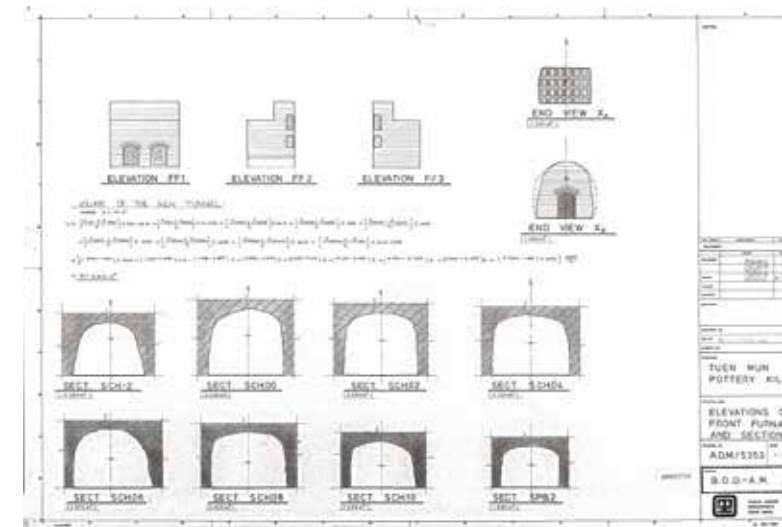
Improvements and maintenance

The Castle Peak Dragon Kiln has undergone several major renovations. Apart from the remodelling undertaken by Leung Sum when he took over the kiln, there was another major reconstruction of an entire section of the walls in the 1960s, in which Leung Pak Chuen and Leung Pak Chong both took part.

With repeated firings, a few bricks in the spine began to cave in. Leung Pak Chung recalls: “The challenge was that a section of bricks had melded together over time, so the entire section had to be rebuilt. The bricks were moulded on site. They didn’t use a wooden frame, but several workers would hold the bricks in place until all the pieces were slotted in. Then, the most experienced amongst the workers checked to make sure that it reached the required curve.”

On a regular basis, the ash glaze “sweat” that accumulated on the ceiling and walls had to be cleaned away to avoid dripping on works during firing. After cleaning, coats of mud plaster were applied to strengthen the kiln structure.

This once productive kiln has been dormant since 1985. Still completely intact, it would not take much to fire it up again, but a current threat to its wellbeing is a new 44-storey high rise residential project under construction just 30 metres away. Whether all the heavy construction will harm the kiln remains to be seen, but the kiln’s proximity to this new residential community may extinguish all hopes of any future firings.



左 窯脊的一部分開始凹陷。 右 龍窯不同位置的截面，可見窯腔各處的大小變化。圖由工務局繪製。
L Part of the kiln spine has started to cave in. R Elevation drawing by the Public Works Department shows cross sections of the kiln interior.

梁馬蓮定：窯脊上的投柴女將 Leung Ma Lin Ting: Dancing on the kiln spine

按照石灣傳統，女性不可走上窯脊，因為人們認為讓女性「騎」過的窯無法燒出好製品。工合陶窯卻打破了這樣的禁忌。

梁森次子梁柏鴻的妻子梁馬蓮定，是窯場的女幫工。她在新蒲崗的工廠工作時，邂逅梁柏鴻，並於1974年嫁進梁家，當時她只有20歲。

馬蓮定個性慢熱，一旦熟稔了就非常健談，甚至相當幽默，對窯場昔日的生活點滴更是滿懷回憶。由於她體態輕盈，最常被分派的工作，就是在窯脊上投柴。此外，砍柴、出窯卸貨，以至用泥漿修補破損的窯壁，也都是她的分內事。梁馬蓮定憶述：「在窯場工作很辛苦，尤其是夏天，非常熱，當時要降溫，就是跑到海邊游泳，那時屯門還未填海，由工合走過去，十多分鐘就可以落水。」

家翁梁森在眾人眼中是個含威不怒的人物，令人望而生畏。在家嫂馬蓮定眼中，他不只是她的老爺，更是出色的藝術家和她的烹飪老師，只要和火有關的東西，也歸他管。她說：「老爺的雙手除了可以做出花園的各種裝飾工藝品，他也照顧整個家庭甚至是窯工的伙食。他對吃很有要求，一定要親自下廚。我見他辛苦，會主動幫忙。有次我切薑絲，老爺嫌太粗，說：『家嫂你劈柴呀？』隨即把我的『柴』切成幼絲。我的廚藝就是從老爺身上學的，他煮的魚腐、叉燒、金錢雞今天想起也令人回味。」

灰燼在高溫下會熔化為釉。這些釉覆蓋窯腔天花及牆壁，形成一層玻璃「窯汗」。

At high temperatures, ash from the firewood turns into molten glaze, covering the inside ceiling and walls of the kiln like a layer of glass "sweat."



A traditional Shiwan taboo forbids women from stepping onto the kiln spine, believing that it would ruin the objects being fired. Kung Hop did away with this myth.

Leung Ma Lin Ting, the wife of Leung Sum's second son Leung Pak Hung, was an assistant at the kiln. She was only 20 when she married him in 1974. Though quiet and reserved at first, she instantly becomes animated once conversation turns to her days of working at the kiln. Because of her slight physique and agility, Ma was often charged with stoking firewood on the kiln spine, in addition to chopping firewood, delivering products, and re-plastering the kiln walls. She recalls it was hard work, especially in summer. Running off to swim at the nearby beach was a regular way to cool off.

In the family members' eyes, Leung Sum was authoritative without being authoritarian. To Leung Ma Lin Ting, he was not only her father-in-law, but also a great artist and her cooking coach. It seemed he had an affinity for anything related to fire. "Father-in-law not only made all the various ornaments for the garden, but he also took care of feeding everyone. The whole family, of course, and also the workers," said Ma. "He had high standards for food, and insisted on doing his own cooking. Seeing how hard he worked, I wanted to help. One time I was cutting ginger. When he saw my handiwork, he dryly said, 'Daughter-in-law, are you chopping firewood?' and proceeded to cut my ginger into fine shreds. I learned a lot about cooking from him, and I really miss all those delicious things he used to make."



Drainage Pipe



隱沒於都市中的衛生基建

The city's hidden hygiene infrastructure

香港開埠之初，維多利亞城有不少排污用的陶製水渠；據說啟德機場擴建時，部分水渠就是由工合承造的。今天要找陶水渠的蹤影？有些藏於某棟唐樓內，有些隱於荒廢山村中，都叫大家別忘記：龍窠在這個城市的公共衛生發展中曾有它的角色。

Many of Hong Kong's drainage pipes used to be made of clay. It is said that Kung Hop produced some of the pipes at the old Kai Tak Airport. They have all but disappeared from our cityscape, though a few still remain in old tenement houses and abandoned villages.



龍窯生產的水渠

香港人所謂的「水渠」，其實是排水管，即用來排洩污水、雨水的輸送管道。二十世紀，香港渠務供水系統廣泛使用陶製水渠，主要原因是生產成本低，所用的原材料黏土又很容易找到，且輸送鹹、淡水均可；只是，陶製水渠不能受壓，因此只適用於污水、雨水排放。我們在龍窯找到的水渠模具比實物多，尚存的陶製水渠多是樣品或次貨。



直管

最常見的水渠類型；由於水管體積龐大，因此其模具需要分為三個部分，目前在窯場只找到直徑分別為 22 釐米和 17.5 釐米的兩種模具。窯場內沒有完整的直管成品，但周圍的牆壁中嵌有不少直管，相信是彎曲或有滲漏的次貨。

Straight pipe

The most common type of drainage pipe. Due to their large size, they were created using three mould sections. The two sizes found so far at the Dragon Kiln are 22 cm and 17.5 cm in diameter. No finished samples remain at the kiln, but some likely defective pieces that had warped or leaked have been repurposed to build walls around the kiln.

The different types of Dragon Kiln clay pipes

While most drainage pipes are now made of steel or plastic, in the first half of the 20th century clay pipes were also common. Clay pipes were cheap to produce, but could not withstand the pressure required to pump water into buildings. As a result, they were used exclusively for discharging sewage and rain water. To this day, many moulds for clay pipes can still be found at the kiln.



曲管

結構與直管水渠相似，可以用於改變水流方向，亦可下接開放式水斗。目前在窯場內發現一節直徑 7 釐米的成品，以及三種大小的模具，直徑分別為 10.5 釐米、12 釐米及 15.5 釐米。

Curved tube

This connector changes the direction of the discharge's flow. One finished pipe 7 cm in diameter was found at the kiln, along with moulds of three different sizes (10.5 cm, 12 cm, and 15.5 cm).



開放式水斗

水斗是排水管上部的漏斗形配件，用以滙集和調節自簷溝流下的污水和雨水。少數舊式樓宇外牆尚有這種水斗，大多數樓宇已改用較衛生的閉合式排水系統。窯場內發現一件成品（漏斗的位置 26.5 釐米寬，18 釐米深），右圖顯示灣仔一座舊樓上的曲管。

Drain hopper

A hopper is a funnel for collecting sewage or rain water. One clay hopper measuring 26.5 cm by 18 cm at the funnel was found at the kiln. Photo on right shows a hopper on an old Wanchai building.



Y 型三通管

水渠連接配件，只見龍窯一堵牆上嵌了一節 Y 型三通管，而未發現相關模具。

Wye pipe

A connector accessory. Repurposed as part of a kiln wall. No mould has been found.



聚水器

這類 V 形聚水器用作連接樓宇排水管和公共排水管，目前發現的模具直徑大約 15 釐米。

Drain collector

This V-shaped accessory connects a building's sewage pipes to the public drainage system. Moulds found had a diameter of about 15 cm.

※ 海水沖廁 Seawater toilet flushing ※



Photo © South China Morning Post

香港三面環海，卻曾多次面對水荒問題。其中 1963 至 64 年大旱，政府更不得不實施食水管制，每四天供水一次，每次四小時。當時人人拿着水桶等容器到「街喉」排隊取水的情景，不少「老香港」仍歷歷在目。

為長遠解決食水短缺問題，香港政府採取了三種辦法：建設大型水庫、購入東江水、全面推行海水沖廁。政府早於 1955 年開始試行海水沖廁，希望節省淡水用量，而當時尚有不少廁所使用陶製渠管。至 2015 年已有 85% 人口可以用海水沖廁，使香港成為全球少有使用雙管網供水系統（有獨立的食水和海水供水排水系統）的地方。

Hong Kong has faced fresh water shortages throughout its history. The drought of 1963/64 forced the government to severely ration the water supply, providing fresh water for only four hours every fourth day. Residents lined the streets carrying various buckets — a scene ingrained in the memory of many locals.

To address the problem, the government put in place a three-prong strategy: construct large-scale reservoirs; import water from southern China; and implement seawater toilet flushing to reduce the reliance on fresh water. Pioneered in 1955, most Hong Kong toilets — and many of the clay pipes they would have discharged into — were part of this seawater flushing system, a system that is almost unique in the world.

用作生產聚水器的石膏模具。
A plaster mould for making the drain hopper.



水渠的製作與安裝

水渠本就粗粗大大的，有關模具自然有點分量。直管模具分為尾中頂三個部分：尾部寫有「尾」字，中部寫有「中」字，頂部卻沒有寫上任何文字，只靠接口位置的明顯特徵來分辨。每個模具都有把手，方便搬運。

要製作大型陶品的泥板，得先把兩根劃有刻度的棍子放到陶土兩旁，然後根據刻度用泥弓橫向切開陶土，再用泥槌把泥板打成所需厚度。泥板準備妥當，就用壓模的方式分別製成尾中頂三個部分，收乾脫模後黏合，形成一整節水渠。燒製前更要在管道末端劃上數道的平行坑紋，這有助黏土「緊黏」着兩根管道，使它們不易鬆脫。

每節直管陶製水渠都是一個空心圓柱體，其中一端寬了一圈，方便下一節水渠接合，水渠之間的空隙更會用水泥填充。由於水渠會埋在泥土或水泥中，因此會在陶土中加入沙粒以增加硬度。本地法例更規定公共水渠必須髹上一層不反光釉 (light glaze)，以減少管道腐蝕或爆裂的機會。據說，啟德機場擴建時，部分水渠就是由工合陶窯承造的。



大型直水管模具分為三個部分，其中兩個部分分別刻有「尾」和「中」字樣。
The 3 parts to the large straight pipe mould, with the "tail" and "middle" parts clearly marked.

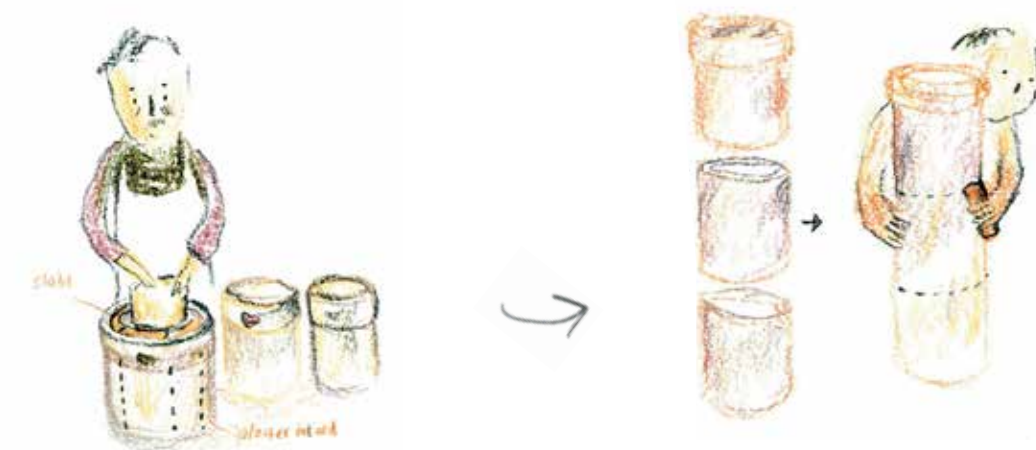


Production and installation of clay pipes

Clay water pipes tend to be heavy and thick, and so their moulds are also quite substantial. The straight pipe mould has three parts: the head, the middle, and the tail. Both tail and body sections are clearly marked, while the top is easily recognisable for having a wider end. Each mould has handles for easy maneuvering.

From a large block of clay, the craftsman would slice off flat slabs with a wire. Pounded with a mallet to compress the clay and to reach the desired thickness, the slab was then pressed into each ring of the mould. As they dried and began to shrink, they were removed from the moulds and attached to form a long straight pipe. A number of grooves were also etched into the tail part of the pipe.

Each straight pipe was basically a cylinder, with one end having a larger rim, allowing another pipe to slot in for easy installation. Cement was often used to join the pipes. Since water pipes were often buried underground in earth or cement, sand was usually added to the clay to increase its hardness. Local public works regulations even required that a layer of protective glaze be applied to underground pipes to minimize corrosion and the chance of bursting. According to Leung family legend, the Kai Tak Airport extension was partly laid with Kung Hop clay pipes.



貫通維多利亞城的陶水渠

十九世紀香港開埠之初，維多利亞城有不少陶製水渠，都是用來排污的。它們最大的缺點是如果水泥接駁不好，就有罅隙。另外，從前市區種了許多榕樹，它們的根部深入泥土，會抓住、穿透，甚至堵塞管道，毀掉整節水渠。這就是當年工務局要求不要再種榕樹的原因。

目前香港街頭仍有陶製水渠，尤其是在郊野公園和舊式樓宇外牆上。只要放慢腳步，大家可能尋獲它們的蹤影。熱衷研究香港歷史的張朝敦博士就發現了城中幾處的陶製水渠，並帶領我們前往考察。

Clay pipes in the city

Clay pipes were used throughout Hong Kong, dating back to its days as a trading port in the 19th century. The biggest problem with clay pipes was leakage due to shoddy installation. The wily roots of banyan trees, which were planted throughout Hong Kong, also had a way of getting between clay pipe joints, breaking the pipe and sometimes blocking entire sections of plumbing. For this reason, the Public Works Department had to ask local authorities to stop planting banyan trees in the city.

Today, clay pipes can still be found throughout Hong Kong, usually in country parks and on the side of old buildings. History buff Dr Charlton Cheung led us on an expedition of a few he had found.



1 摩星嶺公民村

公民村是政府於 1952 年為安置寮屋災民而興建的平房區，前身是東華醫院墓地。初期各戶均不設廁所，各區有一至兩個公廁；山上這些水渠，就是當時政府建設的糞渠。現存的其中一條渠上可見英國公司「G Jennings」的字樣（左右反轉），證明它是英國普爾 (Poole, England) 的舶來品。公民村於 2002 年給拆遷後，該處一直空置，也因此保留了少許歲月痕跡。

1 Kung Man Village, Mount Davis

Kung Man Village was built by the Hong Kong Government in 1952 to provide relief housing for squatter villagers. The site, previously occupied by Tung Wah Hospital as a cemetery, had single-storey cottages with one or two public toilets for communal use. Clay pipes for discharging human waste survive to this day. The lettering “G Jennings” (reversed) shows these clay pipes were likely imported from Poole, England. Kung Man Village was demolished in 2002 and, left vacant to this day, preserves a number of historical remnants.



2 上環永利街唐樓

唐樓是香港開埠至 1970 年代典型的民宅，樓層不多，三四層至最高的八層，不設升降機，住客得靠樓梯出入。隨着市區不斷發展，唐樓愈來愈少，位於上環永利街的一棟唐樓是碩果僅存的少數例子，而且，它更擁有非常完整、從三樓延伸至地面的陶製水渠。照片中央啡色的就是陶水渠，右邊黑色的則是金屬水渠。

2 Tenement (“Tong Lau”) on Wing Lee Street, Sheung Wan

Tong Lau, or tenement houses, were typical Hong Kong residential buildings until the 1970s. Many have been demolished to make way for highrises, so the one on Wing Lee Street is a rare find. The building retains a well-kept, unimpaired clay pipe running from top to bottom through all four floors. The brown pipes in the centre of the picture are clay pipes, while the dark ones on the right are metal.



3 加路連山

加路連山道近禮頓道的一堵擋土牆上，巧妙地嵌上三條陶水渠，還有多條較幼細的陶管貫穿牆身。這擋土牆建於 1920 年代初，至今仍見證着香港公共設施的歷史，更在 2019 年獲列為三級歷史建築。

3 Caroline Hill

At Caroline Hill Road near Leighton Road, three clay pipes embedded into a retaining wall continue to function as a rainwater drainage pipe. Built in the early 1920s, this retaining wall bears witness to the development of public works in Hong Kong, and was listed as a Grade III historic building in 2019.



4 黃泥涌水塘

黃泥涌水塘近紫羅蘭山徑就有陶製水渠。其實，香港不少郊野公園尚有這種排洩污水和雨水的陶水渠，它們映襯着行山徑的自然景色。

4 Wong Nai Chung Reservoir

Some parts of the clay pipes can still be seen above ground on the Violet Hill Trail near Wong Nai Chung Reservoir Park.



公民村舊址尚餘兩節互相連接的渠管。

The remnants of two connecting clay pipes can still be found at Kung Man Village.



藏在青山的陶水渠

青山龍窯不少重要結構都用了「水渠牆」，包括窯尾的牆壁、工場的隔間牆和外牆，還有水井的牆。牆上遺落的水渠，是燒製失敗的次貨，通常是燒製期間受熱不均，一面的溫度過高，另一面溫度不夠，以致管身凹陷變形。物資匱乏的年代，賣不出去的水渠可不會浪費，就用來築牆做填料。而且，渠管是空心的，有隔熱作用；尤其窯尾的牆壁填入了水渠，就可阻擋窯的熱力，令周邊不至那麼高溫難耐。

我們推測這些水渠在工合陶窯成立之初的 1950 年代製成，自此成為窯場牆壁的一部分。而其中一些與摩星嶺公民村所用的水渠形狀和質料吻合，也是每節長約 70 釐米，直徑 19 釐米的。張朝敦博士估計，若牆上這些水渠燒製成功，早已成了連接糞池的渠道了。龍窯生產水渠，應該是 1950 至 60 年代的事，1974 年才嫁入梁家的馬蓮定就不曾看過龍窯生產水渠。龍窯陶製水渠於 1960 年代漸趨式微，尤其香港經濟起飛後，能夠選用的製渠物料更多，塑膠就陸續取締陶的角色了。

如今城中哪個角落還有青山龍窯出產的水渠呢？也許，有些藏於某棟唐樓內，有些隱於一條荒廢山村中也未可知！但看着窯尾那道斑駁的水渠矮牆，想到龍窯在這個城市的公共衛生發展過程中曾有一個角色，也不無感慨。

廢物利用 —— 燒壞了的陶水渠重獲新生，成為窯場圍牆的一部分。

Nothing is wasted — defective clay pipes were repurposed and built into workshop walls throughout the kiln.

Turning defective pipes into walls

The Dragon Kiln's clay pipes can still be seen throughout the kiln site, from the rear wall of the kiln structure to the dividing walls of the surrounding workshops, and embedded in the sides of the now-defunct water well. Most of these pipes had defects from the firing and could not be sold. But in an age of material scarcity, these pipes were not to be wasted, and found a second life as fillers for building walls. As hollow pipes provide thermal insulation, they were particularly useful for fending off the heat at the rear of the kiln, making the environment more bearable.

To have been incorporated into the kiln site, these clay pipes were likely made in the 1950s, around the same time as those of Kung Man Village on Mount Davis. They are even similar in size and material quality, at about 19 cm diameter and with each section 70 cm long. Kung Hop clay pipes were likely used in other housing projects. The Dragon Kiln is believed to have manufactured pipes throughout the 1950s and '60s, but no family members remember making them by the 1970s. By then the Dragon Kiln was making many other products that took up less space and made more money.

There may still be a Kung Hop clay pipe on some tenement houses, or abandoned hillside villages, but linking them back to the kiln would be close to impossible. Nonetheless, looking at the clay pipes dotted all around the kiln, one cannot help reminiscing about the role, however small, the Dragon Kiln played in the development of Hong Kong's system of public hygiene.

砂
石

Clay Pot

火
保

手作砂煲煮出地道滋味

Handmade pot, homemade taste

砂煲是上一代的「煮食神器」，可用來煲湯、煮粥、煎藥……砂煲要耐用，剛買回來須「開煲」，破損了就得「補煲」、「箍煲」。那時一隻砂煲用上幾十年是平常事，煲蓋卻更易摔破，所以龍窯出產的煲蓋遠比煲身暢銷。惜物，是當今用後即棄的年代遙不可及的美德。

There was a time when the clay pot was the centrepiece of a kitchen. From it came the soups, congees, and medicinal brews that nourished a family. To prolong their life, cracked pots were mended and reinforced with wire — almost unimaginable in today's “disposable” culture. But pot lids would often break, and Kung Hop had a steady trade manufacturing replacement lids of many sizes.





砂煲罌罈

不鏽鋼普及之前，炊具食器多用白鐵或陶土製成，大家統稱它們為「砂煲罌罈」，常見的有砂煲、筷子筒、豉油埕、米缸、用來盛糖的「激死蟻」等等。龍窯生產不少炊具，砂煲就是重要產品之一。事實上，可以用來煲湯、煮粥、煎藥的砂煲是不可或缺的灶頭「神器」。那時一隻砂煲用上幾十年是平常事，縱使煲身破損，也絕不會丟棄，只是補補箍箍，可用便用，直到它完全喪失了「煲之功能」才不得不棄掉。可見砂煲雖不名貴，卻是大家珍而重之的器物；這份「惜物」的美德，是當今用後即棄的年代所忽視的。

A clay pot in every kitchen

Nowadays, most kitchen ware is made of stainless steel, but not so long ago Chinese kitchens mostly used ceramic ware. Clay cooking pots, chopstick holders, soy sauce jars, rice barrels and the barely translatable sugar container known as the “ant frustrator” were all made from clay. Kung Hop made many of these products, and the clay pot was a mainstay. Indispensable for making soup, congee and herbal medicinal tea, it was considered a “sacred object” on the stove, and would be used for decades. If there was a crack or a leak, it would be mended rather than thrown away. They had a place in the home that went beyond its monetary value – a phenomenon that seems incomprehensible in today’s disposable culture.

窯場外堆放了數百個尚待燒製的砂煲。攝於 70 年代。
Hundreds of clay pots stacked outside the kiln, waiting to be fired. Circa 1970s.





左 窯場內有數台車坯機，給棄用多年後已是鏽跡斑斑。 右 「激死蟻」的外圍坑道是一道「護城河」，阻擋了螞蟻「來襲」瓶中儲存的食物。

L Several jollies can still be found at the kiln. They have all been rusted over. R The "ant frustrator" works by protecting the contents of the jar with a "moat" of water around the rim.



生產砂煲

雖云「十個砂煲九個蓋」，但青山龍窯出產的煲蓋，卻遠比煲身「暢銷」。梁柏泉解釋：「從前砂煲破了便修補，可不會輕易另購一個；但做飯時煲蓋又濕滑又燙熱，很容易摔破，那就得重新購置，因此我們反而更多生產煲蓋。」

陶廠有電力供應後，就能購置電動的車坯機，大量製作煲蓋。車坯機一般用作生產碟盤或鍋蓋之類扁平寬口的器具。車坯機基座可以放上不同形狀的石膏模具，上方則設有鐵製槓桿，其末端附有一片「旋刀」。

陶工會把一塊陶土放在模具裏，然後發動馬達，令模具轉動，再拉下車坯機上方的槓桿，讓槓桿上一塊如豬肉刀的金屬片不停「旋挖」，所「旋挖」的形狀便與模具凹下去的形狀相對應。陶土一邊轉一邊給擠壓出來，去掉多餘部分，最後剩下在模具內的，正是煲蓋的厚度。只要更換模具和旋刀，就可以用一台車坯機製作出多種鍋蓋碟盤。

把那些擠壓出來的陶土去掉後，就可以把整個煲蓋連同模具移到地上，待風乾後脫模，再上釉及加工。後來，陶工壓模前會在模具內灑上滑石粉，讓坯體風乾前便脫模，那就可以快點騰出模具重用了。至於蓋頂的把手，製作工序可簡單了，就交給「童工」負責吧，梁柏泉和他的弟妹又怎會沒做過？他們在車坯機放上一小塊陶土，蓋上一塊布，一拉就成形。如製作煮粥用的砂煲，還要用竹管在蓋上戳個小洞以便烹煮時「疏氣」，那麼粥水溢出也不會把煲蓋「沖走」了。

至於煲身，由於裏外都要平整光滑，那就不能像製作五加皮酒樽那樣先壓模後黏合了，而要在完整的模具內完成內側平整的工序。煲身的模具分為上下兩部，另還有煲口邊緣的模具。製作時要先拼合煲身上下模具，然後以泥板壓在模具內，又同時製作煲口邊緣。待煲身半乾，就拿走模具，黏上煲口邊緣，並修整黏合處。

一個好的砂煲當然不許滲水漏水，梁柏泉說：「如果溫度不夠，燒得不『熟』，砂煲就會滲漏。只要把燒好的砂煲注滿水，放在報紙上一個晚上。如果煲內水位下降，報紙上有水印，那就知道這砂煲不合格了。」



Making pots and lids

There's a Cantonese saying: "ten clay pots, nine lids" meaning that someone is short of resources. But at the kiln, far more lids were manufactured than pots. Leung Pak Chuen explains, "Clay pots were often mended, but if lids were dropped and shattered, they'd get replaced. We produced and sold far more replacement lids than pots."

The Dragon Kiln was able to produce pot lids at high volumes, especially after the kiln was put on the electric grid and used jollies to mechanise the process in the 1960s. In ceramics, a jolly is a machine used for manufacturing flat open forms like plates or lids. There was a base on the bottom to which differently shaped plaster moulds were fitted. The top was a long steel lever with a metal blade. When a small disc of clay was placed on the plaster mould, the base was rotated at high speeds and the metal blade was pressed into the clay. Any excess clay was cut away and the lid was formed. With a quick change of moulds and blades, one jolly could make many different types of lids and plates.

The mould, with the newly made pot lid still inside, would be removed from the jolly and left to dry. Sometimes talcum powder was sprinkled on the mould before jollying, allowing the lid to be removed before drying fully, and

the mould to quickly go back into production. Workers would then apply the glaze and finishing touches on the dried lid. Sometimes, the handle on the pot lid required an extra step, a job all the Leung brothers had at one point or another. They would put a small piece of clay on the jolly machine, cover it with a cloth, and in one pulling action the shape would be formed. If the cover was for a congee clay pot, they would use a bamboo tube to make a small hole on the cover to let out steam. This ensured that the lid would stay in place even if the congee overflowed.

For the clay pot itself, workers used a three-part mould: the top and bottom of the pot body, and one for the rim, which has a gallery for the lid. Since clay pots have to withstand high heat, the seam line between the top and bottom moulds are attached inside the mould, while the rim section is added last after all the pieces have been removed from their moulds.

A good clay pot cannot leak. Leung Pak Chuen says the claypot had to be fired at high enough temperatures that the clay becomes non-porous. After firing, they would test each clay pot for leakage by filling it with water and leaving it overnight on top of a piece of newspaper. If the paper was damp the next day, the clay pot failed the test.



左 湯煲、藥煲、飯煲、粥煲等形狀不盡相同。 右 工合陶窯盛產替換用的煲蓋。

L. Soups, medicines, rice, and congee each require a differently-shaped pot. R. Kung Hop had a thriving trade in replacement lids.



補煲師傅正在用鐵線「箍煲」。圖片© 皇家亞洲學會香港。
A pot mender binding a pot with metal wires. Photo © Royal Asiatic Society Hong Kong.

※ 開煲、補煲、箍煲 Treating, mending and binding the pot ※

砂煲要耐用，剛買回來便要「開煲」。民間流傳不同的「開煲法」，其中一個是以清水浸泡砂煲數小時，抹乾後即煮煮白粥；粥有黏力，可堵塞煲身的微細小孔。另一個方法是在煲底塗上食用生油，讓它自然風乾，那就可避免煲底因遇火驟熱而破裂或掉落了。

怎樣小心保養，砂煲也難免破損，往時人很惜物，會找專門「補煲」或「箍煲」的師傅幫忙（最想不到香港曾有一間提供修補砂煲專業服務的「香港補爛瓦煲公司」）。有些修煲師傅並不常駐於一個地方，而會帶着工具四處做生意，多每數星期走訪某屋邨一次，居民一看到師傅來了，就會把破掉的砂煲拿給他修補。

據祖輩回憶，「補煲」師傅各顯神通：不太講究的，就直接把陶土填在裂縫上；講究一點的，會用鐵砂、鹽、糖、醋、塘泥、石粉等混合再發酵，來作修補的物料。「箍煲」這門複雜的手藝，則是保養砂煲的好方法。師傅會先量度煲身尺寸，再裁剪鐵線，然後按煲型屈折鐵線，由頂至底、鬆緊合宜地把整個砂煲「箍」住，像給它加上一個防護網似的。

「箍煲」一般兩小時左右便完成，「補煲」呢，講究起來起碼兩日。至於收費，1970年代修補一個砂煲只要幾元（但注意，當時一籠燒賣僅售三元），到了1990年代已漲到幾十元，再之後……查實1980年代開始，中國大陸大規模生產缸瓦用品，砂煲便宜起來，願意花錢修補的人已不多。來到今天，吃個75元的煲仔飯可連煲外賣，砂煲破了就另買新的，「補煲」、「箍煲」似是遠古的事情了。

To prolong the life of a pot, it is customary to treat it before its first use. One method is to soak the pot in water, then cook rice congee to fill up the pores in the clay body. Another is to coat the bottom of the pot with cooking oil to make the pot more heat resistant.

But no matter how much care is taken, the pot sometimes still cracked. This was the time to call in a pot-mender. One larger-scale company was the "Hong Kong Repairing Porcelain Pot Co.," while many others took their trade directly to the housing estates.



To mend cracks, some repairers filled the gap with clay, while others used a fermented concoction of iron sand, salt, sugar, vinegar, pond mud, and crushed sand.

"Binding the pot" was more complicated. Metal wires ensnared the pot like a protective net, and once bound the pot would not crack so easily.

Pot binding usually took a couple of hours, but a more complicated repair could take up to two days. In the 1970s, it cost several Hong Kong dollars (about the same as a basket of siu mai dim sum). By the 1990s, mass-produced pots

from mainland China were so cheap that pot mending became obsolete. Now, some restaurants even give away the clay pot for free with an order of clay pot rice.

※ 俗語潮語「一煲煲」 Pots in everyday Cantonese ※



南方人所謂的「煲」，北方人稱之為「鍋」，「砂」是指這種炊具由砂土燒製而成。煲是相當普及的煮食用具，與生活息息相關，因此粵語就有很多與「煲」有關的俗語、潮語。

A pot in the north of China is called 鍋 (Jyutping: wo1), while in the south it is called 煲 (Jyutping: bou1). Because a "bou1" is such an important part of everyday life, it appears in numerous Cantonese slang expressions and idioms.

- 1 煲底：圓煲形建築物地面的空間
bou1 dai2 (pot-bottom): ground floor space in a round-shaped building
- 2 煲劇、煲電話粥：「煲」是「用慢火熬煮食物」。花很多時間追看電視劇或通電話，當然是「煲」
bou1 kek6, bou1 din6 waa6 zuk1 (pot-drama-series, pot-telephone-congee): binge-watching a television series, talking on the telephone for hours; referring to slow cooking with a pot
- 3 穿煲：可能演化自「穿幫」，指洩露秘密
cyun1 bou1 (hole-pot): exposing a secret
- 4 箍煲：用鐵線箍住爛了的砂煲，引申為嘗試挽救一段即將破裂的感情
ku1 bou1 (bind-pot): binding a cracked pot with iron wires is a euphemism for trying to save a broken relationship
- 5 掙煲：煲擲破，情侶分手
deng3 bou1 (toss-pot): breaking up
- 6 掙煲唔掙蓋：分了手還藕斷絲連，香港流行的下句是「得閒做吓愛」
deng3 bou1 m4 deng3 goi3 (toss-pot-not-toss-cover): when lovers have split up but are still sleeping together
- 7 甩底：用底部會掉下的砂煲來煮食當然不可靠，「甩底」就借來指斥人失約
lat1 dai2 (drop-pot bottom): A pot that is missing its bottom. Someone who is unreliable and a no-show for an appointment
- 8 煲水新聞：煲的只是水，就是「冇米粥」，指純粹炒作、蓄意虛構的「新聞」
bou1 sei2 san1 man4 (boil-water-news): boiling water is akin to making congee with no rice, denoting something devoid of substance — fake news
- 9 倒吊砂煲：砂煲倒吊也跌不出甚麼來，就是窮得無米下鍋
dou2 diu3 saa1 bou1 (upside down-clay-pot): nothing falls out even when hung upside down, which is to say someone is desperately poor
- 10 同撈同煲：「撈」是掙錢，「煲」指一塊兒做飯吃，那就是「一齊搵食」，同甘共苦；同源的還有「砂煲兄弟」
tung4 lou1 tung4 bou1 (together-mix-together-cook): "mix" is slang for making a living. To work and strive together through thick and thin. In the same vein as saa1 bou1 hing1 dai6 (clay pot brothers)
- 11 十個砂煲九個蓋：類同的是「拆了東牆補西牆」，指入不敷出，顧得這顧不得那
sap6 go3 saa1 bou1 gau2 go3 goi3 (ten-clay pots-nine-lids): meaning the income is not enough to cover the expenses
- 12 盡地一煲：其實是「盡地一鋪」，指賭徒快要輸光，便橫了心，將剩餘賭本押注在一局上，期望翻身；後比喻危急時投放所有力量作最後一搏
zeon6 dei6 jat1 bou1 (final-pot): this originates from "one final bet," when gamblers put all their money on one last bet in the hope of reversing their fortune
- 13 賊佬試砂煲：即小心翼翼試一試。以往賊人試圖從牆洞爬入屋偷東西，會先放入砂煲來探究屋內情況，若給人察覺而把砂煲打破，賊人當然逃之夭夭
caak6 lou2 si3 saa1 bou1 (thief-test-clay pot): To test the waters, burglars would break into a home by crawling through holes on the floor. To test if someone is watching the hole, a burglar would stick in a claypot first.



龍窯的生活點滴

一天辛勞後，窯場內的二十多名工人，還有梁氏一家便聚在窯頭前方的飯桌用餐，負責下廚的正是梁森。他會在親自搭建的爐頭點起柴火，使用自家出產的砂煲，烹調魚腐、叉燒、金錢雞等拿手好菜。那時梁家還沒有電視，梁柏泉吃過晚飯，會跑到住在附近的石灣陶藝大師霍陸家裏看電視。他憶述：「我們這些孩子喜歡到霍家看粵語長片，但播至一半，電視台會改播《歡樂今宵》，要看電影結局得待到十一點，太晚了！所以，《歡樂今宵》開場曲一奏起我們便回家。」

至於廠內的工人，有些吃過晚飯後會回家，有些寄住在窯場內。女工有專屬的房間，有些男工就直接在龍窯兩旁的空地上放上木板當作床鋪。翌晨梁森從青華里來到窯場，大家又開始一天的忙碌。

時光不再，龍窯的火光不再，絕大多數香港人亦不再在家裏架柴生火煮食，但窯場入口附近仍不時傳來柴火獨有的氣味，原來，梁柏泉多年前搭建了一個新爐頭，用來燒柴煮食。每說到柴火，家嫂馬蓮定總會眉開眼笑：「柴火煲湯，特別美味！我不時還會到窯場煲個靚湯，下次讓你們嚐嚐！」龍窯以柴火燒製砂煲，梁森一家用砂煲在窯場以柴火煮食。梁家和龍窯，就是如此的密不可分。

A day in the life at the Dragon Kiln

Even at the end of a hard day, Leung Sum's work was not done. He would often cook dinner for his family and more than 20 workers. Leung built his own stove, and using clay pots fired at the kiln, he would prepare his signature dishes — fish dumpling, char siu, and chicken liver-pork rolls. They had no TV in those days, so after dinner Leung Pak Chuen would pop over to Shiwan ceramic artist Fok Luk's place. "We kids loved watching Cantonese movies, but they always cut away halfway through to 'Enjoy Yourself Tonight' (a popular variety show). The movie would come back on after eleven, far too late for us. So, we always went home as soon as the EYT theme song came on."

Some of the workers slept at the kiln, while others went home after dinner. Female workers had their own room, and some of the men slept on boards on the ground, on either side of the kiln. In the morning, Leung Sum would arrive from his home on Ching Wah Lane to start another day of work.

The scenes of a firing Dragon Kiln, as well as Leung Sum at the head of the table, now only lives in the imagination. Yet, every so often, the unique smell of burning firewood lingers around the entrance of the kiln, because Leung Pak Chuen has also built his own wood-fired stove. Leung Ma Lin Ting breaks into a wide smile as soon as firewood is mentioned. "Soups boiled over firewood taste exquisite. I regularly return to the kiln to make soup! I'll let you try next time." And so it was — the kiln burned firewood to make clay pots, and those same clay pots over a wood burning stove nourished the Leung family over the years.



金

Reburial Urn

土塔

殯葬、民間習俗、燒陶傳統

Funerary practices, folk rituals, and pottery traditions

「金塔」是存放骨殖的器皿。撿骨師傅會把亡者的骨殖以抱膝而坐的姿勢安放在金塔內，因此一個做得好的金塔，可讓亡者「安居」。龍窯生產的金塔，現只剩下一件，製作相當精美；而大量生產的燈油碟、聚寶盆和香爐，原來曾助工合捱過一段緊日子！

In some Chinese funerary customs, the deceased is exhumed after a number of years, and the bones re-buried in a sitting pose in an urn. A well-made reburial urn turns a shelter into a home. The sole remaining reburial urn produced by Kung Hop is one such example. Other related funerary objects include saucers for lighting oil, censers, and burners for paper offerings.





龍窯出產的金塔

金斗甕，廣東人稱之為「金塔」，是存放骨殖（屍體經焚燒或天然腐化後遺留的骨頭）的器皿。以往華人死後多土葬，而下葬若干年後，後人會為先人「執骨」（香港俗稱撿骨為「執骨」，即「拾骨葬」，是一種「二次葬」），把骨殖遷葬到金塔裏。這對社會而言，有助解決墓葬土地不足的問題；對家族而言，就方便後人遷徙時帶着祖先的遺骨，繼續拜奠。更何況，傳統相信執骨整理先人墳墓可以改善運程。

甕是陶製盛器，小口大腹小腳，呈橢圓形。廣東人為甚麼把金斗甕稱作金塔？也許因為「塔」本是佛教僧侶用以埋骨的建築，後來才逐漸演變為各式用途的塔樓。石灣行會的「生金行」就是生產金塔的專屬行會。

龍窯出產的金塔，現存的只剩下一件，製作相當精美。它高 52 厘米，圓圓的塔身有完美的弧度，上半部更給髹上淡雅的綠釉。至於金塔口邊緣有些小孔，應是為疏去陶土內的水氣而留下的。

荃灣川龍附近的金塔墓，數量之多，頗成奇觀。
The dramatic arrangement of reburial urns at Chuen Lung in Tsuen Wan.

Reburial urns made at the Dragon Kiln

In parts of China, descendants exhume the remains of ancestors for a second burial in a ceramic urn. In Cantonese, this practice is known as zap1 gwat1 (literally “organising the bones”) and the urn is called a gam1 taap3 (“golden pagoda”). This custom might have come about due to a shortage of burial land, but it also allowed families to relocate with the remains of their ancestors. Both stem from a deep cultural belief that the condition of ancestors’ remains and the fortunes of future generations are closely linked.

The reburial urn is oval-shaped, with a small opening, a big belly in the middle, and a small foot. Its name likely comes from the tradition of burying Buddhist monks in pagodas. In Shiwan, urn making was a specialty of the Urn Guild.

At the Dragon Kiln, only one urn remains, and it is an exquisite piece of artwork. Measuring 52 cm tall, the urn has a supple curve. The top half is painted an elegant green, and around the rim are tiny holes that likely helped the clay dry faster during the production process.





用於製作金塔蓋的石膏模具，「前」與「後」文字顯示遺骨擺放方向。
A plaster mould etched with the characters “front” and “back.”

金塔的造型

路經新界的山頭，不時會看到半露出地面的金塔，亦有些家族墓地建有金塔屋，或公眾墳場設有金塔葬位。金塔的大小，往往視乎亡者是成人還是兒童，高度由 30 多厘米到 50 厘米不等，必須足以收納人體最長的大腿骨。

執骨師傅會把亡者的骨殖以抱膝而坐的姿勢安放在金塔內，因此一個做得好的金塔，可讓亡者四平八穩地「坐」在裏面。經營殯葬業的鍾家樂說：「金塔為何呈橢圓形，原因眾說紛紜。有人說希望亡者像胎兒在母親子宮中那樣；有人說華人不喜歡『三尖八角』，而愛渾圓的東西；也有人說橢圓設計較『跣水』，即使雨季也不會因甕頂積水太多而把金塔壓垮。我覺得第三個說法比較實際。」

鍾家樂還表示，現在香港所見的金塔多是黃色或棕色的，綠色的已相當罕見，只在一些舊墳場找到。那些預定半埋黃土的金塔，多只上半部上釉，稱為「露面塔」，不埋土裏的才會通體上釉。

骨殖給安放好後，當然要蓋上金塔蓋。然而，我們一直找不到龍窯生產的金塔蓋，只找到一副碟狀模具，上面刻有「前」、「後」字樣。梁柏泉一看，馬上說：「這就是金塔蓋模具呀！」原來金塔蓋貌似一隻圓形的淺底碟，一般釉色與金塔相同，都有凸起的文字，用來標記甕內骨殖的前後方向：臉部朝向的是「前」，枕骨對着的是「後」。執骨師傅蓋上金塔蓋後，如發現仍有縫隙，就會用瓷灰把它封住以防移位；亦有人再在蓋上加一個「黃盆」（類似瓦盆的東西）來加強保護。

The oval-shaped urn

It is not uncommon to come across urns while hiking in the New Territories. They can also be found in family burial plots and in public cemeteries. The size of the urn varies, from a height of around 30 to 50 cm. The key factor is that it must fit the longest bone in the body, the femur.

The exhumation master would place the deceased in the urn, in a sitting position, grasping hold of the knees. A well-made urn ensures that the dead can “sit” inside with stability. Funeral director Chung Ka Lok says, “There are many theories as to why the urn is oval-shaped. Some say it is to enable the dead to return to a fetal position, like in the mother’s womb. Others say Chinese prefer round shapes over odd irregular shapes and sharp corners. Yet another theory is that oval shapes are more effective in avoiding the accumulation of water during the rainy season, which I think sounds quite plausible.”

Chung says most urns in Hong Kong these days are painted yellow or brown. Green ones — like the one found at the kiln — are only seen in the older cemeteries. Urns that sit above ground were fully glazed, while those that are half-buried only had the top half glazed.

After the remains are placed inside, the urns are covered with something like an upside-down shallow plate. While we could not locate any finished covers at the Dragon Kiln, we did come across a mould with the engraved words “front” and “back.” Leung Pak Chuen took one look and said “That’s the cover!” The cover is usually glazed like the urn, and the engraved words denote the direction of the deceased. The face would point towards the “front” and the back of the skull to the “back.” If there are gaps when the lid is placed, the exhumation master would seal it with stucco mixed with porcelain. Sometimes it was then covered with another ceramic “yellow basin,” shaped like a deep wash basin, as another layer of protection.



金塔模具分為兩部分，合共高 62.5 釐米，最寬處的内圈直徑為 48 釐米。
The 2-part plaster mould for the reburial urn is a whopping 62.5 cm tall and 48 cm in diameter.

金塔的製作

金塔會埋在地下，所以要用較粗的陶土來做；而粗陶燒製時收縮的幅度特別大，金塔的模具也就要比成品大出大約百分之二十。

要製作大型模具的泥模（也就是最初的原型），一般會用泥條盤築法，就是將泥條螺旋狀向上盤築。這種逐層盤築的方法由來已久，適合用來製作較高大的器物。陶工為了便利又省時，會在大轉盤上一邊轉動一邊盤泥條，盤好後，使用棍拍打使泥條平滑。以泥模做出石膏模具後，就用壓模法，以泥板壓出金塔的上、下兩部，然後放到大轉盤上，一邊轉動一邊黏合，並撫平黏合處。

How the urn was made

Since urns are usually exposed to the elements, they are made from a coarse clay. They shrink more than most clays when fired, so its mould is about 20 percent larger than the finished product.

To make the original clay model of such a large jar, workers likely used the coiling method. This involves gradually stacking coils of clay one on top of another. At Kung Hop, to make the process more efficient, workers also used a large turntable, rotating it as they lay down coils of clay and patting them with a wooden paddle to create a smooth surface. From this clay model, a two-part plaster mould would be made. Following the usual method of lining slabs of clay into the mould, the upper and bottom half of the urn would be shaped. Once removed from the mould, they would be placed once again on the turntable to be joined together.



從青山到和合石

由政府興建的和合石墳場於 1950 年啟用，除了棺木段，亦設有金塔段和骨灰龕段。墳場入口附近有多家石廠，除了製作墓碑等墓葬用品外，亦有兼營葬儀服務的。如有顧客要為先人執骨遷葬金塔，他們便安排執骨師傅擇個日子，與顧客一同上山開棺，起出骨殖；接下來，執骨師傅會把骨殖帶回工場清理及曝曬，待骨殖乾透後安放在金塔內。馬蓮定確認：「1970 年代，我們仍有向和合石的石廠供應金塔。」

我們希望聯絡上當年向工合陶窯訂製金塔的石廠，卻因銷售單據早已灰飛煙滅而不成事，只從梁馬蓮定那裏知道，當時龍窯每月製作一批金塔，會連同香爐等產品用小貨車送到和合石去，梁柏泉兄弟，甚至馬蓮定和梁森，都曾「跟車送貨」。

梁柏泉還記得送貨的情況：「我和弟弟『人仔細細』便去送貨，我抬着金塔的一頭，他抬着另一頭，笨手笨腳的抬到店裏，按店員指示穿過兩排儲物架，到了一處滿是麻布袋的地方，才可以放下金塔。」梁馬蓮定想起送貨時看到一副又一副的骨殖，不禁大歎一句：「好難頂㗎！」



From Castle Peak to Wo Hop Shek

Wo Hop Shek Public Cemetery opened in 1950, with different sections for coffins, urns, and columbaria. Close to the entrance were companies selling tombstones, burial wares, and funeral services. When a customer needed to re-bury an ancestor, an exhumation master would choose an auspicious date, exhuming the ancestor with the descendent present. The remains would then be taken back to the factory for processing and sunning to fully dry. Leung Ma Lin Ting remembers that the Dragon Kiln supplied urns to Wo Hop Shek throughout the 1970s.

We hoped to find tombstone companies that might have ordered urns from the Dragon Kiln in the past, but with purchase orders and invoices all but gone, this remains a missing link. We still have the memories of Leung Ma Lin Ting, who confirms that she, Leung Sum, and the Leung brothers all helped with the delivery of urns, incense burners, and other products to Wo Hop Shek.

“My younger brother and I were very young when we made these deliveries,” says Leung Pak Chuen. “He and I would each hold one side of the urn, take it past two rows of storage shelves, and finally put it down at a place full of hemp sacks.” Seeing the remains of the dead during their delivery rounds, Leung Ma Lin Ting remembers with a shudder, “was unbearable!”



※ 執骨的禮儀習俗 Exhumation rituals and customs ※

從前，先人骸骨要多久才二次葬，會因族群傳統、執骨目的而異，且沒有甚麼執骨師傅，而是由後人親力親為的。香港的族群也有不同的執骨風俗，但早有執骨這行業，而師傅各有「風格」；及至殯葬被視為公共衛生事務，食物環境衛生署介入，執骨行業才有了守則。鍾家樂解釋：「一具遺體在香港下葬滿了六十個月，就可以執骨。以往，執骨都是『由頭執到落腳』或『由腳執返上頭』的，但現在食物環境衛生署規定，執骨時須先把遺體的大腿骨、盆骨和胸骨交予他們的幫辦檢驗，證明是化體才可以繼續執骨，這某程度來說是破壞了原有的處理方法。所謂『唔化』，是指還有不少腐肉黏附在骨頭上；骨頭呈金黃色或啡色的，才是『化體』。至於禮儀和程序，執骨師傅各有一套，就很難說哪套正宗了。」

骨殖經過「洗骨」的工序，就是去掉「化」剩的內臟和腐肉，用清水洗淨，然後晒乾，那就可以擇日安放在金塔裏了。

Before there were professional exhumation masters, second burials were performed by family members. Rituals differed depending on family or clan custom. As public health evolved, funerary practices came under the oversight of the Food and Environmental Hygiene Department, leading to an industry code of conduct. "In Hong Kong, remains can be exhumed after 60 months," says Chung Ka Lok. "It used to take place from head to toe, or the other way around, but now an FEHD officer must first inspect the femur, pelvis, and chest bones for any remaining flesh, effectively breaking with original tradition. Exhumation cannot proceed if the bone still has flesh, and typically bones need to be of a golden or brown colour to be considered ready. Beyond that, each exhumation master will have his own ritual and process, and it's hard to say which one is proper."

After a "washing" process to rid the remains of organs and flesh, the bones are cleaned with water and dried under the sun. After an auspicious date is decided upon, the bones can be placed in the urn.



三副正在風乾的遺骨。遺骨呈金黃或啡色代表已完全腐化，是最理想的狀態。
Three sets of remains with varying levels of decomposition. Golden or brown means bones are ready for reburial.

工合出產一系列的拜神用品

文革期間，中國大陸嚴禁宗教信仰及民間習俗，祭祀相關的用品當然不能生產。梁森看準香港市場有這方面的需求，便大量製作，這有助工合陶窯捱過一段緊日子。

Kung Hop range of religious utensils

During the Cultural Revolution, religious rituals, folk customs, and related products were banned on the Mainland. Leung Sum saw an opportunity to mass produce these products for the Hong Kong market, and they came to be a significant source of income for the Kung Hop Pottery Kiln.



油燈、燈油碟

工合曾大量生產燈油碟和連着座子的油燈，只要倒入燈油點着燈芯（油燈用來點火之燈草、紗、線等），可供於香案或神樓，或用來照明。

Oil lamps and oil lamp plates

Kung Hop used to mass produce oil lamps and oil lamp plates. By adding lamp oil and a wick made of reed, cotton yarn or thread, they can be used on the altar, in the temple or for illumination.



聚寶盆

聚寶盆是風水用品，據說有聚財的功效。現代的聚寶盆多窄口圓底，龍窯的則是寬口平底的，造型古舊。

Treasure bowl

A treasure bowl is a "fung shui" vessel said to help accumulate wealth. A modern-day treasure bowl has a narrow opening and a round bottom, whereas the ones produced by the Dragon Kiln had a wide opening and flat bottom, more in keeping with traditional style.



香爐

香爐是焚香燭的器具。工合會以噴槍、印章和毛筆在爐上畫上色彩鮮豔的圖案，並連同金塔一同賣往和合石的石廠。

Incense burner

These vessels were used for burning incense sticks. Kung Hop would use a spray gun, stamp and ink brush to paint and decorate the burners in colourful patterns before delivering them and the urns to the Wo Hop Shek stone factories.



燒窯風俗

燒窯是製陶的最後一個關口，陶工稱之為「過火山」，一旦出錯，便前功盡廢，因此，燒窯前都會拜神祈福。

按石灣拜祭灶神的習俗，除備妥豬肉、元寶香燭、燒酒等祭物外，還要大叫數遍「燒灶呀」，然後巡窯一周，看有沒有人或小動物仍留在窯內（尤其天寒地凍，真怪不得有人會躲在窯室取暖），以防「搞出人命」。最後封好窯口，正式生火，祭灶的師傅便念誦「釉水鮮明，燒灶光輝」或「保佑十足收成」等吉祥語。有些窯場還會把黃糖和黃皮葉從龍窯中間的投柴孔投進窯內，驅走邪氣。

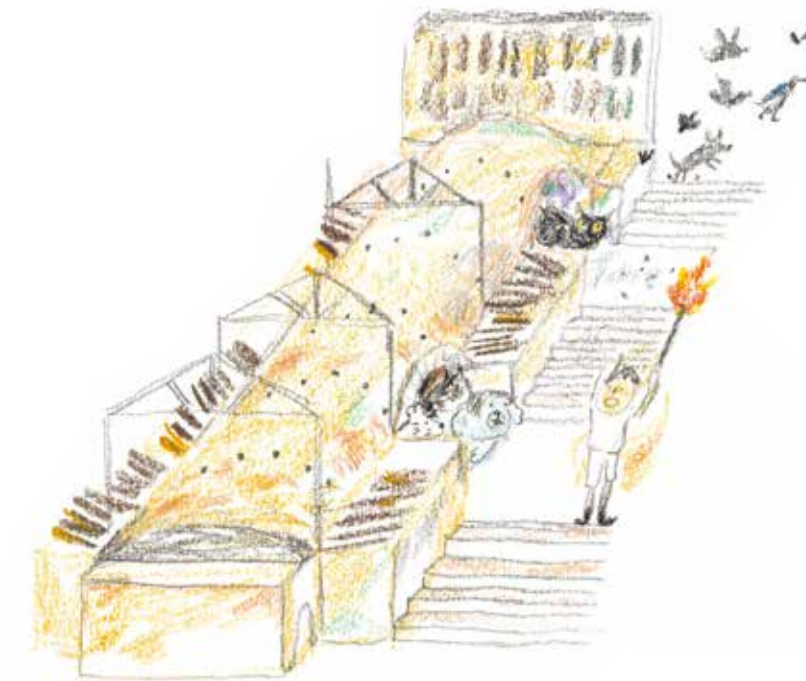
而且，傳統不許婦女入窯和上窯背，認為女人騎過龍窯脊，窯就燒不出好東西。不過，工合陶窯的資源和人手都那麼短絀，好些傳統實在難以遵守。於是，家嫂馬蓮定也會跑上龍窯脊幫忙投柴；而梁森患有哮喘受不了香燭噏鼻，燒窯前就不再祭灶神，只梁老太初二、十六「做禱」才拜拜土地神，那時梁森生怕失火，還會在旁擺上兩桶水以備不時之需哩。

Rituals for firing the kiln

Firing the kiln — known as crossing the volcano — is the final step in making pottery. As a single mistake can destroy all of the previous hard work, various traditions developed to seek blessings from the gods.

Shiwan ceramic workers worshipped the god of the stove with an abundance of pork, incense, paper money and alcohol, accompanied by loud chants of “Firing the stove!” The kiln was always double checked for humans or animals — just in case someone might be hiding there for warmth, especially during the cooler months. Finally, the kiln was sealed and the firing began. The ritual master would chant “let the glaze be bright and the fire brilliant” or “please make the harvest full and plentiful,” or some other auspicious saying. Some kiln rituals included the practice of throwing brown sugar or wampee leaves into the stokeholes to drive out evil spirits.

Traditionally, women were not allowed in the kiln or on the kiln “spine.” It was said that the kiln could not produce quality wares if a woman had “ridden” on it. But with the limited resources and shortage of labour at Kung Hop, many traditions were revised. Often, Leung Ma Lin Ting’s “post” was to add firewood on the kiln spine. Leung Sum himself was asthmatic and forbade incense burning before kiln firings. However, grandma Leung worshipped the Earth God on the second and sixteenth days of every lunar month, so Leung Sum, who grew up with a lifelong fear of accidental fires, would stand by his mother with two buckets of water.



瓦

Ridge Tile

脊

砂煲罌罈之外還有建築陶瓷

Architectural ceramics made under one roof

石灣瓦脊，造型栩栩如生。梁森練就一手好技藝，雖沒機會製作正宗的石灣瓦脊公仔，卻為不少「復古」中式建築做了精美的陶瓷裝飾，有的簡潔樸實，有的精緻考究。他那慧心巧手，為龍窯出品添上藝術色彩。

The Shiwan ceramic rooftop is distinctive and almost synonymous with traditional Chinese architecture. While the Dragon Kiln fired a wide range of products, it was Leung Sum's architectural ceramic pieces — from ridge tiles to bamboo window grilles, from reliefs of peonies to garden elephant sculptures — that showcased his skill as a master craftsman.



屋簷上的巧思

中國不同地域的傳統建築有不同設計，但它們的屋頂都有瓦片、瓦脊。這些屋簷構件實用之餘兼具裝飾功能，甚至能讓現代人透過建築一窺古人生活，感受時代變遷。

工合就曾經生產多種屋簷構件，其中一種是「清水脊卷尾」。所謂的「清水脊」是中國傳統瓦脊的一種，脊上沒有任何裝飾，只屋脊兩端斜斜向上翹起，那就是「卷尾」。馬素梅博士指出，工合陶窯製作的「清水脊卷尾」應該只用於小型建築，大規模的廟宇（如文武廟）會用上石灣瓦脊。石灣瓦脊飾有各式陶像，兩端有「吻獸」（中國古代建築屋脊上安放的一種獸件，寺廟多用鸞吻，宮殿會用龍吻、魚龍吻）。龍窯生產的清水脊卷尾上了釉，應該是琉璃瓦頂的一部分。

除此之外，工合亦曾製作筒瓦、瓦當和滴水瓦。筒瓦是半圓弧狀瓦片，與呈曲線形的板瓦一塊接一塊鋪出整個屋頂。最前端的筒瓦都會蓋上圓形的瓦當，用來保護及美化木製屋簷。「滴水瓦」架設於仰瓦（凹面向上的瓦）所形成的瓦溝前面，作用是導引屋簷積水滴落地面。工合陶窯所生產的瓦當和滴水瓦都有牡丹紋飾，象徵富貴吉祥。

從現存模具所見，製作這些屋簷構件的方式應該一如其他不規則陶器，以人手把泥板壓在模具內即可成形，是最簡單的壓模法。不過有模具之前，需要先用經驗豐富的陶師徒手捏製泥模，才可以開始製作石膏模。當年工合陶窯擁有如此技術的，就只有梁森一人。梁馬蓮定回憶道：「我老爺好叻嘍，我們沒有這樣的技術，只有他會雕出這些花紋」。

A traditional Chinese tile roof

Ceramic roof and eaves tiles are an immediately recognisable feature of traditional Chinese architecture, and some of the intensely decorative detailing provides a glimpse of ancient life.

Kung Hop produced a variety of roof tiles, including one known as a “plain curling ridge tile.” With no decorative detailing, it contains an upward curling cap at the end. According to Dr Ma So Mui, the plain ridge made in the Kung Hop Pottery Kiln was most likely a commission for a small building. In contrast, large-scale projects like Man Mo Temple commissioned tiles directly from Shiwan, featuring highly ornate ornamental sculptures, including “kissing beasts” or birds or animals with mouths open in a symbolic kiss, standing on the two ends of the roof ridge.

Kung Hop also produced other roof components. A “tube tile” looks like a canister cut vertically in half, and is laid on the roof in rows. A “tile cap” covers the end of each row to protect and beautify the wooden eaves. A “drip tile” channels rainwater away from the roof. Tile caps and drip tiles made at Kung Hop were decorated with peonies, a Chinese symbol for wealth and good fortune.

The moulds for the tube tile, tile cap, and drip tile can still be found at the Dragon Kiln. The irregular shape and engraving on these moulds called for an experienced hand, and according to Leung Ma Lin Ting, all of these were made by hand by Leung Sum. “My father-in-law was the only one with the skills to sculpt these patterns, he was exceptionally talented.”



圓形瓦當和三角滴水瓦的模具。
Moulds for the round “tile cap” and the triangular “drip tile.”



※ 琉璃瓦 Glazed tiles ※



中國傳統建築常用的瓦片有青瓦和琉璃瓦兩種。青瓦一般呈青灰色，多用於民居或祠堂；琉璃瓦則是表面覆釉的陶瓦，源於北魏，至唐代愈來愈普及。琉璃瓦不但增強屋面的防水性能，繽紛的色彩更令建築生色不少。

今天不少中式風格建築都用上琉璃瓦，但這種瓦片古時屬於高級建材。明清兩代，琉璃瓦的顏色更反映了建築的功能和使用者的身份地位：黃色是皇室宮殿和重要壇廟寺觀專用的，藍色屬於祭天場所，王府、佛寺可用綠色，園林則只能用雜色。

Glazed roof tiles improve waterproofing and add colour to the building. They first appeared in the Northern Wei dynasty and later became popular in the Tang dynasty. Common today, they were premium materials few could afford. During the Ming and Qing dynasties, the glaze colour indicated the building's function: yellow for the imperial court and temples of significance; blue for places of worship to Heaven; green for royal residences and Buddhist temples; and then a mix of colours for gardens. Unglazed roof tiles, called "blue tiles," were also common. Either bluish or grey, they were often found in homes or ancestral halls.

這兩種瓦片通常會成對出現，是傳統中式瓦頂的「常客」。
The two types of tiles are usually used together, and are a familiar sight on traditional Chinese roofs.

工合陶窯也有藝術品

工合陶窯的產品不限於砂煲罌罈，也有建築陶瓷，有的簡潔樸實，有的精緻考究。當然，這些作品早已賣出，我們只能從當年留下的模具，想像一下它們的模樣，又或走訪一些寺廟道觀，尋找它們的蹤影。

工合陶窯的陶器多是大量生產，唯獨這些建築用陶瓷是限量訂製的，可算是他們的額外收入來源。梁柏冲解釋：「爸爸徒手就能捏出一個圓形，而那些花紋都是他手工製作的，沒有借助機器幫忙。這些都是為酒店或有錢人的別墅、庭園做的牆飾，可不是我們日常生產的東西，只是接到訂單，才按要求製造。」雖然梁森沒有機會為廟宇等傳統建築製作精巧的石灣陶像瓦脊，但他憑着紮實的功夫，為現代建築添上一點傳統色彩，總算是不負他石灣陶師的身份。



Kung Hop's architectural ceramics

Amongst Kung Hop's architectural ceramics, some were simple and unpretentious, while others were detailed and exquisite. Most have been sold off, so only a few finished ceramic pieces and a small number of plaster moulds remain. Similar works can still be spotted in the older architecture of Hong Kong.

Most of Kung Hop's business involved producing large volumes of objects, but the creation of architectural ceramics was an exception. These commissioned projects provided an additional source of income for the workshop, and gave Leung Sum a chance to go back to his old trade. "These decorative objects were tailor-made for hotels and private villas of the rich and famous. They are nothing like what we made on a daily basis. My father could play with a lump of clay and make a perfect circle or a particular pattern in a second, just by hand, with no tools!" explained Leung Pak Chung.



竹窗花

「竹窗花」常用於大宅、廟宇等建築作外牆裝飾，一般以浮雕形式表達竹葉的美。竹是「四君子」和「歲寒三友」之一，外直中空，生而有節，既象徵剛正不阿有氣節，亦寓意「節節高升」。另外，「竹」與「祝」諧音，不就「竹報平安」！

Bamboo window grilles

Bamboo window grilles are commonly used as exterior wall features in temples and private residences. Bamboo is one of the "Four Gentlemen" as well as one of the "Three Friends of Winter" in Chinese horticulture. Its straight stem and quick growth projects integrity and progress. The character for bamboo also sounds like the word for "wish," endowing it with the meaning of "blessings."



八角鏤空陶磚

陶磚模具呈八角形，中有圓形牡丹雕花。模具上雕花圖案的四周凸了起來，令陶磚有鏤空的效果。

Octagonal hollow brick

In this octagonal hollow brick, a low relief of peonies sits in the centre engulfed by a raised border on all sides, creating a hollow relief effect.



圓形牡丹陶磚及四角陶磚

這綠色的圓形牆飾上有黑色的牡丹浮雕。原來它是尖沙咀星光行 1970、80 年代一堵浮雕牆上，群龍逐珠的那顆「龍珠」。

四角陶磚牆飾用了青山龍窯少見的白釉，而它與上述圓形牡丹陶磚共用一個模具，二者可能是同一堵牆的裝飾。

Decorative round brick with peony relief and corner brick

A system of black peonies are set in relief against a green, round-shaped wall decoration that comes from a wall located at Star House, Tsimshatsui during the 1970s and '80s. The round brick portrays the "dragon ball" pursued by a group of dragons in a legend.

The corner bricks are covered in white glaze, rarely used at Kung Hop. Sharing a mould with the round brick with peony relief, it is believed to be part of the set at Star House in Tsimshatsui.



大象坐墩

「大象坐墩」是花園常見的裝飾。「象」與「祥」、「相」諧音，象徵吉祥，也寓意「拜相」。「太平有象」器型也就代表了天下太平，民康物阜。這雖是限量製作的裝飾，但仍要先做模具，以防燒製失敗。有關模具分為多個部分，仔細一看，象的鼻子、眼睛、耳朵等細節，絕不馬虎。

Guardian elephant

The ceramic elephant is a popular decorative artefact in garden landscaping. The word "elephant" is phonetically similar to "auspicious" or "ministerial," hence it symbolises "good fortune" and "promotion." Although this decorative object was produced in limited quantities, nonetheless a mould was made, just in case there was an error in the handcrafting process. The mould also consists of many pieces — ears, eyes, back, feet, and tail, etc — which require assembly after removal from the mould.



上釉：給器物披上衣裳

要把泥土變成典雅的綠瓦脊，除了捏泥壓模，還需要上釉。在工合最常見到的釉是黑色、棕色和綠色。燒製前的釉是液體狀態，塗上坯體表面並用高溫燒製後，釉就會與陶土結合形成玻璃狀表面，令陶器防水防污。講到上釉的方法：浸、淋、繪、噴，就取決於上釉的範圍及位置了。工合陶窯以生產小型日用陶器為主，當中大部分只需要用上一種釉藥，甚少需要精細的裝飾釉。那些內部需要上釉的（如五加皮酒樽），得先把釉藥倒進風乾了的坯體，待片刻，把它倒出來，然後用「浸釉法」，把坯體浸入釉缸中，使釉藥附於它的表面。這種造法既便捷又能均勻上釉，也適用於瓦脊、錢罌等。至於多色的陶器，便要用毛筆上釉。當然，一筆一筆的畫上去相當費時，因此只適用於少量製作的陶器，像香爐那樣既要大量生產又要色彩豐富的，就只好用上印章和噴槍了。

Glazing at Kung Hop

The glaze on the ridge tile is like an elegant green cloak. Along with black and brown, these were the most common glazes used at Kung Hop. The glaze is a liquid mixture added before firing. By applying it to the surface of clay bodies and then firing, the glaze melts and fuses onto the ceramic, forming an impervious vitreous coating. The four common glazing techniques are: dipping, pouring, painting, and spraying. For example, glazing *ng ka py* wine bottle took two steps. After the bottle was fully air dried, the glaze was quickly poured in and back out. Next, the whole bottle would be dipped into the glaze tank. In this way, a thin layer of glaze coats both the inside and outside of the bottle and is ready for firing. When only a single glaze is required, this method was fast and consistent. The incense burner at Kung Hop was more colourful, and more time-consuming. This was done stroke-by-stroke with a paint brush, or sometimes with spray guns or a glaze stamp.



※ 石灣瓦脊 Shiwan ceramic roofs ※



說到「花盆行」的產品，不可不提石灣瓦脊。中國的瓦脊裝飾（於瓦脊飾以人物、鳥獸、花果等陶像）有悠久的歷史，石灣瓦脊在清代中後期開始發展，它的最大特色，是裝飾的陶像多以戲曲及民間傳說為題材，而造型栩栩如生。工合雖沒有製作此類瓦脊雕塑，但這傳統工藝正是陶匠梁森的老本行。

根據馬素梅博士所著的《屋脊上的戲台》，香港有 32 幢建築仍保留精湛的石灣瓦脊工藝，它們大多是寺廟，主要建於清代，少數建於民初，包括龍窯附近的青山寺、油麻地天后廟及紅磡觀音廟（這裏的瓦脊由李萬玉在宣統年間製作，應是梁柏泉太爺的店鋪易手後生產的）。

Any discussion of the Flower Pot Guild cannot omit the artistic importance of Shiwan ceramic roofs. While decorated roofs were common since the mid-Qing dynasty, Shiwan took the art form to new heights by depicting characters from opera and folklore. Vivid and intricate portrayals turned roof tops into lively, extravagant stages. While Kung Hop did not produce such rooftop sculptures, this is the tradition from which Leung Sum developed as a craftsman.

Dr Ma So Mui's book *Stage on the Roof: Shiwan ceramic roof decorations in Hong Kong* lists 32 buildings in Hong Kong that still have Shiwan ridge tiles. Most are temples, including Tsing Shan Monastery near Dragon Kiln, Tin Hau Temple in Yaumatei, and Kwun Yam Temple in Hung Hom. Notably, Kwun Yam Temple's ridge tiles are believed to be the work of Lee Man Yuk, after Leung Pak Chuen's great grandfather sold the company.



點止「花盆」咁簡單

石灣陶業二十四行中，「花盆行」是「公仔行」之外對藝術造詣最有要求的了。「花盆行」主要製作園林的物事和屋頂的裝飾，例如花盆、金魚缸、欄杆、瓦脊等。專門研究石灣「花盆行」的馬素梅博士指出，「花盆行」負責的產品種類繁多，行內也就細分為不同的專業，有專做瓦脊陶塑的，也有專做園林擺設的；工種雖不同，卻都考驗師傅的審美眼光和慧心巧手。

梁森就是「花盆行」的工匠。梁柏泉提過他爸爸年少便要出外謀生的原因：「我的先祖家境不錯，太爺是石灣『花盆行』商號『萬玉』的東主，後來生意不景，只好把店鋪頂讓出去；到了爸爸那輩，年紀輕輕便要幫補家計。」

行行出狀元，梁森練就一手好技藝，做事一絲不苟，從龍窯大量生產仍品質不俗的商品，已略知一二，從那些依客人需求量身製作、做工精細的建築裝飾，就更見真功夫。

花盆行不止生產花盆。
The Flower Pot Guild made much more than just flower pots.

The decorative art of the Flower Pot Guilds

Of the 24 Guilds of Shiwan, the Flower Pot Guild is one of the most artistically and technically demanding, second only to the Figurines Guild. The Flower Pot Guild produced decorative objects like ridge and fence tiles for use in architecture, as well as planters and fish bowls for garden landscaping. The product range is so wide, says Dr Ma So Mui, that craftsmen often developed specialties within the guild.

Leung Sum belonged to the Flower Pot Guild, and started work at a young age. Leung Pak Chuen explains: "Our forefathers came from a well-to-do family. My great grandfather owned Man Yuk Company, a ceramics business under the Flower Pot Guild. But business went bust, and we had to sell it. So my father had to find work to support the family."

Bottles and pots were the bread and butter of Kung Hop Pottery Kiln. Mass produced mostly by hand, they give a peek into the skills of Leung Sum and his team of workers. But it is through these special commissioned jobs for architectural ceramics that we can truly see the depth of Leung's technical mastery.



Saggar

生本

柴窯當然有秘密武器

The secret weapon of wood firing

昔日龍窯以柴火燒窯，坯體上釉後便裝進匣鉢，以人手搬到窯室；每排匣鉢要錯落有致，讓熱力發散和氣體流動。對，匣鉢就是「保護罩」，護着坯體，避免它們給柴灰污損。幹嗎那樣謹慎？燒窯是陶匠「不成功便成仁」的一關，關係全廠上上下下的生計啊！

The Dragon Kiln is a wood-fired oven, and saggars are the protective containers that shield the clay bodies from the ash of the burning firewood. How they are stacked and organised affect the kiln's ventilation and temperatures during firing – an art in itself, and the key to the pottery's continued success as a business.





左 匣钵在燒窯時保護坯體，而且可以疊高，盡用窯內空間。



右 工合陶窯備有大小不同的匣钵。
L Saggars protected the products during firing, and could be stacked to make maximum use of kiln space. R Kung Hop's saggars came in several sizes.

甚麼是「匣钵」？

匣钵是用粗糙陶土製成的盒裝容器。昔日龍窯以柴火燒窯，需要匣钵充當「保護罩」，護着坯體，避免它們給柴灰污損。另外，匣钵用耐火的粗陶製造，承重力強，可層層堆疊，那就更能善用窯內每寸空間了。

中國早在南朝（420-589年）已使用匣钵，至唐朝普及到全國各地；日本和韓國於九至十世紀開始使用，英國的瓷都 Stoke-on-Trent 則於十九世紀在他們獨特的酒樽狀窯場內使用。今天，一些小型陶藝作坊仍會使用匣钵，以便把坯體與窯中其他陶件隔開。

工合的匣钵

石灣陶業二十四行中，有負責燒製匣钵的「大冚行」。「冚」有「蓋着」的意思，「大冚行」專門生產貯藏食物的有蓋瓦缸，以及同時具備盛載及保護功能的器具，無釉花盆就是其一。

工合陶窯的匣钵是自家生產的，形狀大小雖有不同，但大多是圓筒形，高約十五厘米，直徑二十厘米的。要是坯體太高，他們會把匣钵一圓筒一圓筒的疊將起來，最後才上蓋，這樣就不必為不同尺寸的坯體量身訂製專用的匣钵了。不過，並非所有坯體都用上匣钵，花盆之類就可以直接燒製。工合還會把燒壞了的花盆物盡其用，充當匣钵。

What are saggars?

Saggars are sturdy, box-like containers made out of coarse clay. Used during firing, they protect ceramics from the ash of the firewood and, just as importantly, can be stacked one on top of the other to fill the kiln with ceramic ware and maximise the revenue generated from each firing.

Saggars were used as early as the South dynasty (420–589EC), and spread widely in China and beyond by the Tang dynasty. They were used in Japan and Korea beginning from the ninth century, and were also widely used at the bottle kilns of Stoke-on-Trent, England in the 19th century. Today they are still used in pottery studios to separate pieces in a kiln.

Kung Hop saggars

Saggars were made by the Big Lid Guild in Shiwan, which specialised in producing large-lidded containers.

Kung Hop produced their own saggars, about 20 cm in diameter and 15 cm tall. A pair of saggars would be able to enclose works up to about 30 cm. For works exceeding that height, saggars of ceramic rings with no bottoms were stacked to match the height of the work being fired. Some objects, like flower pots, could be fired without saggars, and sometimes defective flower pots would themselves be used as saggars for new works.

窯場的日與夜

試想像時光倒流 60 年，工合陶窯全盛的時候：龍窯兩旁的斜坡堆滿柴枝，窯工在不遠處砍柴；後方的空地上擺滿待風乾的砂煲，一旁的工人用旋刀製作煲蓋；另一頭的工人忙着裝嵌錢罌，或替醬油盆上釉；山坡處有人練泥，反覆搥打、擠壓來除去泥中的空氣，以免燒成的器物產生氣泡……總之，這時流水的汨汨、攪動泥土的刷刷、打磨的啾啾、砍柴的劈啪，還有工人為解悶開着收音機傳來的南音……此起彼落，譜出青山腳下窯場的生活奏鳴曲。

工合陶窯，就只 2000 平方米的空間，包攬着陶器製作的所有工序，誰都要埋頭苦幹，閒不下來，更沒半寸空間可浪費，連已成形的坯體也不能久留，風乾上釉後就得裝進匣鉢入窯。幹嗎這樣分秒必「做」，寸土不「留」？要有足夠的生產力，才能夠養活全廠上上下下 30 多人啊！

Daily life at the Dragon Kiln

Sixty years ago, at the height of production, the Dragon Kiln would have been swarmed with workers. Firewood was being chopped while clay pots were laid out to dry. Some workers finessed pot covers at the jollies, while others attached penny bank tops and bottoms, or applied glaze to sauce containers. On the slope, men worked the clay, kneading and beating it to eliminate air bubbles. All these sounds melded with the melancholic Nanyin tunes playing on the radio, a unique concerto at the foot of Castle Peak.

Kung Hop, at only about 2,000 square metres, housed the entire ceramic production process. Space was at such a premium that as soon as works were dried and glazed, they would be loaded into the kiln. Not a moment was spared, not an inch of space left empty. Why this sense of urgency? Because Kung Hop had to provide for the livelihoods of some 30 people!



入窯當然有法度

最關鍵的入窯和燒製步驟，由梁森親自出馬，絕不假手他人。燒窯是「不成功便成仁」的一關，技術要求極高，擺放位置、升溫速度、投柴位置、投柴時機，全憑經驗判斷，稍有不慎，便可能毀掉整個月的心血，影響工人的生計，甚至威脅陶廠的存亡。

入窯時工人會為每組匣鉢塗上粗沙泥漿來封口，令匣鉢不易移位，且防止柴灰在匣鉢表面形成黏合性極高的釉。把匣鉢裝進窯內，需依據坯體燒製的溫度需要，來決定擺放位置。法則很簡單：不能滲水的砂煲、酒樽，就愈要高溫燒製，那就放在靠近窯頭的位置。法則雖簡單，但坯體需要受多少火才算完美，仍需經驗豐富的工匠去判斷，且擺放的角度稍有偏差，也可能令坯體受熱不均哩。

龍窯有 20 度的坡度，要把匣鉢平穩地疊起來，需要一定技巧。因此，匣鉢不會直接放在斜坡上，而是用沙鋪滿窯底，再製造小沙堆承托匣鉢。每排匣鉢都錯落有致，鉢與鉢之間留有空間，讓熱力發散和氣體流動。匣鉢堆疊時還需要稍稍向窯頭傾斜，以抵銷火焰向窯尾燃燒的推撞力；傾斜的角度過多或過少，都有可能令匣鉢在燒窯期間倒塌。此外，投柴孔下方一整排位置不能擺放匣鉢，要預留空間放入破瓦片，在窯腔頂部和腰部架住柴枝，令火焰同時在上中下三部位燃燒，而不會因為柴枝往下堆集而令窯底溫度過高。

裝了坯體的匣鉢相當沉重，需要人手搬到窯腔內，然後堆疊、調整角度。窯腔相當狹小，人難以在裏面直立，可知入窯是一個多麼辛苦的工序。梁馬蓮定憶述：「老爺真的很能幹，但也很艱辛，僅有他和我丈夫能夠入窯腔，我們只幫忙『遞窯』，就是把東西遞給他倆去安放。每次入窯，他們總要爬上爬落，總是大汗淋漓！」

The art of packing a kiln

The crucial steps of packing and firing the kiln was always done by Leung Sum. It all came down to exact placement and timing — temperature control based on where and when firewood was added in relation to the location of the works — all dependent on his lifetime of experience. A single misstep could ruin the work of the past month, and the livelihoods of all the workers.

To keep saggars in place and prevent melted woodfire ash from sealing them, workers applied a coarse sandy slip at the lip. Claypots, wine bottles or other non-porous food containers were fired at the highest temperatures, and were placed at the head of the kiln. With the wide variety of pieces and the limited space available, it took an experienced craftsman to find the right spot for every piece.

The kiln was built on a 20-degree slope, an additional challenge when stacking saggars. To solve this, a thick layer of sand was used to cover the kiln floor, and pushed into small mounds on which saggars were stacked in rows. Space was left between saggars to allow ventilation and heat dissipation. Stacks were also tilted slightly towards the head of the kiln to counteract the thrust of the flame. Too much or too little and the towers would collapse. Saggars cannot be placed under the stokeholes, so space is left for pieces of broken tile, which prop up the firewood, ensuring that the heat is not too high on the kiln floor while too cold in the middle and top.

Filled saggars were heavy and moved by hand into the kiln, and then positioned and stacked. It was hard work in a tight space — one could barely stand up inside the kiln. Leung Ma Lin Ting recalls: “Father-in-law was very skilled, but it was still hard. Only he and my husband worked inside the kiln. We could only bring pieces to the door. Every time we packed the kiln, the two of them climbed up and down, drenched in sweat.”

滿窯和燒窯

「滿窯」（或叫「滿灶」）時，窯工會砌上磚塊封住窯口，並用砂漿填塞縫隙，以防熱力發散出來。

青山龍窯用的柴枝，是燃燒時不會產生過多柴灰的松木，但由於用量大，松木價格高，他們也會從鋸木廠購入雜木，用來為窯尾的素燒陶器加溫。

燒窯要多久？窯工一大早會在窯頭投入較大的柴木，好讓火慢慢升溫至攝氏 500-600 度，否則坯體內的水分一下子受熱而迅速變成水蒸氣，就會把坯體「炸破」。到了晚上，窯工才燒起大火，先把窯頭加溫至攝氏 1300 度，然後在窯脊上引火，把火引去窯尾。

窯脊的投柴孔五個橫向一排，每次由窯頭至窯尾，逐排投柴。正中的投柴孔名為「大脊」，相鄰的兩個叫「手橋」，靠外的兩個叫「陂」。「大脊」可由經驗較淺的幫工負責，梁柏冲和梁馬蓮定都曾負責過「大脊」的位置；至於「陂」，則必須由經驗豐富的工匠處理。一般來說，燒窯時工人需要穿上長袖衣物來保護自己，免被灼傷，更不能穿膠底鞋，以免熱力熔化塑膠，造成危險；可當時年紀輕輕的馬蓮定天不怕地不怕，穿上背心短褲拖鞋就跑到窯脊，把柴枝丟進熊熊烈火裏，果然後生可畏！

晚上才在窯脊投柴，是有原因的。天黑黑，沒雜光影響視線，就更能準確觀察火光了。「睇火」師傅全憑肉眼觀察窯中火焰的顏色，便知溫度的高低，從而決定何時停止投柴。原來，較低溫的火是紅色的，約攝氏 1000 度的火是黃色的，到達 1300 度的火則是白色的。梁森會在旁監督，觀察火焰的顏色，一發現溫度足夠，就會指示工人蓋上投柴孔的「窯塞」（家嫂馬蓮定戲稱為「瓷餅」），並用砂漿封起罅隙。就這樣一排一排的，依步驟投柴，直至最後一排投柴孔蓋上並封住，大家才停下手來，由點火到投柴完工約需要 14 個小時。石灣陶人何秉聰寫過一幅對聯：「勤窺火眼成佳器，一露風頭變壞坯」，指的就是投柴過程必須經常檢查火光，稍有不慎讓冷風滲入就會令坯體破裂，可見燒窯真的殊不簡單！



The kiln is full and firing begins

After the kiln was full, the doors would be bricked up and sealed with a thin paste of sandy slip to minimise heat dissipation.

For firewood, pine was preferred but expensive, so other types of wood were purchased from wood-cutting factories for firing bisqueware at the tail of the kiln. To start off, large pieces of wood would be burned at the head of the kiln early in the morning, gradually reaching 500 and 600 degrees Celsius. This evaporated any residual dampness in the works, which could result in cracks and explosions. Around nightfall, workers accelerated the fire at the kiln head to 1300 degrees Celsius, and firewood was added through the stokeholes to draw the fire along the kiln body.

Stokeholes are arranged horizontally, five to a row, and firewood was added from the kiln head to the tail. The middle holes are called the major spine; to their left and right, hand bridge; and the two holes farthest from the centre are known as the slope. Leung Pak Chung and Leung Ma Lin Ting both had “duties” on the major spine, but adding firewood on the slope was reserved for experienced craftsmen. Workers usually wore long sleeves to protect themselves, but the heat didn’t deter a young and fearless Leung Ma Lin Ting, who often wore shorts, tank tops and slippers as she climbed along the kiln spine, completely unfazed.

There was a reason for firing the kiln at night. In the dark, one could more accurately observe the light of the fire. “Fire-watching” masters ascertained the temperature from the colour of the light, to determine when to stop adding wood. Low temperatures fired red, 1,000 degrees was yellow, and 1,300

degrees fired white. Leung Sum supervised on the sidelines, closely watching the changes in colour. When the desired temperature was reached, he would order the stokeholes to be plugged — with round discs Leung Ma Lin Ting nicknamed “ceramic cookies” — and sealed with a sandy slip. And so the process went, adding firewood row by row, until the highest row was closed and sealed, and everyone called it a day. From the first lighting of the fire to plugging the stokeholes, the process took 14 hours. As pottery arts master Mr Ho Ping Chung once cautioned in a couplet: “Keeping watch over the fire mouth makes good ware, while exposure to wind results in bad pottery,” a reminder that woodfiring is no easy work.



匣鉢疊至窯腔頂部。
Saggars stacked to the kiln ceiling.



著名香港陶藝大師何秉聰站在窯旁假裝把柴枝投進投柴孔，模擬燒窯過程；他的身後堆着的是木柴。攝於 1970 年代。圖片 © 香港藝術館。
Renowned Hong Kong ceramic artist Ho Ping Chung at the kiln in the 1970s. He's surrounded by firewood, and pretends to stoke the fire with a piece of firewood. Photo © Hong Kong Museum of Art.

冷卻和出窯

窯內溫度達至頂峰後，就是等待冷卻的漫長過程，前後需要三至四天。當「火滅煙消」，窯室降溫至 40 度左右，窯工便會拆去封口的磚牆。由於只是用砂漿黏合，磚頭可以輕易「打回原形」，堆在窯口一旁供下次燒窯時使用。

攝氏 40 度當然不算低溫，但窯工只是戴上勞工手套，便入窯把匣鉢一個一個的捧出來。匣鉢出窯稍稍冷卻後，窯工便會輕敲或撬開封口的粗沙土（此時已燒成瓦），使每組匣鉢剝離，取出燒好的陶器。

梁馬蓮定可不會放過窯室的餘溫，常趁出窯之際烤烤蕃薯，飽餐一頓。天寒地凍之時，梁家更會在入窯口放置一大盆水，借用窯的溫度來營造一所溫暖的臨時浴室，洗個天然的熱水澡。

1950 至 60 年代的全盛時期，青山龍窯每月燒窯一次，每次燒製上千件坯體，後來減至一個多月甚至兩個月才一次。至 1985 年，身經百戰的匣鉢全心全意保護了最後一批坯體後，也就正式退出江湖，告別燃燒的歲月了！



Cooling and unpacking

Once the kiln had reached its highest temperature, it was a matter of waiting for it to cool, which took three to four days to get back down to about 40 degrees Celsius. Then, workers would dismantle the bricks at the kiln door, setting them aside for the next firing.

Forty degrees was not exactly low, but workers would unpack the kiln with no more protection than a pair of cotton work gloves. Saggars coming out of the kiln were allowed to cool slightly, then a light tap broke the seal of sandy slip, giving access to the finished products.

Not one to let the residual heat of the kiln go to waste, Leung Ma Lin Ting roasted sweet potatoes by the cooling kiln. In the colder months, the Leungs would put a large basin of water at the kiln door, so as to enjoy a warm bath set in nature.

At the height of the kiln's production throughout the 1950s and '60s, Castle Peak Dragon Kiln fired once a month, with each firing producing thousands of pieces. As production dropped, it became only every two months. By 1985, the battle-seasoned saggars had seen the birth of countless works of pottery, and they finally bid farewell to their life in the fire.



Guan Yu Figurine



生於屯門的關二哥

A folk hero comes out of the ashes

工合陶窯提供「搭燒」服務，就是預留窯室位置給陶藝家燒製作品。梁森憑着經驗和技術，不但為一眾陶藝家燒出完美的釉色「石榴紅」，還令龍窯成為了推動香港陶藝教育與發展的重要基地，連繫着一代又一代的本地陶藝家。

Kung Hop rented out parts of the kiln to artists outside of the factory. Under Leung Sum's guidance, many artists were able to achieve the much sought-after "pomegranate red" Shiwan glaze effect. This attracted a number of artists to the kiln – successfully connecting generations of Hong Kong ceramicists and playing a unique role in the popularisation, education, and development of Hong Kong ceramic art.





1977 年的盧世強及他的羅漢像；而何秉聰老師的葫蘆則用上盧世強父親研發的「石榴紅」。
Louis Lo in 1977 with his Luohan figurine. Ho Ping Chung's gourd is glazed with the pomegranate red glaze developed by Louis' father.

關羽陶像

石灣出產的眾多陶器當中，最有名的莫過於「石灣公仔」。「公仔」在粵語中是「玩偶」的意思，這種陶像多以歷史或傳說人物為題，精緻傳神。工合陶窯雖沒有生產石灣公仔，卻會提供「搭燒」服務。「搭燒」有如「搭枱」，梁森會預留近窯頭最適合燒製藝術陶瓷的「二口火」位置（也就是第二排投柴孔下方），給藝術家燒製他們的作品。

香港陶藝家盧世強年少時創作的一尊關羽像，就是這樣搭燒的。那關羽像神情威嚴，手中的武器青龍偃月刀更可脫下來，可見造工精細。至於關羽身上三處地方，包括腰封、披風和帽纓之上，均呈現了石灣獨有的釉色「石榴紅」，幽幽地泛起古樸的紅光；衣摺處又見斑駁的土黃色，一如石榴果皮的色澤，那是許多石灣陶藝家追求的釉色。要在柴燒過程中燒出完美的「石榴紅」，就是對燒窯工匠的考驗。梁森憑着經驗和技術，不負所托，完了很多陶藝家的夢。

石灣公仔和公仔行

石灣陶業的行會中，大多生產日用陶器，涉及「藝術陶瓷」的就有花盆行、白釉行和古玩行。當中的古玩行專門生產案頭小擺件，俗稱「公仔」，故當地慣稱這行會為「公仔行」。石灣早在宋代已出產陶器，但至明代才有公仔，最初只是陶工工餘傳情達意的玩意，志不在生產，後來多人做了，有藝術才華的工匠便以此為專業，漸漸形成一個行頭。

石灣公仔的一大特色是以不上釉的紅土為肌色，所以從事古玩買賣的人檢驗石灣公仔必先看頭手，再觀衣褶。當地的物料更可做出一種色澤如石榴般亮麗的釉藥，也令「石榴紅」成為了石灣陶藝的特色。

Guan Yu figurine

Of all Shiwan ware, there is none better known than its figurines, which are lifelike depictions of historical or mythological characters. While Kung Hop Pottery Kiln did not produce figurines, it rented out space to artists for firing. Leung Sum used to set aside the area close to the second row of stokeholes, considered the best spot for sculptures, for artworks brought over by ceramicists. One of these was a Guan Yu figurine by the young Louis Lo.

Guan Yu looms large in Chinese history and folklore. A general from the Three Kingdoms period, he is an icon of loyalty and steadfastness. Lo's version has the usual austere countenance, and a delicate detachable "Crescent Blade." But most distinctively, it has the Shiwan "pomegranate red" glaze on the girdle, cape, and helmet, an effect that is difficult to achieve and therefore highly sought-after. That this effect was achieved at the Castle Peak Dragon Kiln is a testament to Leung Sum's kiln-firing skill.

Shiwan "dolls"

Shiwan predominantly produced functional items, but the figurine guild was dedicated to more artistic production. While Shiwan ceramics date back to the Song dynasty, figurines did not start appearing until the Ming dynasty. It may have started off as an after-hours, self-expressive pastime for some ceramicists, but techniques and a particular style developed over time, becoming its own specialisation.

Shiwan figurines are easily recognisable, as the figure's skin is left unglazed. It is customary for professional traders of antique Shiwan figurines to first inspect the face and hands before moving on to the heavily glazed drapery folds.



盧世強和他的關羽像。他曾於 1970 至 1980 年代製作多個陶公仔。
Louis Lo and his Guan Yu figurine, one of many he made in the 1970s and '80s.

千變萬化的釉藥

石灣公仔除了講究雕塑造詣外，釉藥的運用同樣博大精深。石灣許多傳統釉藥原材料均取自日常物事，例如插在神位上的銅製金花氧化後產生的「金花銅」、不能製成首飾的玉石皮磨碎而成的天然長石、禾稻稈經火燒而成的禾稈灰。這些都是人棄我取，別人眼中的廢物，卻為陶瓷添上繽紛的色彩。

盧世強的陶藝老師，石灣陶人何秉聰，年輕時致力研究石灣陶藝，曾尋訪很多石灣工藝師，記錄他們的工序和釉藥配方。雖然他手握不少古釉配方，但有時也會無用「釉」之地，只因社會環境改變了，就看金花不再是銅製，稻田也成了都市。何秉聰要製作傳統釉藥，往往要四出尋找材料替代品，不過他還是秉持就地取材的精神，例如用暖水壺內的玻璃加入適量的鉛，代替古釉中的「鏡料」，又會用石英粉和適量的氫氧化鋁代替「龍江石」。

盧世強則保留了父親盧濂研究釉藥的「秘笈」，裏頭寫滿了「方程式」。他說：「我父親是攝影師，但醉心於化學，所以有興趣研究釉藥，把何秉聰老師教給我的配方再精研下去。」盧父也在廣東道的玉石市場採購紅寶石來重現最好的石榴紅效果，可見釉藥配方並非鐵板一塊，只要細心鑽研，仍可再現古早的釉色。

In search of the perfect glaze ingredients

Apart from their finesse in sculpting and modelling, Shiwan ceramic artists are also well known for their glazes, achieving a brilliant and wide range of colours with humble and everyday materials such as the scrapings of oxidised copper from altar ornaments, scraps from gemstones unusable for jewellery, or ash from burnt crop stalks.

Louis Lo's ceramics teacher was the renowned artist Ho Ping Chung. He moved to Hong Kong in 1949, bringing with him many of the old masters' techniques and glaze recipes. But with changing times and an urbanised surrounding, he found that altar ornaments were no longer made of copper, and crop stalks were hard to come by. So, Ho updated the recipes — the key was to find locally available alternatives. He used the glass lining of old thermoses to replace silica in his recipes, and no longer having access to a Shiwan longjiang stone as raw material, approximated his own by mixing quartz and aluminium oxide.

Louis Lo's father Lo Lam, a professional photographer with a passion for chemistry, also started studying Ho's recipes. He went to the Canton Road jade market where he sourced scraps from jade carvers. By grinding them into a fine powder, he produced the best shade of "pomegranate red" glaze. To this day, Lo still keeps and treasures his father's written notes and "secret" formulas.



左 盧濂的釉藥配方筆記。 右 此達摩像出自盧世強之手，其釉色正是許多人夢寐以求的「石榴紅」。
L Lo Lam's glaze recipe notebook. R This Dharma figurine by Louis Lo is cloaked in the pomegranate red glaze.

何秉聰：香江的「南海陶人」 Ho Ping Chung: Hong Kong's Shiwan master

祖籍石灣的何秉聰，是香港許多陶藝家的啟蒙老師，有「南海陶人」之稱。他於 1949 年來港，展開了陶藝人生的第二春。何秉聰致力研究石灣陶藝，對於煉土配土、各類藝術陶的塑造、釉藥調配，以及製窯及燒窯的技巧，無一不精。由他撰寫的《陶藝雜談》於 1978 年出版，當中談及戰後香港陶瓷藝術及工業、中國陶瓷歷史、石灣陶業傳統等，是研究香港青山龍窯無可替代的史料。1996 年，政府出版了《香港陶瓷 1985 至 1995》，何秉聰在序中，透露了他對青山龍窯發展的憧憬，亦是龍窯的實質活化方案的早期倡議：「多年前為政府收購作古物保存……原窯雖擱置，但隨時可收拾再行使用，中外遊客，多往參觀，若增加設備，可設有規模之陶藝班，仿造古釉，並加改變，可得創新之作。」

另外，他先後於多家中小學任教，又在香港大學校外課程擔任陶藝班講師，積極地推廣陶瓷教育。在盧世強眼中，何秉聰老師是位全才人物，天文地理無所不知，甚至可以把脈開藥方，占卜觀星相。

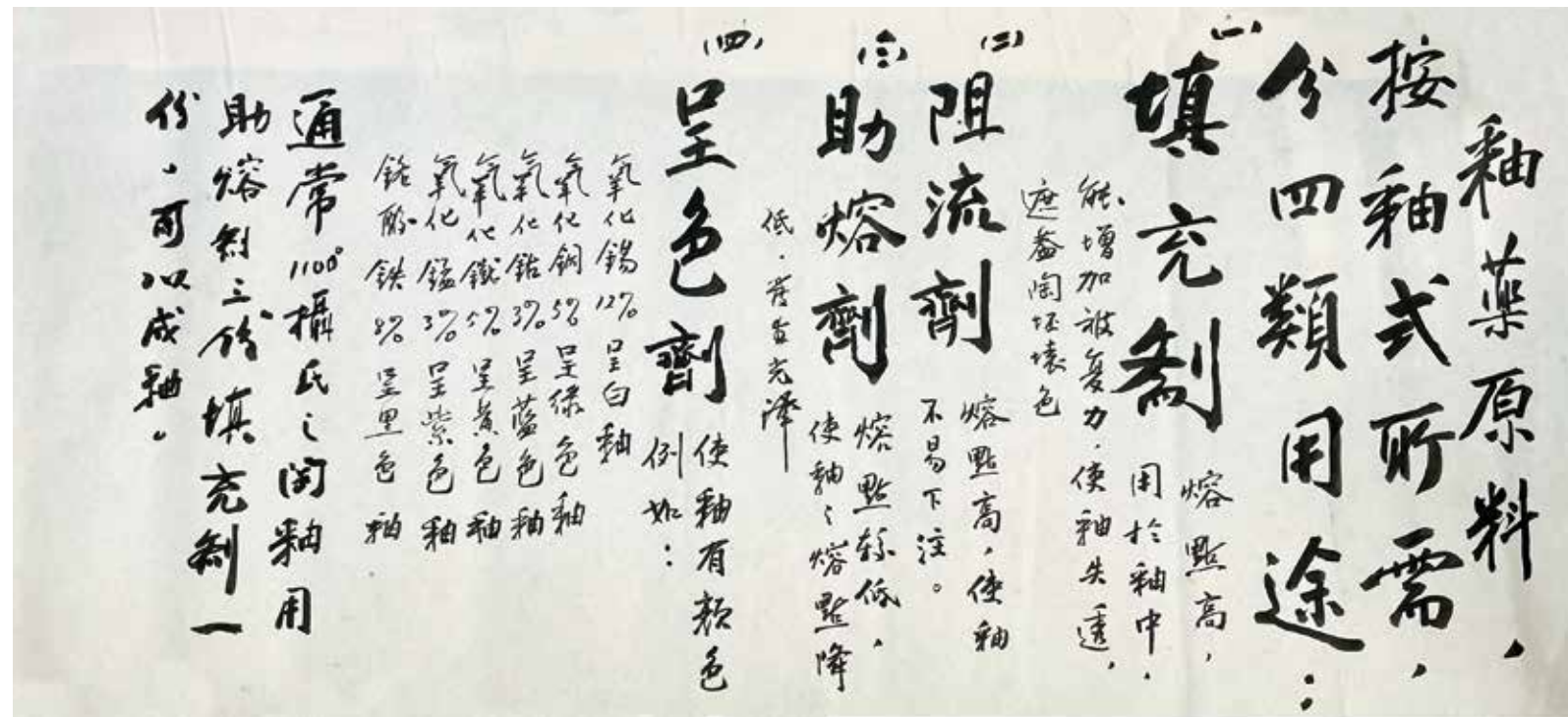
何秉聰於 1999 年逝世，同年 12 月獲香港藝術發展局追授「視覺藝術終身成就獎」，以表揚他一生在藝術教育與創作上的超卓成就。



For many Hong Kong ceramic artists, Ho was their introduction to the world of ceramics. Nicknamed the “South China Sea Potter,” Ho was adept in all aspects of the craft: clay mixing, glaze recipes, sculpting techniques, and kiln construction and firing. His writings about the postwar Hong Kong ceramic art and industrial sector, including the book *Ceramics Miscellany* from 1978, has been an irreplaceable source of information for research into the Castle Peak Dragon Kiln. In his introduction to the 1996 government-published volume *Hong Kong Ceramics 1985-1995*, he saw the potential of the Dragon Kiln site, and was an early advocate for its revitalisation: “Purchased by the government for the purpose of historical conservation . . . although the original kiln is no longer in use, it can be made ready for re-use anytime, for tourists from the Mainland or abroad to visit. If its facilities are increased, it can be a ceramic school of some scale, to re-develop ancient Chinese glazes, or find other innovative uses.”

Ho was a passionate educator, teaching at various primary and secondary schools, as well as in the extramural programme of the University of Hong Kong. In the eyes of Louis Lo, Ho was a renaissance man, a walking encyclopaedia.

Ho passed away in 1999, receiving a posthumous award for lifetime achievement in the visual arts from the Hong Kong Arts Development Council, in acknowledgement of his dedication to the art and art education.



何秉聰揮毫之作，列出釉藥的基本成分，以及不同呈色劑所呈現的色彩效果。
From the hand of Ho Ping Chung, this calligraphy lists the basic components of a glaze, and the percentages of colourants for different colour effects.

※ 氧化焰與還原焰 Oxidation and reduction firing ※

窯爐的燒製「氣氛」分為氧化焰與還原焰兩種，要知道兩者之間有何分別，就需要先了解火焰的原理。氧氣是產生火焰不可或缺之物，而燃燒窯腔內的氧氣產生的火焰，就是「氧化焰」。只要窯內有足夠的氧氣供應（例如透過投柴孔進入窯內的氧氣），就能維持以氧化焰燒製。

但是，如果氧氣來源不足，而窯內的氧氣亦燃燒殆盡，火焰就會從陶土和釉藥中「奪取」氧分子，令釉藥產生還原反應，因此這種燒製氣氛稱為「還原焰」。

同一種釉藥在不同的燒製氣氛下會得出不同的顏色。以氧化銅為例，在氧化焰當中會產生綠色，在還原焰當中則會變成紅色，燒製石榴紅就是利用這個原理。而且，視乎坯體的位置安排和燒窯期間的氣流，窯腔內不同位置也可能同時出現氧化焰和還原焰；製作石灣公仔要營造出特別的釉色，需要還原焰，而梁森就總會預留最容易出現還原焰的位置給各路陶藝家使用。

There are two types of atmosphere during firing: oxidation and reduction. Fires always need oxygen to burn. Oxidation firing refers to the fire burning the air inside the kiln. This supply of air can be replenished through openings like stokeholes.

Reduction firing happens when there is no more air inside the kiln and the flames start to burn the oxygen molecules in the clay body and the glazes, literally changing the chemical composition of the original materials.

Firing the same glaze in different atmospheres can result in different glaze effects. For instance, copper oxide fires green in oxidation firing, and red in reduction. This is the basic principle behind producing the pomegranate red glaze. Since both oxidation and reduction firing can happen at the same time in different parts of the kiln, miniscule differences in the position and placement of the clay piece, and in the airflow patterns, can lead to different results. Since Shiwan figurines require a reduction atmosphere to achieve its special glaze effects, Leung Sum would always set aside these areas in the kiln for figurine artists.



香港陶藝基地

陶瓷其中一個獨特之處，就是「工」不離「藝」。要完成一件陶藝作品，除了要有創意，亦要靠多年累積甚至代代相傳的工藝和技術。梁森對陶土、釉藥和陶窯都瞭如指掌，更清楚它們在燒窯期間的特性，正因如此，才吸引一眾陶藝家到青山龍窯。

有「香港陶藝教育之父」之稱的陳炳添憶述：「有意搭燒的人一接到梁森開窯的通知，便馬上搶着要用窯頭，因為大家都想燒出石榴紅色調。」盧世強補充：「開窯當日一定要準時到場，就算打雷也要現身。印象中的梁森很嚴肅，也很老實，他不會因你的作品可能很值錢而多收費用，只是按作品佔用窯腔空間多少來收費。」

當盧世強只是個不到 20 歲的社會新鮮人的時候，就開始到龍窯搭燒，每次都是「萬里長征」，他記得：「當年交通可沒那麼方便，我由銅鑼灣出發，先乘巴士到灣仔碼頭，轉搭渡輪至佐敦渡船街碼頭，再轉小巴入青山一共要兩小時多。你知陶坯多容易破碎，我要全程雙手緊抱裝着作品的紙皮箱，兩個多小時都不放下，多辛苦，但為了燒出石榴紅，值得！」不過，即使到了龍窯，也不代表一定能燒出石榴紅。柴窯不及電窯精準，即使是同一配方，亦會因上釉方式、窯內火焰氣氛，甚至是柴灰等因素而產生千百萬種可能性，盧世強就曾經因為窯內氣氛不穩定而燒出「一半紅一半綠」的作品。

經常出入龍窯的，還有 1940 至 50 年代流徙到香港的石灣陶藝家，其中黎潮、劉桓、霍陸就住在青山一帶，並自設工作坊從事陶器生產。梁柏泉記得，黎潮不時會拿自己製作的石灣公仔來龍窯給梁森看。香港陶藝家陳松江更於 1966 年搬入青山，在梁森家後的棚屋住了三年，為的就是有個地方可以研究陶藝和釉藥。

另外，梁森、陳松江和陳炳添合組了「香港陶瓷藝術室」，為本地的學校提供陶泥和釉藥，令學校可以開辦陶瓷課程。該藝術室現由梁柏泉經營，仍為不少學校和陶藝家提供陶藝材料。

陳炳添於 1968 年起擔任羅富國教育學院美術與設計系主任，期間每年也會帶學生到龍窯參觀，讓他們了解龍窯的運作和柴燒的原理，陶藝家李慧嫻就是其一。李慧嫻說：「當時由梁森當嚮導帶我們參觀龍窯，而老師也會把學生的作品帶到龍窯搭燒。那次之後，我們每需要陶泥，亦會到龍窯購置。」1985 年政府為活化龍窯而安排試燒，陳炳添就提供了他學生的作品給梁柏泉燒製，那才令試燒辦得成。

梁森雖然稱不上是石灣陶藝名師，只是每天默默製作陶器糊口，卻因為紮實的燒窯技術，令龍窯成為了推動香港陶藝教育與發展的重要基地，連繫一代又一代的本地陶藝家。



A base for Hong Kong ceramic artists

Ceramics is a craft where artistry and technical skill go hand in hand. Achieving expertise with ceramics can often take years of experience, and Leung Sum's profound knowledge of clay, glazes and kiln firing drew numerous ceramic artists to the Castle Peak Dragon Kiln.

Chan Ping Tim, known as the “father of ceramics education in Hong Kong,” recalls: “Leung would call everyone up when he was about to start a firing, and people would vie for the front of the kiln.” Lo also remembers: “I always had to be punctual on the day of firing. My impression was that Leung was strict but honest, and he charged everyone according to the space they occupied, not by the potential sale value of their wares.”

Lo was only in his teens when he started going to the Dragon Kiln. The trip from Causeway Bay to Castle Peak took over two hours and required multiple connections. “Clay bodies are fragile, I held the box with my work on my lap the whole way. I couldn't put it down and couldn't relax my knees even a little bit. It was arduous, but worth it to get the colour I wanted.” And there was no guarantee of success. Wood-fired kilns are not as precise as electric ones, and the same glaze could yield different results due to differences in application, the atmosphere inside the kiln, and even the ashes from the wood. One time, Lo ended up with a piece that was half-green and half-red.

Other ceramic artists who had also migrated to Hong Kong from Shiwan frequented the kiln, making it a site for the constant exchange of ideas. In the 1940s and '50s, Lai Chiu, Lau Wun, and Fok Luk lived in the Castle Peak area and had their own pottery workshops. In the 1960s, Chan Chung Kong lived in a shanty behind Leung's house for three years, just to be close while researching ceramics and glazes. Eventually, Leung Sum, Chan Chung Kong, and Chan Ping Tim jointly founded the Hongkong Ceramic Arts Studio, supplying clay and glazes to local schools. Leung Pak Chuen continues to run this business.

Heading the Art and Design Department of the Northcote College of Education from 1968, Chan Ping Tim took students on yearly outings to the kiln, to observe firsthand the practice and theory of wood firing. One of these students is ceramic artist Rosanna Li Wei Han: “Leung Sum gave us a tour of the kiln. We could bring our works to fire, and would come by ourselves to buy supplies.” The test firing organised by the government in 1985 contained numerous works by students of Chan.

Although Leung Sum is not widely known today, his profound knowledge of ceramics and solid firing technique made the Castle Peak Dragon Kiln a significant site for the development and nourishment of the ceramic arts in Hong Kong, as well as an important nexus for generations of local ceramic artists.



保育龍窯：活的博物館 Conserving the Kiln: A Living Museum

工合陶窯的最後歲月

在香港經營一座龍窯，有多艱難？就以龍窯燒製陶器，幾乎是全人手操作，耗時費神，利潤卻微薄得很，便可知一二。梁柏泉嘆說：「我見過父親與客戶商討砂煲售價，父親要價三元一個，夠便宜吧？對方還嫌貴哩。所以祖母經常勸我們不要幹這行，但我現時還在『賣泥』，算是不孝子孫了！」

到了 1970 年代末、1980 年代初，工合陶窯的經營每況愈下，連以往暢銷的商品都不易賣出了，那只有減產，好些服務多年的員工也得無奈離開。原因？主要是中國大陸實行改革開放，大量廉價產品充斥香港市面，本地的小工場根本無法競爭。甚者，香港政府在 1973 年宣布發展屯門為新市鎮，為了配合十年建屋計劃，要在區內徵收土地，而青山龍窯就在預計 1982 年收地的範圍內。時限臨近，有關當局便聯絡工合安排搬遷賠償，窯場外牆亦被畫上白字編號以示清拆在即，那麼，龍窯可以不關門大吉嗎？

The final days of Kung Hop Pottery Kiln

Running the Dragon Kiln must have been difficult. The production process was arduous, and the financial returns small. As Leung Pak Chuen recalls, "My Dad only asked \$3 for a claypot, pretty cheap, right? But some of our customers still tried to negotiate that down. Grandma always told us to get out of the ceramics trade, but I'm still selling clay now, so I guess I'm a disobedient grandson."

Towards the end of the 1970s and early '80s, sales deteriorated for Kung Hop Pottery Kiln. China's economic reform and quickly growing production meant vast amounts of low-cost products flooded Hong Kong's market. Even traditionally popular items did not sell. Production shrank and firings became less frequent. As a result, many longtime workers found themselves redundant. In 1973, the Hong Kong government announced the Tuen Mun New Town development project and began requisitioning land in the area. By 1982, compensations were being arranged, and the kiln was slated for demolition.

一線生機

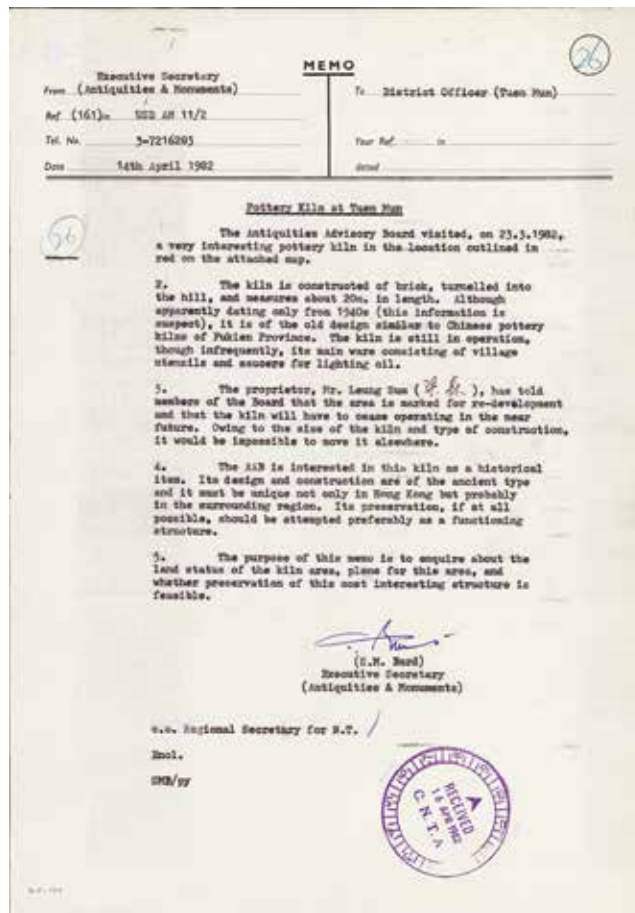
及至 1982 年，龍窯的「末日」近在眉睫，不少人來作最後告別，當中一位外國人竟許下豪言壯語，說要阻止清拆，保留龍窯。他，就是白德博士。

白德博士是香港古物古蹟辦事處首任執行秘書，他提出了保留龍窯的方案，就是建立「工作博物館」（working museum），讓龍窯繼續運作，同時容許公眾參觀。梁柏泉還記得白德博士曾這樣說：「活的歷史遺跡總比死的好，能運作的博物館總比不能運作的好。」計劃中的博物館兼備教育與旅遊功能，有課室、工作室、展示室以及商店等設施。就在 1982 年，古物諮詢委員會把龍窯歸類為「考慮宣布列為古蹟」，並聯同其他政府部門着手籌劃博物館。白德博士更曾陪同當時的港督尤德爵士的夫人參觀龍窯，當天誰都不知道他們要來，只見一輛黑色柯士甸汽車駛到窯場門口，一群官員在旁守候，場面相當「墟口」。

A glimmer of hope

As the end neared, many people came to bid farewell to the kiln. One such visitor vowed to stop the demolition and preserve the kiln. He was Dr Solomon Bard.

Bard was the first Executive Secretary of the Hong Kong Antiquities and Monuments Office. According to Leung Pak Chuen, Bard said that “a living monument is always better than a dead one, a working museum is better than one that doesn’t work.” The planned museum would consist of classrooms, workshops, exhibition rooms, and shops. It was to be a museum with educational and tourist capacities. In 1982, the Antiquities Advisory Board recommended that the kiln be considered for being declared a monument, and started making preparations across departments to establish the museum. Dr Bard even brought Lady Pamela Youde — wife of the Governor of Hong Kong — on a tour of the site.



白德博士在 1982 年 4 月 14 日致屯門區官員的備忘錄中倡議保護龍窯。

資料來源：政府檔案處歷史檔案館。

In a letter to the Tuen Mun district office dated April 14, 1982, Dr Bard advocated for the preservation of the kiln. Source: Government Records Service.

白德博士：活化龍窯的推手 Dr Solomon Bard: Advocate for revitalising the Dragon Kiln

白德博士多才多藝，既是醫生，又是音樂家和考古學家。他於 1916 年在俄羅斯西伯利亞出生，八歲時隨家人移居中國，曾在哈爾濱和上海求學，後入讀香港大學醫學院，並於 1939 年畢業。二戰期間他加入了香港義勇防衛軍的野戰救護隊，戰後赴英行醫，兩年後返回香港。

他在 1950 年代開始對考古產生興趣，是香港大學考古隊的其中一位創會會員。1976 年，他獲委任為古物古蹟辦事處執行秘書，至 1983 年榮休。退休後，他留港參與不少重要的考古研究，包括新田大夫第和舊鯉魚門砲台，至 1993 年移居澳洲。白德博士一直心繫香港，龍窯得以保存，他厥功至偉。

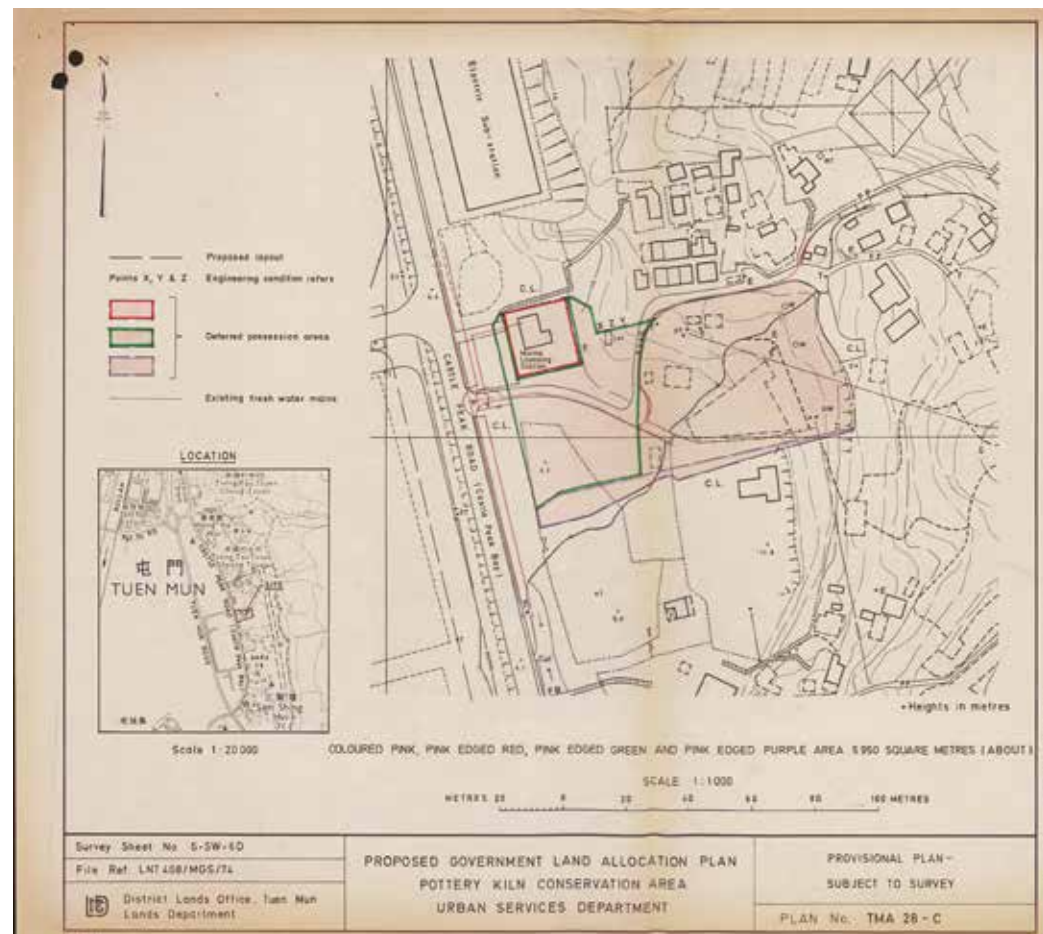
白德博士於 2014 年 11 月 8 日在澳洲悉尼與世長辭，享年 98 歲。



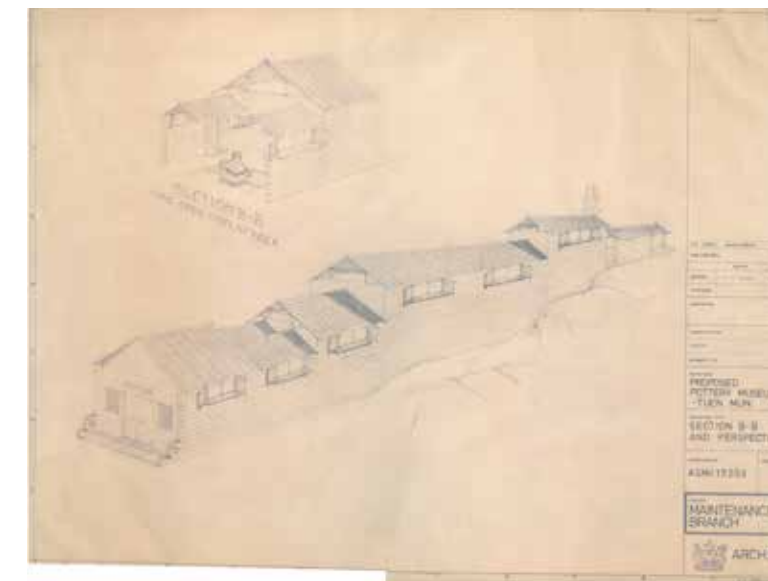
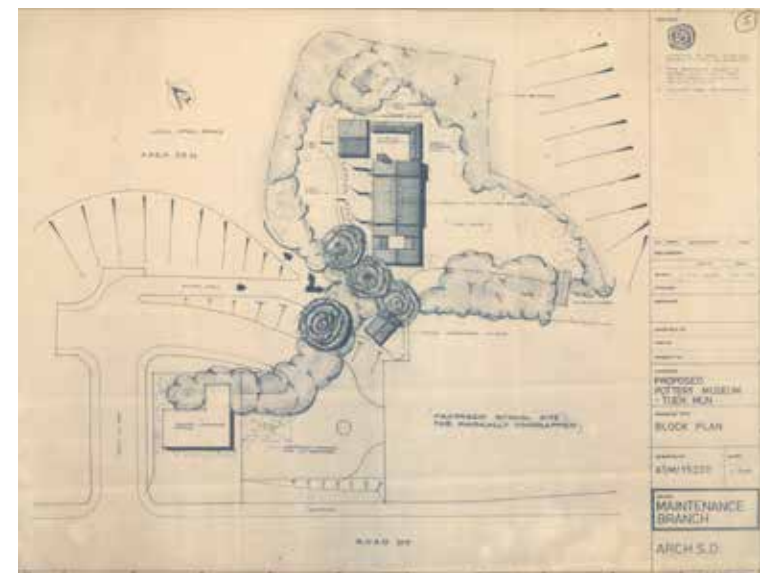
Photo © South China Morning Post

Dr Solomon Bard was a polymath — a physician, musician, archaeologist, and important facilitator of Hong Kong arts and culture. Born in Siberia in 1916, he spent his youth in Harbin and Shanghai. He graduated from the Hong Kong University medical school in 1939, and served as a member of the Hong Kong Volunteer Defence Corps Field Ambulance during the Second World War. After the war, he went to England to practice medicine, and returned to Hong Kong two years later.

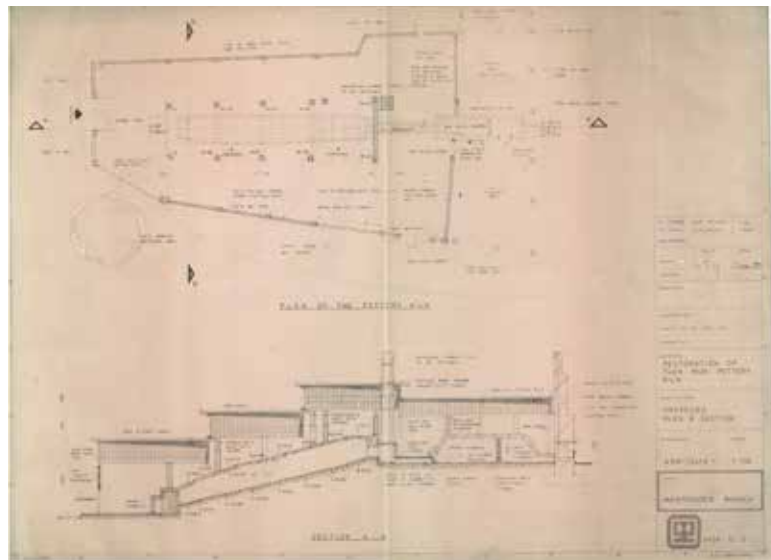
In the 1950s, he became interested in archaeology and was one of the founding members of the Hong Kong University archaeology team. As the inaugural Executive Secretary of the Antiquities and Monuments Office, he held this post until his retirement in 1983. He moved to Australia in 1993, but continued to take part in important research in and publications on the Tai Fu Tai Mansion in San Tin and the Lei Yue Mun Fort. That the Dragon Kiln stands to this day owes much to his initiative and effort.



地圖顯示政府 1983 年擬議的「陶窯保護區」用地。資料來源：政府檔案處歷史檔案館。
 Government's proposed land allocation for the "Pottery kiln conservation area," 1983. Source: Government Records Service.



建築署繪製的圖則——「擬建的陶瓷博物館」，當中包含平面圖以及磚製窯棚設計圖。繪於 1987 年 11 月。
 Architectural Services Department's drawings of the "Proposed Pottery Museum" includes a floor plan of the grounds as well as a design for a new brick roof, November, 1987.



1988年8月17日制定的「屯門陶窯修復計劃」，展示了在現有龍窯上，擬建新煙囪。
Plan for the "Restoration of Tuen Mun Pottery Kiln," August 17, 1988, including a proposed new chimney for the existing kiln.

龍窯沉睡

隨後，建築署等政府部門跟進工作博物館的籌建事宜，他們繪製了不同的設計圖，還計劃為龍窯興建像石灣南風古灶那樣的瓦片窯棚，周邊則設置工作室、開放式倉庫，甚至燒烤場。梁柏泉先後看過多幅設計圖，只可惜1989年後再沒下文。計劃、藍圖，都淪為想像！

最後的火光

政府在1985年於龍窯安排了一次「試燒」，以收集燒窯期間排放的廢氣樣本，來分析要是龍窯重新運作，對環境有甚麼影響及可如何應對。梁柏泉憶述：「龍窯停止運作已好一段日子，沒有工人又無陶坯，加上父親身體欠安，真有點麻煩。最後，我借用了陳炳添的學生以及多個陶藝協會共1,500多件作品，再加入一些空匣鉢來堆滿窯室，硬着頭皮上陣燒窯。」本地陶藝家賴志光當年是陳炳添的學生，他的作品便曾躺在「龍腹」中，那時他還不知道龍窯是會產生還原焰的哩。

那年的5月26日，梁柏泉一大早七點就開始燒窯，梁森在旁監督。不久，報館、電視台的人來採訪，機電工程署的職員來抽取廢氣樣本……窯場堆滿了人，相當「墟口」，梁柏泉終不負眾望，功行圓滿。其後政府的化驗報告「出爐」，指廢氣排放偏高，要先改建地底的加力燃燒室，才可復燒龍窯。（當時的無煙燒製技術尚未成熟，故有此建議）

The dragon goes into a long sleep

The government's Architectural Services Department prepared numerous drafts for the future working museum, starting in 1982. These included a tiled roof in the style of Nanfeng Kilns, workshops, an open storeroom, and even a barbecue area. Leung Pak Chuen was shown many drafts, but for some reason, the entire project came to a standstill after 1989.

Last blast

The government organised a test firing in 1985 to collect samples of the kiln's emissions, and to determine if the kiln could be fired within acceptable pollution levels in the future. Leung Pak Chuen recalls: "By this time, the kiln was no longer in production, so there was nothing to fire. Dad's health was also deteriorating. So I reached out to Chan Ping Tim and to various ceramic workshops across Hong Kong, collecting more than 1,500 works for firing, alongside many empty saggars." Ceramic artist Alan Lai was one of Chan's students, and has kept his pot from that firing.

On 26 May, the day of the test firing, Leung Pak Chuen started the fire at 7am, with Leung Sum keeping a close watch. By eight or nine, a crowd had gathered: journalists from newspapers and television studios arrived, as did staff from the Electrical and Mechanical Services Department who were monitoring the proceedings. Leung Pak Chuen didn't disappoint, and the test was a success. The subsequent report suggested that the emissions were high, but that a revamp of the underground afterburner could allow the kiln to operate again. Smoke-free kilns, which are more commonplace now, were still not yet a viable option.



屬於香港人的龍窯

2016年，政府建議興建的公營房屋，令香港碩果僅存的一座龍窯面臨「滅絕」危機，一群陶藝家以及陶瓷愛好者2017年便組成「香港龍窯關注組」，以遊說政府和喚起大眾一起拯救及保護這座龍窯。關注組成立至今，為保育及活化龍窯所舉辦的網上聯署、街站宣傳、導賞活動等，均獲得不少有心人積極參與和支持。

2018年12月，城規會通過政府提出的計劃，批准了拆卸龍窯30米外的廢置校舍，用來興建約40層高的公屋，惟承諾不會清拆龍窯。這樣一來，龍窯周邊可以用作活化的土地便減少了，但關注組沒有放棄，仍持續提交建議，期望龍窯不再是一座冰冷的遺跡，而是能為香港發光發熱的陶窯。



香港龍窯關注組旨在提高公眾對龍窯的認識，尤其是龍窯附近的街坊。
The Hong Kong Dragon Kiln Concern Group aims to raise public awareness of the Dragon Kiln, especially within the local community.

「住屋當然重要，但生活不能『只係對住四幅牆』。優裕的社區和充實的生活需要工作、休息，以及吸收知識和作樂的空間。」關注組主席劉琬珊指出：「龍窯見證了香港的工業歷史，亦是工藝與藝術的象徵。活化龍窯，可以為屯門提供現時缺乏的社區空間，讓我們記載、分享一段香港歷史，惠及這裏的居民以及下一代，把過去、現在和未來連結起來。」

關注組撰寫了一份活化計劃，以白德博士在1982年提出的工作博物館方案為藍本，建議設立「活的博物館」，活用周邊土地，融合歷史保育、藝術創作、展覽以及社區設施，讓龍窯化身為藝術歷史交流中心。

「我們理想中的計劃涵蓋社會創新意念。」身兼建築師和教師的關注組成員吳詩韻說：「在我們的計劃中，龍窯將是博物館建築群的核心，圍繞它的有公共陶瓷花園和社區農場，還有可以讓陶藝家與居民互動的駐場陶藝家及陶藝工作坊區域。雖然龍窯未來將會臨近住宅，要復燒並不容易，但為甚麼不能建造一座小型新式無煙柴窯，讓傳統燒窯方式以另一種形式延續下去？我們期盼的，是建立一個讓區內居民以至所有香港人都能享用的好地方。」

青山龍窯之所以珍貴，不僅因為它是香港唯一且完整的龍窯，更因為它反映了香港真實、道地的歷史。龍窯的大當家梁森一如許多香港人，能靈活變通面對市場激烈的競爭，雖不大富大貴，卻養活家人，亦傳承手藝，親手製作樸素而實用的一缸一瓦，服務大眾，貢獻社會。要知道，龍窯歷經幾許「修煉」，承載着鮮的歷史、活的記憶，讓我們了解過去、明白現在，讓我們有了根！

A kiln of Hong Kong's own

In 2016, the Dragon Kiln was once again under threat, as the government proposed to construct a residential building on the site. In an attempt to save the kiln, the Hong Kong Dragon Kiln Concern Group was formed. The group held a series of online petitions, street stands and guided tours of the kiln, attracting public attention and media coverage.

This last-ditch grassroots effort seemed to have some effect. In December 2018, the Town Planning Board handed down a decision on the housing proposal, setting an ambiguous future for the kiln. It confirmed that the kiln was a valuable historic site, and recommended that proactive steps should be taken to revitalise it. But simultaneously, it approved the government's housing project, greenlighting the construction of a 40-storey high-rise just 30 metres away from the kiln. This new residential building is so close to the kiln that firing it again in the future now seems a remote possibility. It begs the question: is it still a kiln if it can't be fired? Will it turn into a lifeless monument? It was a lifeline and a death sentence all at the same time.

"Housing is of course important," states Liz Lau, the Group's Chairperson, "but our lives go beyond the four walls of our homes. A healthy community and a rewarding life needs to balance work, rest and recreation, as well as learning. The kiln is part of Hong Kong's industrial history, and a symbol of our heritage in both art and craft. Revitalising the kiln would give Tuen Mun residents much needed communal space, and allow our present and future generations to connect with our shared past."

The Group has published its own revitalisation proposal for the kiln, taking Dr Bard's concept of a "living museum" as a jumping off point, and seeking to transform the kiln into a hub for artistic and historical dialogue.

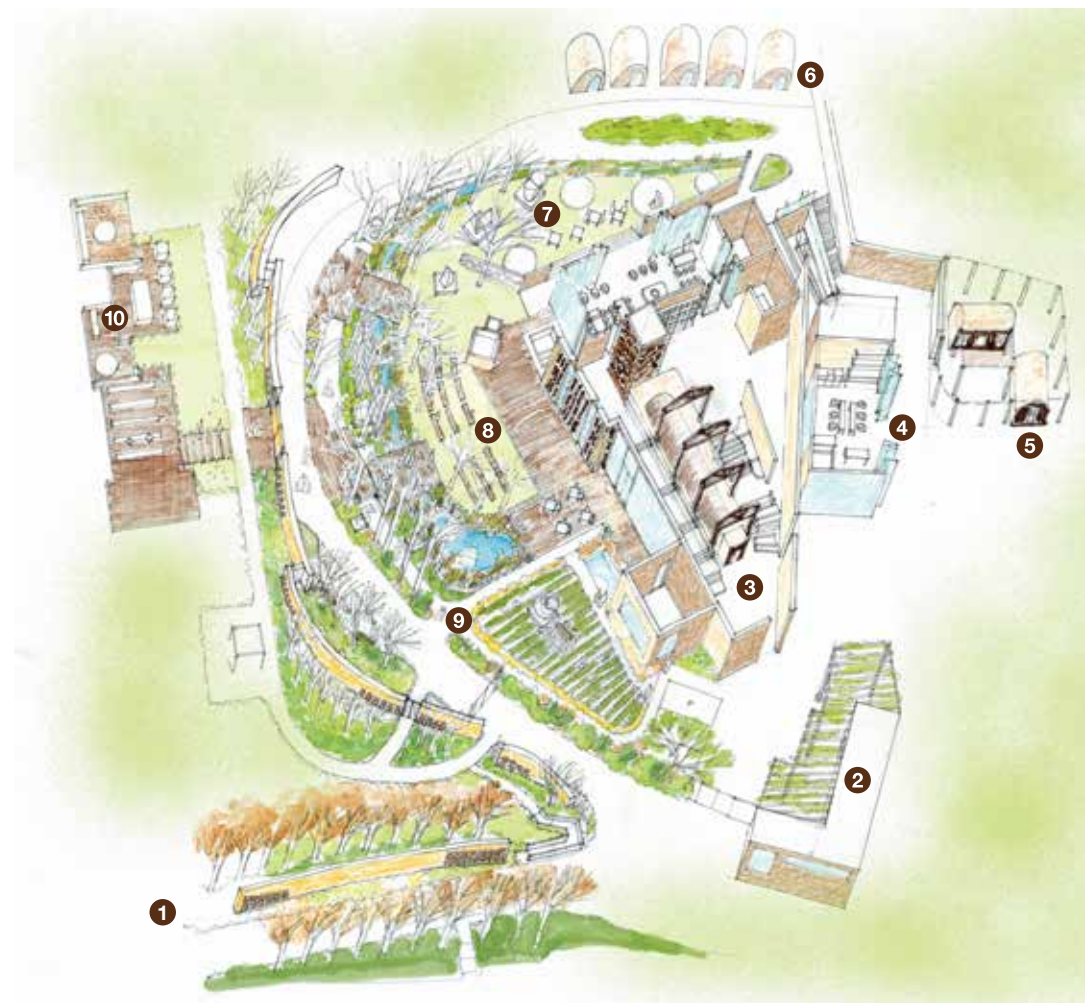
"Ideally, it will encompass a series of social innovations," says Sylvia Ng, a member of the Group, and an architect and teacher by profession. "In our proposal, the kiln will be the heart of the complex, and will include a ceramic sculpture garden, a communal farm, and an area where the public can interact with ceramic artists and learn pottery. Unfortunately, residential buildings will encroach on the kiln in the near future, so it will be difficult to fire up the kiln. But why not build a small, modern smoke-free wood-fire kiln, so that traditional ceramics firing can continue? We envision a place that will be welcoming for the whole community."

The value of the Dragon Kiln lies not only in the fact that it is Hong Kong's only intact example of its kind, but, more importantly, that it is tied so closely with Hong Kong history. Like many Hongkongers, Leung Sum worked tirelessly and humbly, but also wisely and flexibly in the face of stiff competition. The products made at the kiln may have been humble, but also indispensable.

The Dragon Kiln embodies our history and collective memory. It connects us to our roots, and gives us room to imagine our future.



該住宅項目距離龍窯僅 30 米，於 2020 年開始地基工程。
The housing project, just 30 metres from the kiln, started foundation works in 2020.



龍窯活化計劃概念圖 Dragon Kiln Revitalisation Plan Concept Drawing

- 1 入口 Entrance
- 2 接待中心 Welcome centre
- 3 龍窯與工作室 Historic Dragon Kiln & workshops
- 4 陶藝教室 Ceramic classroom
- 5 無煙柴窯與木棚 Smokeless kiln and wood shed
- 6 駐場藝術家工作室 Artists-in-residence workshops
- 7 茶室 Café
- 8 迷你露天圓形劇場 Mini open air amphitheatre
- 9 社區農場 Community farm
- 10 陶瓷雕塑公園 Ceramic sculpture park

繪圖：吳詩韻·歐暉
Drawing by Sylvia Ng, Fai Au

大事記 Timeline

										
<p>1940年代 1940s</p> <p>青山陶窯建成。</p> <p>The Castle Peak pottery kiln is established.</p>	<p>1949</p> <p>陶窯師傅梁森從廣東石灣來港。</p> <p>Kiln expert Leung Sum migrates to Hong Kong from Shiwan, Guangdong.</p>	<p>1951</p> <p>陶廠原老闆無力經營龍窯，由當時的工頭梁森接手，成立「工合陶窯」，燒製各式日用陶器，初期生產的陶器包括水渠和花盆。</p> <p>The original owner leaves the business, and Leung Sum takes over the operation of the kiln as foreman, establishing the “Kung Hop Pottery Kiln,” (“Workers’ Kiln”) producing a wide range of household ceramic ware.</p>	<p>1960年代 1960s</p> <p>龍窯每月燒窯一次。1960年代初，工合尚無電力供應，他們的陶器是全人手製作的，至1960年代後期才引入電動機器輔助生產。(圖片版權屬香港藝術館所有)</p> <p>Kiln is fired once a month. Prior to the kiln getting electricity in the late 1960s, everything was made by hand. Some machinery was eventually added to support the handmade process. (Photo © Hong Kong Museum of Art)</p>	<p>1966</p> <p>陶藝家陳松江入住梁家附近棚屋研究陶藝，共住了三年。</p> <p>Artist Chan Chung Kong begins living near the Leung family to study ceramic art, staying three years.</p>		<p>約1967 Around 1967</p> <p>梁森、陳松江與陶藝家陳炳添共同成立香港陶瓷藝術室，專營各類陶藝原材料。</p> <p>Leung Sum, Chan Chung Kong and artist Chan Ping Tim establish the Hongkong Ceramic Arts Studio, selling ceramic supplies like clay, glazes, and other raw materials.</p>	<p>1970年代初 Early 1970s</p> <p>龍窯仍保持一至兩個月燒窯一次。雖然當時中國大陸有不少價廉物美的陶製品供港，但礙於政策他們不能製造與民間信仰有關的產品，龍窯便靠生產香爐等拜神用品避開與大陸廉價產品直接競爭。</p> <p>The kiln is fired every 1 or 2 months. Due to policies at the time, mainland China could not produce vessels used in folk rituals, an area of production exploited by the Dragon Kiln.</p>	<p>1970年代後期 Late 1970s</p> <p>中國大陸全面開放，龍窯面對的競爭愈發激烈，加上生產成本不斷上升，經營更見困難。</p> <p>The Dragon Kiln faces fierce competition as the Chinese market continues to open up. With production costs also rising, operation becomes more and more difficult.</p>	<p>1980年代初 Early 1980s</p> <p>龍窯停產。</p> <p>Production halts at the Dragon Kiln.</p> <p>政府計劃收地擴展屯門新市鎮，龍窯亦是受影響地段。</p> <p>Government plans to include the kiln site as part of the Tuen Mun New Town expansion.</p>	<p>1982</p> <p>6月18日，政府發出收地通知，龍窯面臨拆卸。</p> <p>On June 18, the Government issues a notice for the acquisition of Kung Hop Pottery Kiln as part of the Tuen Mun New Town expansion plan. The Kiln faces demolition.</p>



1982

時任古物古蹟辦事處執行秘書白德博士到訪龍窯，並提出工作博物館保育計劃。其後白德博士陪同時任港督尤德爵士的夫人來龍窯參觀，向她介紹有關計劃。

Executive Secretary of the Antiquities and Monuments Office Dr Solomon Bard visits the kiln and lobbies other government departments to preserve and re-fashion it as a "Working Museum." Accompanied by Dr Bard, the governor's wife Lady Pamela Youde visits the kiln.

1985

5月26日試燒，以測試龍窯污染物排放程度，這亦是龍窯最後一次燒窯。

A test firing takes place at the kiln on May 26. This becomes the last time the kiln is fired.

1988-89

1988年6月梁森逝世，梁柏泉繼承父業，守護龍窯。保育計劃停頓。

Leung Sum passes away in June, 1988. His son Leung Pak Chuen looks after the kiln. The conservation plan comes to a halt.

1993

颱風襲港，吹倒龍窯的木製窯棚，梁柏泉得搭建臨時窯棚。

A typhoon destroys the kiln's wooden roof, prompting Leung Pak Chuen to build a temporary cover.



1997

政府因應梁柏泉的要求，派員為龍窯興建金屬窯棚，沿用至今。

Informed of the damage by Leung Pak Chuen, the government installs a new protective metal roof over the kiln, which stands to this day.

2012

龍窯獲古物古蹟辦事處評為香港具考古價值地點。

The Antiquities and Monuments Office evaluates the Dragon Kiln and rates it a Site of Archaeological Interest in Hong Kong.

2014

龍窯於3月4日獲古物諮詢委員會評為三級歷史建築。

The Antiquities Advisory Bureau gives the kiln a Grade III historic building grading on March 4.

2016-17

政府擬將龍窯及其周邊地區重新發展為住宅。

The Government proposes to redevelop the kiln site and surrounding area into residential housing.



2017

香港龍窯關注組於7月17日成立，旨在喚起大眾對具歷史文化價值的龍窯的關注。

The Hong Kong Dragon Kiln Concern Group is established on July 17 with the goal of preserving the kiln and raising public awareness of its significance.



詞彙 Glossary

陶窯構造 Kiln & environs

窯 Kiln

用作燒陶瓷的構築物或儀器。

A built structure for firing ceramics.

柴窯 Wood firing kiln

以柴火燒陶瓷的構築物或儀器。

A built structure for firing ceramics with wood.

電窯 Electric kiln

以電力發熱燒陶瓷的構築物或儀器。

A built structure for firing ceramics using electricity.

龍窯 Dragon kiln

一種長型的單室柴燒陶窯，依山而建，利用天然坡度增強空氣抽力，窯室能快速達到高溫。此窯制因適合中國南方地勢而廣泛使用。

A traditional type of single-chambered, wood firing kiln built on a slope to draw the fire from the low point at the head of the kiln to the high point at the tail of the kiln. Widely used in Southern China because of the terrain; known for quickly reaching high temperatures.

窯脊 Kiln spine

龍窯的拱頂部分。

The arch on the exterior of the kiln structure.

投柴孔 Stokeholes

開在窯脊的孔洞，用作投柴引火，把熱力平均傳到窯室各處。

Holes the size of small fists along the spine of the kiln used for adding wood to raise the temperature throughout the kiln.

窯壁 Kiln wall

龍窯兩側的牆壁。傳統石灣龍窯設有內外兩層窯壁。

The two side walls of the kiln. Traditional Shiwan dragon kilns typically have parallel inner and outer kiln walls.

窯腔 / 窯室 Kiln interior/Kiln chamber

龍窯的內部空間。

The interior of the kiln.

窯頭 Kiln head

在一條窯最下方、燃點火焰之處。

The bottom and lowest point of the kiln where the fire is first lit during firing.

窯尾 Kiln tail

在一條窯最上方、通常會連接着煙囪，幫助窯內的廢氣排出。

The top and highest point of the kiln, usually including a chimney to assist in drawing the fire from the kiln head through the kiln chamber.

窯棚 Kiln roof/shed

龍窯上方的棚架，用作保護窯體免受風吹雨打。最早的時候，青山龍窯上方曾有兩個木製棚架；但自 1997 年，就由政府所建的金屬棚架代替。

The scaffolding above the Dragon Kiln used to protect the kiln body from wind and rain. Over time, two wooden structures were built over the kiln. It is now covered by a metal structure that was put in place by the government in 1997.

隔泥池 **Sedimentation tank**

透過沉澱法，把泥土中較重的粒子分隔開來的泥池。青山龍窯的隔泥池呈長方形，以混凝土興建，包括一個細小而高身的沉澱池，可讓濾過的泥漿流入下方兩個較大的泥池去。

A tank for clarifying a liquid mixture that allows heavier particles to settle and then be removed. At the Dragon Kiln, the system consists of a rectangular concrete structure with one small, tall sedimentation tank that drains the liquid clay into two large, lower tanks.

練泥池 **Clay mixing tank**

地上的方形坑，是混合陶土材料的地方。

At the Dragon Kiln, a rectangular concrete structure built into the ground used for mixing clay.

陶瓷製作 Clay & ceramic terms

陶土 **Clay**

就是地上的泥土，沉甸甸的，濕潤時很溫柔，乾燥或燒製後則變硬。陶土是生活中常見的物料，用途廣泛，可製成磚塊、陶瓷器皿及陶瓷藝術品等。A thick, heavy earth that is soft when wet and hard when dry or fired. A common material moulded and fired to make bricks, pottery, and ceramics.

陶器 **Earthenware**

陶土燒製而成的堅硬器物，燒製溫度為攝氏 800 至 1200 度之間。Pottery made from clay fired to a porous state of 800 to 1,200 degrees Celsius. Can be made impervious to liquids with the addition of a glaze.

炆器 **Stoneware**

與陶器類似，燒製溫度為攝氏 1100 至 1300 度之間，較陶器堅硬而不滲水。Dense pottery fired at temperatures of 1,100 to 1,300 degrees Celsius that is non-porous and resistant to liquid. Made from clay, it is more durable than other kinds of pottery and earthenware.

瓷器 **Porcelain**

以瓷土燒製而成的器物，燒製溫度為攝氏 1200 至 1400 度之間，較陶器和炆器堅硬，呈白色且有透明感。Porcelain is a ceramic material made by heating clay-like substances to temperatures of 1,200 to 1,400 degrees Celsius that includes clay in the form of kaolinite.

配土 **Clay mixing**

按所需陶土的特性依比例混合不同的材料。

Creating a clay mixture by combining materials based on a recipe.

練泥 **Clay preparation**

以反覆搥打、擠壓或踩踏的方式混合陶土材料。

Combining materials to make a uniform clay body by beating, extruding, or stomping.

泥板成型法 **Slab building**

將一塊厚度平均的泥板裁切、塑形及併合，構築成作品，是為泥板成型法。The slab building technique involves rolling out clay to an even thickness, then cutting, shaping, and joining to form a finished object.

泥條盤築法 **Coiling**

趁泥土柔軟時搓成長長的泥條，再將之疊起造型及按壓黏合，可製成不同型態。The coiling technique involves rolling fresh and soft clay into long coils, placing one coil on top of another to form different shapes, and then joining the shapes with simple pressure.

泥模 **Clay model**

手捏陶泥而未經燒製的陶製器物原型。

A three-dimensional representation of an object made of unfired clay, generally used for creating a plaster or silicone mould to facilitate mass production.

模種 **Mould master**

先以泥模倒模成石膏模具，再注入石膏即成與泥模相同的模種。

A mould made from a clay model used to make multiple identical moulds for mass production. Increases production while limiting damage to intricate mould details during production.

石膏模 **Plaster mould**

以模種倒模而成的石膏模具，用作大量生產陶瓷器。

A mould made from plaster used to reproduce a form. Commonly used in ceramics production.

陶坯 **Greenware**

已完成造型但未經燒製的陶瓷作品。

Clay that has been moulded and shaped but not yet fired.

壓模 **Press mould**

用陶土壓在模具上，使之定型，可大量製成形狀相同的製品，是工合陶窯常用的生產方式（而非常見的灌漿法）。A mould in which clay is pressed to make it take on a specific shape. At the Dragon Kiln, press moulding, as opposed to slip casting, was the most common moulding technique.

車坯機 **Jolly or jigger**

用作壓模的機器，以馬達轉動模具，上方設有拉桿和刀片，可配合模具快速壓模。A machine used for the mass production of open form ceramic ware, most commonly bowls and plates; similar to the throwing wheel.

匣钵 **Sagger**

燒窯工具，形似花盆，可保護坯件，並方便疊起堆放。

A ceramic container used to protect objects while they are being fired.

釉藥 **Glaze**

陶瓷釉藥是一層玻璃質塗層，經高溫燒製後會與陶坯結合。釉藥用以上色、裝飾及阻隔水分滲透陶坯——以防燒好的器物漏水。Ceramic glaze is an impervious glass coating fused to a ceramic body during firing. The glaze can serve to color, decorate, or waterproof an object.

上釉 **Glazing**

把釉藥塗上坯體的過程，有浸、淋、繪、噴等多種方式。

The process of applying glaze to a clay body; techniques include dipping, pouring, drawing, or spraying.

燒製 Firing

試釉片 Test tile

用作測試釉藥燒製效果的陶瓷小片。

A small piece of clay used to check how a glaze will look after being fired.

燒窯 Kiln firing

令陶窯升溫，使陶土在高溫下產生化學變化，變得堅固結實。

Raising the kiln temperature to induce the chemical process of turning clay into ceramic.

氧化焰 Oxidation firing

形容燒製時陶窯內的「氣氛」。在燒製的過程中，以充分的氧氣作燃料，稱之為「氧化焰」，常見於電窯。

The type of atmosphere inside the kiln during firing. An oxidation atmosphere has sufficient oxygen for the fuel to burn and is typically done in an electric kiln.

還原焰 Reduction firing

形容燒製時陶窯內的氣氛。在燒製的過程中，沒有足夠的氧氣作燃料，不能產生氧化作用（燃燒的燃料較空氣為多）。在高溫燒製時，此氣氛會「奪取」散落於各器物上的氧份子，主要是陶坯及釉藥含有的鐵及銅。此氣氛主要見於燃氣窯及柴窯，並且會燒出比電窯截然不同的色彩。

A reduction atmosphere occurs when there is insufficient oxygen for complete combustion (more fuel than air to burn). At high temperatures, the atmosphere will "steal" loosely-bonded oxygen atoms from other materials, mainly iron and copper from the glaze and clay body. This is typically done in a gas or wood fired kiln and produces coloured glazes different from electric kilns.

入窯 Kiln loading/packing

把風乾後的坯體置入窯內準備燒製。

Placing air-dried clay bodies inside a kiln in preparation for firing.

出窯 Kiln unloading/unpacking

把完成燒製的陶瓷器拿出窯外。

Removing ceramics from a fired kiln after cooling.

素燒 Bisque firing

指陶泥第一次燒製後的成品，這個階段陶泥會變成陶瓷，但仍然呈吸水狀態，方便吸收釉藥。大部分出自工合的製品都沒有經過素燒，是直接以高溫燒製而成。

Also known as 'biscuit' firing, refers to the first time greenware is fired. This process vitrifies the clay into a ceramic, but is still porous and can absorb glazes. Most of the Dragon Kiln's objects did not go through bisque firing, but instead were fired once at a high temperature.

高溫燒 High firing

意指將陶泥或素坯用高溫燒製，直至變得玻璃化（變成陶瓷）及不滲水。Refers to firing clay or bisqueware at a high temperature, to the point of it becoming vitrified (turned into ceramic) and non-porous.





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香港龍窯關注組成立伊始，訴說青山龍窯的故事已是我們的使命；五年來，我們仍用心說好這故事，且得着甚豐。這次能夠把龍窯的故事彙編成書，既意外，又難能可貴，那怎敢怠慢？我們仔細整理龍窯過往八十年的資料及相片，寫成故事，中英對照，輔以插圖。忙得不亦樂乎之際，卻碰上疫情，我們必須迅速適應遙距工作模式，過程不容易卻令人難忘。本書得以面世，是出版團隊努力的成果，在此我向他們致意：朱皓澄、羅士廉、唐嘉汶、楊雪盈、鄭相興、吳詩韻、鄧頌華、貓珊、泥塵記、周頌謙、曾逸豪、王銳忠、陸姿姿、方俞、Christopher Mattison、劉向陽、劉群章及彭錦耀；更要感謝出版人陳麗珊及執行編輯黃小燕，她們為本書作出了很大的貢獻。

要把龍窯過去的點點滴滴編綴成文，需要各方有識之士提供基礎研究資料及專業支援。我們萬分感謝下列人士及團體：香港陶瓷研究會、嚴惠蕙和姚開麒為我們提供香港陶瓷歷史研究的資訊；馬素梅博士讓我們參閱她有關石灣陶瓷研究的資料及著作；鄧淑慧老師及林瑞華老師由台灣遠道而來，特地到龍窯實地考察，與我們分享他們對龍窯建築結構及保育的深厚知識。此外，我們要向李慧嫻、陳炳添、盧世強、賴志光、鄧家宙博士、程超豪及鍾家樂等受訪者表示謝意，他們的訪談令本書的內容更充實。還有，張朝敦博士、謝錦榮及歐陽仲敏不遺餘力地在城市的角角落落發掘陶瓷水管和它們的歷史，這對我們的研究很有幫助，十分感謝！當然，我們也要銘謝香港大學圖書館、南華早報、東方日報、香港藝術館、皇家亞洲學會香港以及政府檔案處借出珍貴的歷史圖片。

尚有梁款及鄭俊宇，他們為本書撰寫序言，情真意切，我們深受感動。屯門區議員林頌鎧向來倡議龍窯活化計劃，是我們的長期支援，十分感激。當然沒有忘記好友蔣菁菁，她就本書的設計提供了寶貴的建議，很是難得。我還要從心底向甄佩蘭道謝，她一直在旁提供意見，又一起製作小樣，耐心聆聽，給與我無限的鼓勵。

不可不提的，是這本書能夠從一個念頭，落實到出版面世，端賴衛奕信勳爵文物信託、信言設計大使及趙素蘭女士的慷慨資助。我們亦要向 306 位參與眾籌的人士敬禮，謝謝他們抱持信念，支持本書的出版，令這個計劃成真。

最後，我們要向梁氏家族致以最誠摯的謝意！七十多年來，他們一直在龍窯工作及生活，即使工場停止運作，卻仍繼續守護這條窯，不離不棄，為大家保存了歷史的瑰寶、文化的奇珍。我們特別感激梁柏泉、梁柏冲、梁馬蓮定，及剛剛於年初以 99 歲高齡過身的梁媽媽吳寬女士，謝謝你們熱情招待關注組成員到訪梁家，並相信我們，願意讓我們記下你們的家族故事及有關龍窯的回憶，與香港人分享。這一切，既窩心，又動人。再三申謝！

香港龍窯關注組主席

劉琬珊

2021 年 6 月

Since the Concern Group was formed in 2016, an essential and deeply rewarding part of our mission has been to tell the story of the Castle Peak Dragon Kiln. Getting to put these stories in a book is an unbelievable opportunity. Trying to do so in a remote-working situation through the course of a pandemic, in an attempt to tell an 80-year-old story with photographs, illustrations, and writing in two languages, made it an unforgettable experience. We are deeply indebted to our team Miranda Chu, Chris Lo, Carmen Tong, Clarisse Yeung, Charles Cheng, Sylvia Ng, Chow Chung Wah, Connie Maoshan, Lai Chan Kee, Him Chow, Tsang Yat Ho, Eddie Wong, JiJi Luk, Kristy Fong, Christopher Mattison, Josephine Lau, Doris Lau, and Sunny Pang. To our publisher Mary Chan and executive editor Phoebe Wong, thank you for your unyielding dedication to the book and our cause.

We pieced together a picture of the kiln's past thanks to the foundational research and technical expertise of those who were doing this long before us. Our gratitude goes to the Hong Kong Ceramics Research Society, Yim Wai Wai, and Yiu Hoi Kee for providing information on Hong Kong's ceramic history; Dr Ma So Mui for her research and books about Shiwan ceramics; and Sophia Den and Lin Jui-Hua for traveling from Taiwan to visit the kiln and sharing their deep knowledge about kiln architecture and conservation. We also thank Rosanna Li, Chan Ping Tim, Louis Lo, Alan Lai, Dr Billy Tang, Ching Chiu Ho, and Chung Ka Lok for their interviews with us. Special mention goes to Dr Charlton Cheung, Kenneth Tse and Regina Law for their (I think still ongoing!) search for ceramic drainage pipes throughout the city. We were thrilled to be able to crowdsource part of our research! Finally, we are grateful for the historical photographs provided to us by The University of Hong Kong Libraries, South China Morning Post, Oriental Daily News, Hong Kong Museum of Art, Royal Asiatic Society Hong Kong, and the Government Records Service.

Thanks to Leung Foon and Roy Kwong for their eloquent forewords — we were touched and close to tears when we first read them, and to Tuen Mun District Councilor Lam Chung-Hoi for his long time support and advocacy for the kiln's revitalisation. I am grateful to Elvy Chang, who graciously let me exploit our friendship for valuable design and creative advice. I am never not thankful for Yvette Yanne — idea generator, mock-up artist, listener, and cheerleader extraordinaire.

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Finally, our greatest debt of gratitude goes to the Leung family. For seventy years, they have worked and lived here. And even as production stopped, they continued to watch over the kiln, preserving for us this incredible treasure and piece of our history. We are eternally grateful to Leung Pak Chuen, Leung Pak Chung, Leung Ma Lin Ting, and mom Ng Foon, who sadly passed away earlier this year at the age of 99. You welcomed the Concern Group into your home, and entrusted us with your stories and memories so that they can now belong to all Hongkongers.

Liz Lau

Chairperson, Hong Kong Dragon Kiln Concern Group

June 2021

器說龍窯 Objects of the Dragon Kiln

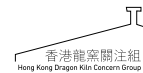
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香港龍窯關注組的目標是保存及活化香港唯一的龍窯。我們是一個公民團體，由學者、藝術家、社會科學學者及建築師義務組成。作者與編者對本書所採用的資料及版權信息均力求準確，倘有任何錯誤，謹此致歉，並將於再版時更正。

The Hong Kong Dragon Kiln Concern Group's goal is to conserve and revitalise Hong Kong's only Dragon Kiln. We are a civil society organisation made up of academics, artists, sociologists and architects. Every effort has been made to trace and verify the copyright and accuracy of all historical materials. If any errors have occurred, the authors offer their apologies and will make good the deficiency in any subsequent edition(s).



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