

# 字 裡

Between the Lines

{ The Legends of  
Hong Kong Printing  
香港印藝傳奇 }

# 圖 間

- 〈聯合主辦〉—— 康樂及文化事務署 及 香港版畫工作室
- 〈聯合籌劃〉—— 香港文化博物館 及 香港版畫工作室
- 〈策展〉—— 香港版畫工作室

Jointly presented by  
the Leisure and Cultural Services Department &  
the Hong Kong Open Printshop  
Jointly organised by  
the Hong Kong Heritage Museum &  
the Hong Kong Open Printshop  
Curated by the Hong Kong Open Printshop



二〇二〇年。十月。七日 ~ 7.10.2020 ~ 22.2.2021 ~  
二〇二一年。二月。二十二日 Hong Kong Heritage Museum  
香港文化博物館〈一樓專題展覽館⑤〉 1/F, THEMATIC GALLERY 5

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# 前言

人類的思想和知識得以廣泛流傳，有賴印刷術的出現。早於唐代（公元618 – 907年），中國人已運用雕版木刻印刷術複製經史書籍及佛教經文圖像等，使知識傳播的媒介從手抄本轉變為印本，促進文化與教育的發展。

19世紀初，傳教士將西式活字引入中國，複製圖書變得更快捷，古籍經典、翻譯著作、啟蒙讀物、報紙紛紛刊行；新消息、新論點、新思想更得以流播四方，倡導近代社會文化的變革。同時，傳教士亦將平版石印技術傳入中國，利於印製圖文並茂的印刷品，從此文字世界因圖像而變得繪形繪聲。

是次展覽以香港印刷業的現代化歷程為背景，探討本地中文鉛活字的由來、活字印刷的興衰，同時介紹平版石印的發展。除了向觀眾展現快將失傳的印刷技藝外，展覽亦介紹年青一代如何在傳統的活字和活版印刷的基礎上，用創意為印藝帶來全新面貌。

展覽得以順利舉行，實有賴香港版畫工作室的鼎力支持，以及英華書院、香港大學圖書館、香港中文大學圖書館和東華三院文物館借出珍貴藏書，本館謹致以衷心謝意。此外，我們亦感謝荷蘭國立世界文化博物館基金會轄下荷蘭萊登國家民族學博物館及韋斯特贊鑄字工房基金會為展覽特別重鑄「香港字」作研究及展示，重現19世紀香港的中文活字。

香港文化博物館總館長  
盧秀麗

# Foreword

The invention of printing has enabled humans to disseminate knowledge and ideas more widely than ever before. As early as the Tang dynasty (618 – 907 AD), Chinese people were already producing books on the classics and history, as well as texts and images for Buddhist sutras, through woodblock printing which encouraged developments in culture and education as printed books replaced handwritten manuscripts as the major medium for distributing knowledge.

In the early 19th century, missionaries brought movable type printing from the West to China, facilitating the speedy production of books. There was a vast increase in the publication of ancient classics, translated literary works, inspiring writings by important authors, and newspapers. The wide circulation of new information, theories, and ideas has brought about changes in society and culture in modern times. Meanwhile, the missionaries also introduced lithographic printing to China, which facilitated the printing of materials with both pictures and texts. From then on, the world of words came alive through images.

This exhibition explores the origin of Chinese lead movable type, as well as the rise and fall of movable type printing in Hong Kong, and explains the development of lithography in this city, all in the context of the modernisation of our printing industry. Apart from showcasing the vanishing craft of traditional printing, the exhibition also illustrates how the young generation uses creativity to come up with new printed products on the basis of traditional movable type and letterpress printing.

This exhibition was made possible thanks to the staunch support of the Hong Kong Open Printshop, and we are deeply grateful to the Ying Wa College, The University of Hong Kong Libraries, The Chinese University of Hong Kong Library, and the Tung Wah Museum for loaning their precious publication collections to us. Furthermore, we extend our sincere gratitude to the Stichting Nationaal Museum van Wereldculturen (National Museum of World Cultures Foundation)'s National Museum of Ethnology in Leiden, the Netherlands, and Foundation Type Foundry Westzaan, which have devoted special effort in recasting the “Hong Kong Type”, a Chinese movable type designed locally in the 19th century, for research and display at our exhibition.

Lo Sau-lai, Fione  
Museum Director  
Hong Kong Heritage Museum

# 引言

「字裡圖間—香港印藝傳奇」展示的中文活字及平版石印皆源自英國倫敦傳道會傳教士馬禮遜；他在19世紀來華傳教，同時把這兩項印藝科技介紹至中國，對近代中國政經文化、資訊傳播影響至為深遠。

來華傳教士是研發中文鉛活字的功臣：馬禮遜早於1815年在澳門雕製金屬活字，戴爾繼而於1828年開始在馬六甲研究鑄造活字，至1851年柯理才在香港英華書院完成歷近半世紀的鑄字工程。這套被時人稱為最完整、最美的「香港字」，除用於香港英華書院的宣教刊物外，還銷至中國、俄國和荷蘭等地。

「香港字」的讀者遍佈社會各階層：理雅各的《中國經典》及羅存德首部兩文三語的《英華字典》便是以「香港字」排印；它的蹤影亦可見於《循環日報》，當時王韜為報章撰寫宣揚變法自強的社論，推動時代改革；澳洲華僑領袖孫俊臣以「香港字」排印《無師自曉》自學英語手冊，記錄海外華工的生活和語言。

平版石印於1826年傳到中國，其製版相對方便，印刷成本低廉。在短短數十年間，平版石印已廣為各地採用。1884年，上海《申報》出版《點石齋畫報》，是首份以圖像為主的新聞旬刊，帶領讀者從文字敘事走向圖像敘事的新世界。

20世紀初的五彩石印海報更把讀者帶進活色生香的繽紛世界。關蕙農融會西方繪畫及嶺南畫派之長，再加上亞洲石印局精湛的分色、製版及套色施印技術，使香港的五彩石印海報能與上海的分庭抗禮。

香港版畫工作室衷心感謝康樂及文化事務署與香港文化博物館的支持和信任，亦感謝英華書院、香港大學圖書館、香港中文大學圖書館及東華三院文物館慷慨借出珍貴藏書。此外，我們感謝荷蘭國立世界文化博物館基金會轄下荷蘭萊登國家民族學博物館借出19世紀的「香港字」字模，支持重鑄的研究。我們衷心感激荷蘭韋斯特贊鑄字工房基金會主席Ronald Steur先生分享其研究，協助重鑄「香港字」的工程。再加上各位支持工作室的朋友，讓我們能於此時此地，與香港文化博物館聯合策劃「字裡圖間—香港印藝傳奇」，向全港市民分享香港印藝的傳奇故事。

香港版畫工作室項目總監  
翁秀梅

# Message

The Chinese movable types and lithographs exhibited in “Between the Lines—The Legends of Hong Kong Printing” are all originated from Robert Morrison of the London Missionary Society. He came to preach in China in the 19th century, and introduced these two printing technologies, which had a profound influence both on the dissemination of information and the development of political and economic culture in modern China.

The missionaries who came to China contributed significantly to the research and development of the Chinese lead movable types. Robert Morrison started carving metal movable types in Macau as early as in 1815. Subsequently in 1828, Samuel Dyer started the research on typesetting in Malacca. The typesetting project lasted nearly half a century and was finally completed at Anglo-Chinese College (renamed Ying Wa College in 1914), Hong Kong in 1851. This collection of “Hong Kong Type” was hailed as the most complete and beautiful Chinese movable types. In addition to being used in missionary publications, the types were sold to China, Russia and the Netherlands.

“Hong Kong Type” had readers from all walks of life. James Legge’s *The Chinese Classics* and Wilhelm Lobscheid’s *English and Chinese Dictionary, with the Puncti and Mandarin Pronunciation* were printed with “Hong Kong Type”. The types were also seen in *Universal Circulating Herald*, where Wang Tao penned editorials calling for self-strengthening reforms. Chinese-Australian leader Johnson Sun bought a set of “Hong Kong Type” and published *The Self Educator*, an English self-study manual in Australia. It documented the lives and language of the Chinese immigrant workers abroad.

Lithography was introduced to China in 1826. As its plate-making process was relatively convenient and printing costs were low,

lithography became widely used throughout the country within a few decades. In 1884, Shanghai’s *Shen Bao* published *Dianshizhai Pictorial*, the first illustrated news magazine, bringing readers from a world of textual narration to the new world of illustrated narration.

Chromolithography brought readers further to a vivid world of perception in the early 20th century. In his lithographic works, Kwan Wai-nung fused light, shadow and perspective of Western paintings with brushwork from the Lingnan school. With exquisite techniques in colour separation, plate making and polychrome printing from the Asiatic Lithographic Printing Press, Hong Kong’s chromolithography was on equal footing to that in Shanghai.

Hong Kong Open Printshop is grateful to the Leisure and Cultural Services Department and the Hong Kong Heritage Museum for their support and trust. Thank you to Ying Wa College, The University of Hong Kong Libraries, The Chinese University of Hong Kong Library and Tung Wah Museum for generously lending us their precious publication collections. In addition, we would like to thank the Stichting Nationaal Museum van Wereldculturen (National Museum of World Cultures Foundation)’s National Museum of Ethnology in Leiden, the Netherlands for lending us the “Hong Kong Type” matrices and supporting the recasting project. We are sincerely grateful to Drs Ronald Steur, Chairman of Foundation Type Foundry Westzaan, for sharing his research and facilitating the recasting project. We would also like to thank the friends of Hong Kong Open Printshop for their support, which enables us to share the legendary stories of Hong Kong printing with citizens of Hong Kong at this moment in time.

Yung Sau-mui  
Programme Director  
Hong Kong Open Printshop

# 「香港字」前傳

19世紀清政府嚴禁外國人在中國傳教，違者重罰，外國傳教士如馬禮遜（1782-1834）不可能在華公然傳教。

馬禮遜遂以中文刊印小冊子和翻譯聖經，打破禁例宣傳教義。他亦明白中國人尊儒和敬惜字紙的觀念根深蒂固，因此特別講究漢字造型、印刷和書籍裝幀的美。

其後馬禮遜獲東印度公司的支持，在澳門成立印刷所，排印《華英字典》。這字典用上五年編寫，自1815年開始在東印度公司澳門印刷所排印，歷時八年完工。《華英字典》一部六冊，共印了750套。

排印《華英字典》的金屬活字由工匠逐個雕刻，這過程稱為「刻製活字」。

In the 19th century, the Qing imperial government banned foreign missionaries in China with heavy penalties; preaching in public was impossible for missionaries like Robert Morrison (1782–1834).

Morrison thus published pamphlets in Chinese and translated the Holy Bible as a means of preaching. He understood the deep-rooted Chinese values in respecting the educated and cherishing the text, and therefore put extra effort into decent Chinese characters and the aesthetic in printing and binding when making his publications.

Morrison was later supported by the East India Company to establish a printing press in Macau and to typeset and print *A Dictionary of the Chinese Language*. The dictionary was edited over five years and printed by the Honorable East India Company's Press in Macau beginning in 1815; it took eight years to finish. *A Dictionary of the Chinese Language* consisted of six volumes and a total of 750 sets were printed.

The metal type used in *A Dictionary of the Chinese Language* was manually carved by craftsmen. The process was called movable type carving.



## Before “Hong Kong Type”

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《我等救世主耶穌新遺詔書》

馬六甲英華書院出版

香港英華書院藏

**New Testament**

Published by the Anglo-Chinese College in Malacca

Ying Wa College collection

≡ 1823

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# 群策群力的「香港字」

「香港字」被譽為 19 世紀中葉最美、最完整的一套中文活字。

英國倫敦傳道會傳教士戴爾（1804–1843）於 1828 年在檳榔嶼（位於現今的馬來西亞）的佈道站開始籌劃鑄字，1835 年投入生產。佈道站先後遷至馬六甲及新加坡，鑄字工程亦由其他傳教士接力。當時鑄字工匠除有傳教士外，亦有華人、孟加拉人和葡萄牙人。1843 年英華書院連同其印刷設備由馬六甲遷至香港，來自美國的專業印工柯理接手統籌鑄字工程。

在香港印刷業商會出版的月刊《印刷藝術》（1940）中，這批明體字被稱為「香港字」，推算是因為香港英華書院是中國第一間中文鉛活字鑄字作坊，也是 19 世紀中葉全球最重要的中文活字供應中心，故這批明體字亦以其出產地為名。時至今天，仍有一些學者於其研究中提及「香港字」，可見這批活字的重要性。

“Hong Kong Type” is considered to be the most beautiful and the most complete set of Chinese movable type in the middle of the 19th century.

In 1828, Englishman Samuel Dyer (1804–1843) from the London Missionary Society started planning for type casting in a mission station in Pulau Pinang (located in today's Malaysia), and production began in 1835. Later the mission station was moved first to Malacca, then to Singapore, and other missionaries continued with the production. Besides missionaries, type casting craftsmen then consisted also of Chinese, Bangladeshi, and Portuguese workers.

In 1843, the Anglo-Chinese College was moved from Malacca to Hong Kong with its printing equipment (renamed Ying Wa College in 1914), and the foundry was taken over by American professional printer Richard Cole.

In the monthly journal *The Printer's Journal* published by the Hong Kong Printers Association in 1940, this batch of *Ming* type was termed the “Hong Kong Type”. This is, as one may deduce, because the Anglo-Chinese College in Hong Kong was the first foundry in China to cast Chinese movable type and became its most important supplier in the world in the mid-19th century. The *Ming* type it produced thus earned the honour to be named after its birthplace. The fact that the term “Hong Kong Type” still appears in recent scholarly research signifies its importance today.

2020 年重鑄「香港字」

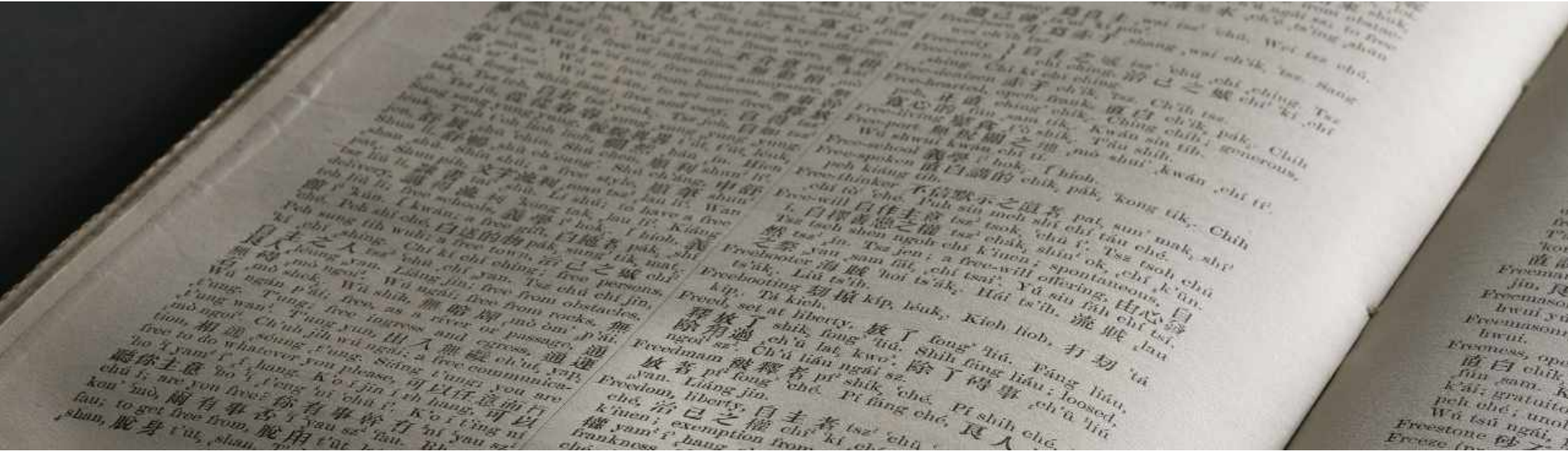
香港版畫工作室藏

“Hong Kong Type” Recast in 2020

Hong Kong Open Printshop collection



Collective Effort—  
“Hong Kong Type”



# 「香港字」與漢學研究

理雅各（1815–1897）與羅存德（1822–1893）既是傳教士也是漢學家。

理雅各是英國蘇格蘭傳道人、漢學家及香港英華書院第一任校長。他翻譯及出版了共五卷八冊的《中國經典》，當中包括《論語》、《大學》、《中庸》、《孟子》和《尚書》等，並在香港英華書院以「香港字」排印。

來自德國的羅存德，身兼牧者、醫師和漢學家多職。他編撰的《英華字典》，是當時第一本兩文三語的字典，當中有本地話（即廣東話）和官話（即國語）兩種中文拼音，由位於中環雲咸街的《孖刺西報》以「香港字」排印。

James Legge (1815–1897) and Wilhelm Lobscheid (1822–1893) were both missionaries and sinologists.

James Legge was a Scottish missionary, sinologist, and the first headmaster of the Anglo-Chinese College in Hong Kong. He translated and published *The Chinese Classics*, which was a five-part work with eight volumes, including the *Analects of Confucius*, the *Great Learning*, the *Doctrine of the Mean*, the *Mencius*, and the *Book of Documents*. These volumes were then typeset and printed in “Hong Kong Type” in the Anglo-Chinese College.

Originally from Germany, Wilhelm Lobscheid was simultaneously a pastor, doctor, sinologist, and more. The *English and Chinese Dictionary, with the Punti and Mandarin Pronunciation* he edited was the first dictionary with two languages and two Chinese dialects, including both Punti (Cantonese) and Mandarin pronunciation notations. The dictionary was typeset and printed with “Hong Kong Type” by the *Hong Kong Daily Press* located in Wyndham Street, Central.

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《英華字典》  
香港中文大學圖書館  
*English and Chinese Dictionary,  
with Punti and Mandarin Pronunciation*  
The Chinese University of Hong Kong Library  
≡ 1866–1869

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## “Hong Kong Type” & Sinology

# 「香港字」與海外華人

# 香港活字的興替



孫俊臣 (1868–1925) 是澳洲的華僑領袖，他在香港出生，曾就讀中央書院，留學英國，1880 年代末移居澳洲。

1896 年，孫俊臣向中華印務總局購入 4,000 枚「香港字」，出版《廣益華報》及排印英語自學手冊《無師自曉》。

1896 年，澳洲《每日郵報》的報導形容這批中文活字是當時最先進的科技。

Johnson Sun (1868–1925) was a leader of the Chinese community in Australia. He was born in Hong Kong, studied in the Government Central School and then in the UK, before moving to Australia in the late 1880s.

In 1896, Sun purchased 4,000 “Hong Kong Type” from the Chinese Printing Company to publish *The Chinese-Australian Herald* and to typeset *The Self Educator*, an English self-learning handbook.

In 1896, *The Daily Telegraph* in Australia described this batch of Chinese movable type as the most advanced technology at the time.

《無師自曉》(複製本)  
孫俊臣編寫  
新南威爾斯州立圖書館藏

*The Self Educator* (Replica)  
Compiled by Johnson Sun  
The State Library of New South Wales collection

≡ 1904

1938 年，香港博文鑄字有限公司在中環開業，其後遷至砵典乍街。總經理陳錫乾長袖善舞，業務遍及海外。

1951 年，新西蘭的華僑農業總會成立華農印務出版社，集資眾籌多年，以接近 6,000 港元，向香港博文鑄字有限公司購買重 500 公斤中文活字，排印出版《僑農月刊》。由此可見當年香港鑄字業及活版印刷業的興旺。

到了 1970 至 80 年代，香港的活版印刷業踏入全盛時期。香港的四大鑄字廠—博文、達興、建國和永成相繼於 1990 年代結業，而香港最後一間鑄字廠友聯鑄字廠亦在 2002 年結業，活版印刷業日漸式微。

In 1938, the Universal Types Founders, Ltd. opened in Central, and was later moved to Pottinger Street. Its Managing Director Chan Sackin was a sociable businessman, with contracts all over the world.

In 1951, the Dominion Federation of New Zealand Chinese Commercial Growers (Inc.) established the New Zealand Chinese Growers' Publishing Co. Ltd. They spent years raising funds and finally purchased 500kg Chinese movable type from the Universal Types Founders, Ltd. in Hong Kong with nearly HK\$6,000, to typeset and print the *New Zealand Chinese Growers' Monthly Journal*, proving the prosperity of foundries and the letterpress industry in Hong Kong.

By the 1970s up until the 1980s, the letterpress industry in Hong Kong was in its full glory. The four prominent type foundries in Hong Kong—the Universal Types Founders, Ltd., Tat Hing, Kin Kwok, and Wing Sing closed down one after the other in the 1990s, and the last foundry, Yau Luen Type Foundry, finally closed in 2002. The letterpress industry in Hong Kong gradually declined.

## “Hong Kong Type” & Overseas Chinese

## The Rise and Fall of Hong Kong Movable Type





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「香港字」鉛活字  
香港版畫工作室藏  
Ronald Steur 先生捐贈

**"Hong Kong Type" Lead Movable Type**  
Hong Kong Open Printship collection  
Donated by Drs Ronald Steur

≡ 1859–1909

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# 印藝傳承

黎鎮英先生、任偉生師傅、林安師傅和唐漢志師傅都是本地資深的印刷業從業員，他們的故事也就是香港印刷業興盛到衰微的縮影。

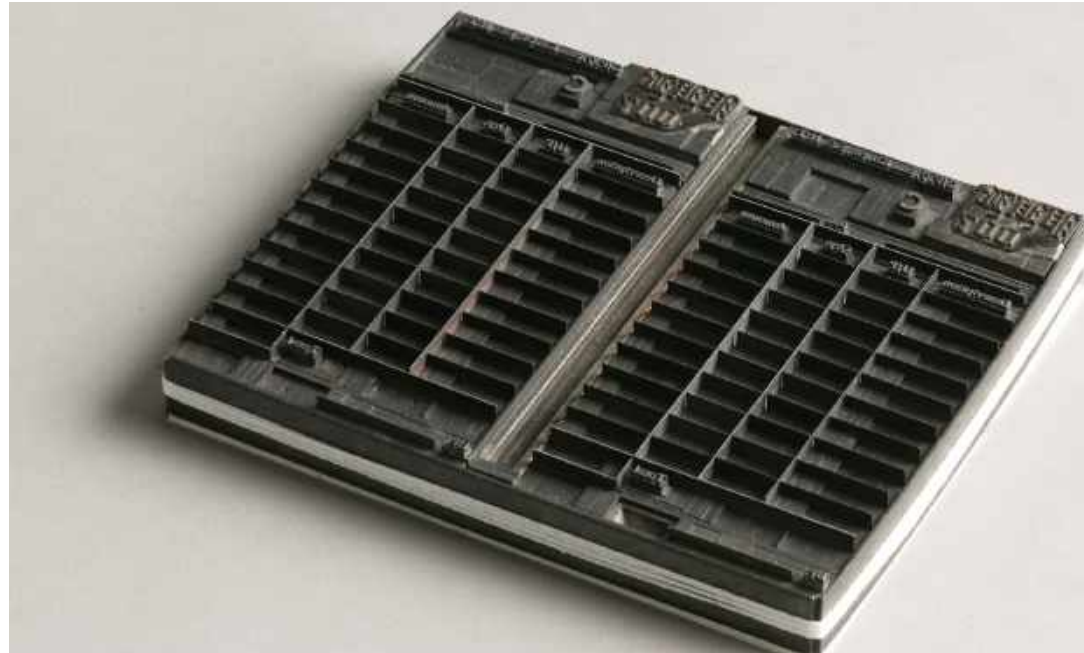
1964年，黎鎮英先生入讀慈幼會開辦的鄧鏡波工業學校，畢業後在香港大學圖書館工作，專責書籍釘裝及復修至退休，他現職東華三院文物館文獻修復主任。

任偉生師傅祖籍鶴山，繼承父業，經營創辦於1954年的光華印務公司。1970至80年代是活版印刷全盛時期，整個中上環有逾百間家庭式營運的印務店。任師傅現舉辦工作坊，推廣活版印藝。

林安師傅十歲已在中環的印坊當學徒，1970年代，他在中環創立榮安印刷公司，承印中環公司企業的印刷品。林師傅退休後，他把逾60年歷史的海德堡風喉照鏡印刷機及大批商標和印刷品全數捐贈予香港版畫工作室保存。

1980年代，唐漢志師傅轉業為活版印刷師傅，並在1993年於上水成立大志印刷公司。1990年代，中港運輸往來頻繁，唐師傅公司的業務亦因而大盛。2011年，唐師傅退休，他的海德堡風喉照鏡印刷機及逾萬粒的活字由非牟利文化機構「字活」傳承。

## Keeping the Art of Printing Alive



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### 表格活字印版 唐漢志師傅

**Form Movable  
Type Plate**  
Master  
Tong Hon-chi

≡ 1990年代至2012年  
1990s–2012

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Mr Lai Chun-ying and Masters Yam Wai-sang, Lam On, and Tong Hon-chi are all experienced local print workers; their stories bear the traces of the development of the printing industry in Hong Kong.

In 1964, Mr Lai Chun-ying entered Tang King Po Trade School. After graduation, he started working at The University of Hong Kong Libraries, in charge of book binding and conservation up until his retirement. Mr Lai is currently a Conservation Specialist at Tung Wah Museum.

Master Yam Wai-sang's family was from Heshan, Guangdong. He inherited Kwong Wah Printing Company founded by his father Yam Chiu-kwong in 1954 and has been managing it ever since. The 1970s to 1980s was a golden era for letterpress printing; there were over 100 family-run shops in Central and Sheung Wan. Master Yam now organises workshops to promote the art of letterpress printing.

Master Lam On had been an apprentice in printing workshops in Central since he was 10. In the 1970s, he founded Wing On Printing Press in Central, printing for enterprises based in the area. When Master Lam retired, he donated a 60-year-old Heidelberg Windmill Platen press and a large inventory of trademarks and printed matters to the Hong Kong Open Printshop, passing the art of printing to a new generation.

Master Tong Hon-chi started his career as a letterpress printer in the 1980s, establishing Tai Chi Printing Press in Sheung Shui in 1993. In the 1990s, frequent carrier traffic between Hong Kong and mainland China brought good business to his company. Master Tong retired in 2011; his Heidelberg Windmill Platen press and over 10,000 pieces of movable type were taken over by non-profit organisation Zi Wut.

# 活字再興

千禧年後出現的新一代接班人，令香港活字印刷業由工業轉型為印藝文創產業。

從1990年代開始，厚重、有質感的活字印刷慢慢被柯式印刷、桌面出版取代，香港最後一間鑄字行——友聯鑄字廠在2002年結業，也就宣告活字排版年代的終結。

2011年，因緣際會下傳統活字活過來，專注文創保育的「字活」，不單保存了唐漢志師傅的海德堡風喉照鏡印刷機和活字架，更承傳其排版技藝。「字活」成立於2012年，陳麗娟和呂文珊等志願人士設立工作室以推廣及承傳活版印刷工藝及文化。他們專注推動創意印藝，舉辦以活版結合本地文學、設計和視覺藝術的文化活動。

2011年，陳葆恩及陳葆珊兩姊妹成立 ditto ditto。她倆包辦設計創作、印刷，以至洽談合作到生意營運。ditto ditto 的活版印刷紙品於多個文創生活商品店寄賣。

2013年，林安師傅退休，香港版畫工作室保存了他的海德堡風喉照鏡印刷機。

2016年，黃洛尹承傳了林師傅巧妙的印刷工藝；同年香港版畫工作室亦繼承「字活」的活字研究工作。

香港版畫工作室在2019年保存了新昇喜帖印務的全套逾10萬粒中文活字。

2020年，吳楚瑤在荷蘭鑄字工坊學習鑄字，參與重鑄香港字工程。這一切都在宣示活字重生，其豐厚的文化再次獲得重視。

A new generation of successors have emerged since the Millennium and they have gradually led the Hong Kong movable type printing business from its traditional industrial setting to become an energetic force in the cultural and creative industry.

Since the 1990s, the uniquely-textured letterpress was gradually replaced by offset printing and desktop publishing. The last type casting company in Hong Kong – Yau Luen Type Foundry – closed down in 2002, bringing an end to the manual typesetting era.

In 2011, movable type came back to life. Focusing on conservation through creative activity, the nonprofit organisation Zi Wut had inherited a Heidelberg Windmill Platen press and movable type holder, as well as learning the craft of typesetting from Master Tong Hon-chi. Zi Wut was founded in 2012 by volunteers including Chan Lai-kuen and Marsha Lui; they set up a studio to promote and pass on the craft and culture of letterpress printing. They are determined to promote creative printing by hosting cultural activities combining local literature, design, and visual arts.

In 2011, sisters Donna Chan and Nicole Chan established ditto ditto. Together, they handle design, printing, collaborations, and business management. ditto ditto letterpress products are consigned to multiple creative lifestyle stores.

In 2013, when Master Lam On retired, the Hong Kong Open Printshop preserved his Heidelberg Windmill Platen press.

In 2016, Loraine Wong Lok-wan inherited Master Lam's skillful printing craft. In the same year, the Hong Kong Open Printshop took over Zi Wut's cultural study in letterpress printing.

In 2019, the Hong Kong Open Printshop catalogued and preserved the whole set of over 100,000 Chinese movable types from Sun Sing Wedding Card Printing Press.

In 2020, Seewhy Ng Cho-yiu learned type casting in the Netherlands, and participated in the recasting of the "Hong Kong Type". All of these brought about the rebirth of movable type.

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藏書票及活字印版  
字活

Ex Libris and  
Movable Type Plate  
Zi Wut

≡ 2012

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## The Rebirth of Movable Type



# 點石成畫： 究竟「點石」是什麼？

從1826年馬禮遜將石印機和平版石印技術帶來中國，短短30年間，全中國已有四台石印機，及至1870年代，平版石印已廣為各地採用。

英國人美查自稱「尊聞閣主人」，於1872年在上海創辦《申報》，1884年出版以圖像為主的新聞旬報—《點石齋畫報》，一新當時讀者的耳目，帶領讀者從文字敘事走向圖像敘事的世界。

## 「點石」是什麼？<sup>1</sup>

「石」是指石灰石，含豐富的碳酸鈣，印製平版石印大致可分三個步驟，而「點石」便是其中一步：

- 1 點石分色：點石指在石上分色，用油性物料如藥墨或石印用蠟筆在石面上繪畫分色圖像，一色一版。
- 2 製版：製版時以阿拉伯膠和硝酸的溶液點畫圖像後，油脂、阿拉伯膠溶液和石灰石的碳酸鈣成份三者產生化學反應，把圖像固定在石面上。
- 3 印製：圖像經製版後，便可以在油水相拒的原理下，抹水、上墨和施印。

<sup>1</sup> 香港文化博物館研究檔案，關祖良先生（亞洲石印局）訪問攝錄，1999年

After Robert Morrison brought the lithographic press and lithography to China in 1826, in just 30 years, there were already four lithographic presses in the country. By the 1870s, lithography was used widely in many places.

Ernest Major, who gave himself the title of the “Master of the Zunwen Pavilion”, founded *Shen Bao* in 1872 in Shanghai. He began publishing the image-driven *Dianshizhai Pictorial* in 1884. It was revolutionary as it brought readers from an era of word-based storytelling to one complemented with pictures.

## What is “Dianshi”?<sup>1</sup>

“Dianshi” means “pointing stone” literally in Chinese. In the process of lithography, “shi” is limestone in particular, which is rich in calcium carbonate. There are three major steps to produce lithographic prints; “dianshi” is one of the steps:

- 1 Separation of colours: The colourist separates colours on the stone by using oil-based materials, e.g. tusche or lithographic crayon, to draft onto the surface of stone. One colour is drawn on one limestone. This step is described as “dianshi”.
- 2 Processing the stones: A solution of gum arabic and nitric acid is applied onto the image. The chemicals from the solution react with the limestone. The image is developed on the stone.
- 3 Printing: When the stone is ready for printing, the draft can be printed through the principle of oil-water repellency by lacing ink and water on the surface, then pressing it against the paper, transferring the ink.

<sup>1</sup> Research Archive of the Hong Kong Heritage Museum, Transcript of the Interview of Mr Kwan Zou-loeng (Asiatic Lithographic Printing Press), 1999.



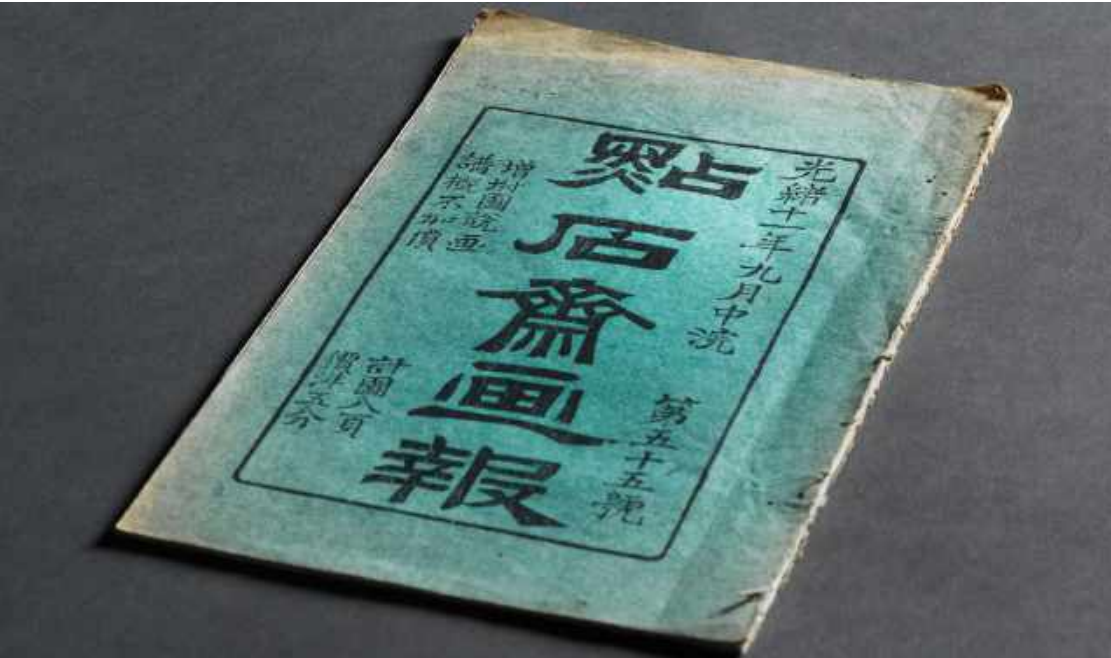
## From Stone to Print: What Exactly is “Dianshi”?

# 點石成畫： 《點石齋畫報》裡的香港

《點石齋畫報》的題材多樣，亦具國際視野，既有時事新知，亦有坊間流言、怪力亂神等內容，以吸引讀者。畫報中亦不時刊登有關香港的新聞。

The *Dianshizhai Pictorial* contained articles of various topics with an international perspective. In addition to covering new social discoveries, it also ran urban legends and supernatural stories to attract a wide range of readers. It covered local news occasionally.

## *From Stone to Print: Hong Kong Portrayed in the Dianshizhai Pictorial*



《點石齋畫報》  
香港中文大學圖書館

*Dianshizhai Pictorial*  
The Chinese University of Hong Kong Library

≡ 19世紀末至20世紀初  
Late 19th century to Early 20th century

1880年代香港動植物公園舉行的花展，士紳婦女遊園賞花。題目「樹葉能行」所指的「樹葉」是偽裝成枝葉的竹節蟲。

The flower show of 1880s in the Hong Kong Zoological and Botanical Gardens and its visitors. The title “Walking Leaf” refers to the stick insect disguising itself as a leaf.

# 亞洲石印局—— 當年的品牌設計公司？

關蕙農（1878–1956）是南海西樵人，被譽為「月份牌大王」。

關蕙農對西方繪畫媒介的透視、明暗及筆法運用自如。及後他隨嶺南派畫家居廉學藝，其作品擅於融會中西方藝術。

1915年，他在西營盤創立亞洲石印局。亞洲石印局業務範圍廣泛，從宣傳海報設計及印刷，至招紙包裝設計、商標設計和註冊一手包辦，有如今天的品牌設計公司。

詩丕亞輪船公司海報（局部）

關蕙農繪

亞洲石印局印

Poster of Canadian

Pacific Steamships Ltd. (Detail)

Based on original painting by Kwan Wai-nung  
Printed by Asiatic Lithographic Printing Press

≡ 1937

香港文化博物館藏

Hong Kong Heritage Museum collection  
1999.82.35

Kwan Wai-nung (1878–1956) was born in Xiqiao in Nanhai, Guangdong, and was renowned as the “Master of Calendar Posters”.

Kwan Wai-nung had mastered the perspective, light, and brushwork in Western painting. Later, he studied under Lingnan School painter Ju Lian; his works were impressive in fusing Chinese and Western art.

In 1915, he founded the Asiatic Lithographic Printing Press in Sai Ying Pun. It was involved in a wide range of business, including designing and printing posters, logos, packaging, and even registration, similar to a modern branding agency.



## The Asiatic Lithographic Printing Press— A Branding Pioneer?

# 平版石印發展

及至1970年，平版石印漸為柯式印刷所取代，卻又成為藝術家的創作媒介，大學藝術系設課傳授，使平版石印的技術傳承至今。

這一組12幅的海洋奇珍，每幅都由香港政府印務局的分色師傅據唐英偉的水彩手稿，分別製成青色 (Cyan)、洋紅色 (Magenta)、黃色 (Yellow) 及黑色 (Black) 四塊鋁片，疊色套印而成。海洋奇珍的說明則以中、英文活字排印而成。

By the 1970s, lithography was gradually replaced by offset printing. It has become a creative medium for artists and has been taught in university art programmes, thereby allowing the lithographic technique to be passed on and preserved.

This set of 12 prints illustrates sea life in great details. Based on the watercolour drawings by Tang Ying-wai, the colourist of the Hong Kong Government Printer produced four aluminium plates for printing in the CMYK process. The set is accompanied with Chinese and English descriptions that were typeset and printed with movable type.

《香港附近水域海洋奇珍》（局部）

唐英偉繪

香港魚類統營處出版

香港政府印務局印

香港中央圖書館藏

Sea Life Around Hong Kong (Detail)

Illustration by Tang Ying-wai

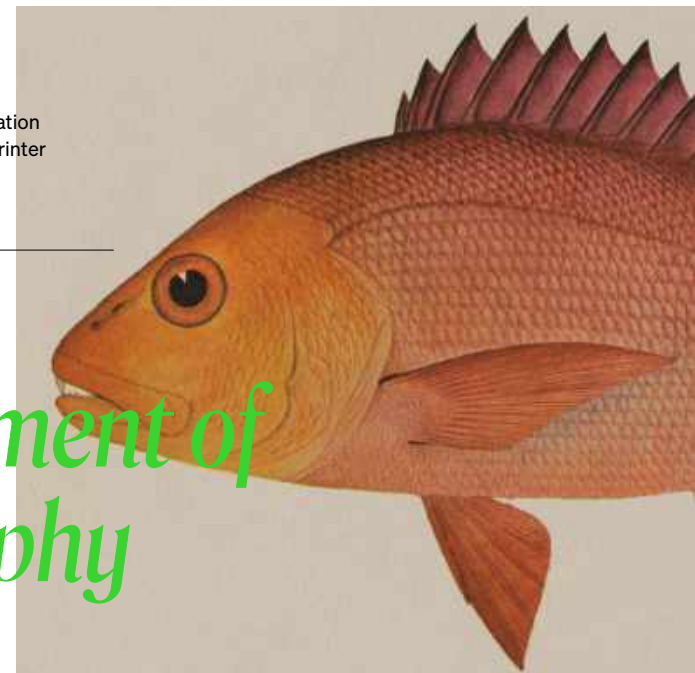
Published by Fish Marketing Organization

Printed by Hong Kong Government Printer

Hong Kong Central Library collection

≡ 1970

## Development of Lithography



字

裡

圖

問

Hong Kong type — Digitalization

字

裡

圖

問

字

裡

圖

問

# 尋找「香港字」

2018年的夏天，香港版畫工作室項目總監翁秀梅收到一封來自荷蘭的電郵，裡面附有一張黑白照片。發信人是韋斯特贊鑄字工房基金會的主席 Ronald Steur 先生，他表示相中的人來自香港，相片是他們在1979年參觀荷蘭阿姆斯特丹鑄字廠後拍攝的團體照。Ronald 正尋找一批於19世紀中葉從香港運來的中文活字，希望翁秀梅能幫忙辨認及訪尋參觀團的成員。

「19世紀中葉來自香港的中文活字——那難道就是英華書院鑄造的明體四號字？」翁秀梅心想。當時她正為「字裡圖間——香港印藝傳奇」展覽搜集資料，追溯中文活字及平版石印的源流，由此開始參與搜尋明體四號字——「香港字」的跨國歷程。

In the summer of 2018, Yung Sau-mui, the Programme Director of the Hong Kong Open Printshop, received an email from the Netherlands with a black-and-white photo attached. The email was sent by Drs Ronald Steur, the chairman of Foundation Type Foundry Westzaan, and he mentioned the photo featured a group of Hong Kong people who had visited the type foundry in Amsterdam in 1979. Drs Steur was trying to find a set of Chinese movable type shipped from Hong Kong in the mid-19th century and was requesting assistance from Yung Sau-mui to identify the movable type and that group of special guests.

“Chinese movable type from the mid-19th century, would those be possibly the *Ming No. 4* cast by the Anglo-Chinese College in Hong Kong?” Yung thought about this as she was researching for the “Between the Lines – The Legends of Hong Kong Printing” exhibition. She was tracing the development and history of Chinese movable type and lithography, and hence she began the international journey to look for “Hong Kong Type” – also known as *Ming No. 4*.



## Looking for “Hong Kong Type”

# 重鑄·重現「香港字」

2019年，Ronald Steur 先生到訪荷蘭阿姆斯特丹大學的文獻庫，梳理有關這批中文活字的檔案。他最後在荷蘭萊登國家民族學博物館的倉庫中，尋得這批由1860年「香港字」翻鑄成的鉛模，並開始著手重鑄的研究。同年12月，香港版畫工作室和韋斯特贊鑄字工房基金會得到荷蘭國立世界文化博物館基金會轄下荷蘭萊登國家民族學博物館的支持，允許使用1860年的「香港字」字模進行研究。

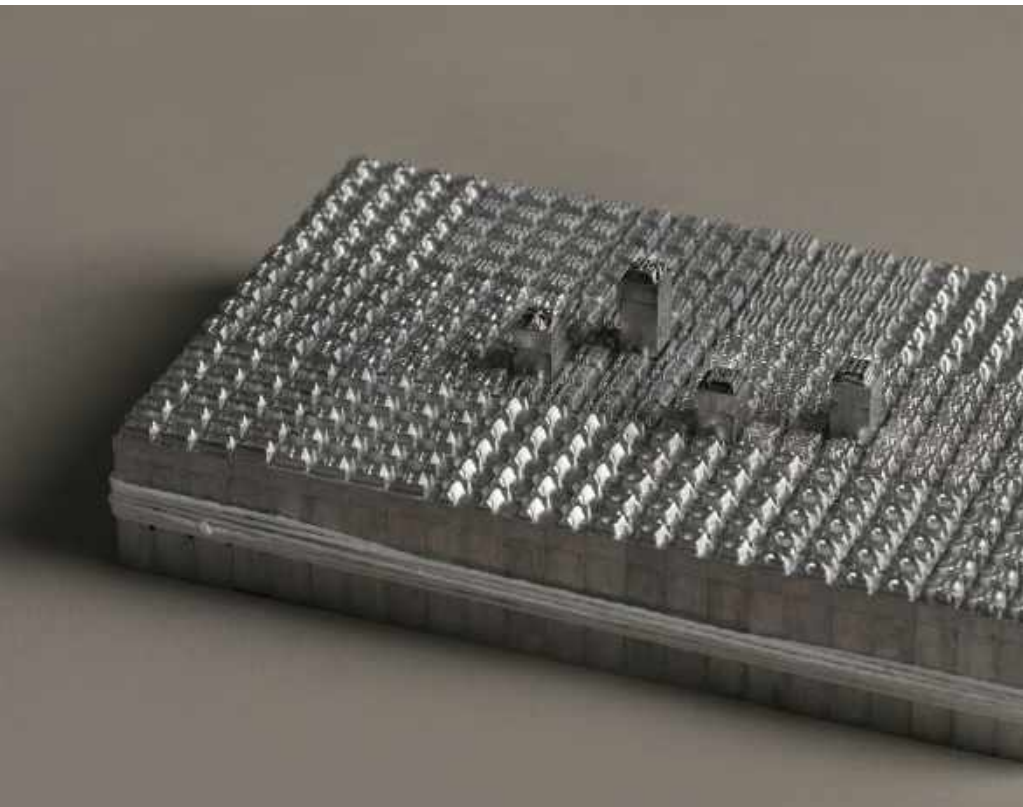
2020年，「香港字」重鑄工程在荷蘭韋斯特贊鑄字工房基金會正式開始。重鑄及重現「香港字」不如想像般容易，在疫情的影響下，鑄字團隊排除萬難，才於2020年7月完成重鑄首批73枚的「香港字」。

In 2019, Drs Ronald Steur visited the archive in the University of Amsterdam to sort out the documents about this set of Chinese movable type. Finally, he discovered a set of lead matrices of the 1860 “Hong Kong Type” in the National Museum of Ethnology in Leiden and began to study the possibility of recasting these matrices. In December 2019, the Hong Kong Open Printshop and the Foundation Type Foundry Westzaan gained support from the Stichting Nationaal Museum van Wereldculturen (National Museum of World Cultures Foundation)’s National Museum of Ethnology in Leiden, the Netherlands to use the matrices of the 1860 “Hong Kong Type” for recasting.

In 2020, the recasting of “Hong Kong Type” has officially begun in the Foundation Type Foundry Westzaan. With the pandemic, the production has been challenging; yet with the persistence of the casting team to tackle all difficulties, the first set of 73 “Hong Kong Type” was successfully completed in July 2020.

## The Rebirth of “Hong Kong Type”





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**2020年重鑄「香港字」(左)**  
香港版畫工作室藏

**“Hong Kong Type” Recast in 2020 (Left)**  
Hong Kong Open Printshop collection

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**「香港字」活字鉛模(右)**  
荷蘭國立世界文化博物館基金會藏

**Lead Matrix of “Hong Kong Type” (Right)**  
Collection Nationaal Museum van Wereldculturen  
RV-5123-1-UB2

≡ 1858–1860

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# 19世紀「香港字」的發展

中文活字由19世紀來華傳教士研發，是當時最先進的印刷技，對近代中國政治、文化及經濟發展影響深遠。

英國倫敦傳道會一眾傳教士承先啟後地研發中文活字：馬禮遜先在澳門刻製活字，戴爾繼而在檳榔嶼（位於現今的馬來西亞）的佈道站進行統計，推算一套完整中文活字的數量。他同時參考木刻雕版印製的《我等救世主耶穌新遺詔書》，以當中的明體字為藍本，敲訂中文活字的造型。

來自美國的柯理以其印務專業知識，以工業化的程序翻鑄字模及活字，最後在香港英華書院結束近50年的研發工程，成果是一套造型合乎國人美學要求、富有線條及節奏感的「香港字」。

Chinese movable type was developed by Western missionaries who came to China in the 19th century. It was the most advanced printing technology at the time and had great influence on the development of modern politics, culture, and economy in China.

Throughout the years, missionaries from the London Missionary Society continued to develop the Chinese movable type. Robert Morrison started to carve movable type in Macau. He was followed by Samuel Dyer who started his investigation while in Pulau Pinang (located in today's Malaysia) and later confirmed the number of Chinese movable type in a full set. He also modelled his typeface design based on the *New Testament* which was printed by woodblock technique, with characters in the *Ming* typeface.

Richard Cole from America utilised his professional printing knowledge and cast the matrices and movable type with an industrialised procedure at the Anglo-Chinese College in Hong Kong. The type-casting project spanned over 50 years. The result was the birth of “Hong Kong Type”, a set of movable type fulfilling the aesthetic standards and expressing the beauty of Chinese characters through its lines and rhythm.

「香港字」鉛活字  
香港版畫工作室藏

“Hong Kong Type” Lead Movable Type  
Hong Kong Open Printshop collection

≡ 2020



The Development of  
“Hong Kong Type” in the  
19th Century

# 從19世紀看 「香港字」的美



The Beauty of  
“Hong Kong Type”  
from the Perspective of  
the 19th Century

在「香港字」出現之前，不少傳教士、漢學學者曾研發多款中文字體，例如「柏林字」、「巴黎字」這類拼合字<sup>2</sup>，把部首或原件合併成不同的字。不過因為拼合字造型突兀，很快就在中國市場上被淘汰。

「字體要典雅，又要易於印刷或造價合理，是兩個最基本要點。拼合字雖然可以組合成很多字體，卻毫不典雅，不能取悅中國讀者。在這方面，戴爾的字體便近乎完美，最少接近大部分中國人對印本的要求。」——《中國叢報》，1845年3月號14冊

這是刊於《中國叢報》的當代中文活字評論。寥寥幾句，便簡明扼要地道出戴爾監製的「香港字」和拼合字的差異，並說明中國人對字體的要求。

Before “Hong Kong Type” was developed, many missionaries and sinologists tried to produce various font types, e.g. “Berlin Type” and “Paris Type” which were divisible types<sup>2</sup>, adapting the principle of combining the radicals and parts of the Chinese characters to form different words. However, the outlook of those types did not match the traditional aesthetics of Chinese characters and they were soon eliminated in the Chinese market.

“The fonts have to be elegant, easy to print or priced reasonably, which are two basic requirements. The divisible types can be combined to form many characters, but they are not elegant at all and cannot please the Chinese readers. In this aspect, the type by Samuel Dyer is nearly perfect and at least fulfils the printing standard of most Chinese.” – *Chinese Repository*, 14th volume of March 1845.

This was the critical review on Chinese movable type published in *Chinese Repository*. These few sentences have summarised the differences between “Hong Kong Type” and the divisible types, and have clearly illustrated the Chinese expectation of typeface.

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2 拼合字：巴黎鑄字技工李格昂把中文字分為部首和聲韻部分，再分組成不同的拼合字。這方法快捷經濟，但字的造型並不均稱。

Divisible type: Paris type founder M. Marcellin LeGrand divided Chinese characters into radicals and parts of the Chinese characters, which could then be combined to create compound characters. This method is quick and economical, but the type's appearance was not uniform.

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# 文字的力量

文字的力量無遠弗屆：「香港字」是傳教士牧民教化的工具，他們運用「香港字」印行聖經及宣教刊物；「香港字」也是文化知識交流的橋樑，用以排印香港第一本兩文三語的《英華字典》、《中國經典》及國際第一本漢學學術雜誌《通報》。

「香港字」同時反映政治民生：它的蹤影可見於王韜在《循環日報》發表的政經評論，有助推動中國近代政治經濟改革；東華醫院也採用「香港字」排印《1886年度東華醫院徵信錄》，記錄19世紀末香港華人社會的民生；另外，澳洲華僑以「香港字」排印《無師自曉》，讓澳洲的海外華工能參考此書自學英語，其中英對照的文字，不但記下海外華工的生活縮影，也收錄了華工的粵語和語言的發展。

The power of text is reaching everywhere. “Hong Kong Type” was the tool for the missionaries to preach and they used it to print Bibles and other religious publications. “Hong Kong Type” was also a bridge to transfer knowledge and to conduct cultural exchanges; it was used to print *English and Chinese Dictionary, with the Punti and Mandarin Pronunciation*, the first bilingual dictionary, as well as *The Chinese Classics* and the first international Sinology academic journal, *T'oung Pao*.

“Hong Kong Type” also reflected the politics and people's livelihoods of the time. It was used in the *Universal Circulating Herald* in which Wang Tao published his political commentaries, promoting political and economic reforms in modern China. The *Zhengxin Lu (Annual Report) of Tung Wah Hospital, 1886* was also printed with “Hong Kong Type” and it recorded the livelihood of the Chinese community in Hong Kong in the late 19th century. Meanwhile, the Chinese living in Australia used “Hong Kong Type” to publish *The Self Educator*, which enabled the Chinese workers there to learn daily English. It reflected the lives of the overseas Chinese community and documented their usage of Cantonese and the language development.

## The Power of Text

# 今天，「香港字」 對我們來說是……

我們每天滑手機或在電腦螢幕前工作，習慣了字體完美無瑕的線條及均稱的平面空間。當19世紀的「香港字」和各種印本重現我們的眼前，那古樸的造型以及紙和墨的質感觸動了我們。

字體設計師柯熾堅指出，現在設計一套中文字體也需要至少兩至三年的時間，在現今的商業社會裡，實在很難讓投資者接受。雖然19世紀的「香港字」鑄造過程長達數十年，以當時的條件來說，傳教士開創中文活字印刷的傳奇故事，確實值得我們銘記。

We work with our mobile phones and computers every day, taking for granted the perfect lines and space alignment of our operating systems. When “Hong Kong Type” of the 19th century and its various publications re-appear before us today, the quaintness of its style, together with the texture of paper and ink, subtly touch our hearts.

Typeface designer Sammy Or has pointed out that, it takes at least two to three years to design a set of Chinese typeface and the duration is simply too long for investors to accept under the current commercial world. Although “Hong Kong Type” took several decades to develop in the 19th century, considering the conditions back in those days, the legendary stories of missionaries launching the production of Chinese movable type do deserve our respect and appreciation.

## To us, “Hong Kong Type” today means...

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ditto ditto

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ditto ditto

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**字裡圖間——香港印藝傳奇**

**Between the Lines — The Legends of Hong Kong Printing**

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