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傳統手工藝

Traditional Craftsmanship

甚麼是「非物質文化遺產」(非遺)?

我們常常聽到的非遺到底是甚麼？

根據《保護非物質文化遺產公約》，非遺包括以下各方面：

- 口頭傳統和表現形式，包括作為非遺媒介的語言；
- 表演藝術；
- 社會實踐、儀式、節慶活動；
- 有關自然界和宇宙的知識和實踐；及
- 傳統手工藝。

原來平日吃的食物、穿的衣服、說的語言、看的表演，都包含了非遺的元素。

2014年政府公布香港首份非物質文化遺產清單，涵蓋480個項目。

就讓我們從傳統手工藝，認識我們的非遺吧！

What is Intangible Cultural Heritage (ICH)?

We have so often heard of ICH. What exactly does it mean?

According to the Convention for the Safeguarding of the Intangible Cultural Heritage, ICH can be in the form of:

- oral traditions and expressions, including language as a vehicle of ICH;
- performing arts;
- social practices, rituals and festive events;
- knowledge and practices concerning nature and the universe; and
- traditional craftsmanship.

The things we eat, clothes we wear, languages we speak and performances we see, all encompass elements of ICH.

In 2014, the Government of the Hong Kong SAR published the first Intangible Cultural Heritage Inventory of Hong Kong. On the list there are 480 ICH items.

Let's start by learning more about ICH from the traditional crafts around us!



戲棚搭建技藝

戲棚是地方籌辦神誕、太平清醮或盂蘭勝會時，上演神功戲或進行宗教活動時的臨時場所。戲棚的搭建如同在空地建築一座房子一樣複雜。

Bamboo Theatre Building Technique

To celebrate the birthdays of deities, the *Jiao* Festival and the Yu Lan Festival, temporary bamboo sheds are erected for the purpose of staging *Shenggongxi* (thanksgiving opera performances) and other religious rituals. The building of a bamboo shed theatre, in fact, is as complicated as building a house from the ground up.



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搭棚師傅用竹、杉建立樑柱及框架，外蓋鋅鐵片遮陰擋雨，按不同需要，在過程中以手作尺，以眼丈量，憑經驗靈活地搭建戲棚。

戲棚的類型主要有「龍船廠」和「大金鐘」兩種。龍船廠形態較扁平，一般在盂蘭勝會等節慶活動中使用；而大金鐘較高大及宏偉，多用於具規模的太平清醮。

As part of the construction, scaffolding masters use bamboo poles as well as fir to build the beams and structure. For the exterior, it is covered with metal sheets to protect the theatre against the sun and rain. To suit different needs, the masters are easily able to measure the constructions simply by hand and eye and as a result can erect a bamboo theatre flexibly based on their experience and expertise.

There are basically two types of bamboo shed theatres: "Dragon Boat Ridge" and "Big Golden Bell". The "Dragon Boat Ridge" style is low and flat, built mostly for the Yu Lan Festival. The "Big Golden Bell" style is a gigantic structure, which is often built for major *Jiao* Festival.

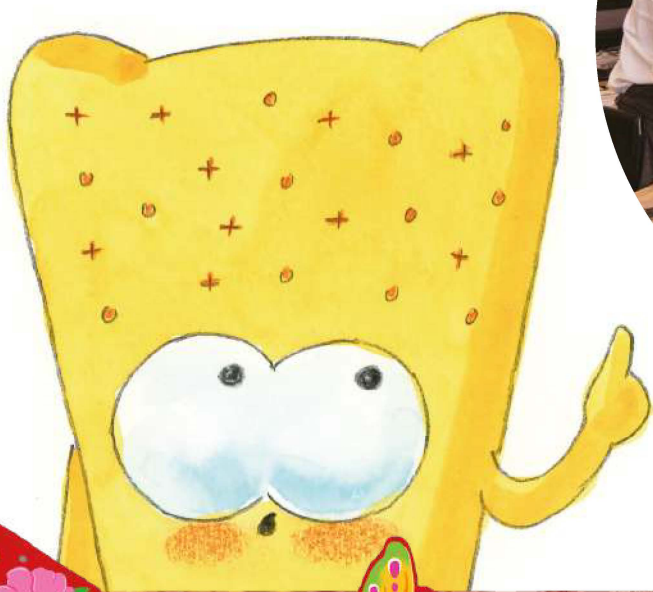


木家具製作技藝

2018年颱風山竹襲港，導致大量塌樹個案。環保團體因此自發回收木材，製作港產木家具，轉廢為用。

Wooden Furniture Crafting Technique

In 2018, Hong Kong was hit heavily by the Super Typhoon Mangkhut, resulting in a large number of tree collapsed. The ecological organisations therefore recycle the woods for making furniture.



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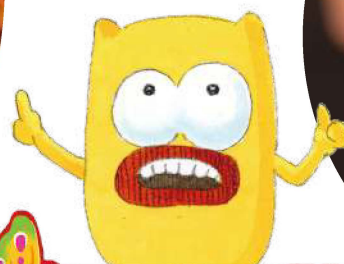
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香港的木家具製作技藝承繼了傳統的中式木工藝。二十世紀初，不少港產木家具都採用了榫卯、雕刻、鑲嵌等精湛的工藝，製作出林林總總，如椅凳、桌案、床榻、櫃架等家具。後來，為了配合時代的發展，本地木匠吸收了歐式家具的製作元素，生產出如碗櫥、西式餐桌、抽屜等家具。

師傅製作木家具會用到鋸、鑿、槌、尺、刨等工具。經過繪畫草圖、切割木件、裝嵌、打磨、上漆等重重工序後，一件木家具才告完成。

The technique of making wooden furniture in Hong Kong has its roots in the long-standing traditions of China. In the early 20th century, most wooden furniture made in Hong Kong, such as chairs, stools, desks, beds and cabinets, were made use of the techniques of mortise and tenon joints, carving and embedding. Inspired by European home décor, craftsmen in Hong Kong later on started making Western-style varieties such as cupboards, dining tables, drawers, etc.

The tools used by craftsmen include saws, chisels, hammers, rulers and planes. The furniture-making process begins with a sketch design of the furniture and can only be completed after following a series of steps such as cutting, assembling, polishing, lacquering and so on.



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玉器製作技藝

二次大戰後，由於大量玉石師傅南移香港，把玉器製作技藝傳授給一班香港的師傅，從而帶動了香港玉器行業的發展。傳統的玉器製作步驟有十多道工序，簡單來說，玉石需要經切割、打磨、雕刻和拋光上蠟等工序，最後才會成為色澤圓潤的佛像、觀音及手鐲等各類玉器。

Jade Carving Technique

After the Second World War, there was an influx of jade craftsmen from mainland China into Hong Kong. The technique of jade carving was passed on to a new batch of artisans, which boosted the local jade industry. The traditional method of jade carving involves over a dozen processes such as cutting, grinding, carving, polishing and waxing before a piece of jade is finally turned into a lustrous statue of Buddha or Guanyin, a bracelet or other jade ornaments.



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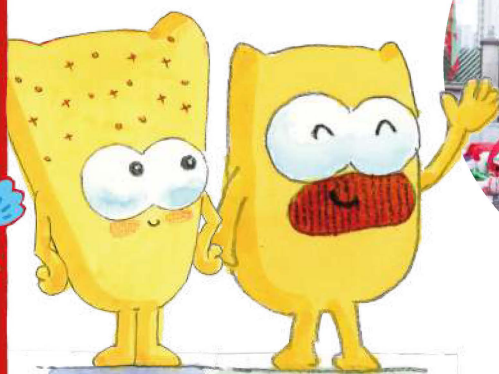
「玉不琢不成器」，玉器原料的外表看起來像一塊其貌不揚的石頭，製作過程全憑師傅的精雕細琢。每一件精美的玉器，背後承載著師傅多年的經驗和心血。

There is a Chinese saying "Jade cannot become a fine piece if it is not carved". A raw piece of jade just looks like any ordinary stone. It needs to go through a process of patient and meticulous carving by a jade master before becoming a valuable piece. Every delicate jade ornament reflects the years of experience and hard work of a master.



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紮作技藝

在農曆新年的時候，我們時常會看到舞獅表演。若要知道那個色彩斑斕的獅頭是如何製作的話，那就要了解一下紮作技藝了。

紮作是一門歷史悠久，結合紮作技巧和繪畫筆工的傳統民間手藝。紮作師傅運用簡單的材料，包括竹篾、鐵線、紗紙、色紙、絹布等物料，紮成立體結構，經上色和組裝後，製成各式各樣的紮作品。

Paper Crafting Technique

The lion dance is always spotted during the Lunar New Year. If you want to know how the colourful lion head is made, you have to understand what the paper crafting technique is.

The paper crafting technique is a long-established folk art which combines paper crafting and drawing. Craftsmen use simple materials - such as bamboo strips, metal wire, tissue paper, coloured paper, fabrics, etc., to craft a three-dimensional structure. After further painting and assembling, different paper products are produced.



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紮作主要分為喪葬紮作、節慶紮作和裝飾紮作。除了節慶常見的獅頭和麒麟頭外，婚嫁、開業、就職和廟會節慶等活動用到的花牌及宗教儀式上使用的祭品，都是紮作師傅以精湛的技藝製作而成。

Paper craft items are mainly made for the purposes of funerals, festivals and decorations. Apart from the lion heads and unicorn heads which appear at festive events, the flower boards seen at weddings, shop openings, inaugurations and temple fairs, as well as the paper offerings used in religious ceremonies, are all masterpieces of the craftsmen.

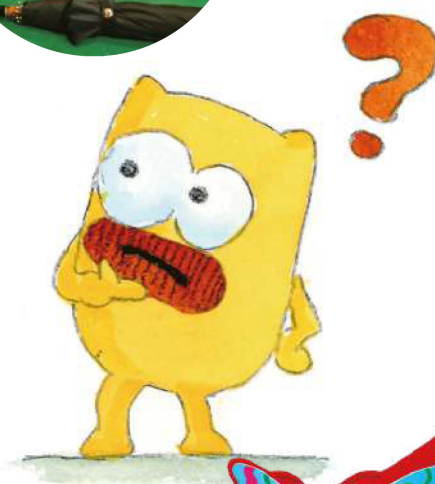


雨傘製作技藝

雨傘製造業是香港歷史悠久的行業。雨傘主要由傘骨及傘布組成，製作工序包括：裁剪傘布、縫合傘布、組裝傘面、傘頭及傘尾，最後會上傘鈕和入傘套。

Umbrella Making Technique

The umbrella manufacturing industry has a long history in Hong Kong. Comprised of ribs and fabric, the steps of making an umbrella include: cutting the fabric, sewing the panels, assembling the parts, attaching the button and putting the umbrella into a bag.





隨著上世紀的人口增長及工業發展，大多數的雨傘已變成在工廠用機器製作。工廠雖然可大量生產和製作不同的款式，但人手製作的雨傘卻會顧及客人的需要，並講究產品質量，例如在固定傘面的製作過程中打結，使雨傘不易被風吹壞，每一把手工製作的雨傘都獨一無二，令不少顧客更覺稱心滿意。

Driven by population increases and industrial development in the last century, most umbrellas are now factory-made, which makes it possible to produce umbrellas with different styles in large amount. However, handmade umbrellas of high-quality production are able to fulfil the personal needs of individual customers. For example, when fixing the canopy onto the frame, adding knots can make the umbrella more resilient to gusts of wind. By offering customisation of the end products, every handmade umbrella is unique and satisfies particular requirements.



總結

傳統與現代是相對應的概念，但是兩者並非互不相容。非遺可以貼近當下的生活，活態傳承，就好像我們日常生活中接觸到的傳統技藝，都是經過歷代不斷地再創造，並由工匠傳承下來的民間智慧。

To Conclude

Tradition and modernity may seem like opposites, yet they are not mutually exclusive as ICH can often be something which is very close to the needs of contemporary everyday life. Just like the traditional crafts around us, they bear witness to the process in which folk wisdom has been continuously reinvented and transmitted through generations of craftsmen.