



Qipaos

and Suits

旗袍與西裝 針線出傳奇

*The timeless
legend lives on*

Flavours of Hong Kong
香港速寫



Qipaos

旗袍

Flavours of Hong Kong are not just about culinary delights and beautiful scenery, but also about the work of its traditional craftsmen. In the 1940s and 1950s, experienced tailors from Shanghai moved to Hong Kong, making a new home in this city to display their enviable craftsmanship. Local Cantonese tailors vied with the Shanghainese tailors in those early days, demonstrating their own impressive skills. Over the decades, they have witnessed the changes in this city, while customers have come and gone. What remains unchanged is their persistent dedication to their craft, and their respect and concern for their customers. In this issue, we have interviewed Leung Long-kong, a 90-year-old tailor who makes qipao (traditional one piece Chinese female dress) including those worn in the film *In the Mood for Love*; and Tony Wong, the third generation of a Shanghainese tailoring family. Tony is passionately interested in the art of making suits, and loves to make friends with customers, and listen to their stories about this century-old craft. For tailoring is all about understanding each unique customer.



and Suits

西裝

The timeless legend lives on

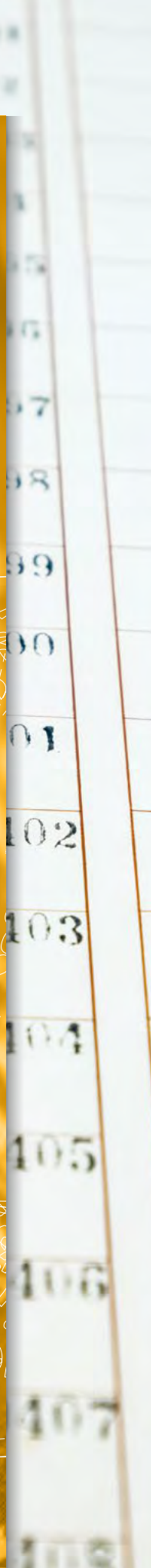
旗袍與西裝 針線出傳奇

香港味道不僅僅是佳餚美景，更蘊藏於老匠人的一針一線之中。自上世紀40、50年代，經驗豐富的上海裁縫紛紛遷至香港，以絕妙手藝在這城東山再起，本地廣東裁縫也不相伯仲，各顯神通。數十年來他們見證社會變幻，客人流轉，始終不變的是對手藝的執著和對每一位客人的體貼。這次我們拜訪九十歲高齡、曾為《花樣年華》製作旗袍的裁縫梁朗光，以及熱愛西裝藝術、以客為友的上海裁縫世家第三代王文虎，聽他們訴說手藝背後的傳奇。所謂度身訂造，就是去理解每一個獨特的客人。





Long Kong Ladies' Tailors
朗光時裝





The 70 years' experience of a Cantonese tailor 廣東裁縫的七十載功架

Long Kong Ladies' Tailors is tucked away in an upstairs shop within an industrial building in Kwun Tong. The business has built an outstanding reputation for the quality of its work. And, despite its hidden location, both young and more mature ladies from all walks of life — and from Japan, Taiwan and Singapore, as well as Hong Kong — continue to come there to buy a well-cut qipao.

Tailor Leung Long-kong has run Long Kong Ladies' Tailors for almost 70 years; he is now 90 years old and still a full-time craftsman. He works from 10am to 5pm, Monday to Saturday, and completes the measuring, cutting, stitching, piping, ironing, and fitting all on his own.

藏身於觀塘工廠大廈樓上舖，「朗光時裝」酒香不怕巷子深。各行各業的，來自日本、台灣、新加坡或是香港的，年輕或是成熟的女士慕名而至，為的是一襲剪裁得宜的旗袍。

裁縫梁朗光主理「朗光時裝」近七十載，今年高齡九十，仍是全職手藝人。星期一至六，早上十時開工至傍晚五時，從度身、裁剪、縫紉、緞邊、熨燙到試身均一手包辦。

從14歲拜師學藝開始，他專攻女性時裝，而與旗袍結下更深的緣，就要從20多年前那一部流光溢彩的《花樣年華》說起。

He learned tailoring from a master at the age of 14, and has specialised in women's fashion ever since. Leung's connection to the qipao dates back more than 20 years to the glamorous movie, In the Mood for Love.

"Nowadays I only make a few qipaos a month. I am getting older, so let's take it slowly," Leung says unhurriedly. However, he comes alive at his workbench: wearing a thimble on his middle finger, he picks up the tailor's scissors, and the blade skilfully cuts through the imported silk. With starching and ironing, the qipao collar is finished in less than a half day. From measuring and fitting, to handing over the finished qipao to customers, takes two to three weeks. Leung has studied the craft of tailoring for a lifetime. "I have never made a career change in my life, I made my whole living from tailoring clothes." He learned tailoring from a master at the age of 14, and has specialised in women's fashion ever since. Leung's connection to the qipao dates back more than 20 years to the glamorous movie, *In the Mood for Love*.

「現時一個月只造幾件旗袍，我已經上了年紀，慢慢做吧。」梁朗光講話慢條斯理，但一站到工作檯前就乾脆利落。中指戴上頂針，拿起裁縫剪刀，刀鋒嫺熟遊走於進口絲緞之間，配合上漿、熨燙等功架，不足半天，旗袍的領口便造好了。從度身、試身到最終交貨，一襲旗袍的製作需時二至三星期。

裁縫這手藝，梁朗光鑽研了一輩子。「這一世都沒有轉過行，賺的是心機錢。」從14歲拜師學藝開始，他專攻女性時裝，而與旗袍結下更深的緣，就要從20多年前那一部流光溢彩的《花樣年華》說起。



Straight, smooth, fit, natural

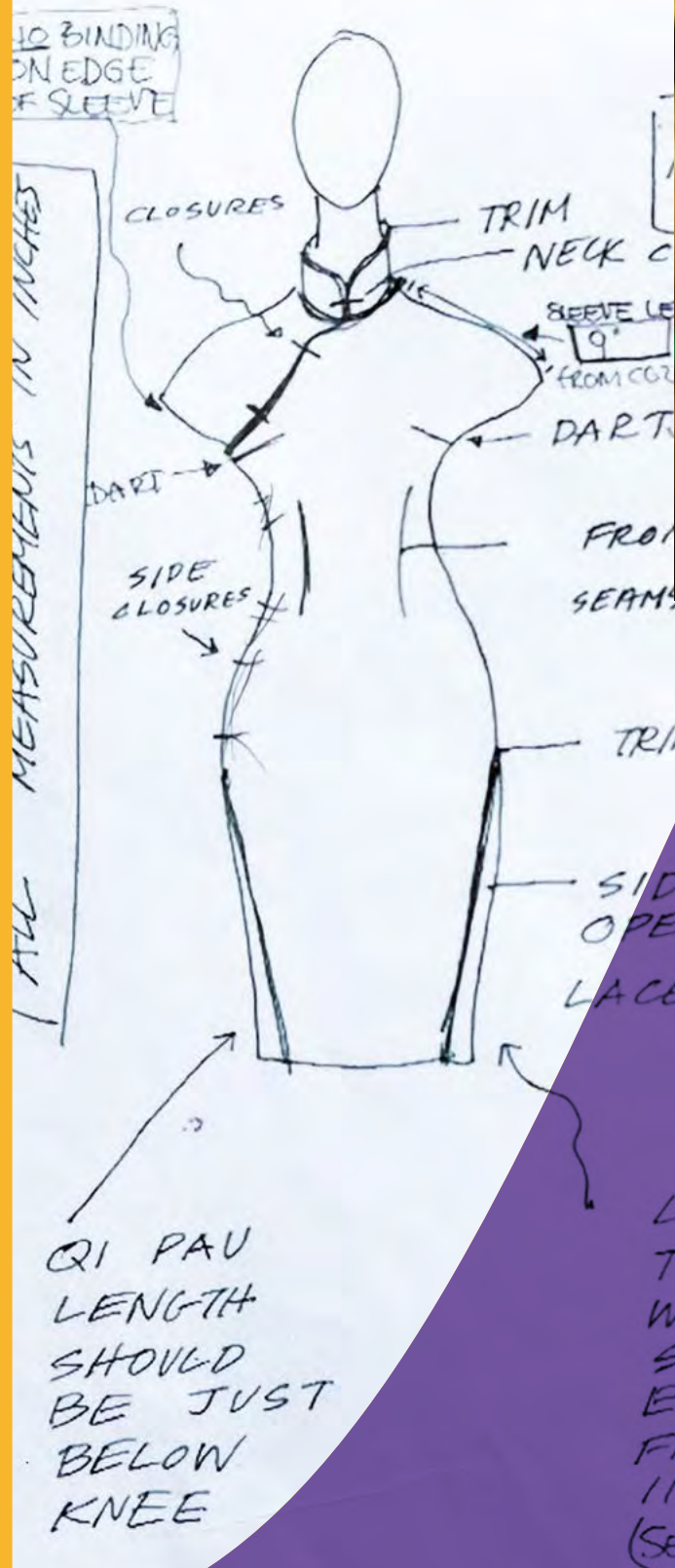
It was around the late 1990s when the film's famous art director William Chang Suk-ping approached him, Long Kong Ladies' Tailors had already been established for more than 40 years, located in bustling Causeway Bay, with a ground floor shop and upstairs factory. There were apprentices to help out and he also outsourced to tailors to assist production.

When Leung learned that he was to make qipao for Maggie Cheung Man-yuk, the heroine of the film by internationally-renowned director Wong Kar-wai, he was thrilled. William Chang was responsible for sourcing the fabric, matching the colours, and designing the qipao, while Leung would oversee the measuring, cutting, and sewing. They made a great team.

Leung recalls how he went to Wong's studio in Causeway Bay to take Maggie Cheung's measurements, then went to the set to conduct the fitting and make some adjustments, even eating his boxed meal with the cast and crew. "Everybody knew that Wong's films were made slowly," says Leung. *In the Mood for Love* was filmed for two years, while Leung also took two years to finish those qipaos. The film was eventually released in 2000, and the 23 distinctive qipaos were worn by character Su Li-zhen, played by Maggie Cheung. The flowing curves and different patterns were enchanting, and created a trend for qipao.

The origin of the qipao can be traced back to the 1920s, when women from the Republic of China were pushing for gender equality and wanted to wear clothes on a par with men's. They borrowed the design of the robes worn by Manchu women, and thus developed the qipao, also known as the *cheongsam*. In the early 20th century, wearing the qipao was generally the preserve of young women from good families, and celebrities. The early qipao was relatively loose; then, in the 1950s under the influence of western culture, slim-fit and three-dimensional cutting became more popular, with narrowing waists that showed off the beauty of women's bodies. At the same time, details like Chinese frog closures, side slits, and narrow hems were added, heralding the golden age of the qipao.

JULIE WEISS COS
"SHANGHAI"
QI PAU FOR MISS
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The most important thing about the qipao is to ensure it fits perfectly. From shoulder, chest and waist to the slit, it must fit without a single crease.

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順直合身自然

著名電影美術指導張叔平找到梁朗光時，大約在90年代尾。朗光時裝當時已開業40多年，位處銅鑼灣鬧市，樓下地舖，樓上工場，有學徒打點，也有外判師傅協助製作。

聽說要替蜚聲國際的導演王家衛新戲女主角張曼玉製作旗袍，梁朗光十分雀躍。張叔平負責搜羅布料、搭配顏色及設計旗袍，梁朗光則負責度身、剪裁及縫紉，兩人合作無間。

他記得那陣子前往王家衛位於銅鑼灣的工作室為張曼玉度身，隨後又到片場為她試身改衣，更和一眾演員及工作人員一起吃飯盒。「大家都知道，王家衛的電影都是慢慢拍出來的。」《花樣年華》製作了兩年，梁朗光的旗袍也造了兩年，最終電影於2000年上映，23件各具特色的旗袍也穿在張曼玉飾演的蘇麗珍身上。那流動曲線和百變花樣讓人心醉，吹來一陣旗袍風。

1920年代，民國女子追求平權，要和男裝長袍看齊，借旗人女子之袍的設計，發展出旗袍，又稱長衫。二十世紀初的香港女性，除了大家閨秀和影視名流之外，一般甚少穿著旗袍。初期的旗袍較為寬鬆，其後於50年代，受西方文化薰陶，愈發流行修身立體剪裁，腰身收窄，呈現女性體態美，同時亦加入花鈕、開衩、下擺收窄等細節，創出旗袍黃金時期。

Leung explains that the most important thing about the qipao is to ensure it fits perfectly. From shoulder, chest and waist to the slit, it must fit without a single crease. "The slit is the most important; if it is not well-made, it will lift up, and will not be naturally straight," says Leung.

This may sound simple, but achieving it takes decades of experience. The traditional qipao is rarely made of stretch fabric—cotton and silk are mostly used; therefore, the size must be very accurate. Taking body measurements is a key process, and the neck, waist, chest, arm and so on must all be measured carefully. Then the pattern is drafted and cut it out.

Everyone's body is three-dimensional and unique. Just relying on cutting is not enough; it is necessary to starch the fabric to shape it, with skilful ironing to create a curved waistline, and sewing in a stiff band to fix the curve and maintain its perfect shape.

"In the past, the qipao collar was short. We designed a higher collar when *In the Mood for Love* was filmed, which started a trend," adds Leung. Later he made qipao for Zhang Ziyi in the film *2046* (another film by Wong Kar-wai), and Gong Li in the American film *Shanghai*—all of which adopted the high collar design.

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梁朗光說，看旗袍造工是否精緻，最重要看穿起來是否貼身又順直，從肩膀、胸位、腰身到裙擺開衩口，不可有一絲皺摺。「最緊要這衩口，造得不好的話會挑起來，不會自然垂直。」

說來簡單，蘊藏的卻是數十年功架。傳統旗袍甚少用彈性布料，多使用棉布、絲緞，尺寸必須十分準確，因此度身十分關鍵，頸圍、胸圍、腰圍、手臂等等都要仔細量度。隨後畫好紙樣，裁剪出版。

每個人的身體都是立體而獨特的。光靠剪裁還不夠，需配合上漿令布料定型，加上熨燙手藝，把腰位熨燙出弧度，再縫紉上挺身的帶條，以固定弧度，這樣才形成完美的曲線。

「以前旗袍的領比較矮。我們拍《花樣年華》開始，就為旗袍設計了高領，開始了一個潮流。」梁朗光說，後來他又為王家衛另一作品《2046》中的章子怡和荷里活電影《諜海風雲》中的鞏俐製作旗袍，均採用高領設計。

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Getting a foothold with his craft 一門手藝走天下

Hong Kong tailors have always been renowned for their craft. Traditionally, they can be divided into Shanghai-style and Canton-style, and Leung belongs to the latter. The Shanghaiese tailors value their needlework, ensuring the threads are not easily spotted on the clothes; while the Cantonese tailors focus on sewing techniques, using machines to sew the fabric or zipper, which may leave visible threads on the surface of the cloth.

In 1946, the Chinese Civil War was still raging. In order to make a living, Leung followed his relatives to Hong Kong from his hometown of Foshan, Guangdong, at the age of 14. He went to Central as soon as he arrived, to learn from his distant relative who was a tailor. He was made to do all the menial chores well, on his way to learning the tailoring skills of cutting and sewing, which took three years. After working there for several years, in 1958 he started his own business in Causeway Bay at the age of 26. He had had a foothold in the area for over 50 years.

Hong Kong's economy began to develop, and the entertainment, film and television industries were growing as well. Young local women were starting their careers, while upper class wives had to attend various banquets. The mass-produced ready-made garment industry was not yet well developed, and those who had spare money would have their clothes made by bespoke tailors. There were many tailor shops in Causeway Bay and Happy Valley, where tailors from Shanghai also settled, making for a vibrant scene. Leung specialised in women's fashion, tailoring dresses for office ladies, clothes for television and radio presenters, hostesses in high-end nightclubs, and evening gowns for the *Miss Hong Kong Pageant*.

香港裁縫素來聞名，按傳統可分上海派和廣東派，梁朗光為後者。上海派注重針常縫紉功夫，衣服上不易見到縫合的線；廣東派則以車衣技術為主，以衣車縫上布料或拉鏈，會把線留在布料表面。

1946年，國共內戰硝煙未停，14歲的梁朗光自家鄉廣東佛山隨親戚來港謀生。他剛到埗就去中環，跟做裁縫的遠親拜師學藝，把下欄工作通通做好才能學裁剪縫紉，三年才能學滿出師。打工數年之後，1958年，26歲的梁朗光在銅鑼灣白手起家開舖，從此立足銅鑼灣逾五十載。

香港經濟當時開始發展，各類悠閒娛樂和影視行業成長起來，本地年輕女性亦開始踏上職業道路，上流太太也會出席各種宴會。大批量製作的成衣產業尚未發達，有餘裕的都找裁縫度身訂造衣服，在銅鑼灣、跑馬地一帶有不少裁縫店，上海裁縫亦紛紛進駐，百花齊放。梁朗光主打女性時裝，為上班族製作連衣裙，為電視電台主持人訂造衣服，為高級夜總會小姐造衫，也曾為《香港小姐競選》造晚裝。



Collar
領口



Piping
緞邊



Side slits
開衩



Chinese frog closures
花鈕

“The hostesses from Tonnochy Ballroom and Ritz Night Club in North Point (famous high-end nightclubs in Hong Kong) were my customers,” Leung recalls. Back in the 1960s and 1970s, Saturday was the busiest day of the week. People came to order their clothes, and some came to collect bespoke coats to match their qipaos, for leading the winning horse at the racecourse. “Some ladies went to watch the horse racing, and it was popular to wear the qipao with a coat.”

At the peak of his business, Leung had eight apprentices, outsourced to more than a dozen tailors, and had domestic workers to cook and do the cleaning. In his early 30s, Leung got married; then his wife took care of the family, and he raised four children funded by his craftsmanship.

The world was changing rapidly, and the ready-made clothing industry matured quickly, with the emergence of chain fashion stores and fast fashion. Back in the 1990s, Leung already felt the cost of bespoke clothes was becoming too high, that he could not keep up with the production rates of the garment factories, and that his business was accordingly not as good as before. After participating in the production of *In the Mood for Love*, he shifted the focus of his business to qipao, making something “unique and special”.

In the Mood for Love was a real hit and, even years after the film's release, many customers kept coming, and the business was overwhelming.

「杜老誌舞廳、還有北角麗池夜總會的一些舞小姐都是我的客人。」梁師傅憶述，在60至70年代，每逢星期六就是最繁忙的日子，既有人來度身訂造，也有客人來拿造好的大褸配搭旗袍準備去「牽頭馬」，「當時一些太太去睇賽馬，最流行穿旗袍加大褸。」

生意最興旺的時候，他收了八個徒弟，外判的裁縫師傅也有十多位，另有工人煮飯打掃。30歲出頭，梁朗光結婚成家，婚後妻子主理家務，梁師傅則憑著一門手藝走天下，養大四名兒女。

世界變得快，成衣產業很快成熟，出現連鎖時裝店和快速時裝，早於90年代，梁朗光已感覺度身訂造成本高，怎樣也追不上製衣廠，生意亦不如以往。參與《花樣年華》製作之後，他將重心轉至旗袍，造出「那些獨特的，特色的東西」。

《花樣年華》熱潮滾燙，電影上映後多年，客人紛至沓來，生意多得做不過來。

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The piping is like a frame for a famous painting, highlighting the pattern of the qipao and adding to its elegance.

這緞邊如為名畫裱框，一下子突出了旗袍的花色，也更顯典雅。

Legends never retire

Leung does not go for glitz and glamour: "The best thing is to see customers wearing a qipao that fits well and is comfortable." Leung says he must personally make the qipao for each customer, whether they are a superstar or an ordinary customer.

Nowadays, there are shops selling off-the-peg qipaos in various standard sizes. To better fit different body shapes, they are often made from stretch fabric, and a zipper is added at the back to make it easier to control the cut and the straightness of the slits. Some buttons are also added at the front, but only for decoration. Leung always feels that a hand-made qipao is incomparable.

The bespoke qipao, no matter the collar, chest, or waistline, fits naturally with the human body, and will not feel tight when moving. Leung is proud of his piping skills: choosing silk according to the colours of the fabric, sewing piping less than half centimetre wide around the collar, cuffs and hem, and then starching the qipao carefully, ensuring that the width of the piping is always the same — straight and smooth. The piping is like a frame for a famous painting, highlighting the pattern of the qipao and adding to its elegance.

About ten years ago, the old shop in Causeway Bay was sold. Leung was 80 years of age that year, and so he talked about retirement, but he was as diligent as any office worker. So he eventually moved to Kwun Tong, closer to his home, and rented a shop to start his business over again.

Some of his eight apprentices set up their own garment factory on the Mainland, some retired, some changed careers, and some passed away. But Leung decided to do it all by himself, making each qipao slowly, stitch by stitch.

His four children are all pursuing their own careers, none of them in the fashion industry. They now provide logistical support for their father, including translation and handling media interviews. His grandchildren who live overseas also play a part, helping him to maintain a social media presence, so that more youngsters can learn about tailoring and understand the qipao.

Interestingly, more and more young people have come to Long Kong Ladies' Tailors for tailor-made qipao in recent years, while some old customers have introduced their friends as well. "Maggie Cheung came here a week or two ago and referred her friend to order a qipao here." Leung says.

We interviewed Leung on the Saturday when Hong Kong hoisted its first rainstorm signal of 2023. Would Leung be working today? When we opened the door, Leung was already there, ironing on the workbench. A few days ago, this garment had been nothing more than a pattern; now, it is finished and hangs elegantly on the wall, with the silk coming alive.



梁朗光——「朗光時裝」創辦人
Leung Long-kong — Founder of "Long Kong Ladies' Tailors"

永不言休

梁朗光不追求浮華誇張。「最開心是見到客人穿得合身又舒服。」他說，一定要親自為每位客人度身訂造，無論巨星抑或普通客人皆不例外。

現今也有店舖出售旗袍成衣，分大、中、小等多種標準尺寸，為了更適合不同客人身段，多採用彈性布料，又或於背後加拉鏈，更容易控制剪裁和裙擺開衩的順直，一些開襟也是假的。梁師傅總感覺這和人手製作不能同日而語。

度身訂造的旗袍，無論領口、胸位抑或腰身都與人的身體自然吻合，行動起來又不覺得繃緊。梁朗光也很自豪自己的緞邊手藝：按布料顏色搭配合適綢緞，沿著領口、袖口、裙擺挑上不足半厘米的邊，再仔細上漿，整條邊的闊度必須尺寸相同又順直貼服；這緞邊如為名畫裱框，一下子突出了旗袍的花色，也更顯典雅。

在大約十年前，位於銅鑼灣的舊舖被收購。梁朗光那時年屆八十高齡，嘴上說著要退休卻仍然勤快得像個上班族。他最終搬到離家更近的觀塘區，重新租舖開業。

他的八個徒弟有的自立門戶到內地設製衣廠，有的退休，有的轉行，有的已經離世，梁師傅索性一手包辦，每件旗袍一針一線慢慢造。

他的四個兒女都各自發展自己專業，沒有涉足時裝界，現時為父親提供翻譯、接洽傳媒等各種後勤支援。在外地的孫仔孫女也來出一分力，負責為梁朗光經營社交媒體，讓更多年輕人了解裁縫和旗袍背後的大學問。

有趣的是，近年愈來愈多年輕人來找梁朗光度身訂造，一些老主顧也介紹朋友前來。「一、兩個星期前張曼玉來過，介紹朋友來造旗袍。」梁朗光還是慢條斯理地說著。

訪問這天是星期六，2023年的香港首度發出暴雨警告。梁師傅今天可會開工？推開門，梁朗光已站在工作檯前細心熨燙。數天前還只是版型的旗袍，今天造好了，優雅掛牆上，一匹絲緞有了生命似的。



Story behind Long Kong Ladies' Tailors
朗光時裝的故事

<https://youtu.be/MkAvYNqVuSE>



福興呢絨
FU SHING COMPANY (HK)
HATS & QUALITY TAILORS
Flavours of Hong Kong

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HONG KONG

香港大道中進行
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SELF-MEASUREMENT CHART FOR MEN'S

Description	Materials No.		Style No.	Value
	1st. Choice	2nd. Choice		
SUIT (2 pcs)				
COAT				
TROUSERS				
VEST				
TOP-COAT				

Weight: _____ lbs. Age: _____

Shirt sleeve length: _____

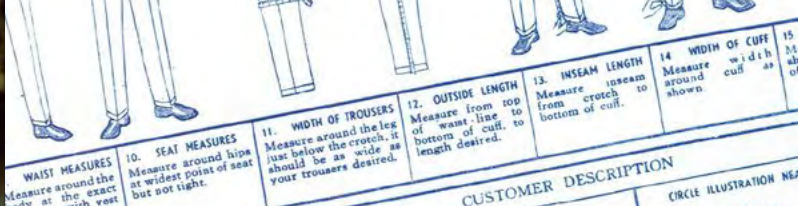
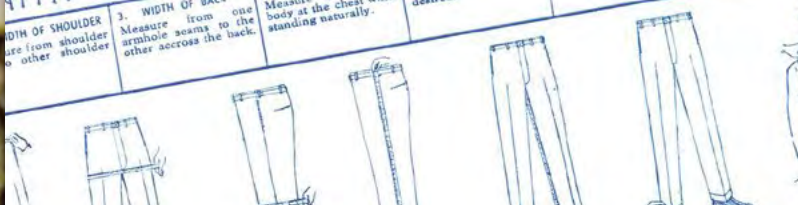
Freight or Postage Extra: _____

PREMIUM DELIVERY

Air Parcel Post _____

GRAND TOTAL U.S. \$ _____

THE TAPE SNUG, BUT TOO TIGHT, MAKE NO EXTRA ALLOWANCE



CHECK THE FOLLOWING

Do you want coat: Easy Loose Stout

Is your form: Slender Regular Short

Is your neck: Long Medium Prominent

Are shoulder blades: Flat Large Prominent

Are your arms: Regular Prominent

Is your seat: Flat Regular Prominent

Do you wear: Belt Suspenders



PLEASE MARK WITH "✓" FOR THOSE STYLE REQUIRED

COATS (No Front Darts, Stitched Edges)
 SINGLE BREAST (One, Two or Three Buttons)
 DOUBLE BREAST (Four or Six Buttons)
 LINING (Full or Half Lining)
 TWO INSIDE POCKET (With or Without Flaps)
 BACK CENTRAL (Vent or No Vent)

CUFF OR FLAIN
 PLEATS (Out or in) Pleatless
 REGULAR WAIST BAND

CONTINUOUS WAIST-BAND
 HIPS POCKETS (1 or 2)
 ZIPPER OR BUTTONS

REMARKS _____

I enclose herewith _____ for U.S. \$ _____ to FU SHING CO. in payment of this order

SIGNATURE _____

CHECK ALL DETAILS BEFORE MAILING ORDERS.

Flavours of Hong Kong 香港速寫



FU SHING & SONS
福興父子

The secret of old Shanghainese tailors

Fu Shing & Sons (Fu Shing) is a suit tailoring shop, and also a miniature museum. The phonograph, iron and wooden rulers still in use in the shop are all antiques, and the suits hanging all around have their own stories to tell. Tony Wong, the 72-year-old owner and tailor is a tubby man, with a big smile on his face. He casually puts a soft yellowish tape around his neck and begins an endless talk on the art of suit making.

“Everyone’s proportions are different. Each tailor has their own way of cutting. Some tailors are good at making suits for hunchbacked customers, while some are great at making suits for customers with ‘pigeon chest’ (when the chest is pushed outward abnormally). The tailor will find his own way of cutting to flatter the customer,” Tony proudly begins, in this upstairs shop hidden in Central. “Suits are about how to ‘cover up’, and make people look nice—that is the art of the suit.”



“Suits are about how to ‘cover up’, and make people look nice — that is the art of the suit.”

「西裝就是怎樣『掩人』，整到人『靚靚』，令人看上去覺得『好正』，這就是西裝的藝術。」

Whether the unique way of cutting or the art of “cover up”, successful suit making depends on the experience and skills of the old craftsmen. Tony randomly picks up a red suit in the shop and says, “This is made for an African customer: his chest is broad, so a nice curve needs to be created in the front.” He turns to take another suit and explains, “This is a sample made for some Middle Eastern customers, which is full-canvassed; it is very hard to find this kind of craftsmanship nowadays.” The canvas is sewn between the outer fabric and lining to provide structure. The canvas is pad-stitched to the jacket slowly by hand and takes a lot of time and effort. A full-canvassed suit means the entire suit jacket has an interlining of canvas.

Do the old customers still stop by? His finger points upwards, indicating that some customers have already passed away, and then opens a thick file folder containing photos of his father and grandfather, and old documents. One of these, dating back to 1927, recounts the history of this Shanghainese tailor family, who originated from a time-honoured brand of Shanghainese tailor shop, “Loa Hai Shing”. In this year, a United States Navy ship that docked in Shanghai, gave permission to this tailor shop to come aboard and provide bespoke services.



上海老派裁縫的秘密

「福興父子」(福興)是西裝裁縫店，也是微型博物館。店內還在使用的留聲機、熨斗、木尺都是老古董，隨意懸掛的一套套西裝也各有故事。今年72歲的老闆兼裁縫王文虎，身材圓潤，滿臉笑容，微微發黃的軟尺隨意搭在頸上，談起西裝的藝術就滔滔不絕。

「每個人比例都是不同的，每個裁縫都有自己獨特的裁剪方法。有些師傅為駝背客人造衫一流，有些擅長幫有『雞胸』(胸骨明顯隆起)的人造衫——裁縫會開創自己的裁剪方法，幫客人揚長避短。」在這家藏身中環的樓上舖，王文虎一臉自豪地介紹，「其實西裝就是怎樣『掩人』，整到人『靚靚』，令人看上去覺得『好正』，這就是西裝的藝術。」

無論獨特裁剪抑或「掩人」藝術，全靠老師傅的經驗和手工。王文虎在店內隨意拿起一套紅色西裝，「這是幫一位非裔客人造的，他胸肌大，前襟要造出好看的弧度。」轉身又拿起另一件，「這是以前幫一些中東客人造的版，full-canvassed，現在很難找到這手工了。」Canvas即是在西裝的面布及裡布內加一層「襖」，令西裝變得挺身，用人手一針一線地慢慢將襖縫在西裝上，十分花時間心機。Full-canvassed則全件西裝襖都是用 canvas 方式製成。

客人最近還來嗎？他指指天上。轉身又打開厚重的文件夾，收藏著他父親和爺爺的老相片、舊文件。一張早已發黃的歷史文件掀開了這個上海裁縫家族的傳奇歷史：他們源於上海洋服老字號「老合興」，文件寫於1927年，那一年停靠上海的美國軍艦批准這上海洋服店登上軍艦，提供裁縫服務。

Experienced and Knowledgeable

見識廣博

In the 1920s, Shanghai was known as “Paris of the East”, attracting many visitors from different parts of the world. Tony says his father James Wang, was the second generation of Loa Hai Shing, established in 1902 in Shanghai. “My family ran a fabric import business in Shanghai, mostly worsted and woollen. We had tailors with us to make suits.” With a large family and fierce competition, his father felt it was difficult to gain a foothold in the Shanghai market, so he moved to Hong Kong with Tony’s mother and set up Fu Shing in Central in 1948. A year later, Loa Hai Shing also officially moved to Hong Kong, using the original brand name.

In those years, with war and political change, many Shanghaiese fled to Hong Kong, including wealthy industrialists and skilled tailors. They shared the market with Cantonese tailors who had long been rooted in Hong Kong. Tailor shops began to flourish, with everyone showcasing their unique crafts to build their own clientele.

Tony says his father was fluent in English, and with the network and knowledge accumulated in Shanghai, he soon developed a clientele of American soldiers, lawyers, and bankers. In 1958, the Central Building was completed in Central, and Fu Shing moved to a spacious rented ground floor shop with an extensive cellar. The cellar stored fabric and had workbenches for tailors, while customers were served in the ground floor shop.

As the years passed, the spotlight shifted from Shanghai to Hong Kong, as European and American capitalists came to Hong Kong to make their fortunes. Large foreign corporations set up factories and branch offices in Hong Kong, and Fu Shing had arrived in the heyday of Central, with many bosses of foreign companies, senior managers and bankers coming to order suits. As the Cold War continued, Hong Kong became the middle ground where American, British, and other countries’ warships and aircraft carriers could berth freely. The naval officers never forgot to order a nice suit during their four to five days rest in Hong Kong.

1920年代的上海吸引著各方來客，有「東方巴黎」的美名。王文虎說，他的父親王傑士是老字號老合興第二代。老合興早在1902年創於上海。「我們家族在上海做布料進口生意，多數是精紡和羊毛布料，當時做布料都有裁縫跟著，一起做西裝。」家族龐大，競爭太大，父親王傑士感覺在上海難以立足，便於1948年帶同妻子遷至香港，並在中環開設福興。1949年，上海老合興也正式移師香港，沿用原本招牌。

那些年伴隨著戰爭和政治變幻，大量上海人逃至香港，其中有家財萬貫的實業家，也有一身好手藝的上海裁縫，與早扎根香港的廣東裁縫平分天下。裁縫店成行成市，大家各懷絕技，開發客源。

王文虎說，父親英文流利，再加上於上海積累的人脈及見識，很快發展主打美軍、律師、銀行家的客源。1958年，中建大廈在中環落成，福興隨即遷入，租下連帶地窖的廣闊地舖，地窖存放布匹，亦設裁縫工作檯，地舖則招待客人。

時移勢易，光芒從上海轉來香港，歐美資本家都來香港淘金，外國大企業來香港設廠、設分公司，福興遇上了中環盛世：不少外國老闆、高級管理人員以及銀行家都來福興訂造西裝。冷戰持續，香港成了中間地帶，美國、英國等軍艦、航空母艦可自由停泊，海軍們每次在香港休息四至五天，總不忘訂造一套靚西裝。

The naval officers never forgot to order a nice suit during their four to five days rest in Hong Kong.

海軍們每次在香港休息四至五天，總不忘訂造一套靚西裝。



Suits originated from the Western military uniforms. Were Chinese tailors familiar with the Western styles? Tony says that like the generation of his father, the old Shanghainese tailors had a global perspective, and used to serve customers from different countries and cultural backgrounds.

“There were various concessions in Shanghai. Each tailor created clothes differently in each concession, and learned about the body shapes of different people around the world. Why are Shanghainese tailors so skilled? Because they are experienced and knowledgeable,” says Tony. “At the same time, many Jews fled to Shanghai to escape the Holocaust during World War II. They brought a lot of high-quality fabric and buttons after they went to Shanghai, so that Shanghai was able to keep up with the trend and was comparable to European fashion.”

Later, when a large number of Shanghainese tailors moved to Hong Kong, they brought capital, crafts and vision with them. “Shanghainese tailors made a huge impact on Hong Kong. Hong Kong people were somewhat banal, and there were a lot of British suit fabrics and fashionable designs that they had never seen before. These Shanghainese tailors brought a breath of fresh air,” says Tony.

西裝說到底源於西洋軍服，華人裁縫熟稔西人品味嗎？王文虎說，如父親那一代上海老裁縫，早早就放眼世界，習慣為不同國家和文化背景的客人服務。

「上海有多個租界，每個裁縫在不同租界造的衣服都有所不同，他們學習了全世界不同人的身型。為何上海人那麼厲害？就是因為他們見識多。」王文虎說，與此同時，第二次世界大戰期間，大量猶太人為躲避納粹大屠殺逃至上海，「猶太人去上海之後提供了很多優質的布料和鈕扣，讓上海跟上潮流，足以媲美歐洲時尚。」

後來，當大量上海師傅遷至香港，又帶來了資本、手藝和視野。「上海對香港影響很大，以前香港很土的，有很多英國西裝布料、時尚新潮的設計，很多香港人未見過，這些上海裁縫則帶來了 a new breath (新氣象)。」

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Shanghainese craftsmanship at Hong Kong speed

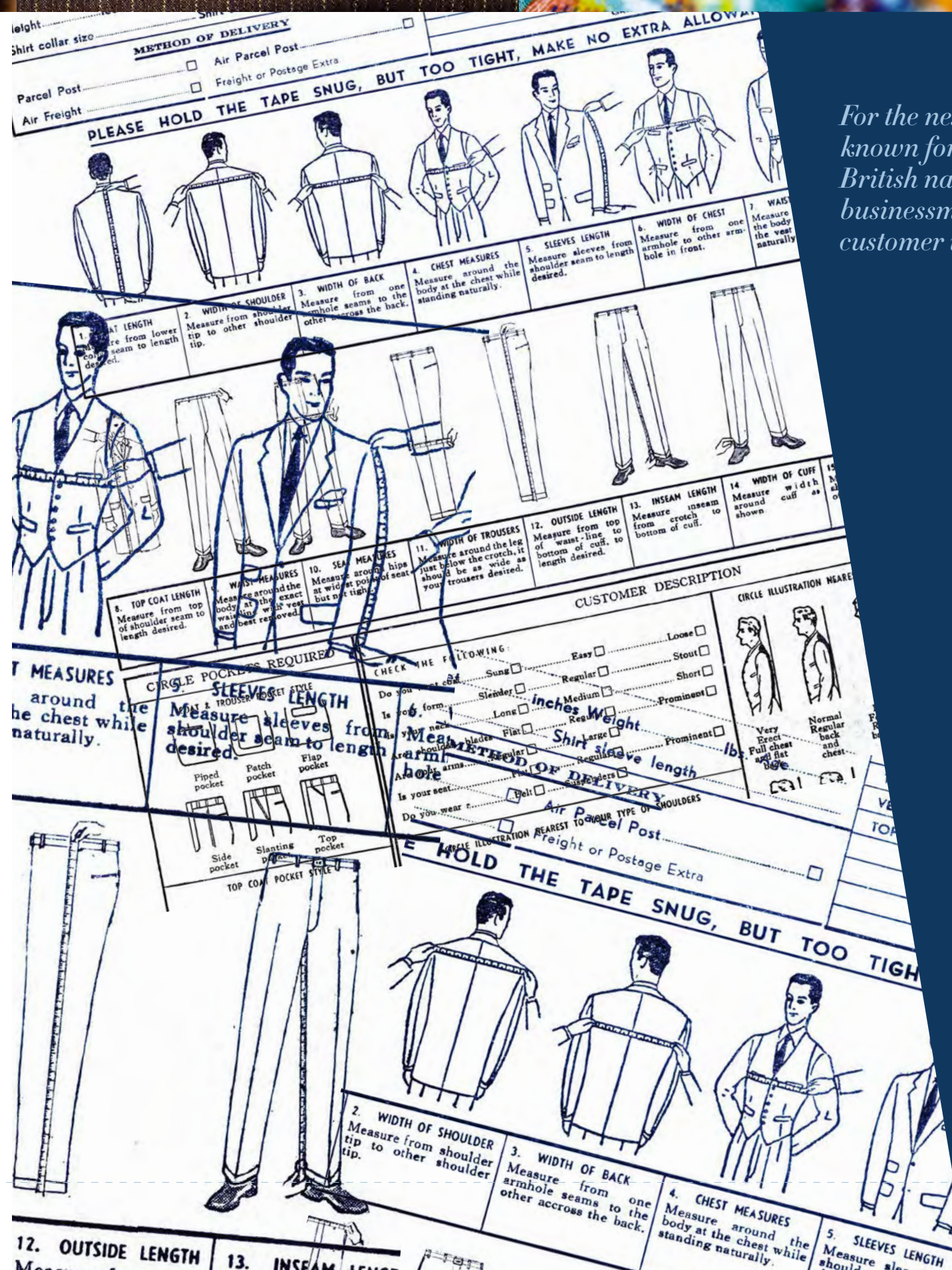
Tony was born in Hong Kong in 1951. He was raised in the tailor shop, but he never felt particularly talented in the craft. "I am not a talented tailor," Tony says. He loves making friends and exploring the world. During secondary school, his father sent him to a boarding school in Canada, and later he attended university there.

When he returned to Hong Kong during the summer breaks, he started to learn cutting and sewing from the tailor master, and often assisted at the Central store. He received the customers, and took the businessmen and navy personnel on sightseeing tours of Hong Kong. However, he never thought of entering the business. He studied economics at university and worked in a bank after graduation, until his mother called to say his father was ill and urged him to hurry back to Hong Kong.

"I returned, but my father was fine," Tony laughs. He treasured the business of his parents, and stayed in Hong Kong to start helping out at the tailor shop in the early 1980s. He officially took over the family business in 1994.

Rents in Hong Kong soared after the economy boomed, while the ready-made suit industry matured. Tony recalls that at the time, the rent for the Central Building shop tripled. "Can you imagine how many suits we had to make to pay the rent? The rent had gone up so much that we could only surrender."

This third generation of the old Shanghainese tailor family met the new era of challenges and opportunities. Tony gave up in Central and moved Fu Shing to the Fleet Arcade in Wan Chai, next to the Fenwick Pier, where foreign military vessels berthed. For the next 20 years, Fu Shing became known for serving the American and British navies; but, gradually, horse trainers, businessmen, lawyers, and other kinds of customer were attracted, too.



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此後20多年，福興主打服務美國、英國海軍，但久而久之，練馬師、商人、律師等各方客人都慕名而來。

上海手藝 香港速度

1951年，王文虎出生於香港。兒時耳濡目染，但王文虎總覺得自己天份不高。「做裁縫我最不天才。」他喜歡交朋友，看世界。中學時父親送他往加拿大讀寄宿學校，後來在當地讀大學。

當年暑假回港，他開始跟師傅學裁剪、縫紉，也常常到中環店舖幫手，招待商人、海軍客人遊香港。不過當時他沒有想過入行。他大學修讀經濟，畢業後進入銀行工作，直到母親致電來說父親身體抱恙，讓他快快回港。

「我回來了，但爸爸無事啊。」王文虎笑說，他珍惜父母心血，80年代初留港開始幫忙打理裁縫店，1994年正式接手家族生意。

經歷經濟騰飛之後，香港租金飆升，而另一邊，西裝成衣產業已發展成熟。王文虎無奈地說，當時中建大廈舖位金加租達三倍。「你估要造幾多套西裝才可以付租金？加租這麼多，我們投降了。」

這個上海老派裁縫家族第三代，遇上是挑戰也是機遇的新時代。王文虎把心一橫，放棄了中環，將福興搬至灣仔的海軍商場。這商場旁的分域碼頭，正是來港軍艦停泊的碼頭。此後20多年，福興主打服務美國、英國海軍，但久而久之，練馬師、商人、律師等各方客人都慕名而來。

"Tailoring skill is only one third of making a good suit. The most important thing is to understand your customers. Being a tailor, you also need to be a psychologist."

The naval vessels usually berthed in Hong Kong for four days and three nights. Tony merged the sophistication of Shanghainese style with the efficiency of Hong Kong people, and often worked overnight with several tailors to rush out suits for sailors in just three days. Once when an American naval officer was in a hurry to marry a lady that he had met in Hong Kong, Fu Shing managed to finish the suit in just one day, so that the sailor could have his wedding ceremony on time.

Tony, who is straightforward and cheerful, loves to chat with his customers even when time is tight. He takes body measurements, chooses fabric, and gets to know their professions, habits and the purpose of the suit at the same time. "Tailoring skill is only one third of making a good suit. The most important thing is to understand your customers. Being a tailor, you also need to be a psychologist. You must imagine what the customer will do with the suit, whether to impress or to look professional?" Tony says.

軍艦一般停泊香港四日三夜，王文虎將上海的精緻融入香港速度，常常和多個裁縫師傅通宵趕工，一般三日就可為上岸水兵完成一套西裝。更有一次，一位美軍趕著要和在港認識的女孩結婚，他們用一日時間趕起了西裝讓客人順利行禮。

不過即使時間緊迫，性格爽朗的王文虎也愛和客人閒話家常，一邊度身、選布料，一邊了解客人的職業、習慣，以及這套西裝是為甚麼而造。「我們造一套好西裝，裁縫的技能是三分之一而已，最重要是理解客人，做裁縫也要做心理學家，要想像客人著西裝出來有何用途，是要令人印象深刻還是要顯得專業？」

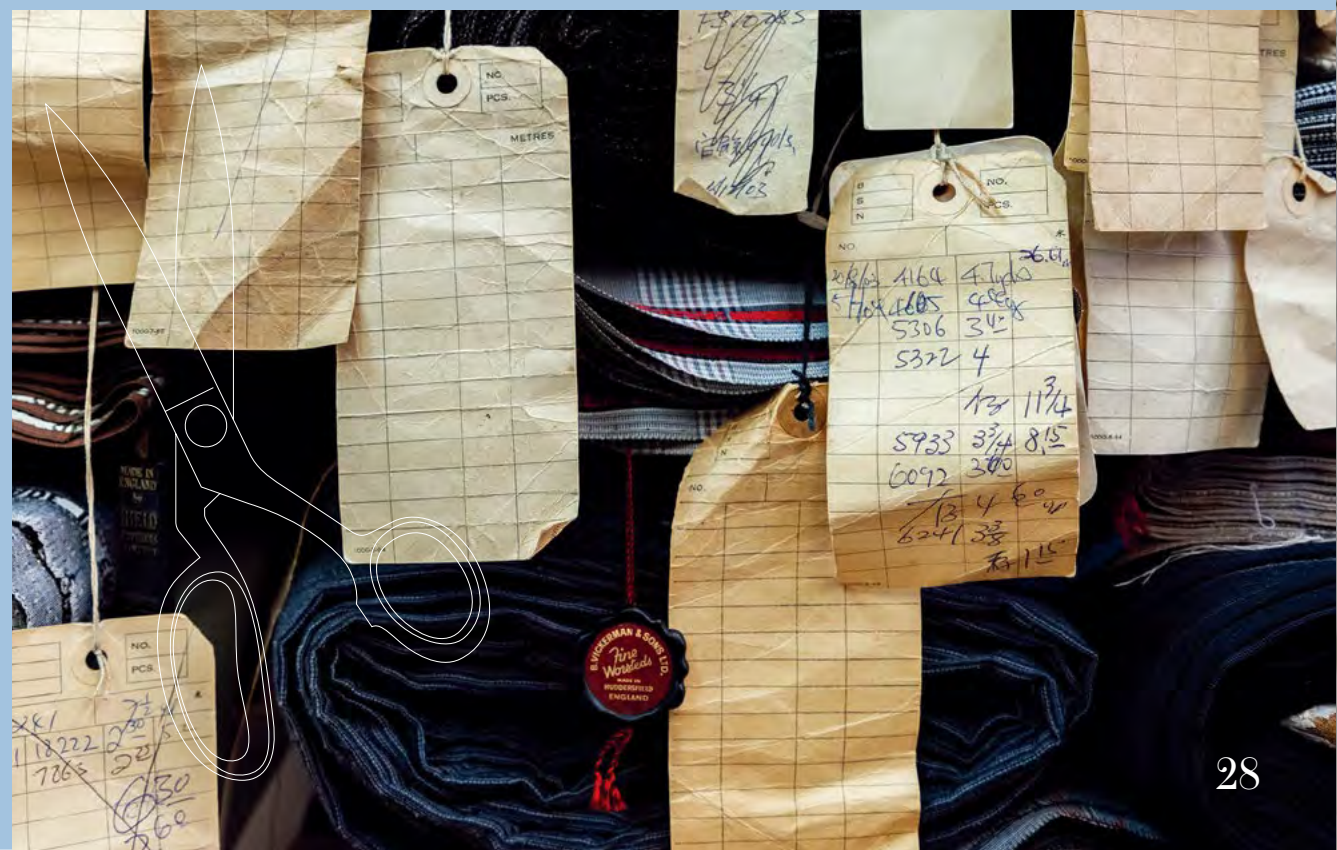
「我們造一套好西裝，裁縫的技能是三分之一而已，最重要是理解客人，做裁縫也要做心理學家。」

He continues that many American soldiers order custom suits to meet their superiors when they are promoted to civilian officers. They are not fussy about the style. But because they need to salute so often, the sleeve cuffs must be slightly longer and wider than ordinary ones, so that they do not show too much of their shirts. If they often give speeches, the colour of the fabric should be brighter. If they are professionals such as architects and doctors, grey suits are preferred to look calm and professional.

Often, Tony needs to adapt to the customers' figures and hide their imperfections. For example, if a customer has large buttocks, he will advise him to choose the double vent suit jacket. "One of our regular customers is a horse trainer. He needs to hold the reins with one hand and the whip with the other, when riding horses. Years of such activity lead to uneven shoulders, so we add some shoulder pads to even up the shoulders," Tony says. "I know many strange stories about our customers, and they become good friends with me over the years."

王文虎說，許多美國軍人訂造西裝是為了晉升至文官後見上司，他們對款式不會特別挑剔，但因為常常要舉手敬禮，西裝袖口要比普通的略長及闊，這樣敬禮時才不會露出太多恤衫；如果常常穿西裝去演講，布料顏色要鮮明一些；倘若是建築師、醫生等專業人士，則偏好灰調西裝，顯得沉穩專業。

許多時候也要順應客人身材，揚長避短。例如客人臀部較大，會建議選擇背雙開衩的西裝。「有一個熟客是練馬師，因為多年騎馬時一手向前握韁繩，另一隻手向後揮馬鞭，令他肩膀一邊高一邊低，我們就要加墊等去調整，讓他看上去左右較平衡。」王文虎說，裁縫了解客人許多不為人知的故事，久而久之，許多客人都成了好朋友。



The tailor-made suit with the human touch

穿的是剪裁 也是人情

Tony unintentionally became a tailor 40 years ago, but found it increasingly enjoyable. Customers always shared stories from all over the world and he learned from their life experiences.

The world is changing fast. In recent years, fewer foreign warships dock in Hong Kong and aircraft carriers have become almost extinct. The days of hundreds of people queuing to order custom suits has gone. With the demolition of Fenwick Pier and Fleet Arcade in early 2022, which marked the end of an era, Fu Shing has moved once again — to an upstairs shop in Central.

Old customers still come from time to time, and the new customer base is expanding. “Many young people like bespoke suits. Not only men order suits, but also more and more women. Unisex clothing is popular, so we use the fabric of men’s suits to make women’s suits, and the effect is nice,” Tony says. Hong Kong people are flexible and creative. Now Hong Kong has many hot days, so it’s not always necessary to wear a suit jacket, and a waistcoat can be more suitable in such weather. He also discusses the design and production with customers.

Tony believes there is a friendship between the tailors and their customers. To this day, Fu Shing maintains the tradition of “one year free-of-charge alteration service” for their bespoke garments. He saw a customer gain weight after marriage, and needed to resize the clothes; he has also observed a customer who lost weight due to illness; some customers have passed away, while others have married. Tony is there to witness all his customers’ life stages and events.

The suits that people wear for so many years, is truly tailored with the human touch.

無心插柳做裁縫，四十年後，王文虎「越做越過癮」。客人們常常與他分享世界各地的故事，教會他許多知識與經驗，他說自己越來越喜歡裁縫這一行。

世界變得快，近年外國軍艦少了停泊香港，航空母艦更幾乎絕跡，那個數百人排隊來訂造西裝的時代消逝了。2022年初，分域碼頭和海軍商場清拆，告別一個舊時代，福興也搬到中環樓上舖。

老主顧還是不時前來，新客源也開始出現。王文虎說，現在不少年輕人鍾情度身訂造，不僅僅是男士來造西裝，女士也越來越多。「現在流行中性打扮，我們就用男士西裝的布料來造女士西裝，效果不錯。」王文虎說，香港人就是勝在靈活創新。現在香港天氣炎熱的日子多，不一定常穿西裝外套，反而馬甲背心更為適合，他也與客人一起研究如何設計和製作。

王文虎覺得，裁縫與客人之間，是一份情誼。至今，福興度身訂造的衣服保持「一年免費包改」的傳統。他看著客人婚後心廣體胖，要把衣褲改寬，也見證過客人因病消瘦；有人離世，也有人成家立室。

那一件陪伴人們多年的西裝，穿的是剪裁，也是人情。

裁縫與客人之間，是一份情誼。至今，福興度身訂造的衣服保持「一年免費包改」的傳統。



Story behind Fu Shing & Sons
福興父子的故事

<https://youtu.be/WPoMJMFT2Cs>



王文虎——「福興父子」第二代主事人
Tony Wong — Second generation owner of “Fu Shing & Sons”

There is a friendship between the tailors and their customers. To this day, Fu Shing maintains the tradition of “one year free-of-charge alteration service” for their bespoke garments.

Qipaos and suits: the timeless legend lives on

Hong Kong's tailor-made qipaos and suits enjoy an excellent reputation, and have attracted the custom of numerous dignitaries and international celebrities over the years. Two tailors representing the Canton-style and Shanghai-style respectively still hold fast to their principles, consistently sewing each item of clothing with dedication. They deserve our respect for their meticulous application to their craft. Each bespoke qipao and suit not only demonstrates the impressive skills of these tailors, but also reflects their concern and care for their customers. These two old masters have devoted themselves wholeheartedly to their beloved trade, creating, stitch by stitch, a golden era of Hong Kong's tailoring industry.

The world is always changing, but what remains unchanged of Hong Kong tailors is the persistent dedication to their craft, which they have gained in this city for more than half of a century, making Hong Kong tailoring famous both at home and abroad, with their strong beliefs. Hong Kong is the home of Hactl, in this latest edition of "Flavours of Hong Kong", the two old masters tell us about the heyday of the tailoring industry in Hong Kong.

Wilson Kwong
Chief Executive of Hactl

旗袍與西裝 針線出傳奇

香港的訂造旗袍與西裝享譽盛名，多年來不少達官貴人、國際知名人士慕名而來。兩位分別代表廣東派及上海派的裁縫師傅擇善固執，始終如一認真縫製每件服飾，一絲不苟的精神實在令人敬佩。每件手工旗袍與西裝除了展現師傅的精湛手藝，也反映他們對客人的關懷體貼。兩位老師傅全心全意投入於其鍾情的手藝，透過一針一線，親手縫製香港裁縫業輝煌的一頁。

世事常變，始終不變的卻是香港裁縫對手藝的堅守與執著，憑著此信念立足香江逾半世紀，讓香港裁縫的美譽聞名中外，他們的拼搏奮進精神更是香港人的寫照。香港空運貨站以香港為家，藉著這一期的《香港速寫》，由兩位老師傅向大家訴說香港裁縫業的光輝歲月。

香港空運貨站
行政總裁鄭永銓

