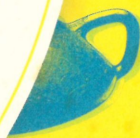


From Soya Bean Milk
To Puer Tea

从豆奶 到普洱

15.10
2014

15.11
2015



From Soya Bean Milk
To Puer Tea

从豆奶
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▲ 羅桂祥博士與維他奶貨車
Dr. K.S.Lo and Vitasoy lorry



◀ 羅桂祥博士與紫砂茶壺
Dr. K.S. Lo with Yixing teapot

序言

羅桂祥博士 (1910 - 1995) 為馬來西亞華僑，1920 年代後期來港攻讀大學，後留港工作，於 1940 年開發「維他奶」豆奶飲品，經多年努力，成為全球最具規模的豆奶產品公司，他亦成為香港企業的傳奇人物。有關維他奶與羅桂祥的故事，至今仍為人津津樂道。

羅博士早年得到余仁生東主余東璇資助，來港入讀香港大學，於 1930 年代取得學士學位後，曾投身余氏旗下公司工作。一次出差到上海公幹期間，聽到一位美國專家

關於大豆的營養講座，講座題為「大豆—中國之牛」，引發羅博士去鑽研及開發一般民眾負擔得起的豆奶營養飲料。其後，他創立香港豆品有限公司，逐步建立一生事業。

四十年代的香港民生凋零，羅博士眼見同胞瘦弱多病，營養不良，遂以實業救國為創業動機，以儒家的厚生思想，開發「窮人的牛奶—維他奶」，供香港的普羅大眾作為營養飲料以改善體質。戰後，他在香港重建業務，然而上市之初銷售情況並不理想，且產品難以保存，至 1953 年引進高溫消毒技術生產豆奶之後，產品不再受存放時間的限制，且便於廣泛銷售，銷量遂迅速增長。1970 年代維他奶又首先引進無菌包裝，開發保鮮紙盒飲料，並配合綠色食品的世界潮流，將產品打進海外市場，行銷世界。

經商之餘，羅博士亦不忘回饋社會，服務市民。他曾擔任香港消費者委員會主席、市政局主席、立法局議員等重要公職。不過在其眾多功績服務中，最為文化界津津樂道的就是將自己建立的茶具珍藏，悉數捐贈公家，並積極推動市政局創建當時亞洲首座茶具文物館。

羅博士的收藏基礎源於一次偶然的機遇。1950 年代的某天，他路過中區的中建大廈，看見櫥窗裏擺放着一些頗為陳舊的茶壺，高矮肥瘦、造型各異的茶壺樣式，深深地吸引了他的目光。這個偶然的邂逅，讓他一口氣買了 30 多枚茶壺回家。經過一番研究之後，他發現所買到的茶壺就是宜興紫砂壺。自此之後，他對茶具產生濃厚興趣，並展開了漫長的收藏之路。

2014 年我們為茶具文物館三十周年誌慶籌備了一整年的慶祝活動。「從豆奶到普洱」將是三十周年誌慶的壓軸高潮，我們希望透過展覽介紹維他奶創辦人羅桂祥博士的人生和其收藏的故事，讓市民從茶具文物館的珍藏中回顧這位香港傳奇人物對香港社會及中國文化的貢獻。





▲ 香港豆品公司開幕日公司股東及員工合照
Group photo at the opening of the HK Soya Bean
Products Company
1940



Preface

Dr. K.S. Lo (1910 – 1995) was an ethnic Chinese from Malaysia. After graduation from the University of Hong Kong in 1920s, he worked in Hong Kong and founded The Hong Kong Soya Bean Products Company Limited in 1940. The milk beverage Vitasoy he developed was sold across the globe after many years of struggle and hard work. His company has been the world's most successful soya bean product manufacturer and Dr. Lo became a legend of the Hong Kong beverage industry. Even today, the story of Vitasoy and Dr. Lo still fascinates us.

Dr. Lo studied at the University of Hong Kong with financial support from Mr Eu Tong Sen, owner of Eu Yan Sang. After he had graduated from the university, Dr. Lo began working for Eu Tong Sen in 1930s. During a business trip to Shanghai, he went to a nutrition talk where a US expert named soya bean as the "Milk cow of China". The idea gave Dr. Lo great inspiration and he went on to study and developed soya milk which the common people could afford. Subsequently, Dr. Lo founded The Hong Kong Soya Bean Products Company Limited and established his life long career.

There was great hardship for common people in the 1940s. Seeing the Chinese people were weak and stricken with diseases and malnutrition, Dr. Lo was motivated by a patriotic ideal to start a business

with the Confucian philosophy at heart. He then set out to develop "the poor man's milk – Vitasoy". Designed as a nutrition supplement for the common people in Hong Kong, it aimed to improve the overall physical condition of the Chinese population. After the Sino-Japanese War, Dr. Lo started the business in Hong Kong again but the market response was not good due to limited storage time of soya bean milk. Although initial market reception left something to be desired, sales began to grow in 1953 when production was enhanced by high-temperature sterilization which freed the product of storage time constraint. In the 1970s, Vitasoy was the first to introduce aseptic packing, leading to its successful access to overseas markets. Riding on the worldwide trend of eating healthy, Vitasoy was further developed and sales went up sharply globally.

While running a successful business, Dr. Lo made many efforts to serve the people and contribute to society. Important public services included Chairman of the Hong Kong Consumer Council, Chairman of the Urban Council, Legislative Council Member etc. Dr. Lo was indeed a man of many contributions, but to the art circle, he would always be remembered most for one single achievement: his donated tea ware collection conducive to the establishment of the first Museum of Tea Ware in Asia by the Urban Council.

Dr. Lo's collection started as serendipity. One day in the 1950s, he saw some old teapots in the window of the Central Building in the Central. Their diverse shapes and forms caught his eye. This chance encounter resulted in a purchase of more than 30 teapots. He did some research and found that these elegant vessels were called Yixing purple clay teapots. Since then he developed strong interest in tea ware and embarked on a long road of collecting.

To celebrate the 30th anniversary of the Museum of Tea Ware, we have planned a whole year of celebration activities for 2014. "From Soya Bean Milk to Puer Tea" is our grand finale. It showcases the life and times of Dr. K.S. Lo, founder of Vitasoy Group, and his story of collecting. From the collection in the Museum of Tea Ware, citizen can recall the contributions of this Hong Kong legend to the Hong Kong society and in promoting the Chinese culture.

羅桂祥博士於 1981 年捐贈了一批年代由西周至二十世紀，約六百件陶瓷和紫砂茶具等文物，奠定了茶具文物館藏品的基礎。

▼ 1950 年代的旗杆屋
Flagstaff House in 1950s



羅桂祥 與茶具文物館

茶具文物館專門研究中國飲茶文化及茶具，於 1984 年正式對外開放。維他奶集團創辦人羅桂祥博士於 1981 年捐贈了一批年代由西周至二十世紀，約六百件陶瓷和紫砂茶具等文物，奠定了茶具文物館藏品的基礎，同時活化了這幢具歷史意義的建築物。文物館所收藏由羅桂祥基金捐贈的中國茶具、陶瓷及篆刻藏品至今約有 1,300 多件。

茶具文物館是利用古老建築物重修而成的博物館，現址原名為「旗杆屋」。旗杆屋又名司令總部大樓，在 1978 年以前為駐港英軍總司令官邸。此幢蓋於 1844 至 1846 年間的兩層大樓，屬希臘復興風格，為香港現存最古老的西式建築物。1989 年根據古物及古蹟條例，被列為受保護的歷史建築物。

八十年代初期英軍將旗杆屋交還香港政府，當時不同的政府部門均提出不同的使用方案，得羅博士極力爭取後，最終由當時的市政局取得並重修為現在的茶具文物館。羅博士亦無條件地把他珍藏的茶具捐贈給茶具文物館。後來賽馬會又捐款興建香港公園，令香港中區這片水泥叢林多了一片綠園勝景。

1981 年港府正式將旗杆屋交由市政局管轄，並將此建築物重修成一座以中國茶文化為主題的博物館。

館。作為香港藝術館的分館，茶具文物館的主要工作為收集、研究及展出有關茶具的文物和資料。茶具文物館的基本藏品由羅博士捐贈，於茶具文物館展覽廳長期展出。

香港公園則於 1991 年正式啟用。公園的現址原為域多利軍營。香港公園是都市叢林中少數的城市綠洲，在這個摩天大樓圍繞的小小綠地裡，座落著這所別具特色的茶具文物館。這棟一百六十多年前興建的西式建築，溫和而典雅，並且盛載著羅博士一生收藏的精華。



▲ 旗杆屋外貌
Outlook of Flagstaff House
1976



▲ 茶具文物館近貌
Recent outlook of the Flagstaff House
Museum of Tea Ware

The core of the museum collection was donated by Dr K.S. Lo in 1981. The collection included about 600 pieces of tea ware and related vessels dating from Western Zhou up to the twentieth century.

K.S. Lo and Flagstaff House Museum of Tea Ware

Dedicated to studying the Chinese tea culture and tea ware, the Flagstaff House Museum of Tea Ware opened to the public in 1984. In 1981, the museum received a donation from Dr. K.S. Lo, founder of the Vitasoy Group. The contributed collection comprised about 600 ceramic and purple clay tea vessels and related relics dating from the Western Zhou (11th c.B.C. – 771 B.C.) to the twentieth century. Forming the core of the museum's collection, these treasures have revitalised the historic building which houses the museum. To date, more than 1,300 pieces of Chinese tea ware, pottery and seal carving donated by the K.S. Lo Foundation are showcased in Museum.

The Museum of Tea Ware was re-developed from the heritage building Flagstaff House. Also known as Headquarter House, Flagstaff House was residence of the Commander of the British Forces in Hong Kong until 1978. Completed between 1844 and 1846 in Greek Revival style, the two-storey mansion is the oldest western architecture extant in Hong Kong today. In 1989, Flagstaff House was declared a protected monument under the Antiquities and Monuments Ordinance.

When the British Forces handed the Flagstaff House back to the Hong Kong Government for re-development in the early 1980s, there were several proposals on the usage of this building from different government departments. Thanks to Dr. Lo's active lobbying, the monument was awarded to the Urban

Council for refurbishment into the Museum of Tea Ware we see today. Dr. Lo also unconditionally donated his valuable tea ware collection to the museum. Subsequently, with contribution from the Hong Kong Jockey Club, Hong Kong Park was developed. This corner of Central District then became a cherished oasis in the concrete jungle.

In 1981, the Hong Kong Government handed management of Flagstaff House to the Urban Council. A plan was drafted to transform it into a thematic museum of Chinese tea culture. As a branch of the Hong Kong Museum of Art, the Museum of Tea Ware has been devoted to the collection, study and display of tea ware and related information. The basic collection donated by Dr. K.S. Lo are displayed in the permanent exhibition of the Museum of Tea Ware.

Occupying the former site of the Victoria Barracks, Hong Kong Park opened to the public in 1991. The Park is a rare green gem in the middle of the built-up urban centre. In this small oasis surrounded by skyscrapers, one can find the quaint old Museum of Tea Ware. This Western building with more than 160 years of history is a classical beauty of subtle elegance where the crème of Dr. K.S. Lo's lifelong collection is accommodating.

▼ 紫砂工廠內
Inside Yixing Factory
1980



羅桂祥首訪 紫砂工藝廠

自 1978 年羅桂祥博士從維他奶退休後，公司的日常業務已經交由繼任的兒子羅友禮先生處理，故此羅博士可專注發展他的紫砂收藏。1979 年秋天，羅博士首次探訪江蘇宜興紫砂工藝廠。當時正是文化大革命之後，百廢待興，社會生產力在恢復中，社會的思想形態依然受文革的餘緒所影響。

羅博士在工藝廠裡花了三天的時間去瞭解製造紫砂茶壺的整個過程。第一天先觀摩陶工造壺的情況，第二天則到工藝廠各個部門參觀，看礦石的處理，並到窯坑觀看茗壺的燒製過程。到了第三天，羅博士向工藝廠的經理要求會見一些資深的陶藝師，和他們交談。

羅博士提出這個要求，主要是由於他在參觀工藝廠時，發覺陶藝師製作的茶壺質素很差。那些作品不但造工粗糙，而且每個都印上同一款字：「中國宜興」，與明清時代陶人各自在作品上署名的做法截然不同。

在結束行程的一天，羅博士自我介紹為宜興茶壺的收藏家，並展示一些他所收藏的明清紫砂壺的照片，坦白地表示他對其時工廠所製茗壺的質素很失望，並探問陶藝師未能創製如照片中的古壺一般優秀作品的原因。所有人頓然鴉雀無聲，然後其中



◀ 江蘇宜興紫砂
工藝廠外貌
Jiangsu Yixing Purple
Clay Craft Factory
outlook

一位回答：「不錯，我們可以做得好，但是沒有人會購買。」羅博士奇怪地追問原因，他們解釋說：「因為價錢太高。」羅博士隨即用肯定的口吻說：「我一定會買。」

經過一番交頭接耳的討論後，經理終於開口問羅博士對所說的話是否認真。於是羅博士建議他挑選二十位最優秀的陶藝師，算出他們年產作品的總和，跟着簽約把所有生產的茗壺買下，並訂下三個條件：（一）每位工藝師必須在自製茗壺上署款；（二）每位工藝師必須在作品正式生產前先製樣板及（三）羅博士有權檢查產品並拒絕接受不符合樣板規格的茗壺。

終於在兩年後，羅博士的訂貨才全部完成。當作品運抵香港後，羅博士安排它們在 1984 年茶具文物館開幕的「宜興紫砂器」展覽中展出。是次展覽吸引了大批中外人士參觀，大大提高了大眾對紫砂茶壺的認識，更引發起台灣、星加坡和日本茶藝愛好者對宜興紫砂的興趣。可以說，羅博士的投入復興了宜興紫砂藝術。

First Visit to Purple Clay Craft Factory by K.S. Lo

After retirement of Dr. K.S. Lo in 1978, Mr. Winston Lo, son of Dr. Lo took care of the family business. Dr. Lo therefore could devote to develop his Yixing collection. In the autumn of 1979, Dr. Lo visited the Jiangsu Yixing Purple Clay Craft Factory for the first time. The Cultural Revolution was drawing to an end, the society was under recovery but still influenced by the remaining sentiment of the Revolution.

Dr. Lo spent three days in the factory to learn the whole process of making purple clay teapot. On the first day he observed how the potters produced teapots. On the second day he toured all departments of the factory, looking at the treatment of clay and the teapot firing process at the kiln. On the third day, he asked the factory manager to arrange meeting with some experienced potters and chatted with them.

Dr. Lo made such a request because he found that the production and quality of the teapots were far from satisfaction. Not only are products poor in workmanship, but every piece was stamped with 'Yixing China' which was completely different from Ming and Qing works that bore the potters' signature.

On the last day of his visit, Dr. Lo introduced himself as a collector of Yixing teapots and showed the potters photographs of some Ming and Qing purple clay teapots from his own collection. He expressed his disappointment in the teapots made by the potters and asked for the reason why they could not

create outstanding works like historic teapots in the photographs. First there was silence; then someone replied, "Yes, we can produce them, but nobody will buy." Dr. Lo was surprised and wanted to know the reason. They said, "They would cost too much." Dr. Lo responded with great certainty, "I will buy them."

After some whispering, the manager finally asked Dr. Lo whether his offer was serious. Dr. Lo suggested him to select twenty top potters and work out their total annual output. He would then sign a contract to buy all the teapots they made on three conditions: (1) Every potter must inscribe his signature on his teapots; (2) Every potter must produce samples prior to production; and (3) Dr. Lo had the right to inspect any piece of work and to refuse to accept any sub-standard teapots.

It took the factory two years to complete Dr. Lo's entire order. When the products arrived in Hong Kong, Dr. Lo arranged to show them in the inaugural Yixing Purple Clay Exhibition of the Museum of Tea Ware in 1984. The exhibition attracted many local and overseas visitors, promoted public awareness for purple clay teapots considerably and conducive to the popularity of Yixing purple clay wares among tea lovers from Taiwan, Singapore and Japan.



▲ 茶具文物館開幕
Opening of the Flagstaff House Museum of Tea Ware 1984

▲ 茶具文物館開幕報導
Newspaper report of opening of the Flagstaff House Museum of Tea Ware

紫砂陶藝與篆刻藝術的相遇，
亦印證了藝術結緣的緲緲餘音。

The rendezvous of purple clay ware and seal carving
is a continued episode of an encounter with art.



▲ 羅桂祥茶藝館內
Inside the K.S. Lo Gallery

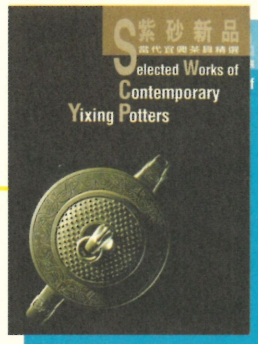
羅桂祥再訪 紫砂工藝廠

自1984年「宜興紫砂器」展覽後，加上茶具文物館不斷的推廣，宜興紫砂工藝開始重新蓬勃起來，而且發展迅速。羅博士在1979年初到宜興探訪時，僅有一間紫砂工藝廠及少於四百位工藝師，到了1994年已增加至二十間以上的工廠，聘請超過一千位工藝師。

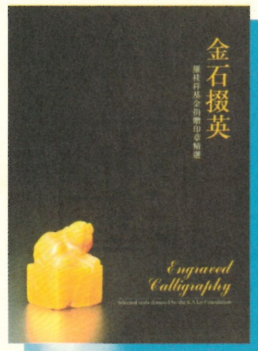
1994年為慶祝茶具文物館十週年紀念，羅博士提議舉辦一個當代宜興陶藝家近作展。為了解製作紫砂壺的整個過程，羅博士再花了三天時間在宜興工藝廠，專誠邀請了三十多位當代宜興陶藝家製作一批精品。在訂製部分茗壺時，羅博士重申要求每位工藝師必須在自製的茶壺上署款，以復興明、清以來，集詩書畫印與陶藝於一身的茗壺傳統。在茶壺上署款的風氣始於明朝，盛於清代。到了文化大革命時期曾一度被禁止，現在終於在羅博士的努力下得以重現昔日光輝。

此外，包含中國文人藝術精髓的篆刻也引發起羅博士的高度興趣，其重要收藏包括明代程邃、清代西泠八家、近代齊白石等篆刻，還有近代廣東和香港印人的作品，全面保存了中國篆刻精萃。紫砂陶藝與篆刻藝術的相遇，亦印證了藝術結緣的緲緲餘音。

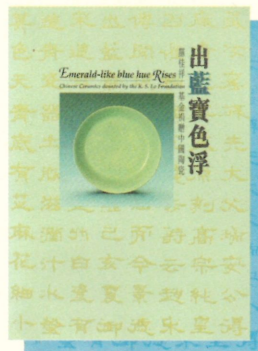
羅博士為其鍾愛的紫砂壺經常奔波於內地與香港之間，最終染上風寒，於1995年不幸辭世，未能親睹羅桂祥茶藝館的開幕，誠屬憾事。然而羅博士對中國文化的熱衷，積極推廣茶藝和茶具鑒賞的精神，為香港留下珍貴的文化遺產，這份無私奉獻讓人景仰。



▲ 紫砂新品
Selected Works of Contemporary Yixing Potters
1994



▲ 金石掇英
Selected Seals donated by the K.S. Lo Foundation
1995



▲ 出藍實色浮
Chinese Ceramics donated by the K.S.Lo Foundation
1995

Second Visit to Purple Clay Craft Factory by K.S. Lo

The inaugural exhibition "Yixing Purple Clay" in 1984 and other promotional activities organised by the Museum of Tea Ware have revived the Yixing purple clay craft very quickly. There was only one purple clay craft factory with less than 400 potters when Dr. Lo visited in 1979. By 1994, the number of factory has grown to more than 20. Together, they employed over 1,000 artisans.

When the Museum of Tea Ware celebrated its 10th anniversary in 1994, Dr. Lo suggested another exhibition of works by contemporary Yixing purple clay potters. To understand the whole process of purple clay teapots, Dr. Lo spent three days at the Yixing craft factory again. And once again, more than 30 contemporary Yixing potters were invited to create a collection for an exhibition. Dr. Lo's order this time required every potter to inscribe his signature for every piece of work, so as to revive the tradition of literati, calligraphers, engravers and potters working together to create teapots since the Ming and Qing dynasties.

Teapot inscription first appeared in the Ming dynasty and became a fashion in the Qing dynasty. This practice was once banned during the Cultural Revolution. Now, with support from Dr. Lo, it was rekindled.



▲ 紫砂新品報導
Publicity of Selected Works of Contemporary Yixing Potters exhibition
1994

The artistic tradition of the Chinese literati also aroused Dr. Lo's great interest in seal carving. His important collector's items include seal carving by Chen Sui of the Ming dynasty, Eight Xiling Masters of the Qing dynasty and Qi Baishi of modern China; as well as works by modern seal-makers of Guangdong and Hong Kong. The comprehensive collection has preserved the essence of Chinese seal carving art. Indeed, the rendezvous of purple clay ware and seal carving is a continued episode of an encounter with art.

Travelling frequently between the mainland and Hong Kong for his beloved art of purple clay, Dr. Lo departed in 1995 after coming down with a bad cold. Most regrettably, he did not live to see the grand opening of the K.S. Lo Gallery. However, his great passion for Chinese culture, his unselfish commitment in promoting the tea culture and his enthusiasm in appreciating tea ware will always be remembered in the cultural circle of Hong Kong.

北美博物館 宜興文物展覽

為進一步把紫砂工藝推廣到海外，在羅桂祥博士的協助下，茶具文物館於 1990 至 1992 年安排一批為數 118 件的宜興陶器到北美洲巡迴展出。這次展覽為海外參觀者介紹中國品茗的悠久傳統和宜興陶藝的欣賞，所到之處都廣受歡迎。不少欣賞過展出的明、清兩代優美茗壺的人士，都積極蒐求紫砂茶具作自用或收藏，令宜興陶藝備受廣泛的關注，價值亦隨之大幅提高。

展覽展出的宜興陶器，當中包括由明朝至當代的茶壺、茶杯、塑像和文房用具，還有一套介紹中國品茗藝術和宜興壺製作的輔助教材。展覽巡迴展出之地計有：

美國鳳凰城美術博物館：26.5 – 12.8.1990

美國舊金山中華文化基金會：15.9 – 22.12.1990

美國印第安納波利斯藝術博物館：9.4 – 9.6.1991

加拿大皇家安大略省博物館：17.9.1991 – 5.1.1992

Travelling Exhibitions of Yixing Ware to Museums in North America

To further promote the art of Yixing craft overseas, supported by Dr. K.S.Lo, the Museum of Tea Ware organised a touring exhibition of 118 Yixing ware to various cities in North America from 1990 to 1992. This exhibition introduced overseas visitors to the long tradition of tea drinking in China and to appreciate the art of pottery making in Yixing. It enjoyed overwhelming response in every city and many visitors who saw the elegant Ming and Qing teapots went to great lengths to collect purple clay teapots for practical use or art collection. All eyes were on Yixing pottery all of a sudden and the prices of these works rose markedly.

This exhibition featured a selection of Yixing ware, including teapots, tea cups, figurines and objects for the scholars' table dated from the Ming dynasty to the present day. Set of educational materials introducing the art of Chinese tea drinking and the making of Yixing tea ware were also included as supplementary exhibits. The exhibition had been travelled to the following venues:

Phoenix Art Museum, USA:
26 May – 12 Aug 1990

Chinese Culture Foundation of San Francisco, USA:
15 Sept – 22 Dec 1990

Indianapolis Museum of Art, USA:
9 Apr – 9 Jun 1991

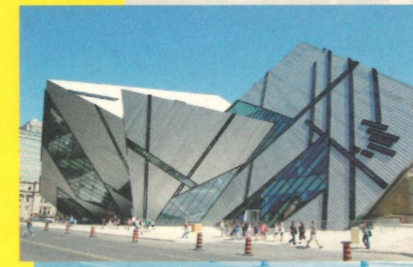
Royal Ontario Museum, Toronto, Canada:
17 Sept 1991 – 5 Jan 1992



▲ 美國鳳凰城美術博物館
Phoenix Art Museum, USA



▲ 美國印第安納波利斯藝術博物館
Indianapolis Museum of Art, USA



▲ 加拿大皇家安大略省博物館
Royal Ontario Museum, Toronto, Canada

海外展覽： 歐羅巴利亞國際藝術節·中國 2009 茗趣源流：生活的藝術



▲ 茗趣源流展覽
Tea Through the Ages exhibition
2009



▲ 比利時皇家馬利蒙博物館
Royal Museum of Mariemont in Belgium

比利時皇家馬利蒙博物館
14.11.2009 – 21.2.2010

2008年7月，香港應中國文化部邀請參與歐羅巴利亞國際藝術節·中國 2009，印證比利時與中國文化交流的新一頁。歐羅巴利亞是歐洲重要的多元化文化藝術節，自1969年起每兩年舉辦一次，每屆藝術節均邀請一個主賓國，展示其歷史、文化遺產及文化多樣性。香港慶幸能參予這項盛事，透過我們引領歐洲的觀眾欣賞源遠流長的中國茶文化。

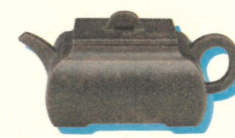
「茗趣源流：生活的藝術」於2009年11月13日在比利時皇家馬利蒙博物館正式開幕。是次展覽展出63件選自茶具文物館羅桂祥珍藏的茶具精品。透過唐、宋兩代注子和茶盃在造型、釉色上的特點和變化、明代創製的茶壺、清代的蓋盃及各類外銷茶具等文物，顯示中國的製茶方法及茶具裝飾藝術的演變。觀眾在欣賞歷代多姿多采的茶具之餘，更可以細味中國茶藝文化的發展。

Travelling Exhibition for Europalia China 2009 Tea Through the Ages: An Art of Living

Royal Museum of Mariemont, Belgium
14.11.2009 – 21.2.2010

In July 2008, the Chinese Ministry of Culture invited Hong Kong to participate in the "Europalia-China 2009" Festival, which marks a new height of cultural exchange between Belgium and China. The Europalia is an important multi-disciplinary cultural festival in Europe, dedicated to introduce in every two years' interval one major city or one country in all its historical and cultural multiplicity since 1969. It is our honour to participate in "Europalia-China 2009", bringing to the European audience the culture of tea drinking.

"Tea Through the Ages: An Art of Living" was officially open on 13.11.2009 at the Royal Museum of Mariemont in Belgium. This exhibition featured 63 refined artifacts selected from the K.S. Lo Collection of tea ware housed at the Flagstaff House Museum of Tea Ware. These valuable artifacts document the discernible changes and development in ways of making tea as well as in ways of decorating the tea ware. There is a great variety of form and glaze applied to ewers and tea bowls of the Tang and Song dynasties. On display were also refined teapots of the Ming dynasty, exquisite covered bowls of the Qing dynasty, in addition to a variety of styles of tea ware designated for export. While appreciating this brilliant heritage of tea ware featuring various qualities, visitors are also invited to explore the history of Chinese tea culture that they embody.



後記： 從推廣紫砂工藝到 羅桂祥茶藝館的成立

為進一步推廣中國茶文化，羅桂祥博士復於1992年建議在茶具文物館側興建一座茶藝館，定期舉辦茶藝示範活動，輔助茶具文物館推廣中國茶藝，令香港市民及遠道來港的遊客能欣賞到中國的文化精髓。羅桂祥基金又於1994年把羅博士名下的二十五件珍貴瓷器和六百多方印章慷慨贈予香港市政局，促成羅桂祥茶藝館的設立。

經過羅博士與政府多番的商議，羅桂祥茶藝館在外型設計上儘量配合茶具文物館的希臘復興式建築風格，而室內的門窗、傢具及展覽櫃等裝置和擺設則具有濃厚的中國特色。茶藝館樓高兩層：上層展覽廳展出羅桂祥基金饋贈，年代歷宋、元、明三個朝代的珍貴陶瓷文物及選粹自明、清至現代的中國印章；下層是中國茶室，可供遊人品嚐中國名茶及觀賞茶藝示範。

羅桂祥茶藝館是茶具文物館的新翼，在1995年12月14日落成啟用，總面積佔600平方米，是品茗及舉辦各項有關中國藝術和茶藝講座、示範和教育推廣活動的理想場地。茶藝館內的樂茶軒除了提供各種名茶及點心外，亦經常舉辦各類型的茶藝示範及茶聚，讓市民對中國茶文化有更深的認識。

Epilogue: From Promotion of Purple Clay Craft to the Establishment of K.S. Lo Gallery

To further promote Chinese tea culture, Dr. Lo suggested to build a tea gallery by the Museum of Tea Ware in 1992. A venue for regular tea demonstrations and events, the tea gallery could promote Chinese tea heritage and offer both local and overseas visitors a chance to appreciate the cultural essence of China. In 1994, the K.S. Lo Foundation generously donated 25 pieces of rare ceramic ware and more than 600 seals owned by Dr. Lo to the Urban Council again. This contribution facilitated the establishment of the K.S. Lo Gallery.

The design of the gallery was discussed at length and a number of changes were made after several deliberations between Dr. Lo and the Government. The exterior matched the Greek Revival architectural style of Flagstaff House as much as possible, while interior installations and fittings like doors, windows, furniture and exhibition showcases were rich in Chinese character. The gallery is a two-storey structure. The exhibition hall on the upper level showcases precious ceramic antiques donated by Dr. K.S. Lo, dating from the Song, Yuan and Ming dynasties, as well as Chinese seals from the Ming dynasty, Qing dynasty and modern times. The lower level is a Chinese tea room where visitors can enjoy Chinese tea and tea demonstration.

The K.S. Lo Gallery, an extension of the Flagstaff House Museum of Tea Ware, with a gross area of 600 square metres, was officially opened to the public on 14 December 1995 for holding various functions

such as art lectures, demonstrations, education and extension activities related to Chinese tea drinking and other Chinese art forms. Other than selling tea and food, Lock Cha Tea House inside the K.S. Lo Gallery has regularly organized various types of tea demonstration and music gathering, to let citizens to have a deeper understanding of Chinese tea culture.



▲ 茶藝示範
Tea demonstration



▲ 輕彈淺唱
Music concert



▲ 羅桂祥茶藝館開幕
Open of K.S. Lo Gallery
1995

茶具文物館編製

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Educational booklet (not for sale)



康樂及文化事務署
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茶·具·文·物·館
FLAGSTAFF HOUSE MUSEUM OF TEA WARE

康樂及文化事務署主辦
茶具文物館籌劃

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