



## CHAN King-sam 陳景森 (b. 1933.11.1)

### Set Designer, Art Designer

A native of Xinhui, Guangdong, Chan was born in Hong Kong. His father Chan Ki-yui was a well-known set designer for films. Chan followed his father to work at film studios when he was still studying and later entered the industry after completing secondary school education. He worked as an assistant to his father, responsible for drafting sets and construction designs. Chan was first credited in *Wild Flowers are Sweeter* (1950) directed by Hung Suk-wan. In the 1950s and 60s, he worked as a freelance designer for Cantonese films, working for companies such as Union Film, Kong Ngee, Lan Kwong and Hong Kong Film. His works from this period include *Parents' Hearts* (1955), *The Great Devotion* (1960), *Heaven Sword and Dragon Sabre* (1963), *Paragon of Sword and Knife, Part One* (1967), *The Dragon Fortress* (1968), etc. In 1962, Chan joined Shaw Brothers (Hong Kong) Ltd as set and art designer and his forte was period drama. Chan was later promoted to head of set and art unit and subsequently studio head. Director Li Han-hsiang appreciated his talents and the two collaborated on many occasions, making films such as *The Warlord* (1972), *The Empress Dowager* (1975), *The Last Tempest* (1976), *The Dream of the Red Chamber* (1977) and *The Tiger and the Widow* (1981). Chan also took part as set designer in Chor Yuen's *Killer Clans* (1976) and *The Magic Blade* (1976), as well as Sun Chung's *The Avenging Eagle* (1978).

Since Golden Harvest (HK) Limited came into being in 1970, Chan began to work for the company under such pseudonyms as Chin Sum, Chin Sun and Lo Ma until the early 1980s. He took part in films including *The Invincible Eight* (1971), *The Big Boss* (1971), *The Way of the Dragon* (1972), *Enter the Dragon* (1973), *Games Gamblers Play* (1974), *All in the Family* (1975), *The Private Eyes* (1976), *The Prodigal Son* (1981), *Project A* (1983) and participated in *Zu: Warriors from the Magic Mountain* (1983) directed by Tsui Hark, which he was not credited.

Chan designed for more than 500 films throughout his career, ranging from Mandarin, Cantonese to Chaozhou-dialect productions. He also won Best Art Direction with *The Empress Dowager*, *The Adventures of Emperor Chien Lung* (1977), *The Dream of the Red Chamber*, *The Tiger and the Widow* and *An Amorous Woman of Tang Dynasty* (together with Tang Kong-yin as art designer, 1984) for five times at the Golden Horse Awards in Taiwan. Chan has continued to act as a consultant for Television Broadcasts Limited (TVB) since his retirement from Shaws in the mid-1980s.

---