



The Oriental Ceramic Society of the Philippines

P.O. Box 80, Dasmarinas Village, Makati City, Metro Manila

Newsletter August 2007

Monthly Meeting & Lecture

Topic

*Collecting Antique Blue-and-White Ceramics
Found in the Philippines*



Blue-and-white dish with a lady in center. This large dish has a densely decorated everted rim. Zhangzhou kiln, Fujian. Diameter 37 cm

Date: **Tuesday, August 21, 2007, at 6:00 p.m.**

Speaker: **Angela Quila**, a collector and OCSP member

Place: **Residence of Mary Garlicki & Riyaz Moorani**
62 Real Street, Urdaneta Village
Makati City

On the eve of launching the OCSP's major exhibition*project in 2007, *ZHANGZHOU WARE FOUND IN THE PHILIPPINES "Swatow" Export Ceramics from the 16th- 17th Century*, jointly organized with the Yuchengco Museum, we are inviting Angela Quila, OCSP member and a collector, to give us her personal account of collecting blue-and-white wares found in the Philippines. She will reflect on her collecting history since the early 1980s, and will share with us her research results for this talk.

Free for members, PHP 300 for guests

*The OCSP's exhibition, *ZHANGZHOU WARE FOUND IN THE PHILIPPINES "Swatow" Export Ceramics from the 16th - 17th Century*, will open on September 20, 2007 at the Yuchengco Museum. Please see details in the [Program](#) announcements on page 4.

[OCSP Committee Reports & Announcements](#)

Program

FIELD TRIP – July 2007
July 28, 2007

SPECIAL REPORT - A WHIFF OF FRESH COUNTRY AIR:

The Field Trip to the Capatis' Farm and Kilns in Batangas



On Saturday, July 28, fourteen members of the OCSP, their families, and friends, gathered in front of the Santuario de San Antonio, Forbes Park to begin the two-hour trip to the Capatis' farm in San Jose, Batangas. The six-car convoy went through the South Superhighway, and parts of Laguna and Batangas to reach the idyllic Capatis' farm nestled on a sloping terrain under the blue sky. The scenery was picturesque with fruit-bearing and decorative trees, orchids, and squawking turkeys.



Upon arrival, we were shown into a big rustic house, a traditional *Bahay Kubo*, with thick wooden floors and *nipa* roof. In the spacious hall lay beautifully glazed pots and vases resting on the tables and floor. Some members'



discerning eye immediately spotted these objects of unique beauty that could only be coming from a wood-firing kiln.

Pablo Capati III, the potter and host who is the son of the owners of the farm, was first trained in pottery in Kobe, Japan where his parents resided for some time. He then pursued firing techniques at the University of Southern California in 1994. Pablo started the workshop by giving us a video presentation of his two wood-firing kilns, *anagama*, which he built first in 1999 and then in 2003 with some improvements. He reflected on his experiences in the use of both, and elaborated on relationships between clay, glaze, and firing temperature.



Pablo Capati III, the potter & host, explains his kilns.

We were then taken to his gas kiln that he had just finished building, and had the second firing which failed, he said. Pablo explained that the process of pottery making is long drawn, and initially the attrition had been high since wastage arose from the inability to control the heat. The presentation and the visit to his two kilns; the wood firing *anagama* and a newly built gas kiln followed. He spoke on the temperature control of kilns and the use of fuel wood – mango and ipil -- to achieve the desired results. Pablo then took us to a shed surrounded by rambutan trees where sacks of clay and glaze materials were piled and where he processes the clay.



There were three professional artist friends who were also visiting the farm – Joey de Castro, a potter and photographer, Lope Bosaim, a potter from Sagada, -- both assisted the group when they tried their hand at turning the wheels. Jo Heraldo from Bacolod demonstrated the sculpting of a terra cotta carving, an image of a beggar, which depicted a common social problem. Soon we were at the lunch tables with native turkey *tinola*, banana flower dish, steamed vegetables with *bagoong* (fermented fish), fried spring rolls, squid *adobo*, roasted pork chops, and rice, the ingredients coming mostly from the farm, including the brewed coffee and *suman*. Pablo treated us to an unlimited supply of juicy rambutan. The hands-on clay activities in the afternoon were the highlight of the day. Everyone was animated, both onlookers and ones attempting to make some form out of the elusive clay on the fast spinning wheel. – TO & YS

Voices from the participants:



"It was a fun day - wonderful host and companions, beautiful surroundings, enjoyable company, and a chance to witness activities of professional potters as well as some of the OCSP members trying their hand at turning pieces. I believe everyone thoroughly enjoyed themselves." - **Richard Nesbit**

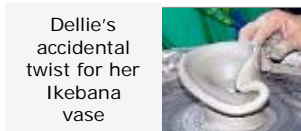
"We thoroughly enjoyed it - Thank you for arranging the trip yesterday. Meeting the potters and seeing their work was most interesting, and trying to use the wheel was great fun! The venue was absolutely superb and the food delicious; even the weather did well!"
- **Jan and Andrew Picken**



"Indeed my deep appreciation and congratulations go to the board members for organizing such an informative and enjoyable trip. The good spirit of unity and cooperation made the trip even more successful. The beauty of the farm and the hard work of the lecturer and those who hosted and cooked were truly remarkable and well appreciated. In fact, I was lucky to be in the country and to have extended my stay because of

this trip to learn about pottery. Particularly when I came to know about the Termites, the most dangerous insects, we thought. Now we know the digested soil created by them is the best for making pots, and thus useful for the potters. This reveals to us that nothing in the universe is created without a purpose. I am glad to know that." - **Martha Taylor**

"The Capatis' Farm outing was exquisitely packaged, starting with the enthusiastic company, then the warm welcome of a clean and cool farm home and the refreshing buko juice, followed by the impressive presence of a young and energetic host, Pablo Capati III, his interesting lectures, tours & demos, highlighted by the amusing turnout of art pieces by members of OCSP in clay handling, served with excellent farm lunch, home-grown coffee, and an unending supply of rambutan, all of that in a short day's experience. Cheers to Yukie, the Board and the privileged members present." - **Betty Go Roxas- Chua**



Dellie's accidental twist for her Ikebana vase

"A delightful outing to a Potter's farm, with beautiful orchids, rambutan, kilns, etc. in the good company of some of our members. It was wonderful to meet so many potters (four of them) each with his own style. Young Pablo Capati was so willing to share on how he got started, his travels, his living abroad as a teenager, subsequent schooling in the US, his decision to go into pottery, his helping the farmers by teaching them pottery as livelihood project, etc."



"The potter from Sagada demonstrating his art of pulling the clay looked so easy. The potter from Bacolod, sculpted a piece representing what he saw when he stepped off the plane in Manila, depicting a homeless man in despair, enveloped in pollution, with such a haunting look. And the professional photographer/potter helped me pull my piece. It was the first experience in my life at the potter's wheel. The 'feel' of the blob of cold wet clay, and its gradual transformation into interesting forms were extraordinary. It was interesting to learn that with each firing of the kiln, the results can be unpredictable, that it is a constant learning curve. Interesting also is that potters, too, have their own superstitions, as Paolo apologized to Yukie that he could not demonstrate his wood firing kiln then as his gas kiln misfired just days before, and it was bad luck to try so soon after. Think this is 2007, and the technology is at this level, how did the ancients manage to produce such incredible pottery?" --
Colleen Mangun



Colleen's final touch

A Joint Exhibition

September 20, 2007 to January 12, 2008

ZHANGZHOU WARE FOUND IN THE PHILIPPINES
“Swatow” Export Ceramics from Fujian in the 16th – 17th Century

This exhibition focusing on Zhangzhou ware found in the Philippines is our major project for 2007 organized in close collaboration with the Yuchengco Museum, the National Museum of the Philippines, and the publisher of the exhibition catalog, ArtPostAsia. The guest curator is Rita C. Tan, Chinese trade ware expert and OCSP’s President. For several decades, the blue-and-white ware exported in large quantities from Fujian in the 16th - 17th century was known to scholars and collectors as “Swatow ware.” A kiln complex in Zhangzhou district in Fujian that produced this group of ware has been discovered and excavated. It should, therefore, be called Zhangzhou ware.

Zhangzhou ware is found in profuse quantity in the Philippines and is a favorite among local collectors because of its rustic appeal. A great number of collectors from our Society are lending their pieces to the exhibition. A catalog of the same title will be published to document the exhibition pieces. It will also feature materials recovered from the San Diego and San Isidro shipwrecks, courtesy of the National Museum of the Philippines.

The Exhibition Opening: Thursday, September 20, 2007, 6:00 p.m.
4th floor Dragon Gallery, Yuchengco Museum
RCBC Plaza corner Ayala & Gil Puyat Avenues
Makati City, Metro Manila
Telephone: +632 889 1234; Fax: +632 887 5144
Gallery Hours: 10 a.m. – 6 p.m., Mondays to Saturdays except holidays

A Guided Viewing of the Exhibition:
Saturday, September 28, 2007, 10:00 a.m. A tour with Rita C. Tan, the curator of the exhibition, for OCSP members and friends

Exhibition Catalog:
ZHANGZHOU WARE FOUND IN THE PHILIPPINES
“Swatow” Export Ceramics from Fujian in the 16th–17th Century

- Contents:**
- *Preface*
 - *Introduction* (trading background) – Rita C. Tan
 - **ZHANGZHOU WARE FOUND IN THE PHILIPPINES “Swatow” Export Ceramics from Fujian 16th–17th Century**– Rita C. Tan
 - *The Zhangzhou Kiln: A Review of Recent Archaeological and Research Trends in the PRC* – Li Jian An
 - Catalog of 175 color illustrations
 - *The San Diego and San Isidro Shipwrecks: Reflections on Philippine Ceramic Trade on Swatow Wares in the 16th Century* –Dr. Eusebio Dizon and Bobby Orillaneda

Size 24 x 28 cm, 192 pages, with 270 color plates, 6 maps, and drawings. USD 40.00 or PHP 1750.00 (Hard bound, ISBN 978-971-93170-0-6); USD 55.00 or PHP 1500.00 (Soft bound, ISBN 978-971-93170-9-8). Published by the Yuchengco Museum, the Oriental Ceramic Society of the Philippines, and ArtPostAsia. It is scheduled to be published in September 2007. To order from the publisher, contact Melody Gochecho: melody@artpostasia.com, +632 811 5876.



Blue-and-white dish with an everted rim. Diameter 38.5 cm, Collection of Kaisa Heritage Center.

OCSP will reserve 100 copies for sale. Details will be in the September Newsletter.

Library

THE EXHIBITION CATALOG, *L'ODYSSÉE DE LA PORCELAINE CHINOISE: Collections du Musée Nationale de Céramique, et du Musée National Adrien Dubouché, Limoges* which was donated by William Alain Miaillhe du Burgh and was announced in July Newsletter, has the following contents (authors) in French:

Chinese Porcelain collections: in the collection of the National Museum of Adrien Dubouché (*Laure Chabanne*), the collection of the National Museum of Ceramics in Sèvres (*Christine Shimizu*), and the Odyssey of the Chinese porcelain (*Christine Shimizu*) in its first section.

Chinese Ceramics from 10th to 16th Century: the aspect of the maritime trade (*Marie-France Dupoizat*); the Chinese ceramics in East Africa – power of Swahili traders (*Stéphane Paradines*); Chinese porcelain trade by ships and Portuguese galleon on the Pacific route (*Monique Crick*).

Chinese porcelain from 17th to 19th century: the porcelain production and trading aspects during the Kangxi reign (*Christian J.A. Jörg*), and controls/order between France and China in that period (*Louis Mézin*).

THE OCSP LIBRARY: It is located at the residence of Mary Garlicki, our Membership chairperson, at 62 Real Street, Urdaneta Village, Makati City. Her contacts are mary@moorani.com; +632 817 3156 (home) and +63 917 836 1405 (mobile). Please inform Mary if you wish to browse through the OCSP's growing library. You will be surprised to find many interesting references on ceramics and other related subjects.

Newsletter

In this issue, we made an extensive reporting on our July event in Batangas. We wished to share the experience of the enchanted group with the members who had wished to join but could not. There is also a new section called Views & Letters to accommodate the readers' interests.

The deadline for contributions to the next issue will be September 1, 2007. Please address your message to the Editor, Yukie Sato, at her new email address yukie.sato1@gmail.com.

Views & Letters

Comments

ON THE SUMMARY OF THE LECTURE, "***THE ORIGINS OF THE FILIPINO PEOPLE***" - OCSP Newsletter, July 2007

WILHELM G. SOLHEIM II wrote:

I am sorry that I missed the lecture on *The Origins of the Filipino People* by Professor Bellwood. We were friends from way back when we were both graduate students in the 1950s. We are not as close now as we were then as we have developed in somewhat different paths on our reconstruction of the development and movement of the Austronesian languages and its speakers and the peopling of the Philippines and of Island Southeast Asia and the Pacific. The Newsletter for July 2007 included a review of Bellwood's presentation upon which three statements I would like to remark.

The first of these states that the Austronesian language family found its roots in Formosa. I disagree with this in that while the several different native languages in Taiwan are Austronesian in

origin, none of them are closely related to each other nor are any of them closely related to the Malayo-Polynesian languages which are the major ancestral language origin of all non-Taiwan Austronesian languages, including the languages of the Philippines.

In the next paragraph he is stated to have said that "In China, diets were based on rice and millet, but the migrants learned to adapt to tuber and fruit-based diets as they settled in Micronesia." I agree with this but the statement seems to suggest this resulted from movement from Taiwan to Micronesia. Micronesia was settled by movement of peoples from Japan speaking non-Austronesian languages, and from the Philippines, not from Taiwan. The "native" language of Chamoro in Guam is related to one of the Philippines' Malayo-Polynesian languages.

The next paragraph refers to the nephrite artifacts excavated in the Batanes Islands as being made of stone from Taiwan. This appears to be correct, but he apparently did not mention that in Itbayat this stone was locally made into Philippine-style artifacts and further traded to sites in the Philippines and Viet Nam. It was the stone traded from Taiwan, not the artifacts.

In Volume 8 (2005) of *Hukay* (the journal of the Philippine Archaeological Studies Program of the University of the Philippines in Diliman) I reviewed a book by Bellwood titled *First Farmers: The Origins of Agricultural Societies*." (134-144) That book received two very prestigious awards in the United States. My review, while not condemning the book as a whole, points out that in his coverage of Southeast Asia and the Philippines, he had a number of bad errors that negate what he has said about Austronesian speakers in the area. For these details, the reader should consult my review. Details of my disagreement with Bellwood can be found in my book, *Archaeology and Culture in Southeast Asia: Unravelling the Nusantao* (University of the Philippines Press, 2006). A review of this book can be found in the latest issue of *Asian Perspectives* by John Peterson (2007:235-237). He does not go into the disagreements I have with Bellwood but does say, "... he figuratively contrasts his model of geographical mobility to the linear models of migration advanced most notably by Peter Bellwood, among others. He presents a close reading of the literature and the data from throughout the region and clearly contrasts the *Nusantao* concept with its rather one-dimensional alternative.

If your Ceramic Society does not have copies of these two sources referred to, I would be happy to donate them to your library." (2007 07 28, Manila)

– Dr. Wilhelm G. Solheim II, wsolheim@hotmail.com, is Faculty Consultant, Archaeological Studies Program, the University of the Philippines.

DR. PETER BELLWOOD responding:

- ✓ I was not a graduate student in the 1950s (I was at school then!).
 - ✓ All modern linguists agree that Proto-Austronesian was spoken in Taiwan. Bill's ideas have no linguistic basis.
 - ✓ I don't believe I stated that Micronesian was settled from Taiwan. It wasn't. (But neither was it settled from Japan).
 - ✓ Nephrite: the stone was traded from a Taiwan origin, but it was worked in part before it was traded, then worked further in places such as Batanes, Batangas and central Vietnam. Many of the traded items were actually made in Taiwan. Others were made in the Philippines.
 - ✓ I have no idea what the errors are that he refers to.
- (2007 07 30, Canberra)

- Dr. Peter Bellwood is Professor of Archaeology at the Archaeology and Anthropology Department of the Australian National University, Canberra.

Letters to the Editor

PILAR MARTINEZ-MIRANDA, OCSP Member, Manila (2007 07 10, pilar@elements.com.ph)

"Enjoyed the July newsletter very much. It is wonderful to read the emails from people writing in to comment!"

TAN TENG TENG, Organizing Committee of the Trade Ceramic Symposium, Singapore (2007 07 10, tan_teng_teng@hotmail.com)

"The publication is not ready yet. We shall inform you when it is ready."

(This message was in reply to the query by Dick van Oenen regarding the report of the symposium, *CHINESE EXPORT TRADE CERAMICS IN SOUTHEAST ASIA*, held in March 2007)

Local Event Exhibition

JON PETTYJOHN, RECENT WORKS
August 8 – September 3, 2007

IZUKAN, Unit 2101 Corporate Center,
141 Valero Street corner Sedeno Street
Salcedo Village, Makati City
Telephone +632 752 5696 - 5698
free parking in basement



Potter's Statement:

I have been experimenting with Philippine materials like clay, stone, organic and volcanic ashes for the last 30 years, and this research still inspires and excites me. The Philippines is a rich source of ceramic raw materials from Luzon to Mindanao, which can be used to make the whole gamut of clays and glazes from terra cotta to stoneware, porcelain, and glazes like celadon, *tenmoku*, oxblood, ash glazes etc., etc.

For me it is essential to develop and expand our materials, techniques, and ideas as well. I like to look to the past as well as the future for inspiration. We mustn't forget that the Philippines and South East Asia as a whole have a long and illustrious history of ceramic art.

We have been seeing a renaissance of the contemporary pottery scene in the last 10 years or so with many young artists emerging and foreign artists coming here to exhibit for a growing audience of aficionados and collectors. I'm proud to be part of this movement. Recently I've been doing a lot of *anagama* (wood) firing and I find it a nice contrast to the mostly gas-fired work we've done over the years. Also, I've been doing some sculptural pieces as well. For me the line between sculpture and pottery is very thin, and I like to see how I can relate these seemingly opposed approaches in my work. For me the biggest challenge is to express new ideas and concepts in the simplest possible work. Geometry is still a huge resource to me; circles, squares, rectangles, cylinders etc. remain my vocabulary and I like to see how they can be combined.

- Jon Pettyjohn is a contemporary studio potter of the Philippines, clayjon@pltdsl.net.



Jon Pettyjohn fires his *anagama* in Calamba. Stoking is a three-night vigil which is followed by a tantalizing long wait for the kiln to cool down.

International Events

New Books

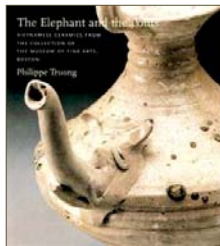
INDIAN TEMPLE SCULPTURE by John Guy

"Illustrated throughout with the V&A's unrivalled collection of South Asian sculpture, this book introduces the reader to the principal iconographic forms in the three ancient religions of the Indian subcontinent, Hinduism, Jainism and Buddhism, conveying a picture of the richness of India's religious imagery and providing keys to its understanding. The sculptures are contextualised with selected archival images and contemporary photographs of Indian temple festivals and worship."

£35.00, Hard bound, ISBN -13 9781851775095, 192 pages, 150 color plates, 50 black & white illustrations, 1 map. Published in June 2007 V&A Publications, Victoria and Albert Museum www.vam.ac.uk

To place an order: Macmillan Distribution (MLD), Houndmills, Basingstoke, RG21 6XS, UK
Telephone: +44 1256 302688 Fax: +44 1256 812521

THE ELEPHANT AND THE LOTUS: Vietnamese Ceramics in the Museum of Fine Arts, Boston by Philippe Truong



The book highlights over 200 examples from the Museum's collection ranging from earthy and practical stoneware produced over two millennia ago, to the decorated ewers and bowls created a thousand years later, or to the fine blue-and-white porcelains produced between the 15th and 19th centuries. The works gathered reflect the natural wonders of Vietnam and the ingenuity of its ceramicists. To be published in January 2008 by Museum of Fine Arts Publications. Details to follow.

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