

sunken

TREASURES

A S I A N C E R A M I C S

An exhibition of ceramics from shipwrecks
found in Pacific seas

September 16 - November 8, 2018

Presented by
the Canadian Society for Asian Arts and
the Dr. Sun Yat-Sen Classical Chinese Garden



DR. SUN YAT-SEN
CLASSICAL
CHINESE
GARDEN



Canadian Society
for Asian Arts

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TREASURES

ASIAN CERAMICS

An exhibition of ceramics from shipwrecks
found in Pacific seas

September 16 – November 8, 2018

Exhibition held at the Dr. Sun Yat-Sen
Classical Chinese Garden

Hall of One Hundred Rivers

578 Carrall Street, Vancouver, BC

Exhibition Presented by

The Canadian Society for Asian Arts (CSAA)

The Canadian Society for Asian Arts was founded in 1969 as a non-profit multicultural organization by a diverse group of volunteer scholars, travellers, collectors and other individuals who shared an interest in and a passion for Asian arts and culture.

The CSAA is uniquely pan-Asian in its mission, its program, its membership, and its governing Board. The purpose of the Society is to promote the appreciation and understanding of the arts of Asia by bringing quality programs, exhibitions and publications to interested groups and individuals in Canada and by exploring links among the cultures of Asia.

Since 1969, the CSAA has presented hundreds of events on Asian arts and culture.



Canadian Society
for Asian Arts

Dr. Sun Yat-Sen Classical Chinese Garden

Known as “Vancouver’s Living Treasure”, Dr. Sun Yat-Sen Classical Chinese Garden first opened its doors in 1986. The Garden stands as the first full-scale Ming scholar’s garden-home constructed outside of China by a group of Chinese artisans using traditional techniques.

Since then, the Garden has been one of Vancouver’s premier art and culture organizations committed to generating cross-cultural dialogues and understanding in the community. Today, the Garden continues to promote appreciation of Chinese art and culture through a variety of events and programs, as well as local and international exhibitions presented by the Arts & Exhibitions Department.



DR. SUN YAT-SEN
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Introduction

Cargoes from shipwrecks, filled with silk, tea, spices and prized Chinese and Southeast Asian ceramics, attest to the vigour of trade and the rich cultural history of the Asian region. Trade flourished from the 14th to 19th centuries. Chinese junks and Portuguese, Dutch, Spanish and English galleons were among the many ships actively plying the South China Sea, the Manila to Acapulco route and beyond, forming a 'Maritime Silk Road'.

Ships laden with ceramics, and the especially esteemed blue and white porcelain, tell the story of wares highly valued throughout Asia, the Middle East and eventually Europe. Known for their beauty and utility, Asian ceramics offered a wide variety of forms, glazes and designs popular centuries ago and still popular today.

The Sunken Treasures exhibition presents shipwreck ceramics: snapshots in time that expand our knowledge and appreciation of cultural treasures from the past, retrieved only recently from the bottom of the sea.



Small plate
China, c 1725
Underglaze blue porcelain
Ca Mau shipwreck, Vietnam
Collection Sam Carter

Shipwreck Archaeology

Challenges abound for marine archaeologists in Southeast Asian seas, which contain some of the busiest sea lanes in the world, are beset by seasonally violent weather and can be pirate-infested. To this, add the demands of conducting professional marine archaeology, requiring time, expertise and considerable financial resources in an area rife with souvenir-seekers and well-equipped treasure hunters. Negotiations among governments, salvage experts, academics and investors turn any project, in any sea, into a formidable undertaking. As a result, only a small percentage of shipwrecks have received archaeological attention.

Shipwrecks are often located at depths that increase diving expenses and danger. Working in silted waters with fragile—and valuable—cargo creates stressful diving conditions. And yet, the historical knowledge to be gained draws marine archaeologists to the prizes in these underwater time capsules. As for the value of ancient ceramics, it has been said, "They are easy to break, but difficult to destroy". Even broken, covered with concretions, shells and coral, the archaeological evidence is still there. The tiniest piece reveals much about its maker, its intended purpose, the culture of its origin and the markets for which it was created.



Image:
The modern diver's gear contrasts with the antiquities of the Brunei wreck; diver holds a Chinese blue and white plate, next to a Thai jar and large Chinese plate.

The Sunken Treasures of Brunei
Darussalam: Archaeologists
Logbook, Editions Textuel, Paris,
2001, page 75



A Map Of Shipwrecks In Southeast Asian Seas

Centuries of trade along the 'Maritime Silk Road' left trails of sunken ships that succumbed to weather, unsound vessels, piracy and warfare. While many wrecks have been discovered, only a small percentage has received identification of both ship and cargo. Wrecks are often found accidentally when ceramics appear in fishing nets and are sold onshore.

Recovery of shipwrecks can be a multi-year process demanding financial investment in expectation of a profitable return. After desalination, cleaning and documentation, ceramics are often sold through international auction houses. In 1986, sale of 150,000 pieces from 'The Nanking Cargo' or Geldermalsen wreck yielded about 17 million dollars CDN.

Increased commercial exploitation of shipwrecks prompted the adoption of the 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage.

Wrecks of known ships have provided a reliable source of information, giving archaeologists, academics, historians and collectors definitive details about the dating, design and kiln sites of ceramics as well as the development of ships and maritime trade.

Ceramics in the Sunken Treasures exhibit represent examples from many major shipwreck finds, such as the Hoi An, Witte Leeuw, Vung Tau, Geldermalsen, Santo Cristo de Burgos and the Diana.

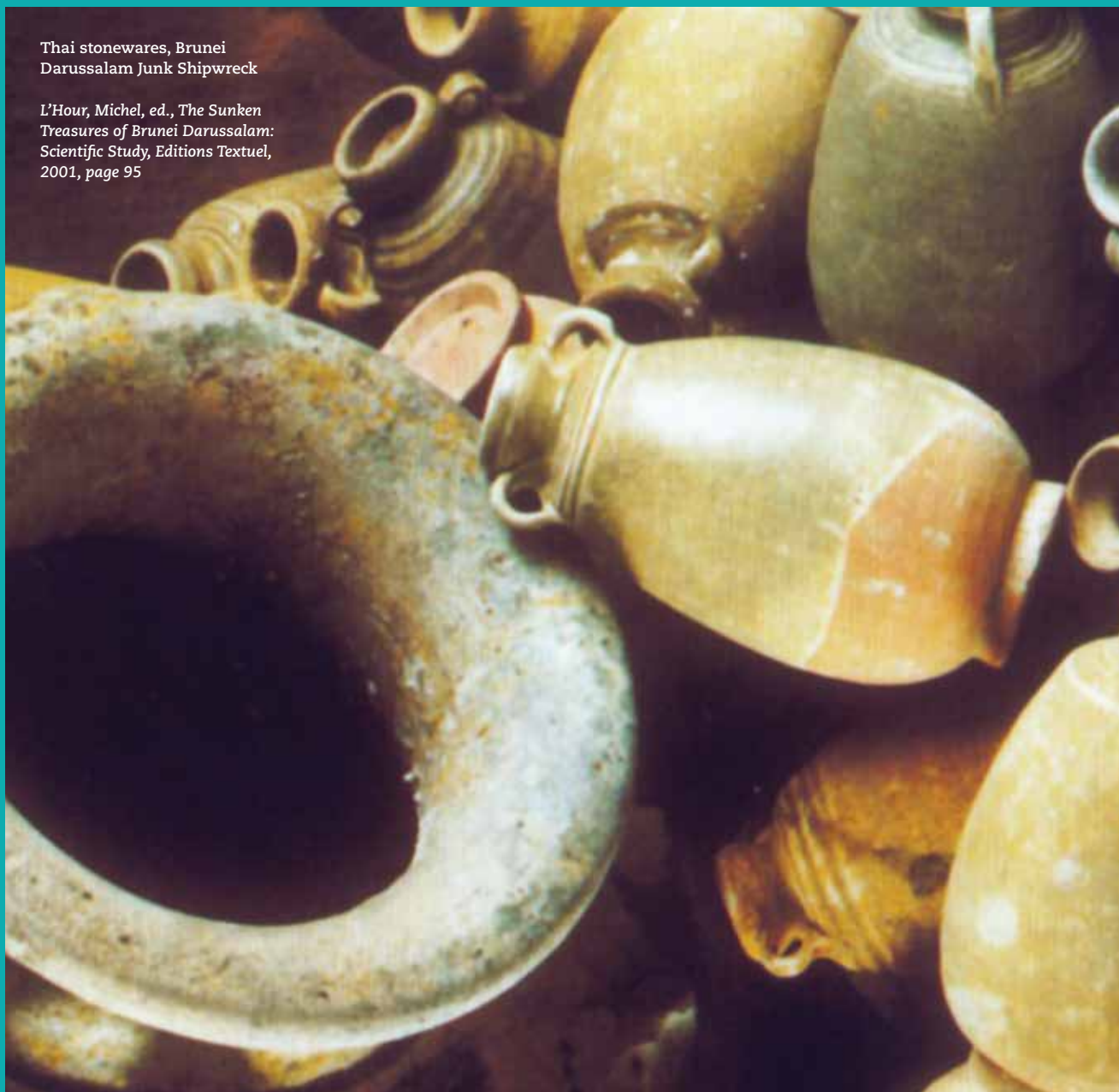
The Brunei Darussalam Junk: Ceramics For Daily Life

Brunei, located on the NW coast of Borneo, was active in the maritime trade of its camphor wood from equatorial forests. The Brunei junk shipwreck (c 1485–1524), discovered in 1997, carried a mixed ceramic cargo: Chinese green-glazed stoneware, or celadon, some blue and white porcelain and a large contingent of Thai celadon and brown-glazed wares. Fine celadon from China was produced at the renowned Longquan kilns. As Longquan declined in the mid 15th century, southern kilns assumed production and may have influenced potters at Sawankhalok in central Thailand where Thai celadon was made.

Celadon stonewares were not high-fired. In trade, the green and brown wares were less expensive than the Chinese porcelains and signalled that a different, less affluent customer was being sought. In shipwreck cargoes, the stoneware was less resistant to the effects of seawater, which over time often degraded the glaze. The Brunei vessel suggests commerce of large quantities of articles made for everyday use was both popular and profitable. The small and large Thai jars were efficient containers for household supplies, filling a utilitarian demand. The shipwreck cargo proved Thai potters were masters in the mass production of sturdy, simply designed and decorated ceramics, with their unique aesthetic value.

Thai stonewares, Brunei
Darussalam Junk Shipwreck

L'Hour, Michel, ed., *The Sunken
Treasures of Brunei Darussalam:
Scientific Study*, Editions Textuel,
2001, page 95





Hoi An: Vietnamese Shipwreck Ceramics

The 14th century was a watershed moment in the development of Vietnamese ceramics. Early Ming China (1352–1488) had banned private trade between China and foreigners. Known as the ‘Ming Gap,’ the reduction in Chinese export ceramics opened the door to other Southeast Asian countries to fill orders, especially for the favoured blue and white wares. Vietnam, with a long history of ceramic production, increased the number and quality of its creations.

Vietnam adopted high-fired ceramic technology from China while combining Chinese and Indian forms and decoration with their own designs to make distinctive wares. Traded primarily within insular Southeast Asia, the wares eventually appeared as far afield as Japan and the Middle East.

At Cu Lao Cham Island near the town of Hoi An, the shipwreck was discovered by fishermen. A scientifically conducted archaeological excavation, overseen by Vietnamese archaeologists and experts from Oxford University, was carried out from 1997–1999. The ship was loaded with fine trade ceramics, made in northern kilns such as Chu Dau. Over 150,000 intact wares provided an important perspective on Vietnamese blue and white and polychrome wares from c. 1500. The Hoi An cargo remains an extraordinary archive of Vietnamese artistic sensibilities and technological sophistication.

Blue And White: The Most Popular Porcelain

By the 9th century CE ceramic production in China had evolved using high-fired kaolin clay and petunse stone to create 瓷 *cí* or what the West would call “porcellana”, or porcelain. Valued for its durability, hard white body, transparency and ability to “sing” when struck, it was ‘so beautiful, that none would know how to devise them better,’ as Marco Polo would later exclaim.

Blue and white ceramics were traded throughout Southeast Asia and the Middle East from the 9th century, as evidenced by the ceramic cargo of an Arab dhow shipwreck in the Java Sea.

By the late 13th and early 14th centuries, blue and white ceramic production flourished in China with easy access to Persian cobalt,

from which the richly hued blue derived. In the early Ming dynasty (1368–1644) blue and white porcelain of the highest quality was used as “diplomatic currency.”

The Portuguese, in search of spices, first encountered blue and white and trade began. When two Portuguese carrack ships were captured by the Dutch in 1603, the auction of blue and white porcelain cargo in Amsterdam caused a sensation. The popularity of blue and white *kraak* (after ‘carrack’) ware was such that over 16 million pieces of porcelain were shipped to Europe in the 17th century alone as the trade between China and European nations expanded.

Image:
Chinese artist's illustration c. 1790 of designs being painted onto
porcelain wares, prior to glazing, at the Jingdezhen kiln in China.

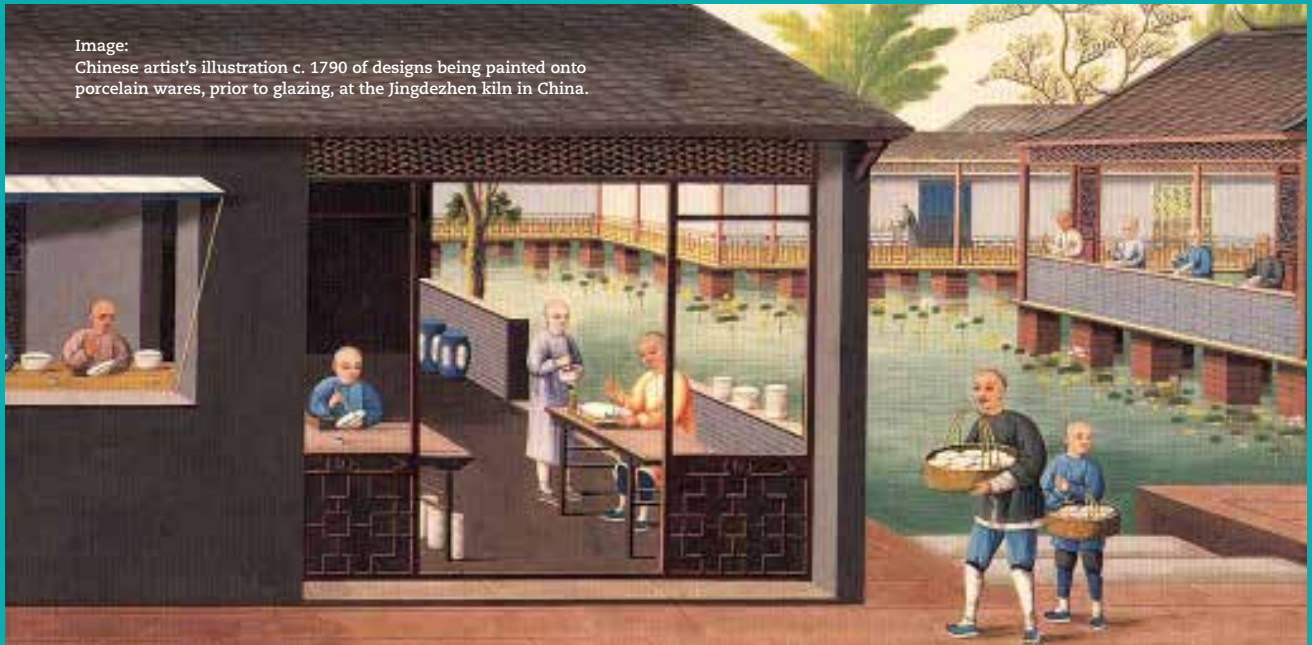


Image:
Chinese artist's illustration, c 1790, of
firing beehive kilns and discarding sherds
– one stage in the production of porcelain
at Jingdezhen kiln in China.

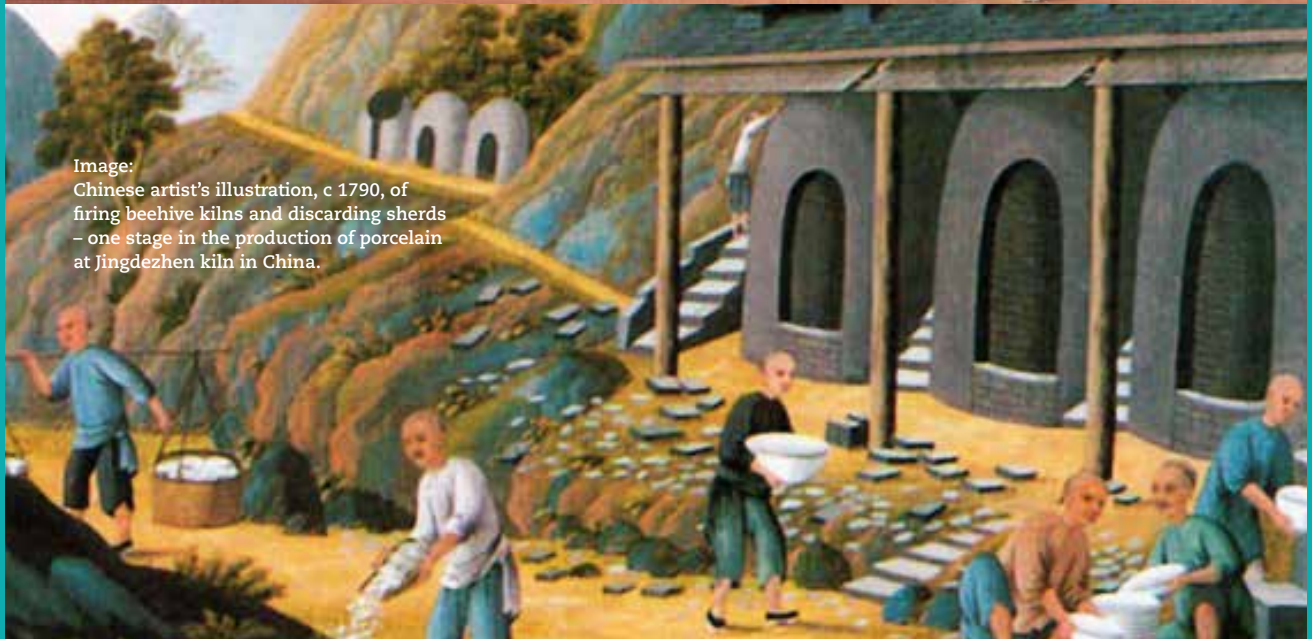
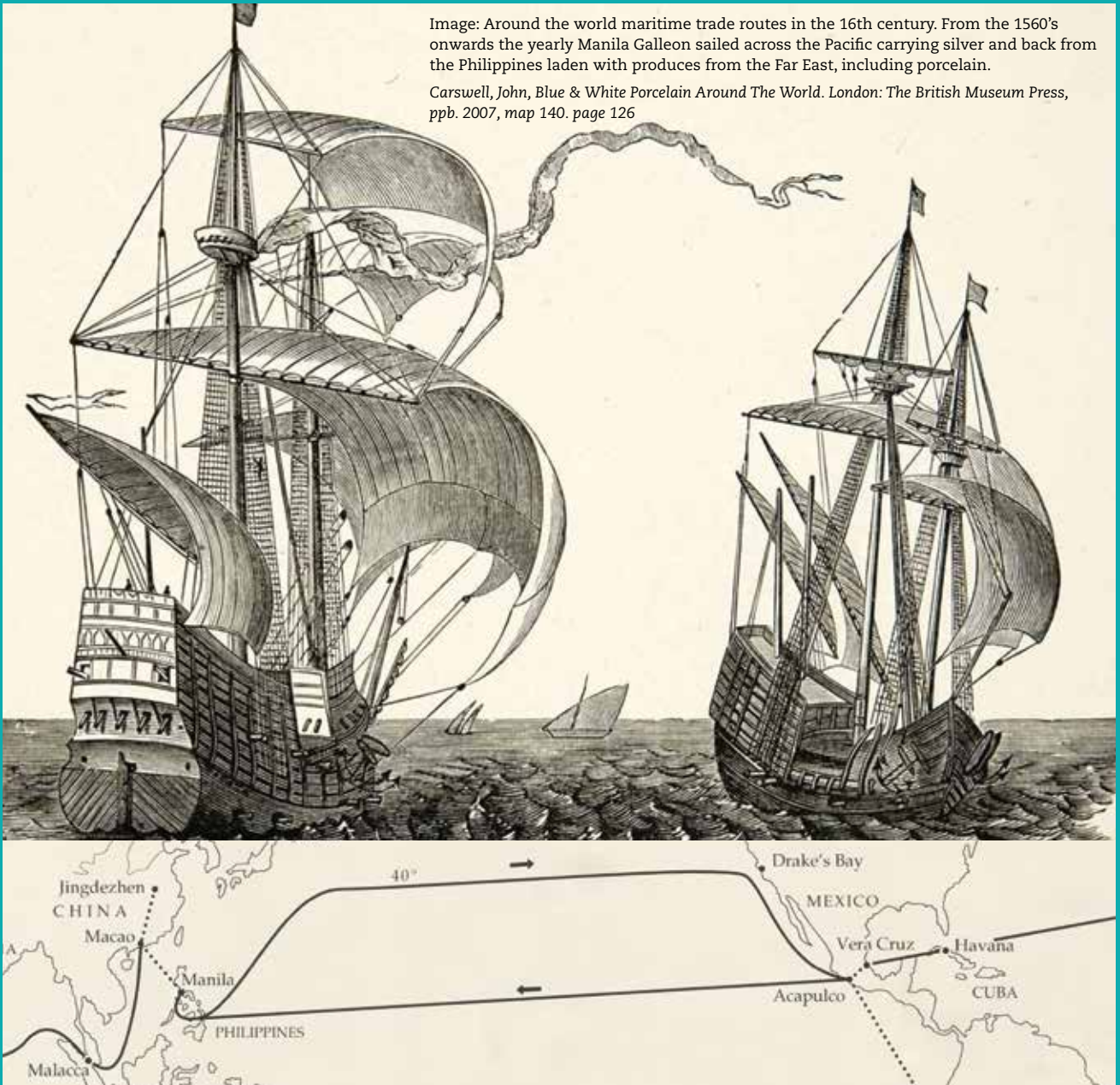


Image: Around the world maritime trade routes in the 16th century. From the 1560's onwards the yearly Manila Galleon sailed across the Pacific carrying silver and back from the Philippines laden with produce from the Far East, including porcelain.

Carswell, John, *Blue & White Porcelain Around The World*. London: The British Museum Press, ppb. 2007, map 140. page 126



West Coast Shipwrecks

For 250 years, from 1565–1815, the Spanish shipped cargoes of Asian luxury goods, including silk, tea, spices, ivory, beeswax and Chinese porcelain from Manila to Acapulco, returning with silver for Chinese traders. Cargo was destined for Spain's New World colony and was also transported overland to Veracruz in the Gulf of Mexico where treasure ships carried it back to Spain. The popularity of Chinese goods, especially the fine porcelain, assured a healthy profit at journey's end.

Only four ships went missing on the eastbound route during the trading period, and three of these have been found, shipwrecked on the west coast of North America. These include the Santo Cristo de Burgos, lost in Oregon waters in 1693; the San Agustin, wrecked off the coast of California in 1595; and a wreck in Baja, Mexico, identified as either the San Juanillo from 1578, or the San Juan of 1586. Chinese porcelain has been found, often in small pieces or sherds, washed up on beaches - a testament to the priceless cargoes sunken in the nearby sea.

Chinese Porcelain shaped by the West

One of the earliest examples of Chinese porcelain with Western style decoration is a late 16th century bottle decorated with the coat of arms of Castilia and Leon, probably copied from a coin. It was commissioned by Portuguese traders who at that time held the monopoly on China trade.

With the founding of the British and Dutch East India Companies in 1600 and 1602, orders for Chinese ceramics increased. Wooden and pewter models of Western objects such as mustard pots, jugs and plates were given to Chinese potters to copy. Initially, customers clung to the unfamiliar charm of exotic Chinese decorative styles. Eventually, Western designs also

gained in popularity. The so-called “Scheveningen” plates are an example of European demand influencing design. Scheveningen is a fishing village near The Hague in the Netherlands, recognizable by the lighthouse and church steeple. The design copied a Dutch Delft original in the manner of painter Frederik van Frytom.

Cargo from the Vung Tau (c 1690) included vases, responding to the European fashion of collecting Chinese porcelain as interior decoration for display. The Geldermalsen (1752) carried Western style dinner sets and cups meant for drinking tea, chocolate and coffee; 687,000 pounds of tea accompanied the ceramic cargo.

Case 1



Diving helmet

China, 1947

Historical Diving Society Canada



Coins

China, Song dynasty 960 – 1279 CE

Possibly private cargo; possibly
Phu Quoc II shipwreck, c 1450-
1487, Vietnam

Historical Diving Society Canada



Diving knife

U.S.A., c 1950

Covered with encrustations
and barnacles

Historical Diving Society Canada

Case 2



Jar

China, 14th century, Yuan dynasty

Celadon dark brown-green glaze, globular form, two lug handles at neck with four incised floral designs on upper body and chrysanthemum motif above the base.

Possibly Turiang shipwreck, Malaysia
Collection Rosalie Stronck



Dish

China, 15th century, early Ming dynasty

Celadon glaze, foliated rim, floral design in medallion, scrolling floral motif on cavetto, vertical ribs on exterior.

Longquan shipwreck, Malaysia
Collection Rosalie Stronck



Jarlet with lid

Thailand, Si Satchanalai, c 1450 – 1487

Celadon glaze, ovoid shape with carved vertical ribs, lid with three circular rings and pointed finial.

Royal Nanhai shipwreck, Malaysia
Collection Rosalie Stronck



Sherd (broken fragment)

China, 13th century, Longquan kiln

Celadon glaze, rim of bowl with foliated edge.

Shipwreck unconfirmed
Collection Rosalie Stronck



Jarlet

Thailand, Si Satchanalai, 14th/15th century

Celadon glaze, globular shape with single lug handle.

Possibly Ko Khram shipwreck, Thailand
Collection Rosalie Stronck



Sherd (broken fragment)

China, 14th century, Yuan dynasty

Celadon glaze, base of dish with two fish motif in medallion.

Shipwreck unconfirmed
Collection Rosalie Stronck



Dish

China, 13th century,

Southern Song dynasty, Longquan kiln Celadon glaze, two fish design in medallion, vertical ribs on exterior; small marine encrustations on medallion.

Shipwreck unconfirmed
Collection Rosalie Stronck

Case 3



Red branched coral

South China Sea

Historical Diving Society Canada



Bottle

Thailand, Sawankhalok ware 15th century

Brown glaze stopping at lower body, globular shape with inverted mouth-rim, two ring-shaped lugs at the shoulder, decorated with 14 incised horizontal bands around shoulder; bevelled foot-ring.

Possibly Brunei Darussalam Junk shipwreck, Brunei
Private collection



Five bottles

Thailand, Sawankhalok ware 15th century

Glazes ranging from brown, speckled brown, grey-green to cream stopping at lower body, ovoid form with inverted mouth-rim, two ring-shaped lugs at the shoulder, decorated with incised horizontal bands around shoulder; bevelled foot-ring.

Brunei Darussalam Junk shipwreck,
Brunei Private collection

Case 4



Jarlet

Vietnam, late 15th/early 16th century
Underglaze blue, ovoid form, floral design in four sections with cover decorated with pointed petals around the bud finial.

Hoi An shipwreck, Vietnam
Collection Rosalie Stronck



Covered box

Vietnam, late 15th/early 16th century
Underglaze blue, top and sides decorated with stylized chrysanthemum amid cloud-like tendrils on a cobalt blue ground.

Hoi An shipwreck, Vietnam
Collection Rosalie Stronck



Jarlet

Vietnam, late 15th/early 16th century
Underglaze blue, ovoid form with waisted base decorated with a central band of floral design, cover with pointed petals around small finial.

Hoi An shipwreck, Vietnam
Collection Rosalie Stronck



Covered box

Vietnam, late 15th/early 16th century
Underglaze blue, top decorated with central floral medallion surrounded by six petal lappets; sides with petal reserves filled with geometric and floral designs, single line band around base.

Hoi An shipwreck, Vietnam
Collection Rosalie Stronck



Covered box

Vietnam, late 15th/early 16th century
Underglaze blue, top decorated with geometrical motif surrounded by six petaled band, sides with six wave and floral lappets.

Hoi An shipwreck, Vietnam
Collection Rosalie Stronck



Jarlet

Vietnam, late 15th/early 16th century
Underglaze blue, globular form decorated with continuous band of birds amid bamboo.

Hoi An shipwreck, Vietnam
Collection Rosalie Stronck



Bottle

Vietnam, late 15th/early 16th century
Underglaze blue, pear-shaped with vertical petal design.

Hoi An shipwreck, Vietnam
Collection Rosalie Stronck

Case 4 continued



Six box lids

Vietnam, late 15th/early 16th century

Underglaze blue, round or octagonal flat lids decorated with a bird, horse or other animal within a double blue line ring.

Hoi An shipwreck, Vietnam
Collection Rosalie Stronck



Octagonal covered box

Vietnam, late 15th/early 16th century

Underglaze blue, central design on cover of a ruyi (sceptre) cloud scroll, sides with rectangular reserve filled with tendrils or wave pattern.

Hoi An shipwreck, Vietnam
Collection Rosalie Stronck



Parrot Bowl

Vietnam, late 15th/early 16th century

Underglaze blue, moulded bowl, formed as a peach with parrot design curled around exterior rim.

Hoi An shipwreck, Vietnam
Private collection



Tortoise water dropper

Vietnam, late 15th/early 16th century

Underglaze blue, formed in the shape of a tortoise with moulded head and limbs; geometric design.

Hoi An shipwreck, Vietnam
Private collection



Jarlet

Vietnam, late 15th/early 16th century

Underglaze blue, double gourd shape, design of scrolling foliage.

Hoi An shipwreck, Vietnam
Private collection

Case 5



Large plate

Vietnam, late 15th/early 16th century

Underglaze blue design of flying goose amidst clouds above a landscape, cavetto decorated with floral design, exterior design of lotus panels, brown washed base; marine encrustations in centre, on cavetto and foot rim.

Hoi An shipwreck, Vietnam

Private collection



Dish

Vietnam, late 15th/early 16th century

Underglaze blue, medallion with shrimp design within double line border and scrolling rim; exterior ribbed with scrolls at rim and foot rim.

Possibly Hoi An shipwreck, Vietnam

Collection Rosalie Stronck



Ewer

Vietnam, late 15th/early 16th century

Underglaze blue, with unglazed openwork panel reticulated as a parrot amid foliage, surrounded by design of scrolling flowers, jeweled lappets at the foot.

Hoi An shipwreck, Vietnam

Collection Rosalie Stronck



Serving Dish

Vietnam, late 15th/early 16th century

Underglaze blue, with bird medallion within double line border encircled by a cavetto band of leafy sprigs, recessed base washed with brown slip.

Hoi An shipwreck, Vietnam

Private collection



Case 6



Two sherds (broken pieces)

China, 1613

Bottle sherd – porcelain, underglaze blue design of Kraakware type

Bowl sherd – porcelain, underglaze blue design of a dragon.

Witte Leeuw (White Lion) shipwreck, near St. Helena Island;
Private collection



Dish

China, 1613

Underglaze blue, with greenish blue glaze, foliated rim, medallion of dog design surrounded by line border; interior and exterior rim with scrolling motif

Witte Leeuw (White Lion) shipwreck near St. Helena Island;
Collection Rosalie Stronck



Sherd (broken fragment)

China, 1613

Underglaze blue, base of dish with central medallion of bird among flowering branches

Witte Leeuw (White Lion) shipwreck, near St. Helena Island;
Collection Rosalie Stronck



Dish

China, c 1643 – 1646

Underglaze blue, dragon motif with clouds bordered by double lines and wavy ring; four floral motifs on cavetto.

Hatcher Ming Junk shipwreck, Indonesia
Collection Rosalie Stronck



Dish

China, Kangxi period 1661 – 1722

Underglaze blue, Kraakware, medallion of deer and pine tree design within double line border, octagonal sections on the cavetto filled with floral and figure-in-a-landscape motif. Deer and pine trees represent a wish for lifelong vitality and health.

Shipwreck unconfirmed
Private collection



Cup

China, Kangxi period 1661 – 1722

Underglaze blue, Kraakware, medallion of deer and pine tree design within double line border; exterior with octagonal sections, filled with floral and figure-in-a-landscape motif.

Shipwreck unconfirmed
Private collection



Bowl

China, Wanli period c 1625 p44

Underglaze blue, interior well with Lingzhi design of a medicinal plant, a symbol of longevity, within double line border and double line border on interior rim; exterior Lingzhi design surrounded by floral scroll.

Wanli shipwreck, Malaysia
Private collection

Case 7



Box

China, c 1725

Underglaze blue design: lid with central medallion of peony flower and rock design, floral pattern on side lid and base, glazed base; shell encrustation on lid.

Ca Mau shipwreck, Vietnam
Private collection



2 Sherds (broken fragments)

China, 1693

Brown unglazed stoneware, possibly from an on-board storage jar.

Santo Cristo de Burgos or "Beeswax" shipwreck, collected from Short Sands Beach, Northern Oregon, USA

Collection Beeswax Wreck Research Project



Sherd (broken fragment)

China, 1693

Monochrome white-glazed porcelain with double foot rim, no longer produced after 17th century, possibly Dehua kiln.

Santo Cristo de Burgos or "Beeswax" shipwreck, collected from Short Sands Beach, Northern Oregon, USA
Collection Beeswax Wreck Research Project



Boy

China, c 1643 – 1646

Underglaze blue on front torso, seated with hands raised, side top-knot and smiling face. The sculptural figure may be private cargo for altar use, wishing for a child's safety.

Hatcher Ming Junk shipwreck, Indonesia
Collection Rosalie Stronck



Sherd (broken fragment)

China, 1693

Underglaze blue porcelain, very small fragment.

Santo Cristo de Burgos or "Beeswax" shipwreck, collected from Short Sands Beach, Northern Oregon, USA
Collection Beeswax Wreck Research Project



Vase

China, c 1680 – 1700

Underglaze blue vase, known as Kaststel in Dutch, formed part of a garniture or set (usually five) of objects used for decorative purposes; gu-shaped (flared rim) ware with three horizontal bands of petal panels of floral sprays with hatched border inside and outside of mouth-rim, lozenge (one of the 'Eight Treasures'), an auspicious symbol, on base.

Vung Tau shipwreck, Vietnam
Collection Rosalie Stronck

Case 7 continued



Vase with cover

China, c 1680 – 1700

Underglaze blue, baluster vase with domed cover and finial, feathery chrysanthemum motif; part of a *Kaststel* (Dutch) or ceramic set for display on a cabinet.

Vung Tau shipwreck, Vietnam
Collection Rosalie Stronck



Vase

China, c 1680 – 1700

Underglaze blue, pear-shaped vase or *Kaststel* (Dutch), part of a ceramic set for display, with flanged neck and spreading base, birds among prunus branches design; leaf (one of 'One Hundred Treasures') on base.

Vung Tau shipwreck, Vietnam
Collection Rosalie Stronck



Sherd (broken fragment)

China, c 1680 – 1700

Underglaze blue, dish base medallion with chrysanthemum design bordered by double ring and scrolls.

Vung Tau shipwreck, Vietnam
Collection Rosalie Stronck



Dish

China, c 1680 – 1700

Underglaze blue, medallion of lion-dog amid scrolling ribbons, within double line border, exterior with continuous band of floral design.

Vung Tau shipwreck, Vietnam
Collection Rosalie Stronck



Bowl

China, 1752

Underglaze blue, inner medallion of peony with single line at rim; brown-glazed exterior.

Nanking Cargo, Geldermalsen wreck, Indonesia
Collection Rosalie Stronck



Bowl

China, 1752

Underglaze blue, inner medallion of bamboo and peony motif within double line border and scrolling line at rim, brown-glazed exterior.

Nanking Cargo, Geldermalsen wreck, Indonesia
Collection Rosalie Stronck



Dish

China, 1752

Underglaze blue, medallion with two pine trees in a landscape within hatched border and hatched border on inner rim.

Nanking Cargo - Geldermalsen shipwreck, Indonesia
Private collection

Case 8



Large plate

China, c 1725

Underglaze blue, designed for Western-style dining; "Scheveningen" style pattern destined for Dutch buyers in Batavia (Jakarta); landscape image with church, lighthouse, human figures with one tethering a cow, Chinese-style cloud motif.

Ca Mau shipwreck, Vietnam
Collection Sam Carter



Pair of small plates

China, c 1725

Underglaze blue, designed for Western-style dining; "Scheveningen" style pattern destined for Dutch buyers in Batavia (Jakarta); landscape image with church, lighthouse, human figures with one tethering a cow, Chinese-style cloud motif.

Ca Mau shipwreck, Vietnam
Collection Sam Carter



Warming dish

China, 1817

Underglaze blue, designed for Western-style dining with landscape of pavilions, willow, boat and bridge on a lake.

Diana shipwreck, 1817, Malacca Straits
Collection Rosalie Stronck

Sunken Treasures: Asian Ceramics – Supporters

The Canadian Society for Asian Arts' (CSAA) programs are realized through generous donations of time and resources.

First and foremost, the Society acknowledges the financial assistance of the Province of British Columbia. Sincere thanks to the Dr. Sun Yat-Sen Classical Chinese Garden for co-presenting the Sunken Treasures: Asian Ceramics exhibition, including Nina Kuznetsova, Arts and Exhibitions, and the Garden team for their able assistance and organization and Beth McKeown, Garden volunteer, for connecting CSAA to the maritime world.

Thanks also go to CSAA's committed members, friends and the CSAA Board whose generosity ensures program success. Additional supporters for Sunken Treasures: Asian Ceramics include:

Dr. Chan and Mrs. Peggy Gunn, Anthony Phillips, the curatorial team from the CSAA including Professor Emeritus Sam Carter, Emily Carr University of Art and Design and Margo Palmer, CSAA President. Invaluable assistance was also provided by Michael Chen, Asian ceramic specialist; Man Dao, graphic designer; Julie Grundvig, educator, publicity and website management; Beng Gunn, visitor organization; Sheila Hall, curator and installation; Phil Nuytten, Historical Diving Society Canada; Diane Parsons, editor; Leticia Sanchez, planning and publicity; and Paula Swart, Asian art scholar and curator.

Sunken Treasures was made possible by the generosity of private lenders, who enthusiastically shared their shipwreck ceramics and knowledge: Sam Carter, Phil Nuytten, Margo Palmer, Rosalie Stronck, Scott Williams and other private lenders.

Sunken Treasures: Asian Ceramics Brochure: Margo Palmer, with valued assistance from Paula Swart

Brochure design and photography by Patrick Gunn

Sunken Treasures: Asian Ceramics – Program Events

Saturday, October 6th, 2–4pm

Opening Reception and Talk by Scott Williams, “Lost Asian Treasures: The Manila Galleon Wrecks of North America”

Sunday, October 21st, 2–4pm

Family Day Event, by education specialist Julie Grundvig

Saturday, October 27th, 2–4pm

Talk by Paula Swart, “Shipwrecked: Treasures and Monsoon Winds, Ceramics from Ancient Shipwrecks”



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Image top:

Japanese painting of a 16th century Chinese ship
Brown, Roxanna M. and Sten Sjostrand, *Maritime Archaeology
and Shipwreck Ceramics in Malaysia, Kuala Lumpur:*
Department of Museums and Antiquities, second edition,
2004, figure 23.

Front cover image:

Butterfields, *Treasures from the Hoi An Hoard.*
San Francisco: Butterfields Inc., 2000, page v