A Field Guide to
Glazed Thai Ceramics

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INTRODUCTION

At the beginning of the 1980s the accepted view on the development of Thai ceramics supported four ideas: (a) that kilns were set up in north-central Thailand in the thirteenth century to make glazed wares; (b) that production started at Sukhothai and, after the source of clay was depleted, moved to Sawankhalok (Si Satchanalai); (c) that the technology for making high-fired glazed stoneware derived from China; and (d) that the kilns closed in the mid-fifteenth century because of war. These parameters were based mainly on historical, rather than material, evidence. Scientific excavations of the kilns were limited in quantity and scope.

Now, at the end of the decade, material evidence is the primary basis of research, due to the discovery of thousands of ceramics and extensive archaeological research in the past ten years. Analyses of these finds challenge the original ideas.

Doubts about the earlier theory emerged in the mid-1970s when both Sawankhalok and Sukhothai ceramics dating from the first half of the fifteenth century were recovered from a sunken ship in the Gulf of Thailand (Brown 1975: 356-370). This was the first archaeological evidence that the two kiln sites were in operation simultaneously. Subsequently, Sawankhalok wares were found together with mid-sixteenth-century Chinese blue and white ware at another wreck site (Howitz 1979: 15), suggesting that the Sawankhalok kilns operated at least 100 years later than previously believed (Brown 1988: 7).

The next advance in research came in 1980 when a joint Thai-Australian team began excavations at Si Satchanalai. After seven years of work at the site, the Thai Ceramics Archaeological Project (TCAP) has made some startling discoveries. TCAP proposes the tenth or eleventh century as the beginning date for glazed ceramic production in Thailand (Hein 1987: 13; Hein and Barbetti 1988: 12), which is 300 years earlier than the original theory. It must, however, be considered a provisional date until the results of scientific testing have been published. These finds also indicate that the earliest glazed Thai ceramics were made at the Ban Koi Noi kilns in Sawankhalok, not Sukhothai, (Hein 1987: 17) and that the technology
developed indigenously without any early influence from China (Hein 1987:9-13; Hein and Barbetti 1988:17).

Research in this decade on the development of ceramic production in northern Thailand has steadily progressed. It substantiates that the region was an extensive center making high-quality glazed ceramics between the early fourteenth and mid-sixteenth centuries (Shaw 1987:55; Brown 1988:84). These wares have attracted less attention because there have been no comprehensive excavations of the sites. Also, the wares were not exported, so very few pieces have been found outside of Thailand.

The most recent addition to research was an unprecedented discovery of ceramics made in 1984 in Tak Province. Quantities of ceramics were found in burials in two mountainous areas near the Burmese border. The inhabitants of the area and the owners of the graves are unknown. The types of wares include Chinese, Vietnamese, Sukhothai, Sawankhalok, and northern Thai wares as well as Burmese ceramics, a previously unknown group (Shaw 1985:93-102; 1986:10-13). Based on a stylistic comparison with burial wares in other parts of Southeast Asia, the Tak finds date from the mid-fourteenth to the mid-sixteenth century (Shaw 1986:10-13).

These finds constitute a large body of artifactual evidence that has enormous potential as a principal research source. To make it accessible to those who are not specialists, however, a simple system of identification is needed. This paper, therefore, proposes a field guide to be used for the initial identification of glazed Thai ceramics.

THE FIELD GUIDE

The main production centers for glazed Thai ceramics are included in this guide. They are Kalong, Phan, and Sankampaeng in northern Thailand, and Sawankhalok and Sukhothai in the north-central region (see Fig.1). Only established types with a secure provenance are used for identification (Table 1). Using this guide, identification of an unknown specimen is made by inspecting the external structure, making judgments on distinctive features, and locating examples with similar characteristics

<table>
<thead>
<tr>
<th>TABLE 1. TYPES OF GLAZED STONEWARES PRODUCED IN THAILAND</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type</strong></td>
</tr>
<tr>
<td><strong>One-color (monochrome)</strong></td>
</tr>
<tr>
<td>Brown or black</td>
</tr>
<tr>
<td>Green (celadon)</td>
</tr>
<tr>
<td>White</td>
</tr>
<tr>
<td><strong>Two-color</strong></td>
</tr>
<tr>
<td>Brown and green</td>
</tr>
<tr>
<td>Incised brown and white</td>
</tr>
<tr>
<td>Underglaze:</td>
</tr>
<tr>
<td>Brown or black and green</td>
</tr>
<tr>
<td>Brown or black and white</td>
</tr>
</tbody>
</table>
Fig. 1. Map of major kiln sites in Thailand.
CHARACTERISTICS OF GLAZED THAI CERAMICS

Two groups of features should be considered when examining a specimen: (a) materials and processes, and (b) shape and decoration. Even though each of these features is examined separately, it is important to analyze the specimen in its entirety because all aspects are related. Observations of one feature may suggest considerations for the examination of another aspect. The body, glaze, and techniques of potting and firing are all limited by the nature of the raw materials, whereas shape and decoration allow freedom of creativity and artistic skill.

BODY Features of the body that can be examined visually are its texture and color. (Note that texture as used here refers to the surface of the body; both color and texture refer to the body after firing.) The body of glazed Thai ceramics is a high-fired stoneware that always contains a high iron oxide content. The iron appears as flecks, which are reddish, silvery, or black. When looking at the texture, judge only the arrangement of particles and not the marks made by potting techniques. Determine whether the texture is coarse or fine by examining the size of the particles. Then decide whether it is grainy or smooth by looking at the protrusion of the particles. A coarse, grainy body is shown in Pl. I. The color of the body is divided into five classes: white, buff, brown, gray, and red.

GLAZE The color of the glaze is the first criterion for consideration in the key, as it is the most apparent characteristic of the ceramic.

The most widespread glaze defects are crazing and pooling. Crazing is a series of fine-line cracks in the glaze that look like a mesh (Pl. IIa). The thicker the glaze, the more pronounced the crazing. It is caused by a difference between the degree of contraction of the body and that of the glaze (Fraser 1986:73). Pooling is a thick layer of glaze that collects in a small area (Pl. IIb). It results when the glaze is too runny.

METHOD OF POTTING This is a fundamental aspect, but very few specimens show evidence of it. One diagnostic mark of wares thrown on a potter’s wheel is a spiral configuration that looks like a thumbprint on the base (Pl. III). It occurs when the potter detaches the vessel from the wheel with a wire or string.
Firing  The locations, number of kilns, and excavations are shown in Table 2. The color of the body is an indication of the kiln atmosphere. Generally, a body fired in an oxidizing atmosphere is buff or red, whereas a body fired in a reducing atmosphere is gray. Tingess of red on a gray base are common on wares fired in a reducing atmosphere. They occur when the exposed parts reoxidize during cooling.

Firing scars are a distinctive aspect for observation. Clay supports were used to stack wares in the kilns. After firing, they were removed, frequently leaving an unavoidable scar on the vessel. A readily visible black ring, or part of one, on the base resulted from a tubular support that was used extensively at Sawankhalok (Pl. IVa). A circular scar with evenly spaced unglazed dots (usually five) in the center of bowls and dishes is typical of Sukhothai wares. These vessels were stacked one on top of the other and separated by a disc with short spurs (Pl. IVb). An unglazed mouth rim resulted from a unique method used at Sankampaeng where plates were stacked base to base and rim to rim (Pl. Va).

Shape  Classification of shape in this key is made on the basic characteristics of form, rather than function (see Table 3; see Glossary for nomenclature). A foot, base, rim, or handle is useful for identification. The base on Sukhothai wares characteristically reveals traces of a whitish slip (liquid mixture of clay and water) resulting
Pl. II. Glaze defects: a, crazing; b, pooling.
Pl. III. Thumbprint mark.

TABLE 2. KILN SITES IN THAILAND

<table>
<thead>
<tr>
<th>Location</th>
<th>Number of Kilns</th>
<th>Excavations</th>
</tr>
</thead>
<tbody>
<tr>
<td>KALONG</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Between Chiang Rai and Lampang provinces</td>
<td>200 (estimate)</td>
<td>Wang Nua, 11 (1972, Fine Arts Department)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PHAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chiang Rai Province, Phan district</td>
<td>30</td>
<td>Pong Daeng, 12 (1973, Fine Arts Department)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SANKAMPAENG</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chiang Mai Province, 25 km east of Chiang Mai</td>
<td>83 (1952, Fine Arts Department)</td>
<td>Champaoo, 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAWANKHALOK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sukhothai Province, Sisatchanalai</td>
<td>600 (estimate)</td>
<td>Ban Ko Noi, 230</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUKHOTHAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sukhothai Province, 1 km north of city wall</td>
<td>100</td>
<td>51 (recorded)</td>
</tr>
</tbody>
</table>

**TABLE 2. KILN SITES IN THAILAND**

**KALONG**
- Location: Between Chiang Rai and Lampang provinces
- Number of Kilns: 200 (estimate)
- Excavations: Wang Nua, 11 (1972, Fine Arts Department)
  - Tung Hua, 8 (1974, Dean Frasche)
  - Huay Sai, 4 (Fine Arts Department)

**PHAN**
- Location: Chiang Rai Province, Phan district
- Number of Kilns: 30
- Excavations: Pong Daeng, 12 (1973, Fine Arts Department)
  - Champaoo, 3

**SANKAMPAENG**
- Location: Chiang Mai Province, 25 km east of Chiang Mai
- Number of Kilns: 83 (1952, Fine Arts Department)
- Excavations: 8 (1970, Fine Arts Department)
  - 1 (Chiang Mai National Museum; reconstructed)

**SAWANKHALOK**
- Location: Sukhothai Province, Sisatchanalai
- Number of Kilns: 600 (estimate)
- Excavations: Ban Ko Noi, 230
  - Pa Yang, 27
  - Tukatha, 6

**SUKHOTHAI**
- Location: Sukhothai Province, 1 km north of city wall
- Number of Kilns: 100
- Excavations: 51 (recorded)
Pl. IV.  a, Tubular support mark (Sawankhalok).  b, Disc support marks (Sukhothai).
Pl. V.  a, Stacking base to base (Sankampaeng).  b, Base of bowl with traces of slip (Sukhothai).
Pl. VI.  

a. Thick, rolled-mouth rim with two handles (Sawankhalok).  
b. Thin, delicate incised lines made with pointed tool.
TABLE 3. SHAPES OF GLAZED STONEWARES PRODUCED AT THAI KILN SITE

<table>
<thead>
<tr>
<th>KILN COMPLEX</th>
<th>SHAPE*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17</td>
</tr>
<tr>
<td>SAWANKHALOK</td>
<td></td>
</tr>
<tr>
<td>Monochrome:</td>
<td></td>
</tr>
<tr>
<td>Brown</td>
<td>x x x x x x x x x x</td>
</tr>
<tr>
<td>Celadon</td>
<td>x x x x x x x x x x</td>
</tr>
<tr>
<td>White</td>
<td>x x x x x x x x x x</td>
</tr>
<tr>
<td>Underglaze black</td>
<td>x x x x x x x x x</td>
</tr>
<tr>
<td>Brown and white</td>
<td>x x x x x x x x x</td>
</tr>
<tr>
<td>SUKHOTHAI</td>
<td></td>
</tr>
<tr>
<td>White monochrome</td>
<td>x x x</td>
</tr>
<tr>
<td>Underglaze black</td>
<td>x x x</td>
</tr>
<tr>
<td>KALONG</td>
<td></td>
</tr>
<tr>
<td>Brown monochrome</td>
<td>x x x</td>
</tr>
<tr>
<td>Celadon</td>
<td>x x x x x x x x x x</td>
</tr>
<tr>
<td>Underglaze black</td>
<td>x x x x x x x x x</td>
</tr>
<tr>
<td>PHAN</td>
<td></td>
</tr>
<tr>
<td>Celadon</td>
<td>x x x x x x x x x x</td>
</tr>
<tr>
<td>SANKAMPAENG</td>
<td></td>
</tr>
<tr>
<td>Brown monochrome</td>
<td>x x x</td>
</tr>
<tr>
<td>Celadon</td>
<td>x x x x x x x x x x</td>
</tr>
<tr>
<td>Underglaze black</td>
<td>x x x x x x x x x</td>
</tr>
<tr>
<td>Two-color</td>
<td>x x x x x x x x x x</td>
</tr>
</tbody>
</table>

*Key: 1, architectural ornament; 2, bottle; 3, bowl; 4, covered box; 5, dish; 6, figure (animal); 7, figure (human); 8, jar; 9, kendi; 10, miniatures; 11, oil lamp; 12, plate; 13, pot; 14, stem dish; 15, storage jar; 16, vase; 17, weight.

from careless application (Pl. Vb). Sawankhalok closed forms, such as bottles and pots, are distinguished by a thick rolled mouth rim with two handles extending from the mouth rim to the shoulder (Pl. VIa).

Decorative styles — Decoration consists of two aspects, technique and design. The use of incising as a decorative technique was widespread at all kiln sites except Sukhothai, where it was rare. The degree of fineness varied from thin delicate lines made with a pointed tool (Pl. VIb) to gouged lines made with a piece of wood or bone (Pl. VII). Underglaze painting was the next most common decorative technique. It was used at all Thai kilns except Phan. Iron oxide was the only coloring medium used for painting and always resulted in a brown to black design. A clear glaze was applied over the iron decoration. It generally reveals greenish, yellowish, or bluish tinges.

Sgraffito was used as a decorative technique at Kalong and Sukhothai. Lines were scratched through a slip or glaze to reveal a contrasting color underneath.

The Sankampaeng kilns specialized in an impressed design on brown glazed plates. A central medallion of two fish was stamped into the clay.

Sawankhalok potters used a combined technique of decoration for producing incised brown and white wares. A design was incised into the body, and then a glaze
was applied over it to delineate the pattern; finally, a glaze in a contrasting color was applied over the background.

There are two aspects of the design, composition and motifs. Composition was based on shape. On open forms, the design fills the center; on closed forms, the body provides the main background for decoration. Distinctive motifs are indicated in the key; the descriptions are self-evident.

KEY TO GLAZED THAI CERAMICS

Abbreviations
KAL = Kalong (pp. 138–139)
PHN = Phan (pp. 139–140)
SKP = Sankampaeng (p. 140)
SWK = Sawankhalok (pp. 141–142)
SUK = Sukhothai (pp. 142–143)

1. Color and texture of glaze
   Brown
   Streaky
       Jar with double lip .................................................. SKP
       Bulbous storage jar ................................................. SWK
Black
  Homogeneous; buff or gray clay, storage jar ............................. SWK
  Thick drops; no crazing, jar (high collar) ............................... KAL
Green (celadon)
  Clear with greenish or grayish tinge ...................................... KAL
  Yellowish tinge, crazing ..................................................... PHN
Olive
  Jar with flat mouth rim ..................................................... SKP
  Bowl with unglazed mouth rim ............................................... SKP
  Dish with unglazed exterior, broad base ................................. SWK (Mon)
White
  Yellowish with five-spur disc mark ....................................... SUK
  True white with/without tubular mark ................................. SWK
Brown (black) and green
  Two glazes ........................................................................ SKP
  Underglaze iron decorated ................................................ SWK
Brown (black) and white
  Incised .............................................................................. SWK
  Underglaze iron decorated ................................................ SWK
  Tubular mark ...................................................................... SWK
  Five- or six-spur disc mark ................................................ SUK
Design
  Fish
    One in center (underglaze) ................................................ SUK
    Two swimming clockwise in center (impressed) .................... SKP
    Two or more in cavetto, stemmed flower stylized, very greenish
    glaze ........................................................................ SWK

2. Color and texture of body
White (sometimes light or dark particles) ................................. KAL

3. Shape
Architectural ornament
  Roof tile
    Celadon ........................................................................ PHN
    White ............................................................................. SWK
  Finial (mythical: Naga)
    Brown and white (incised) ............................................. SWK
    Underglaze iron decorated ............................................. SUK
Figure (animal)
Green (celadon)
  Elephant with tray on back .............................................. PHN
  Elephant with sunburst design ........................................ KAL
Brown ................................................................. SWK
White ................................................................. SWK
Brown and white (incised) ............................................. SWK
Underglaze iron decorated
  Fish (modeled) .............................................................. KAL
Figure (human) ............................................................ SWK
Jar
  Large, bulbous ..................................................... SWK
  High collar .......................................................... KAL
  High lip .......................................................... KAL
  Flat mouth rim ..................................................... SKP
  Double lip .......................................................... SKP
Kendi
  Brown (miniature) ................................................ SWK
  Celadon
    Mammiform spout ............................................... PHN
    Zoomorphic form ............................................. SWK
    Underglaze iron decorated .................................. SWK
4. Shape of mouth rim
  Closed form
    Thick, rolled .................................................. SWK
  Trumpet-shaped
    Celadon
      Grayish or whitish ......................................... KAL
      Yellowish .................................................. PHN
      Green ....................................................... SWK
  Open form
    Foliate .......................................................... SWK
    Piecrust ....................................................... KAL
5. Shape of handles
  Circular (sharp edges) ........................................ KAL
  Semicircular, round edges ..................................... SWK
  Nibs ..................................................................... SKP
6. Firing marks
  Tubular mark on base (pronounced) .......................... SWK
  Tubular mark on base (broad diameter) .................... KAL
  Disc mark (five/six spurs) ................................... SUK
  Unglazed mouth rim ............................................. SKP
  Disc mark (four spurs) ......................................... SWK (Mon)

KALONG (KAL)

Kalong is the most extensive kiln site in northern Thailand. Underglaze iron decorated is the largest group of Kalong ware. Only a small number of Brown (Black) Monochromes have been found. Kalong pieces are distinguished by a fine white body, extremely thin potting, and a tubular support scar that is nearly as large as the base.

Kalong: Brown (Black) Monochromes

GLAZE: golden, olive, black; no crazing, thick heavy drops, streaky
BODY: pale grayish with particles
SHAPE: jars with a high collar or high lip
Decoration: none
Distinguishing features: shapes of jars

Kalong: Green (Celadon) Monochromes

Glaze: clear with whitish or grayish tinge, fine crazing
Body: whitish, buff, gray (sometimes dark or light particles); sometimes reddish in exposed areas; fine
Shape: dishes, oil lamps, vases, miniatures, bottles with trumpet-shaped mouth, elephant
Decoration: simple incised geometric motifs (combed parallel lines, horizontal bands)
Distinguishing features: circular handles (sharp edges)

Kalong: Green (Celadon) Monochromes (Pa Dong)

Glaze: whitish, golden, deep olive green; thick, oily; wide crazing
Distinguishing features: chocolate base

Kalong: Green (Celadon) Monochromes (Wang Nua)

Glaze: grassy green; sometimes crazing
Body: grayish
Shape: large plates, small dishes, vases, jars without foot ring, chess pieces, miniatures
Decoration: usually none; gouging on plates
Distinguishing features: thick dark glaze on rim and in center (interior); pie-crust rim on plates

Kalong: Underglaze Iron Decorated

Glaze: clear with greenish or bluish tinge, sometimes white slip
Body: white, buff, gray (sometimes dark or light particles)
Firing scars: tubular scar with reddish exposed area
Shape: dishes, bowls, bottles, large jars, covered pots, lime-pots, chess pieces, modeled fish, elephant
Decoration: vegetal and floral motifs (stylized lotus panels on exterior), mythical creatures, sunburst design
Distinguishing features: broad brush strokes, broad tubular mark

Phan (PHN)

Phan kilns produced very little except celadon. Pieces are distinguished by delicate incising with a fine point and no firing scars.

Phan: Green (Celadon) Monochromes

Glaze: green with a yellowish tinge, straw-colored, dark green, olive; always crazed, fine crazing
BODY: grayish-white, pale buff; reddish in exposed parts; extremely fine
SHAPE: jars, bowls, dishes, plates, kendi with mammiform spout, bottles with trumpet-shaped mouth, vases, oil lamps, animals (elephant with tray on back), miniatures, stem plates, roof tiles
DECORATION: simple incised geometric motifs, stylized flower, onion skin
DISTINGUISHING FEATURES: minimal decoration, low foot ring

SANKAMPAENG (SKP)

Sankampaeng kilns were poorly constructed and the techniques of potting were inferior to other northern sites. The wares reflect these conditions with a few exceptions. They are distinguished by a motif consisting of a pair of fish and by two-color jars with a blackish body and a green neck and mouth.

Sankampaeng: Brown (Black) Monochromes

GLAZE: light-brown, yellowish, olive, black; thick, runs into drops, streaky
BODY: buff, light brown, grayish, reddish
SHAPE: jars with double lip, jars with flat mouth rim, plates
DECORATION: none
DISTINGUISHING FEATURES: glaze extends to the base

Sankampaeng: Brown and Green

GLAZE: blackish, green, pale straw-yellow; watery, tendency to flake
BODY: dark gray
SHAPE: large vases with high neck and everted rim
DECORATION: none
DISTINGUISHING FEATURES: two glazes; handles are nibs (nonfunctional)

Sankampaeng: Green (Celadon) Monochromes

GLAZE: green, yellowish, olive, grayish green; white slip
BODY: buff, gray; grainy
FIRING SCARS: unglazed mouth rim
SHAPE: vases, plates, dishes, bowls, stem-plates, jars, kendi
DECORATION: impressed fish motif in center of plates, incised radial or swirling lines
DISTINGUISHING FEATURES: brush strokes from application of slip; plates have a thin layer of glaze on exterior

Sankampaeng: Underglaze Iron Decorated

GLAZE: yellowish
BODY: buff, gray; coarse
FIRING SCARS: unglazed mouth rim
SHAPE: plates, dishes, bowls
DECORATION: two fish in center of plates, detailed floral medallion, leaf pattern
DISTINGUISHING FEATURES: fish motif
SAWANKHALOK (SWK)

Sawankhalok wares compose the largest group in the north-central Thailand kiln area. Clay with dark particles and a tubular support mark on the base are diagnostic of this group.

**Sawankhalok: Brown (Black) Monochromes**

**GLAZE:** honey, dark brown, medium brown; thin and dull or lustrous  
**BODY:** buff, gray with dark particles, reddish; coarse, homogeneous, streaky (large forms)  
**Firing Scars:** tubular support mark on base  
**Shape:** globular bottles with two handles, gourd-shaped vases, miniatures, storage jars, bulbous jars, figures; black glaze only on storage jars and finials  
**Decoration:** incised horizontal bands  
**Distinguishing features:** glaze stops well above foot

**Sawankhalok: Brown (Black) and Green**

**GLAZE:** very greenish glaze over iron decoration  
**BODY:** buff, gray with dark particles, exposed areas reddish  
**Firing Scars:** tubular mark on base  
**Shape:** dishes, plates, small pots  
**Decoration:** center design of stylized flower surrounded by fish in cavetto, floral scroll  
**Distinguishing features:** greenish glaze

**Sawankhalok: Brown and White (Incised)**

**GLAZE:** white or silvery; brown or caramel  
**BODY:** pale buff; fine  
**Firing Scars:** tubular mark on base  
**Shape:** covered boxes, kendi, water droppers, architectural fixtures (finials), miniatures, figures  
**Decoration:** sawtooth design, floral and leaf scroll  
**Distinguishing features:** technique

**Sawankhalok: Green (Celadon) Monochromes**

**GLAZE:** greenish yellow, olive, sea-blue-green; always crazing, shiny, glassy  
**BODY:** buff or gray with dark particles, reddish tinge on exposed parts  
**Firing Scars:** tubular support mark on base  
**Shape:** large dishes, plates, bowls, stem-plates, small pots with or without handles, jars, globular bottles, bottles with trumpet-shaped mouth, gourd-shaped vases, kendi (zoomorphic), figures, miniatures  
**Decoration:** vertical gouges, incised single flower, lotus petals, peony blossoms, undulating vines  
**Distinguishing features:** small wares have thumbprint mark on base, concentric circles in center of plate, foliate mouth rim on some open forms
Sawankhalok: Green (Celadon) Monochromes (Mon Wares)

GLAZE: olive; sometimes traces of white slip; fine crazing on interior
BODY: blackish with light and dark particles
FIRING SCARS: sometimes disc mark (four spurs) in center of dishes
SHAPE: dishes with broad base and no foot ring
DECORATION: none
DISTINGUISHING FEATURES: unglazed exterior

Sawankhalok: Underglaze Iron Decorated Wares

GLAZE: transparent grayish, greenish, or bluish tinge; always crazed pooling
BODY: medium gray with light particles; fine
FIRING SCARS: tubular support mark on base
SHAPE: covered boxes, pots, bowls, kendi, vases, jars, pear-shaped bottles with cup-shaped mouth, figures
DECORATION: floral or leaf scrolls, cross-hatch, fish scale, lotus panels, vegetal sprays, geometric motifs
DISTINGUISHING FEATURES: iron—brownish, grayish, or black

Sawankhalok: White Monochromes

GLAZE: true white; hard, glassy, opaque
BODY: buff, light gray with dark particles
FIRING SCARS: tubular support mark on base
SHAPE: covered jars with handles, bowls, kendi, bottles, architectural fixtures (roof tiles), animals
DECORATION: minimal incised geometric bands
DISTINGUISHING FEATURES: true white glaze color

SUKHOTHAI (SUK)

Sukhothai wares are distinguished by a characteristic fish motif painted in the center of dishes, bowls, and plates. The clay is coarser, the potting cruder, and fewer techniques and designs are present than in Sawankhalok pieces.

Sukhothai: Underglaze Iron Decorated Wares

GLAZE: straw-colored; whitish slip; transparent; pinholes
BODY: brownish, buff, medium gray with light and/or dark particles; coarse, grainy
FIRING SCARS: disc mark (five/six spurs) in center
SHAPE: dishes, plates, bowls, pear-shaped bottles, tiles, architectural fixtures (finials), stem-plates, vases
DECORATION: fish, solar whorl, tiered crown, water weed, feathery chrysanthemum, vegetal spray, sunbursts, classic scroll, chevrons
DISTINGUISHING FEATURES: thick foot ring, traces of slip on base
ROONEY: GLAZED THAI CERAMICS

Sukhothai: White Monochromes

GLAZE: transparent, yellowish tinge; whitish slip; pinholes
BODY: buff, light gray with dark and/or light particles
FIRING SCARS: disc mark (five spurs) on bowls
SHAPE: bowls, bottles with flaring mouth rim
DECORATION: none
DISTINGUISHING FEATURES: traces of slip on base and lower body

CONCLUDING REMARKS

Recent excavations at kiln and burial sites in Thailand have produced masses of sherds. A study of this material can help us gain a clearer understanding of the development of Thailand’s ceramic history. A significant point raised by the material is the existence of regional styles that evolved from native raw materials. A further consideration is the distribution of sherds within the region. A study of this aspect can contribute to establishing the trade and cultural contacts in the region. On a broader scale, integration of the results obtained from this material with what is known from other disciplines can increase our knowledge about the economic, cultural, and historical aspects of Thailand’s long and prosperous ceramic tradition.

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GLOSSARY*

**Bottle**  Vessel for holding liquids; has a long neck and a narrow mouth.

**Bowl**  Concave vessel, wider than it is high, but deeper than a saucer.

**Celadon**  Group of glazed stonewares with the following characteristics: iron oxide content, green color, and fired in a reducing kiln atmosphere.

**Dish**  Circular, shallow utensil on which food is served or from which it is eaten; diameter usually more than 12 inches.

**Jar**  Deep wide-mouthed vessel for holding a variety of substances, usually without handles.

**Kendi**  Vessel with a round body, narrow neck, and a spout on the shoulder; used as a water container.

**Oxidizing kiln atmosphere**  Occurs during firing when a sufficient or excessive supply of oxygen is available.

**Plate**  Circular, shallow utensil from which food is eaten, with a rim and a well.

**Pot**  Circular vessel of many shapes and sizes, employed for a variety of domestic purposes; usually has a handle and a cover.

**Reducing kiln atmosphere**  Occurs during firing when there is an insufficient supply of oxygen.

**Saucer**  Small circular concave dish used either for serving food or as a stand for a cup.

**Vase**  Vessel made in many forms; usually rounded and taller than it is wide; used mainly for ornamental purposes.

**Vitrify**  To change into glass or a glass-like substance by heat.

**Well**  Depressed central portion of a plate or dish; also called cavetto.

* Terms defined as used by the author.