



Southeast Asian Ceramics Museum Newsletter

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Preliminary Report - Tet Shipwreck, Vietnam

The Tet Shipwreck was discovered by a fisherman in an initially undisclosed location in Vietnam just before Tet in 2009 (Tet is the Vietnamese lunar New Year, which occurred in late January 2009). Later reports indicated that the wrecksite was located somewhere between the Phu Quoc Island and two or three kilometers from mainland Cambodia at a depth of approximately 20 meters. No further information is presently available with respect to the location of this wrecksite.

Initially the salvaged material was confined to Chinese ceramics dated to the second half of 15th century - Tianshun period (1457-1464) to Chenghua period (1465-1487) wares - along with three Thai Sisatchanalai celadon figurines and a celadon plate. The very limited amount of Chinese ceramics recovered included approximately 50 Longquan celadon bowls with various motifs including flower, bird, and deer (the latter on only one bowl) (Fig. 1).

One celadon jar with incised floral décor was also recovered with an approximate height of 28 centimeters. A single blue and white plate was found as well with a *qilin* in the central

medallion surrounded by lappets and cross-hatching at the rim, approximately 33 centimeters in diameter. The large and rather unique Thai celadon figurines recovered were an elephant with attendants positioned at each leg and two more mounted on its back, approximately 22 centimeters in height; a horse with mounted rider, approximately 28 centimeters in height; and a horse with a standing attendant, approximately 26 centimeters in height. The Thai celadon plate had incised accents with foliated rim and was approximately 30 centimeters in diameter.



Fig. 1 Longquan celadon bowl, floral motif.

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Letter from the editor

This issue highlights the new discoveries of ceramics, specifically from the Tet shipwreck sunk off the coast of Vietnam and the Phnom Khnang Peung (Cardamom Mountains) jar burials in Koh Kong, southern Cambodia, in which were found many Chinese, Vietnamese and Thai ceramics. These sites may be considered as links to maritime trade routes in the South and East China Seas, especially during the 14th to 17th centuries. Moreover, our editorial staff also writes about Si Satchanalai Classic celadon, in the museum collection, that was produced in the first half of 15th century. These two articles show how the findings from both of these sites relate to our understanding of how these ceramics were produced. Also of interest in this issue is an introduction to Ryukyu ceramics in Japan, as a reflection of the influences of maritime trade routes for which the Ryukyuan mariners were the middlemen traders since ancient times.

Also recovered was a single blue and white six centimeter square-shaped jarlet in typical 14th century Yuan style with chrysanthemum sprays on each side. The two horizontal loop handles of the jarlet had a flaming pearl opposite one handle and a lingzhi fungus opposite the other. The attribution of the jarlet was confirmed by firsthand examination by this writer, which very convincingly revealed that all its salient characteristics were unmistakably Yuan period. This jarlet had been promptly purchased by a Vietnamese collector who quite understandably understood the rareness and desirability of the item. The presence of heirloom or antique ceramics in a ship's cargo, as in the case of this Yuan jarlet, has been encountered in a number of other instances: the Sinan shipwreck found off of South Korea (dated to the 14th century - also included the 12th century Korean ceramics [3] in its cargo), the Brunei shipwreck (dated to the late 15th to early 16th centuries also included 2 Yuan ceramics - a gourd shaped ewer and a small blue and white jar), and the Pandanan shipwreck discovered in the Philippines (dated to the mid-15th century - also contained

4 Yuan ceramics, which included a couple of small yingqing gourd shaped ewers).

Subsequent to these initial findings limited amounts of further recoveries were made including Chinese blue and white wares along with Thai ceramics and a very small quantity of Vietnamese wares. The Chinese Jingdezhen blue and white porcelains recovered totaled approximately 300 items and included bowls, jarlets and plates. The majority of the small bowls and all the jarlets had unglazed bases, with the latter also being devoid of footrim. A few of the small bowls did have lightly glazed or fully glazed bases. The bowls were of small, medium and large size with approximate diameters of 8.5 centimeters, 15 centimeters, and 35 centimeters and with the principal décor including flowers, aquatic plants, and the three friends of winter motif (pine, bamboo and prunus). Many of the small bowls (Fig. 2, 3 and 4) were adorned with an

underglaze blue character in the central medallion including the Chinese character *fu* (福 good fortune), and a Tibetan lanca character - both characters framed by a double line border.

The Chinese blue and white jarlets recovered were of globular and ovoid shape in small and medium size ranging in diameter from 5.5 centimeters to 9 centimeters with the décor including lotus and fruit sprays (Fig. 5 and 6).



Fig. 5 Blue & white jarlets, lotus.



Fig. 6 Blue & white jarlet, fruit sprays.

Plates consisted of small, medium and large sizes with approximate diameters of 14.5 centimeters, 30 to 35 centimeters, and 57 centimeters and with the principal décor including flowers, frolicking boys, a lion, and a qilin (Fig. 7).



Fig. 7 Blue & white small plate, boys motif.



Fig. 2 Blue & white bowl, aquatic plants.



Fig. 3 Blue & white bowl, fu character.



Fig. 4 Blue & white bowl, lanca character.

A single plate or charger in the largest size (diameter of 57 centimeters) was recovered containing a floral motif. A very large monochrome white jar approximately 80 centimeters in height completely intact and with shiny lustrous glaze was also reportedly recovered. Also recovered was a very limited quantity of kendis, some of which contained underglaze blue characters on the base. In addition to the above Chinese blue and white material there were reports of approximately 200 blue and white plates, also from this shipwreck. The plates were primarily 30 to 33 centimeters in diameter with a floral décor, but did include a few with a lion motif. In addition, a few of the plates were of smaller size, 20 to 22 centimeters diameter, and all decorated with a lion motif.

Thai material recovered included Sisatchanalai celadon jars (13 to 14.2 centimeters high) with attractive light turquoise blue glaze and of extended ovoid shape with a cup-like mouth, two loop handles, and narrow vertical grooves carved from shoulder to just above the foot (Fig. 8 and 9); plates with foliated rim and incised

onion skin motif approximately 30 centimeters in diameter; and celadon bowls - some with incised floral décor, diameter of about 12 centimeters (Fig. 10).

Recovered as well were Sisatchanalai brown glazed wares including small gourd shaped jarlets (Fig. 11), brown glazed potiches with covers approximately 10 centimeters high (Fig. 12), and ovoid shape jars around 18 centimeters high (Fig. 13). Bottle vases, brown glazed and celadon glazed, of extended ovoid shape with a cup-like mouth with rolled rim flanked by two vertical loop handles were also found (Fig. 14), as well as earthenware kendis and underglaze black decorated cover boxes (small, medium and large). The predominant decoration of the cover boxes is a vine scroll and cross-hatched diaper motif with the treatment of the covers including a lotus bud knob, mangosteen fruit stalk handle, and plain center. Also salvaged were storage jars with horizontal loop handles primarily in medium and large size with dark brown and blackish brown glaze from Singburi kilns.

Very small amount of Vietnamese material was confined to blue and white jarlets and vases, 15 centimeters and 27 centimeters in height, with floral décor, along with small polychrome floral decorated jarlets (Fig. 15).

The Tet shipwreck contained an interesting and instructive assortment of Chinese, Thai and Vietnamese ceramics. The Longquan celadons were particularly impressive with their finely incised motifs and exquisite tone of glaze. The large and rather unique Thai celadon figurines of an elephant with attendants, a horse with mounted rider, and a horse with a standing attendant were also noteworthy. The material salvaged from the wreck did not include any Sukhothai wares, and this also is significant and instructive. Unfortunately, in the absence of any controlled scientific investigation of the wrecksite additional valuable information has been lost for study and research purposes.



Yachimun No Sato: The Hometowns of Ryukyu Ceramics



Fig. 1 Communal *noborigama* and coral limestone pavement in the village of Yomitan's *Yachimun no Sato*.

Even before the Ryukyu Kingdom took form in the 15th century, for thousands of years kilns have been actively supplying the ceramic needs of their communities in this “Rope of Floating Islands”. *Okinawa* (沖縄) means “floating rope in Japanese, as does the Chinese *Liu Qiu*, which the Japanese pronounce as *Ryukyu*. The Okinawans call it *うちなー* (*uchinaa*) and themselves *uchinaa'nchu*. But it was during that 15th century that King Sho Hashi (尚巴志, 1371–1439, r. 1422–1439) had united the previous three kingdoms and all the islands under the First Sho dynasty, with Shuri (today's Naha) as the capital of the Ryukyu Kingdom and the centre for ceramics production. The 1458 inscription on the (replica, original in Okinawa Prefectural Museum) bronze Bell of Nations hanging in front of the castle tells that the Ryukyus and its ships formed a sea bridge of trade for China, Korea, Japan, Siam, and other Southeast Asian states. This explains the sudden surge, not only in pottery production, but also in styles during this time, influenced by items of trade with these countries, as the Ryukyuan traders played the role of middlemen. Many potter families have continued their traditions throughout the 160 islands in this “rope”, but the villages of Tsuboya in the capital of Naha and Yomitan, a bit further to the north on the main island, stand out for their excellence. When this author lived in Naha 42 years ago, the city government had already prohibited wood-burning kilns, so essential to the tactile and visual aesthetics of Ryukyu glazes. Thus, many potters moved to the small town of Yomitan to set up their special *Yachimun no Sato* (pottery village) where they could carry on their ancient traditions freely near the ocean.

Fig.2 Incised white slip stoneware *tsubo* pot, TSUBOYA-YAKI, by KINJO JIRO, 1960s (In the possession of URA-SOE ART MUSEUM, OKINAWA, JAPAN), with permission.



Fig.3 Tsuboya-yaki (Yomitan?) incised stoneware, Kinjo Jiro, c. 1972, gift from Kinjo's intimate, ikebana instructor Keiko Robbins, upon author's transfer from Okinawa to mainland Japan.

Foremost was Kinjo Jiro (1912-2004), declared a National Living Treasure by the Japanese, who re-took the Ryukyus from American administration in May of 1972, a few months before this author's arrival. Still known as Tsuboya pottery, Kinjo carried on using sea green and blue colors and ash glaze in his ceramics, often with fish motifs on an ochre background; and his sons, now in their 80s continue this tradition while the grandsons run the sales. The darker glazes were traditionally made from the magnesium nodules of beach stones. The communal kiln that they fire must be the longest *noborigama* (climbing kiln) in the world—and impossible to fit completely into a photograph due to size and surrounding vegetation. Its many chambers allow for different temperatures and varied effects that the ash has as it wafts its way up the hill in the air currents, resulting in different subtle variations in the glaze within the successive chambers. When they wish to control the effects, the potters place an individual piece within a *saggar*, a round plaster or clay covered jar, before firing it.



Fig. 4 Kinjo Jiro sake set, c. 1960s, Miyahira Family Collection.



Fig. 5 Long *noborigama* communal kiln used by Kinjo and his family.

Recently, Japanese commercial concerns are pushing an erroneous notion that Tsuboya-yaki pottery is traditionally a rich red with golden overlay enamels, and thus the former charm once experienced by strolling down the lanes of Tsyboya village in the Naha Capital becomes instead a dreadfully garish and expensive tourist trap nightmare. Still the museum and old homes, especially the potter family Arakaki (possible reading: Niigaki) Mansion, now under repairs there, are worth a visit, if only for their historical and archaeological interest.



Fig. 6 Tsuboya dessert plate for Okinawa G8 Summit 2000: commercial garishness marketed politically.

Fig. 7 Traditional *shi-sa* lion-dogs guard Tsuboya homes.



Fig. 8 Eave decoration in Tsuboya Village, Naha City.





Fig. 9 Potter Arakaki Mansion under restoration in Tsuboya. Roof tiles almost finished. Coral limestone wall.



Fig. 10 Overview of mansion reconstruction, March, 2010. Eastern kiln in upper R corner (photo displayed on site).



Fig. 11 Condition of the old roof tiles (photo from site).



Fig. 12 Cearmics and glass items found under floor of *tokonoma* (alcove for displaying art objects)(photo displayed on site).



Fig. 13 Restoration of roof tiles (photos displayed on site).



Fig. 14 Excavation of mansion's eastern *noborigama* kiln (photo displayed on site).

At the time of the handover of Okinawa to Japan, this author noticed that the divide between the culture of the ancient Ryukyua Kingdom and the Japanese Empire was quite distinct, separating language, customs, religion, festivals, clothing, weaving, lacquer, other crafts, food, and political structure. Okinawa is still dotted with sixteen medieval castles of its ancient three kingdoms and a multitude of equally old turtleback tombs (representing a woman giving birth), all made of coral limestone, as are many of the homes, fences, and ancient roads, as well as the castle ramparts.



Fig. 15 Ancient coral limestone *kameko-baka* turtleback tomb, near Chatan area, representing rebirth from the womb.



Fig. 16 Ceramic urn of 20th generation Ryukyu King in Tama Udon Royal Mausoleum (photo displayed on site).

Shuri-jo Castle itself had been the world's largest wooden building before World War Two when it was bombed. It has since been rebuilt and re-lacquered both inside and out in red and the *Usasuka* throne dais was recreated by Prefectural Intangible Cultural Asset Maeda Koin, who inlaid it with mother-of-pearl of a particularly fine and lustrous variety of the great green turban shell, the world's finest quality shell, which grows only in the *kuroshio* warm current off the Ryukyus and Thailand.

Chinese envoys to the old Ryukyu Kingdom, impressed with the level of culture and civilization as exemplified by the warmth of their hospitality, the grandeur of their castles and palaces, court ceremonies, music and dance, and refinement of textiles, lacquer, ceramics and cuisine, commented that this was truly the "Land of Courtesy". Thus, the *Shurei no mon*, the "Gate of Preserving Courtesy", greets visitor to the Shuri-jo Castle even today.



Fig. 17 The red lacquered *Seiden* Throne Hall of Shuri-jo Castle.



Fig. 18 Reconstructed Mother-of-Pearl inlay lacquer *usasuka* throne of the King of the Ryukyus



Fig. 19 *Shurei no Mon*, “The Gate of Preserving Courtesy”.

In Yomitan, besides the prodigious communal kilns, one is surrounded with large work sheds filled with tools, clay, and red pine kindling. Shards scattered everywhere attest to the pride of workmanship the potters demand of themselves, as they destroy imperfect pieces. The very landscape is of red earth, which is filtered in shallow man-made ponds to remove the coarse bits and leave the clay, which is wedged and kneaded by hand, shaped on the wheel, dried and then decorated with cobalt, copper, manganese, chromium oxide and natural ash glazes before its single firing. This is quite different from the western procedure, which includes a biscuit firing before the application of the glaze, after which the pot is fired a second time.

The craft is usually limited to men, but not many decades ago a young woman from Scandinavia apprenticed to learn how Okinawan pottery was made. She was made an

honorary man by the village because women weren’t allowed during the firing! On Okinawa there’s always a way around traditional restrictions if the reason is important enough.

For those who are not familiar with the distinct styles and techniques of *Uchinaa yachimun* Ryukyuan ceramics, a fascinating world of vivid color and luxurious texture awaits your ex-

ploration when you do go to visit the “Floating Rope” of the Ryukyu Islands. This is not Tokyo and the pottery villages and people are unique throughout the various islands of this archipelago. Warm hearts of down-to-earth and courteous people will cry out, “*Mensore, Ichido oide!*” “Welcome, come visit!”



Fig. 20 Artificial pond for dredging impurities from clay.

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The Mystery of Thai Celadon Discovery at Jar Burial Sites in Koh Kong, Cambodia 2012-2013

The fieldwork at the Phnom Khnang Peung jar burial site was led by Dr. Nancy Beavan from 2012-2013, as a result of cooperation between the University of Otago in New Zealand and the Ministry of Culture and Fine Arts in Cambodia. Various experts participated in the fieldwork, such as Dr. Sian Halcrow who worked on bone analysis, Dr. Alison Carter who worked on bead analysis, Dr. Nancy Beavan who worked on sampling for radiocarbon dating; and I did ceramic conservation.

The Phnom Khnang Peung jar burial site is located at a rock ledge along the chain of the Cardamom Mountains, Thma Bang district, Koh Kong province (Fig. 1). It is 595 meters above sea level. This area also has two other sites, the Rong Kuhear and Rong Damrei jar burial sites.



Fig. 1 View of Phnom Khnang Peung jar burial site.

Highland people practiced a funeral ritual for secondary burial of whole bones in 53 centimeters high Bang Rachan (Mae Nam Noi) stoneware jars. We called these jars “Bone Urns”. The people prepared these jars for their funeral ritual by drilling a hole at the center of the jar’s bottom and knocking the neck off at the shoulder of each jar. Exceptions to this were that some jars were broken at the upper part from the shoulder and

along the side of the lower jar body. All of these urns were placed at rock ledge sites in the most remote areas of the Cardamom Mountains (Fig. 3). Radiocarbon dating results place the origin of the jar burial sites from the late 14th to 17th centuries. Besides burial jars, we found various artifacts, such as beads and bronze rings and earrings, as well as many celadon bowls and dishes (Fig. 2).

The University of Otago project’s main aim is the conservation of these sites and their cultural heritage. This is why the reconstruction of the



Fig. 2 and 3 Si Satchanalai celadons found in the context of burial jars.

ceramics is so important. Many of the celadon wares were broken in pieces. We also wondered about the reason for the use of celadon ceramics in the site in the context of many burial jars. We assume celadon ware was part of the funeral ritual these highland people practiced. For example, a discovery of jar burials in Thailand found burial jars covered with celadon wares on top of burial jars.

This conservation project was generously supported by Ms. Lisa Sardagna through Ms. Joyce Clark, Vice President of Friends and Khmer Culture, Cambodia.

Celadon Ceramic Analysis

The celadon wares found at the Phnom Khnang Peung jar burial site in the Cardamom Mountains were sourced from Thai maritime trade and the Si Satchanalai kilns, which produced celadons and other types of ceramics. The types of celadon bowls and plates found at the site could have been imported from one of the Si Satchanalai kilns we call the “Pa Yang kiln” that produced wares in the late Si Satchanalai period during the late 15th to mid-16th centuries. The general characteristics of celadon wares found in the Cardamom Mountains are pale grey clay with tiny specks of black mica, and thin and fine cracked glaze. Most wares retained a black scar from the tubular support after firing, except one bowl (KPP14) (Fig. 4).

Celadon wares are classified by form and decoration as shown in KPP1-15:

a) Bowls (KPP2, 3, 5, 8, 12 and 13) they have the same form and decoration with incised striations on the cavetto and medium-green thick celadon glaze.

b) Deep Bowls (KPP11, 14 and 15) they have the same form and decoration with incised circle lines on the central interior of the bowl, as well as two series of comb-incised lines at the lower and upper part.

c) Plates (KPP6, 7 and 9) they have the same form, but different designs.



Fig. 4 Si Satchanalai celadons, Pa Yang kilns, late 15th to mid-16th centuries.

d) Plate (KPP6) decoration with incised circle lines at central interior and vertical comb-incised lines in between two patterns of horizontal incised lines.

e) Plates (KPP7 and 9) incised circle lines on central interior, and cross-hatching in between two patterns of comb-horizontal lines. But Plate (KPP9): has a series of vertical incised lines in between two patterns of horizontal comb-incised lines.

f) Plate (KPP10) a flower stamp at central interior of bowl, vertical comb-incised lines in between two patterns of horizontal lines, a series of curved comb-incised lines impressed at rim and pinched foliate mouth-rim.

Celadon Ceramic Conservation

We brought celadon ceramics from the site to work on at the Ceramic Conservation Lab, Faculty of Archaeology, Royal University of Fine Arts. I and my assistant Ms. Em Dany and I have carried out the following work procedures: a) cleaning, b) assembling and c) restoring and in-painting.

a) Cleaning by dry cleaning with bamboo to remove dried mud, sponging the surface clean of dirt and using a cotton swab with deionized water to clean surfaces. Edges of shards cleaned with water and lime juice to remove the dirt at the edge of shards.

b) Assembling by matching shards and doing a rough assembly

held in place with clear tape. When ready to assemble, we use a mixture of Epoxy A and B in a 1 to 2 mixture. The epoxy is dripped in between the joining lines of each shard. When the epoxy dries, the excess is removed by scalpel and cotton swab with acetone.

c) Restoring and in-painting by mixing two parts of Miliput together and fill in the missing gaps and sand the fill down to same thickness of the celadon ware form. Match the shiny glaze with in-painting on the Miliput.

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Collection Review



Si Satchanalai Classic Celadon Dish

Si Satchanalai (Ko Noi) kiln, Sukhothai
15th century

Height 7 cm

Diameter 33.2 cm

Large celadon glazed dish using the technique of the incised decoration. The cavetto (interior walls) on this example show a carved stylized flower in a classic scroll around the wall, and engraved peony blossoms in the center. There are also incised lotus petals on the exterior walls. The flattened mouthrim is carved with a bracket edge. The exterior base has the trace of a tubular support. This is one of the most beautiful dishes having the mouthrim carved with a raised edge so that the glaze appears to be a lighter color against the deeper shade of the glaze of the remainder of the mouthrim.

Si Satchanalai, or earlier known as Sawankhalok, is located within the

Sukhothai Kingdom, and the kilns exported ceramics continuously from sometime in the late 14th century until about 1584 when the area was evacuated during wars with Burma. The production complex lies along the banks of the Yom River north of the walled city that today is called Si Satchanalai Historical Park. The higher quality clay and increased firing temperature helped transform the green glaze already known to the potters into the thick green to bluish green glaze that is seen on this celadon. The firing technique utilized tubular supports, and the diameter of the supports at Si Satchanalai had many sizes. The firing support scars on this celadon dish measures 8 centimeters in diameter. The clay body of Si Satchanalai ware changes over time from dark-colored and full of impurities to pale gray and fine grained. The ceramics also underwent several changes in style in response to demand. Si Satchanalai classic celadon reached a height in production numbers and quality, during which time

the amount of Chinese ware on shipwrecks dropped to 5 percents and less according to Roxanna Brown's studies.

News in brief...

Conference Announcement: Research on Chinese Export Ware Found in Thailand during the Past Three Decades

The Southeast Asian Ceramics Museum of Bangkok University, SEAMEO SPAFA Regional Centre for Archaeology and Fine Arts, the 3rd Regional Office of Fine Arts Department in Ayutthaya, and the Thammasat Museum will host a conference on “Research on Chinese Export Ware Found in Thailand during the Past Three Decades” at Woraburi Ayothaya Convention Resort, Ayutthaya, Thailand during August 1 – 2, 2014.

The highlight of the program is the keynote speeches about the advances in the study of ancient kiln sites as well as Chinese export ware in China and Chinese export ware in Lao PDR. The keynote speakers includes Dr. Li Baoping, a research fellow from School of Languages and Cultures, University of Sydney,



as well as Viengkeo Souksavatdy, director-general of the Department of Heritage of Lao PDR, who has been confirmed. The other keynote speech is about Advances Made in the Identification of, Establishing the Origin, and Determining the Dating of Chinese export ware found in Thailand, by Dr. Pariwat Thammapreechakorn, director of the Southeast Asian Ceramics Museum,

Bangkok University. Additionally, most of the paper presentations will be presented by the archaeologists and curators of the Fine Arts Department of Thailand, including university lecturers and freelance archaeologists, who all are in charge of ceramics studies, especially the study of Chinese export ware found in Thailand. The conference is going to be a big step in the development of Chinese export ware research, as no studies have been published on this topic since the conference in Thailand a considerable time ago.

If you are interested in attending this conference at Woraburi Ayothaya Convention Resort, Ayutthaya, Thailand on August 1 – 2, 2014, please contact the organizing committee by e-mail: museum@bu.ac.th or visit the official webpage: <http://museum.bu.ac.th/conference/>.

Welcoming Group Workshop to the SEACM

On February 13, 2014, the Southeast Asian Ceramics Museum (SEACM) had another great opportunity to host a group workshop from Mahidol University, the LCCS 541 Collection Management and Preventive Conservation Course. This workshop was composed of more than 30 graduate students who are greatly interested in the cataloging, collection, management and storage room system in the SEACM.



Fig. 1 The assistant curator of SEACM giving the briefing in a storage room.

The Second Asia-Pacific Regional Conference of Underwater Cultural Heritage Concluded



Fig. 1 Dr. Hans Van Tilburg giving an informal welcome.

The Second Asia-Pacific Regional Conference of Underwater Cultural Heritage (www.apconf.org) was held from May 12-16, 2014, in Honolulu, Hawai'i, USA. The conference was hosted by the University of Hawai'i Marine Option Program and the U.S. National Marine Sanctuary Foundation. More than 139 participants from 27 countries around the world joined together to discuss common goals in underwater cultural heritage research and preservation. The Asia-Pacific UCH conference included an in-situ preservation workshop orga-

nized by the Western Australia Maritime Museum, a welcome reception, two keynote speeches, three days of concurrent presentation sessions held in three separate rooms (total 97 presentations), 15 session themes, a concluding Hawaiian banquet and fieldtrips to Pearl Harbor, Bishop Museum and He'eia Hawaiian fishpond.

The keynote speakers for this event were Dr. James Delgado, Director of the Maritime Heritage Program for the U.S. National Oceanic and Atmospheric Administration, and Professor Sayan Praicharnjit from the Centre for Community Archaeology Research and Development in Thailand. Conference papers were published in the hard copy of the conference proceedings and the conference papers are also available at the Museum of Underwater Archaeology online (www.themua.org).

The APCONF 2014 award for nota-

ble achievements and contributions in the field of maritime archaeology was awarded to Professor Sayan Praicharnjit. The APCONF 2014 Best Paper award went to Elia Nakaro, History Archaeology Department, Fiji Museum, Fiji. The APCONF 2014 Best Student Paper award went to Michelle Damian, Department of History, University of Southern California, USA.

Details regarding the APCONF 2017 will be forthcoming.

Dr. Hans Van Tilburg, on behalf of the APCONF 2014 planning committee, wrote in the email to APCONF 2014 participants.



Fig. 2 Group photo of the APCONF 2014 participants.

Symposium on Cultural Exchange along Maritime Trade Routes Concluded



Fig. 1 Poster of the Symposium on Cultural Exchange Along Maritime Trade Routes.

The Symposium on Cultural Exchange along Maritime Trade Routes was one of two activities that the Southeast Asian Ceramics Museum, Bangkok University and the National Discovery Museum Institute, the Office of Knowledge Management and Development, had been conducting under a memorandum of understand as “The Museum Family Project”.

The symposium was held from May 7-8, 2014, in Bangkok. The main theme of this symposium was about the cultural exchanges, especially along maritime trade routes, the routes connected around the world without borders, and how these exchanges affected the cultural developments in Thailand from time to time, as the elements from the original cultures were modified to suit Thai taste; thus creating a new mix of

cultures. Nowadays, new generations cannot recognize who created cultural elements because they think that all the components had always been Thai from the start. More than 18 interdisciplinary specialists realized to accomplished and presented their research about the origins of each intangible or tangible cultural property and the cultural exchanges across the regions through maritime trade routes, specifically histories, religious beliefs, social systems, foods, styles of architecture and other cultural materials related to the periods of “Indianization”, the “Maritime Silk Road”, the “Age of Commerce” and the “Industrial Revolution”.

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The Southeast Asian Ceramics Museum
is still closed for repairs.

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