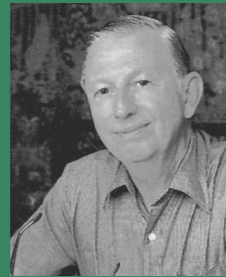


Chedis, chofahs and intricate decorative details are some of the salient architectural features that represent the distinguished Thai style, where function is combined with an innate beauty of form. In this revised edition, the author William Warren extends to feature some of the most beautiful hotels in Thailand, such as the pagoda-like Sukhothai Hotel and the internationally acclaimed Chiva-Som. Other enchanting depictions in full colour include elements that are found throughout rustic and modern settings, occasionally bringing the reader into the artfully designed interior. From chic Bangkok residences to provincial country dwellings to picturesque seaside resorts and luxurious hotels, the essence of this fascinating and beautiful country is revealed in the stunning photography of award-winning photographer Luca Invernizzi Tettoni.



WILLIAM WARREN

Born in the United States, William has lived in Thailand since 1960 and taught at Chulalongkorn University for 30 years. He is the author of *Jim Thompson: The Unsolved Mystery*, a biography of the man who revived the Thai silk industry, as well as *The House on the Klong*, a survey of the Thompson house and art collection. Among his other books are *Legendary Thailand*, *Bangkok's Waterways: An Explorer's Handbook* and *The Tropical Garden*.



LUCA INVERNIZZI TETTONI

Born in northern Italy, Luca lived in Asia from 1973 until his death in 2013. During the 1980s, his strong interest in Thailand resulted in the publication of a number of groundbreaking books on the country, including *The Arts of Thailand* and the first edition of this book. His ability to discover and record ancient traditions and immutable aspects of Asia has created awareness of traditional styles and values of these fast-changing societies. Among his most recent books is *Chiang Mai Style*, which captures the essence of the northern city's architecture and interiors, as well as its arts and crafts.

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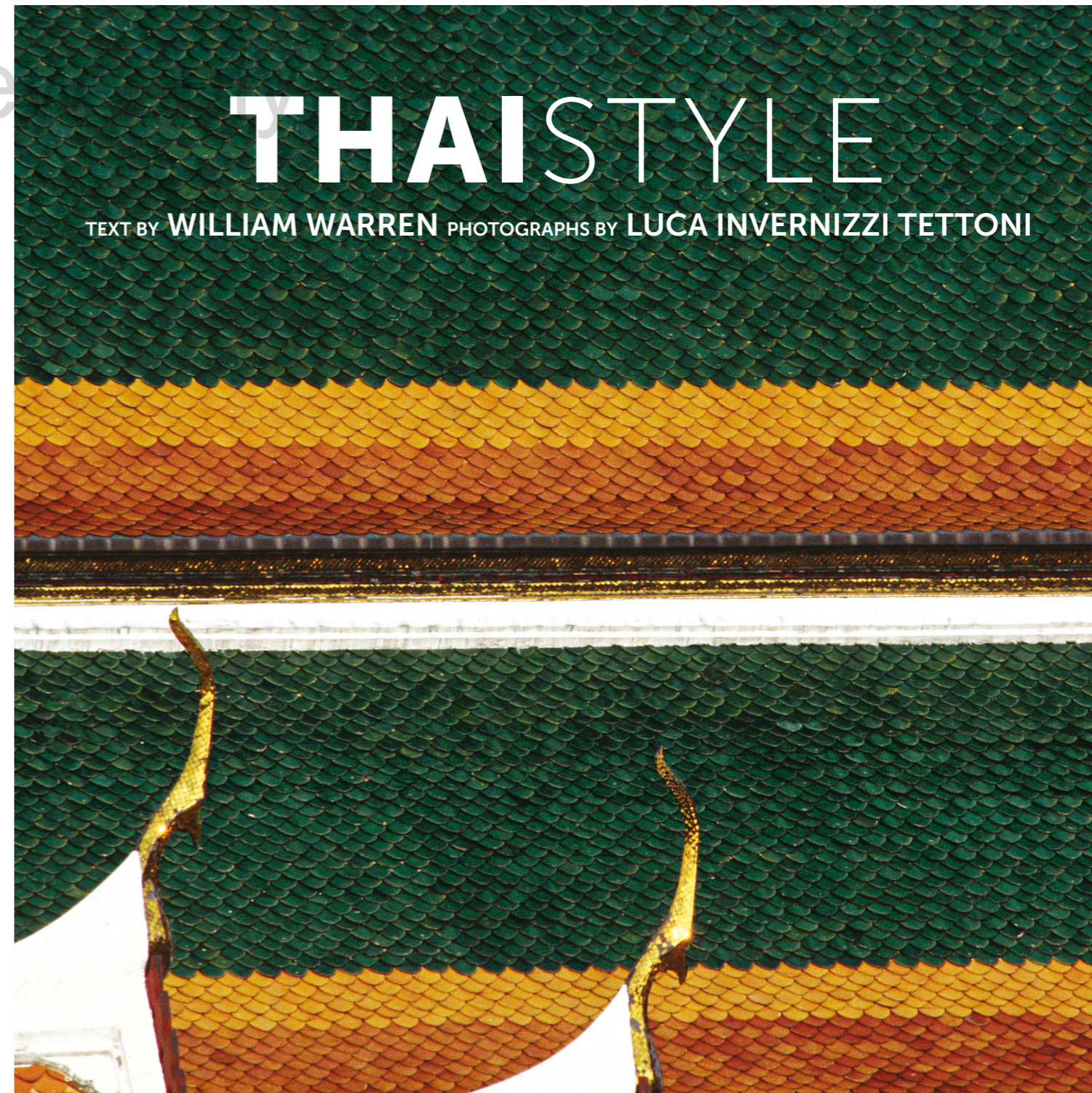
For Review

WILLIAM WARREN
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FRONT COVER *Chofahs* on the Amarindra Vinitchai Audience Hall in the royal palace compound.
PAGE 1 Detail of a gold-and-lacquer scripture cabinet, Jim Thompson Collection.
PAGE 2 Gilded stucco, mosaic and mirrors adorn the walls of Wat Rajabopit, Bangkok.
THIS PAGE Living room furnished with an assortment of Thai-style furniture.
FOLLOWING PAGES The poolside area of Villa Royale, Phuket.
PAGE 8 Dining pavilion, designed by Ed Tuttle, in a private villa, The Amanpuri.
PAGE 214 A design of mother-of-pearl inlay showing mythological animals and traditional Thai patterns.
PAGE 215 Wall mosaic representing the sacred bodhi tree, Mandarin Oriental Dhara Dhevi.







ABOVE House boats and rice barges on the Chao Phraya River at Ayutthaya are still a prominent feature of river life.

RIGHT Thai-style buildings surrounded by water are among the many features, both old and new, at the Ancient City just outside Bangkok.

OPPOSITE The Chao Phraya River at Ayutthaya, with the Khmer-style tower of Wat Chaiwattanarah rising mysteriously in the background.

Rural and Urban

For much of Thailand's history, and in rural areas today as well, water has been the dominant natural feature of life, nourishing the essential rice fields and providing an important means of communication. In the central plains, the principal artery is the Chao Phraya River and on its fertile banks have arisen three capitals—Ayutthaya, Dhonburi and Bangkok—along with countless smaller communities. Canals stretch far into the countryside and serve as roads linking various villages.

With more than six million people, Bangkok today is some 45 times the size of the next largest city in Thailand. In its early days, life was centred on the river, overlooked by the mile-square Grand Palace and also by most of the foreign legations and commercial



establishments. Towards the end of the 19th century, the city began to move away from the Chao Phraya, across miles of former rice fields, eventually acquiring a modern skyline of towering office buildings to replace the old exotic one of gilded temple spires.

For Review only





RIGHT A selection of Bencharong ceramics (Prasat Museum Collection).

BOTTOM A Thai lacquer tray holds a collection of crystal bowls from the reign of King Rama V. These were made in Europe to Thai design specifications.

OPPOSITE (top left) Lid of a ceremonial container; (top right and middle left) Made-in-China Bencharong ware (Jim Thompson Collection); (middle right) Detail of *laithong*, or washed-by-gold, design; (bottom left) Detail of a silver bowl from northern Thailand; (bottom right) A betel-nut set in nielloware.

Elegant Rattanakosin Utensils

The first half of the Rattanakosin Period saw a continuation of the love of colour and intricate decoration that had characterised Ayutthaya. Artisans, often under royal patronage, produced a wide range of fine traditional crafts for use in palaces and aristocratic homes. Others were produced abroad with designs being supplied from Thailand.





ABOVE View of the Bunnag house from the garden.

RIGHT This is the house that Tula Bunnag built for one of his sons. It stands adjacent to the main dwelling. The woodcarvings under the windows were also done by him.

OPPOSITE (top) The living room and part of the covered verandah of the son's house. The Thai painting above the 19th-century cane chair is on wood; (bottom) The living room of the main house. In the corner is a carved wooden shrine for displaying religious objects; the scripture cabinet on the right is decorated with gold and black lacquer. The small plaque of black lacquer inlaid with mother-of-pearl was made by Tula Bunnag.



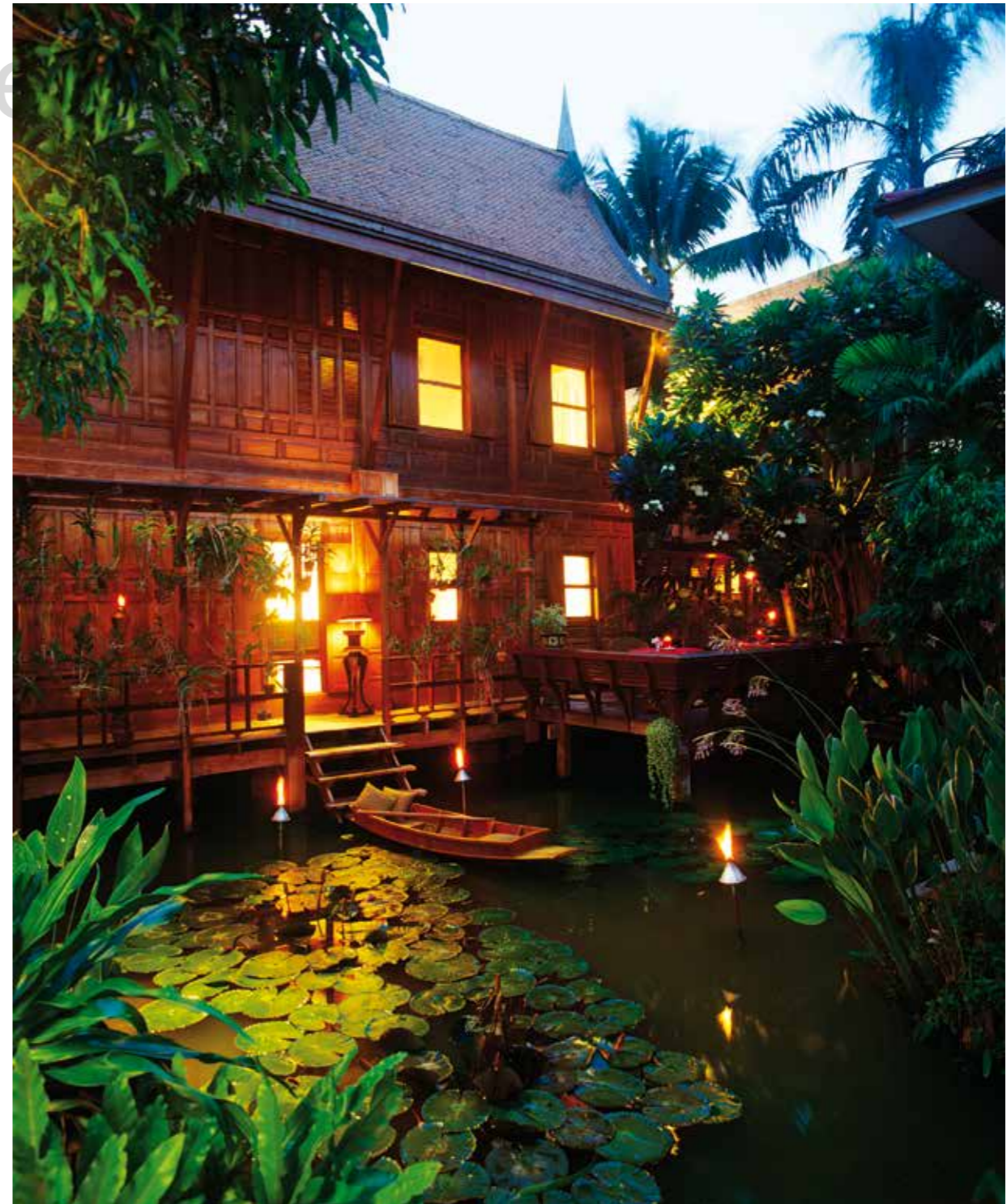
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THIS PAGE (above) The spirit house;
(right top) The dining room where
a laterite base has been added
to allow the installation of
windows that not only provide
a view of the garden but allow
for air-conditioning comfort;
(right bottom) A view of the
bathroom with jacuzzi.

OPPOSITE The rear of the house,
with a deck overlooking a small
but atmospheric lily pond.





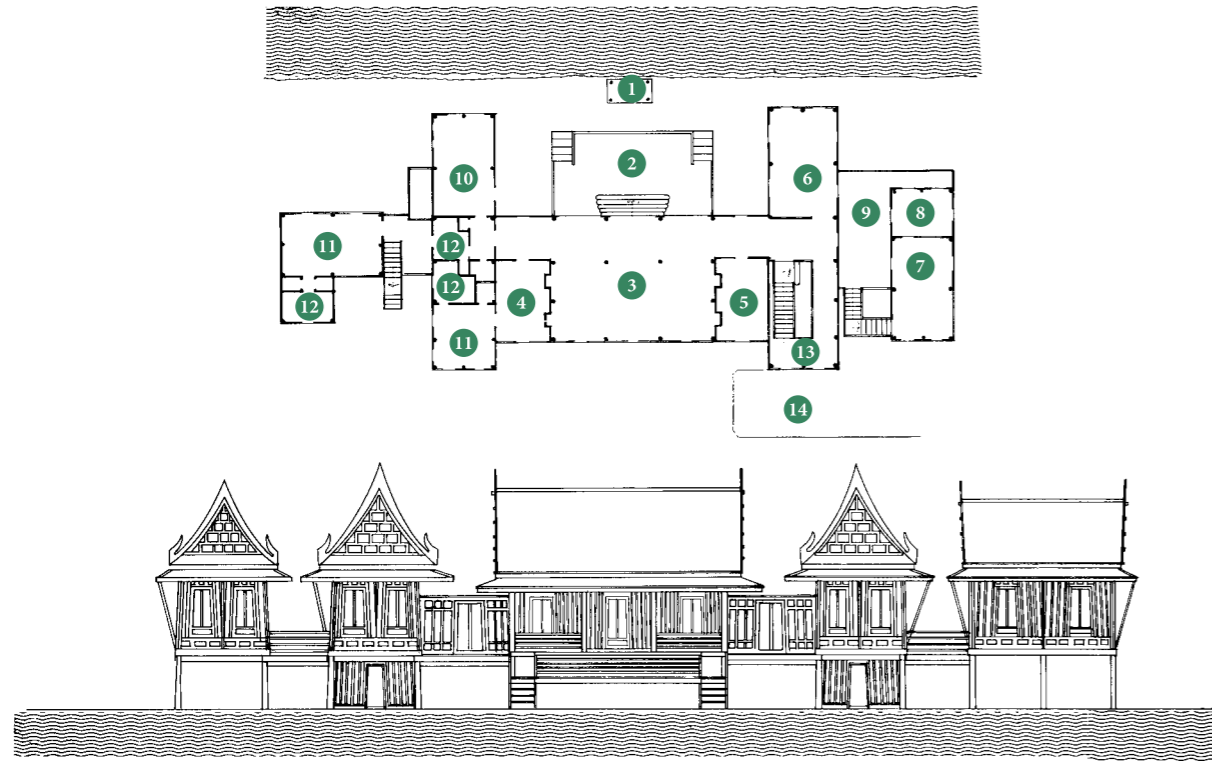
ABOVE The guest bedroom contains an old Thai bed, baskets and a step in the form of a carved wooden tiger from northern Thailand.

RIGHT View of two of the houses and the garden. The clipped hedges are Ficus trees.

OPPOSITE The kitchen and dining area. The table is an old Chinese altar, while the wooden birds and lacquer receptacles are from northern Thailand.







The Jim Thompson House

Architecturally, the Jim Thompson house (featured on pages 94–99) faces Klong Maha Nag and by tradition, guests would have arrived via the *sala*, or open pavilion, on the canal. This being impractical in modern Bangkok, the entrance is through a stairhall at the back. The kitchen and pantry were formed by one of the old houses, while others of varying size were used for the drawing room, the guest room and study and the master bedroom—all joined together in a non-traditional way.

- 1 Sala on canal
- 2 Terrace
- 3 Drawing room
- 4 Study
- 5 Porcelain display room
- 6 Dining room
- 7 Kitchen
- 8 Pantry
- 9 Passageway
- 10 Master bedroom
- 11 Guest room
- 12 Bathroom
- 13 Entrance stairhall
- 14 Courtyard

Thai-Western Compromise

Privacy was an important consideration in this house (featured on pages 120–123) located in a Bangkok suburb. A canal was dug around the perimeter of the property, which was planted with fruit and ornamental trees and tall stands of bamboo, as well as a number of coconut palms. The guest room is connected to the main dwelling by a wooden walkway.

- 1 Gate
- 2 Entrance pavilion
- 3 Reception pavilion
- 4 Entrance lobby
- 5 Living quarters
- 6 Guest room
- 7 Kitchen
- 8 Dining room
- 9 Living room
- 10 Music room

