

## ร้อยเรียงวัฒนธรรมบนผืนผ้า: การศึกษาเปรียบเทียบประเพณี การทอผ้าสุวรรณวัชรและผ้าลาวครั้ง

ธนพร ใจดี

หลักสูตรศิลปศาสตรบัณฑิต สาขาวิชาภาษาอังกฤษธุรกิจ คณะมนุษยศาสตร์และสังคมศาสตร์ มหาวิทยาลัยราชภัฏนครปฐม

Thanapornjaidee3@gmail.com

### บทคัดย่อ

งานวิจัยนี้มุ่งศึกษาวิเคราะห์เชิงเปรียบเทียบผ้าทอมือที่มีความโดดเด่นสองประเภท ได้แก่ ผ้าทอของชาวลาวครั้ง และผ้าสุวรรณวัชร จังหวัดเพชรบุรี โดยมีวัตถุประสงค์หลักเพื่อสำรวจมรดกสิ่งทอของไทยและลาว ผ่านการนำเสนอเทคนิคการทอผ้าแบบดั้งเดิมที่สืบทอดกันมาหลายชั่วอายุคน การศึกษาเส้นทางประวัติศาสตร์และการตีความความหมายที่แฝงอยู่ในลวดลายและสีของผืนผ้า การเปรียบเทียบครั้งนี้มีความสำคัญอย่างยิ่งต่อการอนุรักษ์วัฒนธรรม ความเข้าใจในกระบวนการถ่ายทอดองค์ความรู้ระหว่างรุ่น และการตระหนักถึงบทบาทของผ้าในการสร้างความเป็นปึกแผ่นทางสังคม ผ้าทั้งสองชนิดได้รับการคัดเลือกเนื่องจากมีเรื่องราวและเทคนิคที่แตกต่างกันอย่างน่าสนใจ ผ้าสุวรรณวัชรได้รับแรงบันดาลใจจากเสาไม้แกะสลักอันงดงามของวัดใหญ่สุวรรณาราม ซึ่งสะท้อนถึงความมั่งคั่ง ความประณีต และความภาคภูมิใจในท้องถิ่น ขณะที่ผ้าทอของชาวลาวครั้งใช้กรรมวิธีการย้อมสีจากพืชธรรมชาติที่ต้องใช้แรงงานสูง พร้อมลวดลายที่ได้รับแรงบันดาลใจจากธรรมชาติ เพื่อเล่าเรื่องราวเกี่ยวกับชีวิตประจำวัน การอพยพ และความเชื่อเรื่องบรรพบุรุษ แม้มีที่มาและบริบททางวัฒนธรรมที่ต่างกัน แต่ผ้าทั้งสองประเภทกลับสะท้อนคุณค่าร่วมกัน ได้แก่ ความเชื่อทางจิตวิญญาณ การถ่ายทอดองค์ความรู้ระหว่างรุ่น และการหล่อหลอมความเป็นชุมชน การศึกษานี้แสดงให้เห็นว่าการทอผ้าไม่ใช่เพียงงานหัตถกรรม แต่เป็นสื่อมีชีวิตที่ใช้ถ่ายทอดเรื่องราวทางวัฒนธรรมและสร้างความเชื่อมโยงในสังคม ผลการวิจัยให้ข้อมูลที่เป็นประโยชน์ทั้งในเชิงวิชาการต่อความเข้าใจสิ่งทอเอเชียตะวันออกเฉียงใต้และในทางปฏิบัติสำหรับแนวทางในการอนุรักษ์ภูมิปัญญาผ้าโบราณให้คงอยู่เป็นตัวแทนอันทรงคุณค่าของภูมิทัศน์วัฒนธรรมไทยและลาวต่อไป

**คำสำคัญ:** ผ้าสุวรรณวัชร ผ้าทอลาวครั้ง เทคนิคการทอ และ ความเชื่อ



## The Lao and Thai Handmade Textile Art

Thanaporn Jaidee

Business English Program, Faculty of Humanities and Social Sciences, Nakhon Pathom Rajabhat University

Thanapornjaidee3@gmail.com

### Abstract

This study undertakes a comparative analysis of two distinct and culturally significant textiles: the handwoven fabric of the Lao Khrang people and the Suwannawat cloth of Phetchaburi Province. The primary objective is to explore the textile heritage of Thailand and Laos by examining traditional weaving techniques passed down through generations, tracing their historical development, and uncovering the symbolic meanings embedded in their patterns and colors. This comparison is vital for promoting cultural preservation, understanding the intergenerational transmission of knowledge, and recognizing the role of textiles in fostering social cohesion. These two textiles were selected for their rich yet contrasting narratives and techniques. The Suwannawat cloth, inspired by the ornate pillars of Wat Yai Suwannaram, symbolizes wealth, sophistication, and provincial pride. In contrast, Lao Khrang fabrics incorporate labor-intensive vegetable dyeing processes and nature-inspired motifs that reflect stories of daily life, migration, and ancestral beliefs. Despite differing in origin and aesthetic, both traditions embody shared values of spiritual significance, knowledge transmission, and community identity. Through this comparison, the study reveals how weaving functions not only as a craft but as a living medium of cultural expression and social connection. The findings offer academic insights into Southeast Asian textile traditions and serve as practical guidance for efforts in cultural preservation, ensuring these luxurious weaving practices endure as vibrant representations of the diverse cultural landscapes of Thailand and Laos.

**Keyword:** Suwannawat cloth, Lao Khrang fabrics, Traditional weaving techniques, Beliefs

### 1. Introduction

Weaving has long been a vital part of Southeast Asian culture, particularly in Thailand and Laos, where it goes beyond utilitarian purposes to reflect identity, belief systems, and artistic heritage. While weaving traditions are widespread in both countries, certain textile practices stand out for their symbolic richness and technical intricacy. This study conducts a comparative analysis of two such textile traditions: the handwoven fabric of the Lao Khrang people and the Suwannawat cloth from Phetchaburi Province. [1]

The main objective of this study is to explore and compare the weaving techniques, cultural meanings, and historical development of these two fabrics. This comparison addresses a clear research gap—despite their deep-rooted cultural importance, these two traditions have rarely been studied side by side.

Previous research tends to examine local weaving practices in isolation, missing opportunities to understand how techniques and motifs reflect both shared and divergent cultural values. By analyzing them together, this study aims to show that weaving functions not merely as a craft, but as a living form of cultural storytelling and community connection. [1]

These two fabrics were chosen for their contrasting characteristics and strong cultural identities. Suwannawat cloth, inspired by the ornate pillars of Wat Yai Suwannaram, symbolizes elegance, prestige, and regional pride. In contrast, the Lao Khrang fabric-shaped by migration history and spiritual belief-uses labor-intensive natural dyeing and nature-inspired motifs to reflect everyday life and ancestral memory. Though distinct, both serve as tools for passing down traditional knowledge and strengthening community bonds.

This research contributes to textile studies and cultural heritage preservation by offering a comparative lens to better understand both the common threads and regional distinctions in Thai and Lao weaving. Academically, it adds to the documentation of Southeast Asian material culture. Practically, it supports preservation efforts by raising awareness of the artistic and cultural value of these traditions. Ultimately, the study seeks to deepen appreciation for the diversity of handwoven fabrics and their continued relevance in contemporary conversations around identity, heritage, and sustainability [1]



**Figure 1** Suwannawat fabric [2]

## 2. Literature Review on Suwannawat and Lao Khrang Fabrics

Suwannawat fabric is the official identity fabric of Phetchaburi Province. It was developed through chintz research inspired by the pillar motifs of the Periyon Pavilion at Wat Yai Suwannaram Worawihan. The design was authenticated by experts from the Singkorn-Myeik Studies Research Center and Phetchaburi Rajabhat University, and officially adopted as the province's identity fabric during a 2022 conference chaired by the provincial governor. The name "Suwannawat" combines "Suwan," referring to the temple, and "Wachar," meaning diamond, symbolizing Phetchaburi's cultural pride. The fabric's intricate patterns reflect artistic motifs from the Ayutthaya period. Development efforts included training local weaving groups such as Thai Phuan, Thai Black Song, and Don Khun Huai to produce distinctive designs blending traditional craftsmanship with modern appeal. Today, Suwannawat fabric is used in various products like clothing,

souvenirs, and household items, helping to promote local identity, attract younger consumers, and provide income for the community. [3,4]

Lao Khrang fabric is the traditional handwoven textile of the Lao Khrang ethnic group, whose weaving reflects their migration history, spiritual beliefs, and daily life. These textiles serve important social and ceremonial roles, symbolizing respect, blessings, and social status during events such as births, weddings, and funerals. The Lao Khrang use natural vegetable dyes and nature-inspired motifs in their weaving, which requires great skill and patience to produce textiles with unique textures and deep symbolic meaning. Beyond craftsmanship, Lao Khrang weaving acts as a living tradition that preserves community values, strengthens social bonds, and maintains cultural continuity despite modernization. Together, these two fabric traditions illustrate how weaving functions not only as a craft but also as a vital medium of cultural expression and social cohesion in Southeast Asia

## 2.2 The purpose of Suwannawat textile creation

Objectives and success in tearing the fabric beginning with striped weaving. It was then reduced to a few that would just weave patterns. With the fact that it is being referred to as an exquisite design, spending time weaving this delicate pattern will be rather long; however, if the silk is humongous, time to weave can be reduced. The six cloths that were given to the university were deemed research on returning to the university and returning to the community, therefore it was subsequently printed as PBRU SHOP. The six fabric patterns were used to create a PBRU SHOP by the university, which is deemed to be a successful invention that has returned to society and the institution. The fabric patterns are usually handmade and created with natural dye. The items of clothing that represent the identity of the province of Phetchaburi. The most important aim of this method, which is also referred to as a short-term course, is to generate more income. [5]

## 2.3 Cultural significance of Suwannawat patterns

Suwannawat fabric design in Thai culture is said to be associated with good fortune and prosperity. Prosperity and success come to the wearer or user. Housewarming merit-making is one of the many auspicious ceremonies that typically employ this fabric. marriage or significant family occasions to promote life prosperity.

The Suwannawat fabric design, as an expression of pride in the art of delicate and exquisite weaving, is also regarded as an expression of the beauty and uniqueness of Thai culture.

Furthermore, this lace is also a symbolization of the development of good relationships within Thai society and the continuity of local arts and culture. It results in more love and harmony within the community. [6]



Figure 2 Suwannawat fabric [7]

#### 2.4 The advantages of creating Suwannawat fabric

Compliance with Phetchaburi Rajabhat University philosophy of education. Philosophy of Education in Phetchaburi Rajabhat University "Management of education focusing on results. Implement flexible education in order to cultivate students' lifelong learning at all ages. Monitor the students' capabilities. Construction practice experience, they live in harmony with morality and ethics, founded on the concept of self-sufficient economy in order to elevate the living standard and develop sustainable local life, and are proud of themselves, society, and organizations in this manner because Suwannawat cloth has been made in Phetchaburi province and the Singkorn-Myeik Research Center offers opportunities for interested villagers to observe and study, it is capable of assisting in bringing sustainable generation of money to local Phetchaburi people. This design invites self-proudness and can be offered as a volunteer to weave.". Due to their choice in some materials. Weaving allows one to use knowledge and skill of clothing and reap advantage. University and the populace can be maximized too. [8,9]

Commitment to Phetchaburi Rajabhat University philosophy of education. Suwannawat chequered material, the material of the character of Phetchaburi province, can optimize local development and welfare. The Thai Phuan gang weaves tops. Weavers were trained to make Suwannawat pattern fabrics, which are aligned with Phetchaburi Rajabhat University's primary goal of improving local development and educating individuals of all ages as well as providing the community with a profession and a means of income. Be proud of yourself and gain experience by practice. Self-studying the history of textiles build knowledge Learn to weave, how to create fabrics, designs, and functional work; go to the region to learn and gain knowledge; and create a purpose booklet to build self-esteem. Result-orientated education management . The final result is a knowledge of the Suwannawat fabric pattern's history, development, and inspirations, as well as those of other patterns like mackerel and whale family patterns, and independent learning and thinking. Books that will continue to teach others. [8]

#### 2.5 Features of Suwannawat Weaving

To create a set of vertical lines copying the pattern on the fabric's face, a kid technique where a wooden pick and pricking a spoon are employed by the weaver. The weaver adds a bobbin to add special weft lines and threads to the fabric. Suwannawat pattern fabric is smooth and lovely in its pattern. [4]

## 2.6 Colors' Significance in Suwannawat Fabric

Sanctity and prosperity are symbolized through the use of gold color. Brown is incorporated in designs that seem vintage and serene. Purple is a color associated with nobility and prosperity. Pastel colors other than cream or beige, such as they are fragile and intricate but not overly flashy. [10]



Figure 3 Interweave [11]

## 3. The history of Lao Krang

Thai will refer to Tai Vieng, Tai Khang, or Tai Huang Lao Khang or Shellac. Vieng Lao (Vientiane) Lao Glue or Lao Ka The majority of the ancestors, as well as other groups of Lao at the time of Thonburi up to the period of King Rama V of Rattanakosin, migrated to Thailand as a result of the Thai-Lao War. There are two major groups of Lao who migrate: Lao Lanna inhabits the northern provinces of the country, i.e., Chiang Rai City and Chiang Saen. Chiang Mai will refer to Laos as Lao Yuan, Yonok Region.

Kingdom of Si Satnaktahut, or Lao Lan Chang, is part of the Lao People's Democratic Republic and is mainly divided along ethnic origin or place of birth. For example, Lao Phuan hails from the city of Phuan in the Six Five Pan Provinces Song Lao.

Tai or Tai Dam of the Twelve Jutai, Lao Khang, or Lao Khang, of Luang Prabang, Lao Vieng, of Vientiane. Migration of Lao people to Thailand There are many reasons: From the territorial expansion, the refugee exodus of war caused by internal strife. Most of them will settle in Laos proper. scattered around the Northeast, the central provinces will see immigrants who came as a consequence of the Thai-Laos War.

Lao Phuan reside in the provinces of Lopburi, Saraburi, Chachoengsao, and Chonburi, while Lao Khang reside in the provinces of Nakhon Pathom, Suphan Buri, Nakhon Sawan, Uthai Thani, Kamphaeng Phet, Phitsanulok, Sukhothai, and Lao Song or Tai or Tai Dam in the provinces of Nakhon Pathom, Phetchaburi, Suphan Buri, Phichit, and Wang Kai Thuan, Hankha District, Chai Nat Province to resettle other areas of Thailand, the North, for instance, Lao ethnic groups of many races have relocated to other languages, lifestyles, and traditions. They fit in with humans but the Northeast Eastern and Central regions are unique. At every area where you can feel Nevertheless, they all still practice their traditions. Traditions, culture, values, and apparel weaving dependent upon the producer's origins, the race's typical characteristics vary, indicating that it is a Lao Phuan group. Lao Khang, Lao Vieng, Lao Yuan, Lao Black (Girl Khong), etc. As a result of the Thai-Lao War in the Thonburi and early Thonburi periods, the Lao Vieng ethnic group, whose ancient residence was Vientiane, Lao People's Democratic Republic, or Lao in the past,



and the Lao Khong ethnic group, whose ancient residence was Prabang, migrated to the central region of Thailand Rattanakosin for over two centuries.

The name Lao Vieng, Lao Khang the name Laos refers to a group of people who are most likely linked to one another ethnically and culturally and who previously inhabited the upper Mekong River. Because they have the same identity and culture in fabrics, their progenitors and place of origin are of the same place. Red shellac is required to be used as the predominant color for dyeing. Weaving methods both the dress and the style are identical. We would like to refer to them as "Tai Kang" and "Tai Vieng" from now on because Thailand is of Lao origin. With other Tai Lao groups like the Tai Song Dam (Lao Song), Tai Phuan (Lao Phuan), etc., who had similar origins in the Mekong River basin, the Tai Kang and Tai Vieng people are thought to have moved into the Chao Phraya River Basin. From Krung Thonburi onwards, the Viceroy of Vientiane City summoned almost 2,000 people to make application to become King Taksin's servants, and this is evidence of it [12] Vientiane City has disrupted the royal boundaries and authority, and King Taksin rallied an army to destroy it by invading the territory in a bid to assassinate Phra Wo, Thonburi's border patrol. The royal family, including Chao Nantasen Mrs. Kaew Yodfa, a noble and Vientiane resident, and a monk, were expelled as the Thai army, under the King's command, invaded Vientiane. The Bang Buddha and the emerald glass were transported to Thonburi. The approximate number of Vientiane citizens evacuated at that time. Tens of thousands of people are present. Since Vientiane and Champasak were conquered by Thailand, Thailand allowed the Lao aristocrats to rule the city. Swami Pak then made the Lanchang Kingdom a complete Thai kingdom from then onwards. The Lao Phuan villagers have also been relocated to Mueang Phuan sub-district by the Thai military [13]

The movement of the Tai Kang and Tai Vieng clans was subsequently recorded during the Rattanakosin era. During the reign of King Rama II (King Rama II His Holiness the Buddha). Phu Krang Lao were exiled by Vientiane Chan, the lord, in 1815. Residents of Phu Rang came down to make an offer [14] and Tai Vieng and Tai Kang clan migration. The initial period was a significant period from the Mekong River group to the Chao Phraya River basin. because the prince who ruled over Vientiane at that time descended to the event, King Rama III (His Majesty the King). Prior to His Majesty the King's Anuvong's return, the King's burial in Bangkok requested the royal blessings of King Rama II's little drama doctors and the King's. It was, however, denied and Vientiane was said to be in a compromised state. As the Thai side was not fighting against the British, the political base in Rattanakosin became undermined by the Western powers. Afterwards, the prince devoted all his time to the rebellion. The Vientiane Rebellion was crushed in 1826, and on this occasion is estimated to have swept away 80,000 to 100,000 individuals in the Chao Phraya River basin, and there came the massive evacuation of Vientiane and its population. [13]

Buddhism and Brahmanism in the Tai Kang Tai Vieng Group Ghosts, particularly ancestral ghosts, are believed to exist. Most of them easily blend with Thais and still preserve the culture, customs, and beliefs that have immensely influenced their lives. One thing that is sure to the public is that nearly all of the traditional weaving works in Chai Nat Province are the handicrafts of Tai Kang women of the Nong Ma Mong branch and Tai Vieng women of the Noen Kham district branch. They both have succeeded in preserving the intangible and traditional culture of the race and have expressed it on a number of occasions.

From books, culture, and what happened in the past, the ingenuity and creativity of Chai Nat Province attest that the term "Lao Khang" or "Lao Krang" should be studied to ensure accuracy. The individuals referring to themselves as "Lao Khang" do this simply because the Lao language is without darkened letters and came from the hometown dialect name of the immigrants. People who refer to it as "Lao Krang" due to the collision. This group prefers using red from "times" to dye handmade fabrics.



Figure 4 The Lao Krang people [15]

### 3.2 The history of Lao Khrang Fabric

Its history, as an ancient pattern using weaving to transmit way of life and belief, is told through Lao shellac cloth. During the final day of Songkran, Flag Awakening Day, it is utilized in giving presents. Thai Krang weaving cloth or Lao Krang is the expectation of the Thai Krang cloth community and the result of weavers relying on knowledge and wisdom inherited from ancestors for hundreds of centuries. It is a reflection of the identity of the ethnic group and is historical in nature. According to the belief of the people, "Naga" is a protected animal waiting defending the City of Wiang (the former capital of Laos) appeared in a textile design of Naga pattern which would be handed down to generations to come. Also, the pattern on the clothing speaks something of the lifestyle; e.g., the design on the collar signifies independence. Also, during the exodus, there is a mention of the creaking of the wheels of the wagons. Besides the winch line, which implies traveling in procession, the Lao identity and wisdom are symbolized by other patterns that are achieved through the use of naturally dyed cotton fibers such as mahogany, indigo, nonsi, and pradu bark. Ancient motifs are narrated in Lao shellac cloth, a cloth with an intact weaving rhythm that narrates a story in the courtyard and requires the skill of the artist. Large symbol Elephant pattern. The top section is woven in sash or sunflower pattern as the main design. Two dragon heads—one huge and one tiny—and one dragon head. horse designs, bird patterns, stripes, large asterisks, and large asterisks. The spider is the dominant design of the lower section, which weaves human and old tree patterns. A soldier with a gun, a cavalry design, a can, and a wood necklace. [16,17]

The Lao Krang cultural weaving village's fabric is a vocational call for the village. Tai Laospeaking Thai villages are villages of villagers who were resettled from the left bank of the Mekong River basin. Currently residing in Uthai Thani, Chai Nat, Suphan Buri, Phichit, Nakhon Sawan, Phitsanulok, and Kamphaeng Phet, central region of Siam Pradesh. [18]

What is unique about the Lao Krang cultural group (Lao Vieng, Lao Krang)? So, even though these people migrated in different eras and used some distorted spoken language intonations, they can be stated to have common ancestors in the past. The Lao cultural group has a wide range of textiles, including jade techniques. The Tie Me Method. The "Mud Me" technique is the part of the Lao Shellac weaving process that makes them unique from other cultural groups. After one dyeing process has been done, the decorative paint is soaked using the "bae" technique. The noodles have a brighter design. This process adds to the appeal of the canvas even though the pattern is not particularly sharp. Because it is not over dyed like tie-dye would be in other locations, the fabric glows with a vibrant hue. The fabrics of the Lao Shellac ethnic group are different from other Thai people ethnic groups because they make use of "patterns" which signify movement, freedom, and feeling in addition to "colors" which project an image of heat, such as blossom yellow, ripe betel orange, and shellac red. The sandals are knitted in harmony together using cotton on the same material. [19]



Figure 5 Lao Krang fabric [20]

### 3.3 The Lao Krang handwoven textiles in Phetchaburi.

In Phetchaburi, Lao shell cloth has significant local and cultural significance, particularly in the Lao shellac tribes residing in Ban Lat District, Khao Yoi District, and Mueang Phetchaburi District. Lao shellac is a manually woven cloth created by utilizing the intricate and beautiful "sin weaving" method to wish someone good luck or a better life. Lao shellac weaving is laborintensive and involves high levels of talent especially for the soft and lovely adornments. Almost all of them use red and gold. In addition, traditional manual weaving tools are used. Because of these factors, the craft of creating Lao shellac fabrics upholds the technique and

effort of the weavers. Lao shellac lace is also applied in several lucky rituals, e.g., weddings, desires, and making merit within society, as people believe that this lace will bring money and wealth to the people wearing it. Therefore, Lao silk cloth in Phetchaburi is a display of pride in provincial art preserved for centuries and still highly relevant to the culture. [21]

### 3.4 Features of Lao Khrang Weaving

The aim of the weaving process is to incorporate some weft threads into the fabric at different points along its width, but not at the same time, in order to produce a pattern. The technique involves the use of instruments sharp enough for practical purposes, such as hedgehogs, fingers, or narrow sharpeners the width

of feathers, which take up the warp yarn and introduce threads of different colors to create separate jets in accordance with the pattern. In finger weaving, the hanging yarn is picked up by the fingers to create a design, and the thread is left to hang below the warp thread as previously, without constantly going around it or leaving room to create a new design. [22]

The process of art begins with the process of cotton thread preparation. Cotton threads are prepared manually traditionally to ultimately obtain good-quality cotton threads for weavings into fabric (most of which are fabrics used for making sarongs). Cotton threads are typically made from indigenous cotton varieties, such as dark brown cotton and white cotton. Prepare the sarong. Lao Shellac provides a soft feel to Mr. Nitath's work. It is easy to wear and it is not stiff.

Dyeing: Ban Phu Chuang Group's Lao shellac textile group still maintains the use of the weaving method. Fabrics can also be dyed naturally. To create fabric dye that will last and not easily fade, such as water ash, local wisdom is paired with scientific measuring, weighing, and weighing with natural dyes (Mordant). Iron corrosion and alum mud to cause the natural color to adhere with natural fibers, apply clear lime water, etc. Maintain the high level at all times.

Weaving: Cotton and silk threads are most essential for the purpose of weaving Lao shellac garments. Tighten the silk first onto the loom by inserting it in between with the use of a stick (addings colors). With the bobbin properly attached, insert the silk horizontally through setting it at the middle groove on the bobbin. The weaver must walk upon the silk yarn once to string it in a manner that the film (wood for designing the cloth pattern) hits the silk yarn hard with the intended design. This should be repeated many times until the weaving is complete. The use of one color of particular weft yarn, inserted up and down with a stick to insert silk to stand up and insert the thread, is what distinguishes it. You will appear professional and streaky depending on the color of silk you desire to use. The yarn weaver will switch between rhythmic and old-fashioned weaving techniques when creating a shawl. Both yarn sides near the bottom of the eaves form patterns.

Flower pattern in glass on the top head is divided by glittering fabrics. five alternating colours, then a big asterisk design elephant design upper main pattern: Snail or sunflower patterns are woven into the fabric. One dragon and two small and gigantic dragons.

Separator: Create patterns using big asterisks, horses, birds, spiders, and other forms.nLower Main Pattern: Soldier with gun, horse, and cannon, Ancient Tree Pattern, Human Pattern Pattern for the lower head: woven with a pine necklace [21]



Figure 6 Textile decoration [23]



### 3.5 Colors' Significance in Lao Krang Fabric

Red is culturally and religiously important and is made by dyeing with krang (krang insects). Patterns tend to utilize blue to create vibrancy and brightness. The natural color green is a symbol of peace and prosperity. The color pink provides a sense of gentleness and dynamism. The color yellow is utilized to create warmth and brightness in the fabric. [21]

### 3.6. The traditions, beliefs, and culture of Tai Kang community

History of Taidang Community, Ban Kut Chok, Kut Chok Sub-district, Nong Ma Mong District, Chai Nat Province: The six villages of Kut Chok Sub-district are located about 40 kilometers from Chai Nat Province along the Wat Singh-Khao tap road. They are a Thai community of Lao origin who came to Thailand from Luang Prabang, and there are about 147 houses with a population of about 2,505 following the putdown of Chao Anuwong's uprising. [24]

Originally, this people resided in the mountains during the reign of His Majesty the King. "Ku Kang" turned into "Lao Kang" later on, whereas "Lao Khoeng" initially moved to Ban Nong Din Daeng. They later relocated to Khao Krachiu, Suphan Buri Province, and then to the Chai Nat Province area during the Rooster year in the third month of 1884, where the "Khun Si Division" led over 20 families in establishing their homes. A leader by the name of "Kong Khun Yutwichaiyo" persuaded the locals to establish homes in the same area. The words "Kud" and "Chok" refer to swamps and blossom trees, respectively. They dispersed as a result of it being a dense neighborhood. Chai Nat Province's Nong Ma Mong, Wang Takhian, Saphan Hin Nong Ma Mong District, and Wat Singh District. There is a large population in Ban Kut Chok. Ban Kud Chok consisted of approximately 300 roofs in 1897. There are currently 147 settlements that still live according to their traditional ways. There is an earth road between houses on both sides of the path, lined with edible crops like peanut, citrus, and acacia hedges. Houses are in close contact with one another. It resembles a long wooden house in the Thai style. Members will be doing various activities in the courtyard beneath the house. Tai Kang men spin household articles and utensils, including grates, chaloms, jars, strainers, and baskets, when they are not occupied with farm labor or planting. [25]

The Kut Chok house was founded by a Thai man who produced wicker. In an October 15, 2001, interview with Mr. Swan Chansri, 79, who still inherits the wicker, the wicker is cut into pieces with ripe bamboo in the village, selecting the proper size and age of the bamboo. It entails cutting bamboo into very thin strips and allowing it to dry in the sun. Nailed" is the colloquial language for nailing and polishing such a thin piece of bamboo in different patterns, i.e., polishing one, polishing two, and polishing three. "Wicker" is the colloquial language for hammering and weaving.

As per the faith of Tai Rang villagers of Ban Kut Chok. This ideology influences every dimension of everyday life, including birth and old age, illness and death, and those concerning livelihood-making. So that monks may receive alms from them, all houses in Kut Chok village prepare savory and sweet dishes every morning on a daily basis. The rest of the rice in the bowl will be picked up and thrown on a little dump beside the house fence after alms are done.



Women and men who have done something against the prohibitions of the community—so called "wrong ghosts"—must perform a rite "like a ghost" to beg for forgiveness on the day of the monk or some other significant religious holiday. It bothers the Thai people as a dwelling and seems to be pest-free. [26]

#### 4. The Lao Khrang Woven Cloth with the Suwannawat Design: Comparing and Contrasting

##### Learning from Old Generations

A big similarity is how they are made: both are carefully handwoven, and people learn how to do it from their families. This knowledge often passes from mothers or grandmothers to their daughters. This way of learning needs a lot of hard work, skill, and patience. It turns simple making into deep wisdom that is passed down. Because of this, these fabric traditions continue. For example, Lao Khrang weavers use knowledge from their family for hundreds of years.

##### Important for culture and beliefs

Both Suwannawat and Lao Khrang fabrics are more than just things to use; they show the culture and beliefs of the people who make them. The patterns and colors in the fabric have deep meanings that match the ideas of their communities.

**Suwannawat Cloth:** This fabric is linked to good luck and wealth in Thai culture. People believe its patterns bring good fortune and success. Also, the Suwannawat design shows the beauty and specialness of Thai culture, showing the delicate art of weaving.

**Lao Khrang Fabrics:** These fabrics tell stories about daily life, moving from place to place, and old family beliefs. For example, the "Naga" pattern is very important. People believe it is an animal guardian that protected the old city of Viang (Vientiane) and it has been passed down. Other patterns show parts of daily life and history, like a collar design meaning freedom or patterns like wagon wheels moving during a journey. This shows how the fabric keeps the community's history and wisdom alive. Some old patterns in Lao shellac cloth include big elephants, sunflowers, dragon heads, horses, birds, spiders, soldiers with guns, cavalry, cannons, old trees, human figures, and pine necklaces. [4]

##### Used in cultural events and for bringing people Together

Both fabrics are used in important cultural and religious events, and for special social times. This shows their spiritual and social importance, beyond just being cloth.

**Suwannawat Cloth:** It is often used in good luck ceremonies like housewarmings, weddings, or big family events, to bring good fortune. This fabric also helps make good relationships in Thai society and keeps local art and culture alive, making more love and harmony in the community.

**Lao Khrang Fabrics:** These fabrics are also key to many rituals. For instance, Lao Khrang cloth is given as a gift during "Flag Awakening Day" on the last day of Songkran. In Phetchaburi, Lao shellac lace is used in "lucky rituals," like weddings and making wishes, because people think it brings money and wealth. Besides ceremonies, woven cloth often shows a person's social standing, which is true for both these respected fabrics.

### Where they come from and what inspired them

The places and histories of these two fabrics are very different, leading to different ideas for their designs.

**Suwannawat Cloth:** It comes from Phetchaburi Province in Thailand. The Suwannawat pattern came from a lot of "chintz research" and was chosen as the province's special fabric. Its main idea comes from the complex pillar patterns inside the Periyon Pavilion at Wat Yai Suwannaram Worawihan, an old temple from the Ayutthaya period. The name "Suwannawat" mixes "Suwan" (from Wat Yai Suwannaram) and "Wachar" (diamond, for Phetchaburi). This direct idea from architecture gives the fabric a feeling of royal history and local pride.

**Lao Khrang Fabrics:** On the other hand, Lao Khrang woven fabric comes from the Lao Khrang people, a group who moved to central Thailand. Their families, mostly from Vientiane and Luang Prabang, moved to Thailand during wars and problems in their own land, from the Thonburi period to King Rama V. The designs on Lao Khrang fabrics are greatly inspired by nature and daily life, as well as their journeys and old family beliefs. This is different from Suwannawat's architectural inspiration, showing a more natural and story-based way of designing. [8]

### Design patterns and ways of making

The way they look and how they are made show clear differences.

**Suwannawat Cloth:** This fabric is known for its "fancy and grand geometric patterns." Weaving uses a "kid technique," where a wooden stick and a special tool are used to make straight lines that copy patterns on the fabric. Also, weavers add special horizontal threads with a bobbin, making smooth and beautiful patterns,

**Lao Khrang Fabrics:** In contrast, Lao Khrang fabrics have "fewer weaves and tie-dye patterns." A special part of Lao Khrang weaving is the "Mud Me" technique. This process involves soaking the colored design after one dyeing, which makes the fabric shine with bright colors, even if the pattern is not very sharp. These fabrics are known for "patterns" that show movement, freedom, and feelings. The complex "sin weaving" is also special to Lao shellac cloth, often used to wish someone good luck. Lao shellac weaving needs a lot of work and great skill, especially for soft and pretty decorations. [22]

### Meaning of colors

The choice and meaning of colors are also different, showing different cultural ideas and natural dye sources.

**Suwannawat Cloth:** The colors in Suwannawat designs usually include gold, brown, and purple. Gold means sacredness and wealth. Brown is used for designs that feel old and calm. Purple is linked to royalty and wealth. Light colors, like cream or beige, are also used, showing a delicate and complex feel without being too bright.

**Lao Khrang Fabrics:** Lao Khrang cloth mainly uses reds, pinks, greens, and blues. Red is very important for culture and religion, traditionally made by dyeing with krang (lac insects). Blue makes the fabric bright and lively. Green means peace and wealth, while pink gives a gentle and active feeling. Yellow is used for

warmth and brightness. These fabrics often use natural dyes from plants like mahogany, indigo, nonsi, and pradu bark.



Figure 7 Suwannawat Fabric [27]



Figure 8 Lao khrang Fabric [28]

## 5. Conclusion

This study has carefully compared two important traditional fabrics: the Suwannawat cloth from Phetchaburi Province and the handwoven fabrics of the Lao Khrang people. By looking at their history, special weaving methods, and the deep meanings in their patterns and colors, this research shows both what they have in common and what makes them unique. The comparison highlighted several key similarities that show how important traditional weaving is everywhere. Both traditions clearly demonstrate how knowledge and skills are passed down through generations within families, keeping these art forms alive. Also, both fabrics are very important for culture and spiritual beliefs, reflecting the ideas and values of their communities. They also play significant roles in cultural events and help build community spirit. However, our analysis also found clear differences based on their unique origins and inspirations. The Suwannawat cloth, with its formal geometric designs, is inspired by the grand architecture of Wat Yai Suwannaram. This is different from Lao Khrang fabrics, which use patterns inspired by nature and daily life, reflecting the community's history of migration. These differences also include their special weaving methods, like Suwannawat's "kid technique" versus Lao Khrang's "Mud Me," and the different meanings of their colors, which depend on local materials and cultural views. The insights gained from comparing these traditions offer important advantages to society. Understanding these similarities and differences is vital for preserving culture, as it helps us see how different types of cultural heritage are kept alive and celebrated.

This study confirms that these fabrics are more than just beautiful items; they are living stores of old wisdom, good values, and cherished customs. They provide valuable information about the rich culture and unique identity of Thailand and Laos. In conclusion, weaving is not just a craft; it is a lively way to connect people in a society and tell cultural stories. It also inspires new designs and supports lasting development within these communities.

## 6. References

- [1] Chudhavipata, W. (2012). Textile: Reflection of Thai traditions. Dhurakij Pundit University. <https://libdoc.dpu.ac.th/research/149797.pdf>
- [2] Dailynews. (2025, May 30). Phetchaburi develops and extends ‘Suwannawat fabric’ to promote the Thai Phuan weaving group of Map Plakao as a model for a local weaving identity learning center. Dailynews. <https://www.dailynews.co.th/news/1043829/>
- [3] Anyflip. (2024). Silk colored lines: Amazing Lao cloth. Anyflip. <https://anyflip.com/cnmcj/vwzy/basic>
- [4] Chobmai. (n.d.). Fabric patterns as a symbol of Phetchaburi province: Suwannawat patterned fabric. <https://www.chobmai.com/article/648/identity-fabric-of-phetchaburi-province-suwanawat-pattern>
- [5] Komchadluek. (2022, May 13). The excellence of “Suwannawat” -The iconic fabric pattern of Phetchaburi Province. <https://www.komchadluek.net/news/502728>
- [6] Daily News. (2022, May 14). Phetchaburi Province introduces Suwannawat pattern as official textile design. <https://www.dailynews.co.th/news/1043829/>
- [7] Dailynews. (2025, July 13). Phetchaburi develops and extends ‘Suwannawat fabric’ to promote the Thai Phuan weaving group of Map Plakao as a model for a local weaving identity learning center. Dailynews. <https://www.dailynews.co.th/news/1043829/>
- [8] Thai Post. (2022, May 14). Understanding the cultural life of the "Lao Khrang" through their beautiful woven fabrics. <https://www.thaipbs.or.th/news/content/293034>
- [9] Aschakulporn, W. (2015). Brand building strategy for Thai fragrances to global brand [Master’s thesis, Chulalongkorn University]. <https://so02.tci-thaijo.org/index.php/jam/article/view/268087>
- [10] Phetchaburi Rajabhat University. (2022). Phetchaburi Rajabhat University official website. <https://www.pbru.ac.th/pbru/>
- [11] Matichon. (2017, August). Songkhla weaving [Photograph]. Matichon Online. <https://www.matichon.co.th/wp-content/uploads/2017/08>.
- [12] Sila, W. (1992). The history of the Lao people. Printing Technique.
- [13] Sirikul, C. (1993). Lao fabrics: Migration of culture from the Mekong River Basin to the Chao Phraya Basin [Research report]. National Culture Commission.
- [14] Bangor, P. (1996). The distinctive fabric pattern of Phetchaburi Province: Suwannawat pattern fabric. <https://www.chobmai.com/article/648/thedistinctive-fabric-pattern-of-phetchaburi-province-suwanawat-pattern-fabric>
- [15] Pinterest. (n.d.). [Photograph of artwork on Pinterest]. Pinterest. <https://www.pinterest.com/pin/51087777015013873/>



- [16] Phamornwechwan, O. (2023). A study of tonal changes in Lao dialects in Thailand [Bachelor's thesis, Silpakorn University]. [https://sure.su.ac.th/xmlui/bitstream/id/d419997b-3bc4-4f25-b04f-3564830532db/BA\\_Onnicha\\_Phamornwechwan.pdf](https://sure.su.ac.th/xmlui/bitstream/id/d419997b-3bc4-4f25-b04f-3564830532db/BA_Onnicha_Phamornwechwan.pdf)
- [17] Wassana, A. (1985). Rituals and social structures of Lao Song at Sa Village, Sa Phatthana Sub-district, Kamphaeng Saen District, Nakhon Pathom Province [Master's thesis, Chulalongkorn University]. [https://so18.tci-thaijo.org/index.php/gjwrc\\_2521/article/view/58](https://so18.tci-thaijo.org/index.php/gjwrc_2521/article/view/58)
- [18] Sutthanom, T., & Suriya, P. (2021). Ethnic identity in U Thong District, Suphanburi Province. *Journal of Humanities*, 22(2), 233–252. <https://so03.tci-thaijo.org/index.php/JHUMANS/issue/view/1692>
- [19] Thai PBS News. (2020, August 28). Understanding the cultural life of the "Lao Khrang" through their beautiful woven fabrics. <https://www.thaipbs.or.th/news/content/293034>
- [20] Parliament Museum. (2021, August 11). Lao Khrang woven fabric [Photograph or exhibit]. Parliament Museum. <https://parliamentmuseum.go.th/laos/souvenir-laos-005.html>
- [21] Chathorn, C. (2024, April 12). Silk-colored lines: The amazing Lao Khrang fabric. *Anurak Magazine*, (73). <https://anurakmag.com/made-in-thailand/04/12/2024/silk-colored-lines-amazing-lao-cloth/>
- [22] Yodkaew, P. (2021). The persistence of teen jok weaving among the Lao Khrang ethnic group in Phrong Maduea Subdistrict Municipality, Mueang District, Nakhon Pathom Province. *Journal of Liberal Arts and Service Industry*, 4(1), 79–91. <https://so01.tci-thaijo.org/index.php/JLASI/article/view/246372>
- [23] Lamphun Province. (n.d.). Attractions. Lamphun Provincial Government. <https://www.lamphun.go.th/attractions> [7] SACICT Archive. (n.d.). Phlao Khrang: Weaving
- [24] Monnipa, C., & Nikom, C. (1995). An approach of local wisdom in class (p. 21). *Auksornjaroentut*. [https://www.researchgate.net/publication/319505286\\_The\\_Wisdom\\_Cultural\\_Heritage\\_Information\\_Systems\\_of\\_Suphan\\_Buri\\_Volume\\_6\\_No1\\_April\\_2016\\_-\\_September\\_2016](https://www.researchgate.net/publication/319505286_The_Wisdom_Cultural_Heritage_Information_Systems_of_Suphan_Buri_Volume_6_No1_April_2016_-_September_2016)
- [25] Sri Sakorn, V. (1995). Lao in Thailand: A study of the Tai ethnic culture (pp. 151–169). National Culture Commission.
- [26] Kongsuk, K. (1993). Jok fabric from the Lao Khrang group, Kud Jok, Chai Nat – Thap Phueng Noi, Suphanburi. National Culture Commission.
- [27] SACICT Archive. (n.d.). Phlao Khrang: Weaving Traditional Lao Khrang Patterns [Web page]. SACICT Archive. <https://archive.sacit.or.th/handicraft/2503>
- [28] Thai Fabric Wisdom. (n.d.). Node 742. Thai Fabric Wisdom. <https://www.thaifabricwisdom.com/node/742>