

# Fabric Printing Design, an Inspired from the Five-Color Porcelain (Benjarong)

Suwit Sadsunk

**Abstract**—The study is about the designed and decorative fabric printing that derived from the Five-color porcelain (Benjarong). The researcher examined the pattern and creativity of the decorative design of the Five-color porcelain (Benjarong) by the artists in order to apply for contemporary arts so that young generation will acknowledge the importance of the Five-color porcelain (Benjarong). The research methodology is both quantitative and qualitative. The researcher conducted an in-depth interview with the operator of five-color porcelain (Benjarong) at Ampawa, Samutsongkram. The information from the interview can be useful and implemented for designing the fabric patterns. The researcher found that there were many formats and designs of the Five-color porcelain (Benjarong) from the past to the present. Its unique design can be applied for the fabric patterns and ready-to-wear clothes properly. After advertising and showing the work of the Five-color porcelain (Benjarong) publicly, there were more young people interested in the Five-color porcelain (Benjarong) than expected which exceeded the objective with positive attitudes towards the Five-color porcelain (Benjarong).

**Keywords**—Decorative fabric printing, Five-color porcelain (Benjarong).

## I. INTRODUCTION

**B**ENJARONG porcelain is considered to be one of Thailand's most precious crafts. It clearly represents the culture, taste and unique Thai identity since the Sukhothai era despite the fact that it initially came from China. In the past, Benjarong was the work of craftsmen only made for the high royals. At present, the production of Benjarong porcelain is widespread in all regions of Thailand. Ordinary people can use it and it is very well known.

Benjarong is a type of porcelain that is painted on the base and has its patterns drawn in the same way as ceramics. It is made from porcelain ware. It is a type of pottery coated and painted with enamel. It is the work originated in China near the end of the 20<sup>th</sup> Buddhist century. Thai Benjarong porcelain is painted with 5 colours namely white, yellow, black, red and indigo-green, hence the name Benjarong which means 5 colours. These 5 colours are considered the main colours of Thai Benjarong porcelain. Sometimes, more colours may be used. These additional colours include pink, purple, orange and brown [1]. Designs drawn on Benjarong are usually ancient designs which have been inherited from the Ayutthaya period. They reflect the villagers' wisdom, cultures, Thai beliefs and Thai ways of life. These designs include

ThepPhanom-Norasingh, Bua Jed See, Prajam Yam, Benjamas and Vichayen. Later in the Rattanakosin period, there were additional designs which also became as popular. These include Kranok, PumKhao Bin, Nok Mai PayaSingkorn and Kularb Thong [1].



Fig. 1 Thai Benjarong porcelain is painted with 5 colours namely white, black, indigo-green, yellow and red

The aesthetic importance of such colourful designs of Benjarong mentioned above does not only suggest a valuable craftwork but also clearly reflects the culture, tradition, ways of life and beliefs of Thais in the past. These designs are symbolic of Thai identity. They are thus highly valuable.

Therefore, the researcher recognises the importance of the Benjarong porcelain. It is worth conserving and preserving for the benefits of the younger generations. The researcher studies the patterns of designs and creative ways of producing Benjarong designs of artists or artists in the past and adapt them to create designs for printed fabrics. The process combines past beauty and present clothing value thus producing a valuable contemporary artwork. The new creation will respond to the needs of the new generation. The people of younger generations will be able to realise aesthetic values and neatness of a valuable Thai Benjarong craft.

II. OBJECTIVE

- 1) To study, analyze and estimate of Knowledge of Benjarong.
- 2) To conduct a data in (1) to apply in design of fabric printing.

III. METHODOLOGY

A. Process of Study

This is a creative research. The research studied data from documents and photos of various work. This is in order to attain knowledge base about the designs of Benjarong and to appropriately adapt them to the design of contemporary printed fabrics. The researcher collected data from document-work and field work at the National Museum and Benjarong entrepreneurs who have been in business for many years. These entrepreneurs include Benjarong makers of Amphawa community. The researcher also studied data by listening to opinions of experts. Then the researcher used all data gathered as guidelines to the development of creative work in designing printed fabrics for the benefits of arts and culture development conservation and disseminate contemporary designs of printed fabrics which are valuable to the clothing design industry domestically and internationally.

B. Research Process

Designs drawn on Benjarong are usually ancient designs which have been inherited from the Ayutthaya period [1], [2].



Fig. 2 Thep Panom Chinese Pattern Fig. 3 Karn Tor-Dok Pattern



Fig. 4 Singto (Lion) Chinese Pattern Fig. 5 Rose and Bird Pattern



Fig. 6 Garuda Pattern



Fig.7 Thep Panom Norasingh Song Kreung Pattern



Fig. 8 Prajamyam Khan Khod Pattern



Fig. 9 Dok-Bua (Lotus) Pattern



Fig. 10 Kled Toa Pattern



Fig. 11 Ratchasri Pattern



Fig. 12 Phan Pruksa Pattern



Fig. 13 Garuda Yud Naga Pattern



Fig. 14 Kha Luang Yai Pattern



Fig. 15 Phum Khao Bin Khan Yaeng Pattern





Fig. 16 Thep Phanom Matchanu (Mermaid) Pattern

Fig. 17 Nok-Mai Pattern



Fig. 18 Kleeb Dok Mai Lae Thong Pattern

Fig. 19 Khan Khod Pattern



Fig. 20 Exhibition Board Presenting the Analysis of Details on Designing Printed Fabrics from Benjarong Studies

#### IV. RESULT

Results of the process of designing designs and patterns for printed fabrics and clothes with the inspiration from the study of Benjarong are as follows;

#### A. Resulting Designs of Printed Fabrics and Clothes from the Study of Benjarong Porcelain

1) Work from the Fabric and Clothing Design Inspired by the Study of Benjarong: Set 1



Fig. 21 Work from the fabric and clothing design inspired by the study of Benjarong: Set 1

This work is a result of a study on designs, colours and structures of Benjarong. These were adapted to designs of fabrics and clothes. Outlines of high vase and incensed stick pot were used as basis for design structure. Designs used were taken from that of Benjarong including ThepPhanom, ThepPhanom-DokBua, ThepPhanom-Prajam Yam, ThepPhanom-Majchanu, PhanPruksa, ThepPhanom-Norasingh Song Kreung, Kled Tao, KhaluangYai, KanokPlew, PheeSua (Butterfly), and KhonJoongSunak (Man leading a dog). Colours used are in proper tones for designs. They were taken from Benjarong porcelain under study. In this set, the emphasis was on darker tone. Black, grey, red, white and gold were the main components. Appropriate techniques for creativity include fabric printing, perforating, tucking and applying gold lines for example.

2) Work from the Fabric and Clothing Design Inspired by the Study of Benjarong: Set 2



Fig. 22 Work from the fabric and clothing design inspired by the study of Benjarong: Set 2

The work in this set was inspired by the study of designs, colours and structures of Benjarong porcelain. These were adapted to the design. Outlines of high vase with big opening

or wide bowl have been used as basis for designing of structure. Designs were taken from Benjarong. These include Singto, KanKod, KleebDok Mai Lae Thong, DokBua and Cho Dok Mai designs. Colours used were suitable for the design. These colours were from colours of the Benjarong studied. This set mainly used black, grey, orange, white, jade green and copper orange. These are main component colours. Techniques that were suitable for pursuing creativity include fabric printing and perforating techniques for instance.

3) Work from the Fabric and Clothing Design Inspired by the Study of Benjarong: Set 3



Fig. 23 Work from the fabric and clothing design inspired by the study of Benjarong: Set 3

The third set of work from the fabric and clothing design inspired by the study of Benjarong was inspired by the patterns, colours and structures of Benjarong which have been adapted to design these pieces of work. Outlines of round Benjarong jar have been used as basis for designing of structure. In terms of designs taken from Benjarong, they include ThepPhanom Chong Krajok, DokBua, KhaLuangYai, ThepPhanom-Ratchasri, Garuda, ThepPhanom Song Kreung, Ramayana Hanuman, PhumKhao Bin KanYaeng, ThepPhanom-Prajamyam, Suwanmatcha, KanokPlew, Kinnaree, Garuda-Pah, Kled Tao and Prajamyam Dam Khod. Colours used were suitable for the design. These colours were from colours of the Benjarong studied. This set of work mainly used red, black, white, golden yellow and green. Techniques that were suitable for pursuing creativity include fabric printing, tucking and fabric draping for instance.

#### B. Publication of the Work

Interviewing, data collecting from Benjarong entrepreneurs and posting posters and publicising media on clothing design and printed fabric design from Benjarong studies at Benjarong entrepreneurial venues, Amphawa Community, SamutSongkram



Fig. 24 Posting up posters and publicising media at PinsuwanBenjarong and SakdaBenjarong, Amphawa Community, SamutSongkram

#### C. Public Exhibitions

1) Fashion Shows with Materials from Clothing Design and Printed Fabric Design from Benjarong Studies



Fig. 25 Clothing design and printed fabric design from Benjarong studies being exhibited in KNACK 5<sup>th</sup> AESTHETE by SuanSunandhaRajabhat University at The Emporium on 26 September B.E.2554 (2011). Photos from the fashion shows were posted on THAICATWALK.COM

2) Exhibitions in Fairs (TGF2011)



Fig. 26 The work on clothing design and printed fabric design from Benjarong studies were exhibited along with leading universities in fashion across the country including Chulalongkorn University, Rangsit University, Srinakharinwirot (Prasarnmit) University, Bangkok University and more than 15 others in THAILAND GRADUATE FASHION WEEK 2011 (TGF2011) at Central World Shopping Centre from 16-18 September B.E.2554 (2011) This was publicised in the website THAICATWALK.COM

#### ACKNOWLEDGMENT

This research could not be completed without support and assistance from various organizations. The researcher would

like to especially thank the National Research Universities, Office of the Higher Education Commission and, Faculty of Fine Arts, Suan Sunandha Rajabhat University, for funding this research project

#### REFERENCES

- [1] Chantawit Phuchong, Chantawit Nattapat and Hongjintakul Adul, *Benjarong Porcelain and Namthong Design: Inheritance of Thai Culture Project (Inheritance of Thainess Set)*, Bangkok : Star Print Company Limited ,1999.
- [2] Jeffery Sng and Pim Praphai Bisalputra, *Bencharong & Chinaware in the Court of Siam (Book style)*, Bankok : Amarin printing and publishing PLC,1981.