

THE STUDY OF PHETCHABURI CRAFTSMANSHIP WISDOM

Pisit Puntien

Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University

E-mail: Pisit.pu@ssru.ac.th

ABSTRACT

The Research of Phetchaburi Craftsmanship Wisdom for Creative Design Application project aims to study on Thai wisdoms and arts to appropriately apply to product design and to enhance craftworks by combining modern processes. The groups used for this research were nine Phetchaburi craftsmen from eight craftsmanship including stucco art, gold lacquer and gilded black lacquer art, Thai mural painting, banana stalk carving (Thaeng yuak), paper engraving, Khon-mask making and animal-head sculpting. Statistics used for analyzing data are percentage, mean and standard deviation and found that;

1. Both Phetchaburi male and female craftsmen have approximate mean; 55.6 for male and 44.4 for female. Both age ranges are in 41-50 years old and their educational backgrounds are between Secondary School to Bachelor Degrees. Most craftsmen from the craftsmanship inherited wisdom from their family and have passed the wisdom to their children continuously. Some craftsmanship, however, would be lost due to the lack of a successor. The characteristics of the current craftworks are both conservation and reconstruction which are mainly focusing on work improvement. Many learning centers have been established with skilled lecturers, and there has been added as a course in educational institutions.

2. There are two types of materials used in craftsmanship, including main ingredients which cannot be replaced by others and secondary ingredients which can be substituted by others.

3. There are two types of works in Phetchaburi craftsmanship — a conservation work with a narrative style which is a creative work of Lord Buddha stories according to Thai traditions, and a craftwork invention to be used as a decoration.

4. For Phetchaburi craftsmanship uniqueness, it was found that the stucco works have asymmetrical patterns. There is a swaying pattern known as leaf wrapping (Hor Bai), and there is a long and swaying style throughout the patterns. The banana stalk carving works (Thaeng yuak works) have a plumper pattern. It is because when the time has passed over, the banana stalk shrinks so that this makes its patterns beautiful. Khon-mask making identity is in drawing which is not much in details, emphasizing in drawing lines with a lot of striped texture and thick patterns. In lacquering works, the distinct uniqueness is drawing with twisted line patterns (Bid Hor Lai) to create dimensions and swaying with patterns. The uniqueness of Thai mural painting is using warm color tones with drawing a line without drafting to make a free pattern. In paper engraving, the identity is a paring chisel (Sil Med Tang) which the characteristics are curved at the end and back without grooves so that it can allow smooth and continuous patterns. In gold lacquering, its identity is in techniques and elaboration in patterns composition.

Keywords: Wisdom, Phetchaburi craftsmanship, design, creative

INTRODUCTION

In the era when technologies have replaced traditional human labor, this has been resulting in similarity to quality of products and its appearance. Many manufacturers are therefore keen to create a production strategy that is outstanding to differentiate their products under the

concept of creative economy, integrating with technologies and the characteristics from the existing environment, skills, arts and cultures which are considered to be the knowledge and important wisdom to develop and enhance product quality and value to meet the needs of consumers. (Abhisit Laisuthrukklai, 2010: 5)

Art and culture are a valuable thing that can be adopted to create a value to meet the customers needs. The more the material prosperity of the world advances, the greater the need for the expression of humanity is. One of the best human expressions is to consume products that originate from the wisdom or skills of human beings. (Sirian Harimpranee, 2010: 15)

Phetchaburi craftsmanship is a national cultural heritage. It is a wisdom that consists of uniqueness of techniques, materials and patterns. It is an art of beauty, exquisiteness and delicateness, hidden with deep emotions and feelings. The Phetchaburi arts and crafts cover stucco art, gold lacquer and gilded black lacquer art, Thai mural painting, banana stalk carving (Thaeng yuak), paper engraving, Khon-mask making and animal-head sculpting. The craftsmanship is a local wisdom that has been passed down to new successors, and it is important that we must conserve and develop the uniqueness of Thai art and culture to maintain in the future.

The researcher has continuously worked on Phetchaburi craftsmanship along with artisans and The Support Arts and Crafts International Center of Thailand (SACICT). This made an awareness of the major problems of Phetchaburi craftsmanship and the application of Phetchaburi arts to be contemporary in a commercial way rather than just conservation; both conservation and development with the current consumer contexts. Searching for guidelines to commercialize Phetchaburi craftsmanship in the current context by using a systematic design process to search and communicate is therefore appropriate and sustainable. If the guidelines are able to scrutinize the important identity which is a unique feature of Phetchaburi craftsmanship, it can be both conservation and income earning to employment and reducing the inequality in the community by using the community's cultural capital to add commercial value as a driving force for further sustainability.

OBJECTIVES

1. To research information on forms, wisdoms and techniques used in Phetchaburi craftsmanship
2. To analyze and search for identity in Phetchaburi craftsmanship to creatively apply to product designs

METHODOLOGY

The Research of Phetchaburi Craftsmanship Wisdom for Creative Design Application aims to study on Thai wisdoms and arts to appropriately apply in product design and to enhance craftworks by combining modern processes with information from various sources; literature, related articles, field trip researches and interview forms. The methods in this research are as follows;

Survey for data collection and Analysis for a design guideline

1.1 Survey and collect data on forms, wisdoms and techniques in Phetchaburi craftsmanship

1.2 Analyze and enumerate information, data, wisdoms, techniques and uniqueness in Phetchaburi craftsmanship

TOOLS USED TO COLLECT INFORMATION

1. Field observation form, including photos, notes to find product identity
2. Interview forms of the fabric groups in Buriram

STATISTICS USED IN DATA ANALYSIS

The collected data was analyzed by using statistical data analysis program to calculate the results as follows;

1. Percentage
2. Mean

RESULTS

From the field trip research, the observation form of community participatory and the in-depth interview of nine Phetchaburi craftsmen form eight craftsmanship including stucco art, gold lacquer and gilded black lacquer art, Thai mural painting, banana stalk carving (Thaeng yuak), paper engraving, Khon mask-making and animal-head sculpting, the craftsmen information can be divided into each box as follows;

Table 1 Information about Phetchaburi craftsmen

Craftsmen Information	A number of the craftsmen	Percentage
1. Gender		
1) Male	5	55.6
2) Female	4	44.4
2. Age Ranges		
1) 25-30	0	0
2) 31-40	0	0
3) 41-50	6	66.7
4) 51-60	1	11.1
5) more than 60	2	22.2
3. Education		
1) Undergraduate	4	44.4
2) Graduate	4	44.4

Craftsmen Information	A number of the craftsmen	Percentage
3) Postgraduate	1	11.2
4. Craftsmanship Relevance		
1) Progenitor	1	11.1
2) Decendant	6	66.7
3) Disciple	2	22.2
5. Craftsmanship Inheritance		
1) Have successors (family member)	4	44.4
2) Have successors (interested person)	1	11.2
3) No successor	4	44.4
6. The Current Craftworks Characteristics		
1) Conservative craftworks	7 (from 9)	77.7
2) Applied craftworks	5 (from 9)	55.5
7. Craftworks Improvement		
1) Improve works	9 (from 9)	100
2) Add more usability	1 (from 9)	11.1
3) New craft and art products	5 (from 9)	55.5
8. Craftsmanship Propagation		
1) Establish a learning center	5 (from 9)	55.5
2) Establish a community learning center	9 (from 9)	100
3) Be a lecturer	9 (from 9)	100
4) Teach in an educational institution	4 (from 9)	44.4

From table 1 found that the interviews of nine Phetchaburi craftsmanship specialists, the information can be divided as follows;

There are 55.6 percent of 5 male craftsmen and 44.4 percent of female craftsmen.

66.7 percent of 6 craftsmen in 41-50 age ranges, 11.1 percent of the craftsmen in 51-60 age ranges and 22.2 percent of 2 craftsmen in more than 60 age range.

44.4 percent of 4 craftsmen is undergraduate, 44.4 percent of 4 craftsmen is graduate, and 11.2 percent of the craftsman is postgraduate.

11.1 percent of the craftsman is a progenitor, 66.7 percent of 6 craftsmen is a descendant, and 22.2 percent of 2 craftsmen is a disciple.

There is craftsmanship inheritance. 44.4 percent of 4 craftsmen is their family member, 11.2 percent of the craftsmen is an interested person, and 44.4 percent of 4 craftsmen has no successor.

In the craftworks characteristics, 77.7 percent of 7 from 9 craftsmen is conservative work, and 55.5 percent of 5 from 9 craftsmen is applied or reconstructive work.

There is improvement on craftworks. 100 percent of 9 from 9 craftsmen improves their works, 11.1 percent of the 1 from 9 craftsmen adds more usability, and 55.5 percent of 5 from 9 craftsmen makes new craft and art products.

Finally, there is also craftsmanship propagation. 55.5 percent of 5 from 9 craftsmen establish a learning center, 100 percent of 9 craftsmen collaborate with their community to establish a community learning center, 100 percent from 9 craftsmen is a lecturer, and 44.4 percent of 4 from 9 craftsmen teach in an educational institution.

Table 2 Information about materials used for Phetchaburi crafts and arts

Materials	No substituted materials	Can be substituted by others	Local / community raw materials	Country raw materials	Imported raw materials
Stucco Art					
1) Stucco	✓			✓	
2) Cement		✓		✓	
3) Sand	✓		✓	✓	
4) Jaggery		✓	✓	✓	
5) Leather Glue		✓		✓	
Gilded Black Lacquer Art					
1) Lacquer Varnish		✓		✓	
2) Acacia		✓		✓	
3) Gum Arabic /	✓			✓	

Materials	No substituted materials	Can be substituted by others	Local / community raw materials	Country raw materials	Imported raw materials
Wood Apple Glue					
4) Realgar		✓		✓	
5) Gold Foil	✓		✓	✓	
6) Soft-Prepared Chalk	✓		✓	✓	
Thai Mural Painting					
1) Soft-Prepared Chalk		✓	✓	✓	
2) Powder Color		✓			✓
3) Gum Arabic		✓		✓	
Gold Lacquer Art					
1) Gold Bar	✓			✓	
2) Borax	✓		✓	✓	
Banana Stalk Carving (Thaeng yuak)					
1)) Banana Stalk	✓		✓	✓	
2) Colored Foil Paper		✓			✓
Paper Engraving					
1) Candle		✓	✓	✓	
2) Pasty Glue		✓	✓	✓	
3) Foil Paper		✓			✓
4) Kite-Making Paper		✓	✓	✓	
5) Glossy Paper - Red Paper		✓			✓

Materials	No substituted materials	Can be substituted by others	Local / community raw materials	Country raw materials	Imported raw materials
6) Sequin		✓			✓
Khon-Mask Making					
1) Cement Bag		✓	✓		
2) Pasty Glue		✓	✓		
3) Alum	✓		✓		
4) Cow/ Buffalo Skin		✓		✓	
Animal-Head Sculpting					
1) Paper		✓	✓	✓	
2) Cement Bag		✓	✓	✓	
3) Aluminium		✓	✓	✓	
4) Latex		✓		✓	
5) Alum	✓		✓	✓	

From table 2 found that materials used in Phetchaburi craftsmanship can be divided into 4 types including;

1. Main materials or ingredients which are no substitution include stucco and sand in stucco art. Gold foil in gilded black lacquer art. Gold and borax in gold lacquer art. Banana stalks in Thaeng Yuak art. Alum in Khon-mask making and animal-head sculpting.

2. Secondary materials or ingredients which can be substituted by others include cement, jaggery and leather glue in stucco art. Lacquer varnish, acacia and realgar in gilded black lacquer art. Powder color, soft-prepared chalk and gum arabic in Thai mural painting. Colored foil paper in Thaeng Yuak art and paper engraving. Cement bag in Khon-mask making and animal-head sculpting.

3. Materials which are in the community or country include jaggery in stucco art. Soft-prepared chalk in Thai mural painting and gilded black lacquer art.

4. Imported materials include powder color in Thai mural painting. Foil paper and glossy paper in paper engraving.

CONCLUSIONS AND DISCUSSIONS

Conclusions

1. From the field trip research, the observation form of community participatory and the in-depth interview of nine Phetchaburi craftsmen form eight craftsmanship — stucco art, gold lacquer and gilded black lacquer art, Thai mural painting, banana stalk carving (Thaeng yuak), paper engraving, Khon mask-making and animal-head sculpting — by focusing on craft and art procedures, materials used and techniques, it can be summarized as follows;

1.1 Both Phetchaburi male and female craftsmen have approximate mean; 55.6 for male and 44.4 for female. Both age ranges are in 41-50 years old and their educational backgrounds are between Secondary School to Bachelor Degrees. Most craftsmen from the craftsmanship inherited wisdom from their family and have passed the wisdom to their children continuously. Some craftsmanship, however, would be lost due to the lack of a successor. The characteristics of the current craftworks are both conservation and reconstruction which are mainly focusing on work improvement. Many learning centers have been established with skilled lecturers, and there has been added as a course in educational institutions.

1.2 Information about materials or ingredients used in the Phetchaburi craftsmanship, it can be divided into 2 types;

1.2.1 Main ingredients which have no substitution include stucco and sand in stucco art. Gold foil in gilded black lacquer art. Gold and borax in gold lacquer art. Banana stalks in Thaeng Yuak art. Alum in Khon-mask making and animal-head sculpting.

1.2.2 Secondary materials or ingredients which can be substituted by others include cement, jaggery and leather glue in stucco art. Lacquer varnish, acacia and realgar in gilded black lacquer art. Powder color, soft-prepared chalk and gum arabic in Thai mural painting. Colored foil paper in Thaeng Yuak art and paper engraving. Cement bag in Khon-mask making and animal-head sculpting.

1.3 For Phetchaburi craftsmanship technical information, there is a combination of each craftsmanship by finessing techniques with craftsmen's feelings to make it unique. For example, in stucco art in which wood carving has been applied to the plaster works by forming patterns protruding from the gable apex and by forming intertwined patterns using a wire frame to help it attach which is called an overlay pattern (Tuo Tub Lai).

1.4 For Phetchaburi craftsmanship arts and crafts, there are 2 types of works;

1.4.1 a conservative craftwork with a narrative style which is a creative work of Lord Buddha stories according to Thai traditions

1.4.2 a craftwork invention to be used as a decoration.

1.5 For Phetchaburi craftsmanship uniqueness, it was found that

1.5.1 Stucco arts have asymmetrical patterns. There is a swaying pattern known as leaf wrapping (Hor Bai), and there is a long and swaying style throughout the patterns.

1.5.2 The banana stalk carving arts (Thaeng yuak) has plumper patterns. It is because when the time has passed over, the banana stalk shrinks so that this makes its patterns beautiful.

1.5.3 Khon-mask making identity is in drawing which is not much in details, emphasizing in drawing lines with a lot of striped texture and thick patterns.

1.5.4 Lacquering works, the distinct uniqueness is drawing with twisted line patterns (Bid Hor Lai) to create dimensions and swaying with patterns.

1.5.5 The uniqueness of Thai mural painting is using warm color tones with drawing a line without drafting to make a free pattern.

1.5.6 For paper engraving, the identity is a paring chisel (Sil Med Tang) which the characteristics are curved at the end and back without grooves so that it can allow smooth and continuous patterns.

1.5.7 Gold lacquering, its identity is in techniques and elaboration in patterns composition.

Discussion

From the conclusion of the Research of Phetchaburi Craftsmanship Wisdom for Creative Design Application project, it was found that

1. Most of the craftsmanship knowledge inheritance is to pass down to the family descendants in which the advantages are both conservation and reconstruction in craftworks. In contrast, some craftsmanship works only inherit to people who are interested. This kind of inheritance often causes a new creation or extension in craftworks. However, every inheriting way must have an important element which is the value of awareness. The most effective way to pass down the craftsmanship knowledge and obtain the most accurate knowledge is to learn directly from the craft masters. It is related to Patcharaporn Talalak, Ornnadda Chinasri and Thiraporn Thongpanya (2019), who summarized the Research Social Capital and Inheritance of Local Wisdom in Phetchaburi's Art and Craft of Look Wah Group at Phetchaburi Province that to gain knowledge and wisdom in Look Wah group is to directly learn from Phetchaburi craftsmanship specialists who gave this group a lecture and demonstrated how to make craftworks. The above learning style resulted in the group to have a good background understanding and procedures.

2. Some craftsmanship would be lost. In addition to the inheritance problem, material problem is another problem that affects the production of craftworks. Because some materials have to be imported from abroad and some are natural materials that are difficult to find today, one way in which this wisdom can be preserved is to search for or create alternative materials. Another factor is utilization or market demand. If consumers use various crafts and artworks, craftworks production would continuously go on. On the contrary, some craftworks are not popular, thus resulting in not creating works and may eventually be lost. It is related to Arirat Putirungroj (2014) who stated the results of the study of Thai Kite Wisdom. It consists of both science and art knowledge hidden with various values that affect life. The more the world is changing, the more reduction of Thai kite wisdom will be missing. This would cause a lack of knowledge transformation from generation to generation.

SUGGESTION

1. There should be standardized material properties tests to be used as information in various applications.

2. Data should be collected for the craftsmanship identity comparison.

3. The participation of craftsmanship specialists should be more encouraged to achieve a sense of belonging towards sustainability.

4. Knowledge should be passed down to the youth in the community in order to inherit craftsmanship wisdoms.

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