

## The Study and Application of Local Wisdom in Local Hand-woven Textiles to Design a Unique Contemporary Pattern in Srisaket Province

การศึกษาและประยุกต์ภูมิปัญญาท้องถิ่นด้านผ้าทอมือพื้นเมือง  
เพื่อออกแบบลวดลายร่วมสมัยที่เป็นเอกลักษณ์เฉพาะในจังหวัดศรีสะเกษ

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### Abstract

The purpose of this research is to study Srisaket's local wisdom in hand-woven textiles, with the aim to analyze the unique characteristics of local hand-woven textiles and to design a contemporary unique pattern. The information was derived from two major sources: 1) academic resources related to Srisaket's local culture and local woven fabrics, and 2) field data collection through observations and interviews with the expert groups in woven textiles in Srisaket. The sample population consists of 8 people from three groups. The findings show that the marble glass pattern (Look Kaew) is the most popular woven local textile pattern in Srisaket. To enhance Srisaket's identity and promote Srisaket as the center of cultural and community tourism in Southern Isaan, the researcher created a unique contemporary design. There were four steps in the pattern design process: 1) specifying a unique pattern that is not currently popular in Srisaket, 2) drafting a pattern on paper, 3) constructing a model using Adobe Illustrator (AI) and 4) creating a physical model by weaving it by hand. This process integrates Srisaket's pre-existing traditional Srisaket patterns with contemporary designs.

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This method may attract a wider range of buyers, especially middle-aged and young generation consumers, who possess purchasing power.

**Keywords:** hand-woven, textiles, local wisdom

### บทคัดย่อ

การวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาภูมิปัญญาการทอผ้าพื้นเมือง ลวดลาย ของผ้าทอพื้นเมืองจังหวัดศรีสะเกษ เพื่อวิเคราะห์เอกลักษณ์เฉพาะถิ่นของผ้าทอพื้นเมือง และเพื่อออกแบบลวดลายเอกลักษณ์เฉพาะถิ่นร่วมสมัย จากการสำรวจข้อมูลจากงานวิจัยที่เกี่ยวข้องกับวัฒนธรรมท้องถิ่นและผ้าทอพื้นเมืองของศรีสะเกษ และการสำรวจข้อมูลในภาคสนามจากการสังเกตและสัมภาษณ์กลุ่มผู้เชี่ยวชาญด้านผ้าทอมือของจังหวัดศรีสะเกษ โดยสัมภาษณ์ตัวอย่าง 8 คน จาก 3 กลุ่ม ผลจากการวิจัย พบว่า ลายลูกแก้วเป็นลายผ้าทอพื้นเมืองที่ได้รับความนิยมสูงสุดในจังหวัดศรีสะเกษ เพื่อเสริมสร้างเอกลักษณ์ของจังหวัดและภูมิปัญญาผ้าทอพื้นเมืองให้เป็นศูนย์กลางของการท่องเที่ยวเชิงวัฒนธรรมในภาคอีสานใต้ ผู้วิจัยได้ทำการออกแบบให้มีเอกลักษณ์เดิมภายใต้ลวดลายใหม่ให้ทันสมัยขึ้น โดยกระบวนการออกแบบลวดลายมี 4 ขั้นตอน ได้แก่ 1) กำหนดรูปแบบลวดลายเอกลักษณ์ที่ไม่เป็นที่นิยมของศรีสะเกษ 2) ร่างแบบลงบนกระดาษ 3) สร้างแบบจำลองด้วยโปรแกรม Adobe Illustrator (Ai) และ 4) สร้างแบบจำลองทางโดยใช้กระบวนการทอด้วยมือ เพื่อผสมผสานระหว่างลวดลายอันเป็นเอกลักษณ์เดิมของศรีสะเกษกับการออกแบบที่ร่วมสมัย ซึ่งอาจจะทำให้สามารถดึงดูดผู้ซื้อจากกลุ่มต่าง ๆ เพิ่มมากขึ้น โดยเฉพาะกลุ่มผู้บริโภควัยกลางคนและวัยหนุ่มสาวซึ่งเป็นผู้มีกำลังในการซื้ออย่างกว้างขวาง

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### Introduction

With the COVID-19 pandemic fading away and the economic situation in Thailand recovering, Thai people have started to travel. It is expected that travel growth rate will increase to 278.2% in the first quarter of 2022 and become more active in the last two months (Kasikorn Research Center, 2022). This forecast shows that the tourist industry, which plays a vital role in developing the country, has economic potential. Currently, the government has a development policy for the tourism industry which focuses on building the potential of community tourism. The method is to integrate and add value to cultural and community tourism through OTOP Nawawithi, with *nawatwithi* meaning “innovative life”. Its goal is to use the OTOP brand to develop tourism in rural and lesser-known areas.

Enhancing cultural tourism involves the creation of a distinctive local identity for communities that is strong and remarkable. This encompasses the indigenous wisdom, way of life, existence, traditions, and cultural art that can clearly communicate with tourists. It represents sustainable development for the community. Provinces within the Southern Isaan region are of particular interest

for development due to their uniqueness. Presently, cultural tourism in the Southern Isaan region has captured the attention of Thai visitors, as evident from the organization of cultural tourism activities in each province. This is due to the diverse societal fabric, traditions, and culture present in Southern Isaan, which makes the local way of life captivating for tourists (Nakthong et al., 2007).

The research employs the local woven textiles from Srisaket province as a sample, guided by the following conceptual frameworks:

1. Developing fabric patterns is a part of bringing fabric designs into the market. Local weavers have limitations in creating new patterns due to a lack of knowledge in art and design. Self-designed fabric patterns are few in number and often resemble traditional ones. They tend to imitate patterns within their communities and may not meet the current consumer demands (Sikkha, 2011).

2. Srisaket has a diverse society and interesting culture. The method of designing new fabric patterns may arise from inspiration or encounter with ideas, beliefs, and ancient patterns that combine elements from tourist destinations and fabric patterns in the northeastern region, such as 'Pha Lad' patterns in the local Isan dialect, signifying castles, and 'Nak' patterns derived from the northeastern belief in abundance, and so on (Champakun et al., 2022).

3. The researcher conducted an extensive fieldwork study in collaboration with the Institute for Small and Medium Enterprise Development (ISMED) in Srisaket, focusing on the local woven textiles. This endeavor aimed to gather ample information for the research.

The research of local wisdom in local textile weaving is an essential body of knowledge of the integrated plan “Creative local woven textile of Srisaket towards being the center of cultural and community tourism of southern Isaan”, which prioritized local wisdom, the production process of and culture in woven textile, in order to analyze Srisaket’s unique characteristics and apply them to the creation of a creative product and a woven textile development plan. This will create sustainability for the Srisaket community, and it can be an example for other provinces in Thailand to examine their own unique identity and bring it to the forefront. The main objective is to study the specific appearance of local woven fabrics in Srisaket which express the uniqueness, art and culture of Srisaket, which is essential for gaining more understanding of the various contexts of local hand-woven textiles in Srisaket province, to apply the design of creative products to promote the southern Isaan cultural tourism and raise awareness of contemporary local wisdom conservation. The design of the new pattern will create a unique identity for the group's fabric pattern, taking inspiration from local identity as a way to create added value and create a new generation of consumers that will help further expand the demand to future consumers.

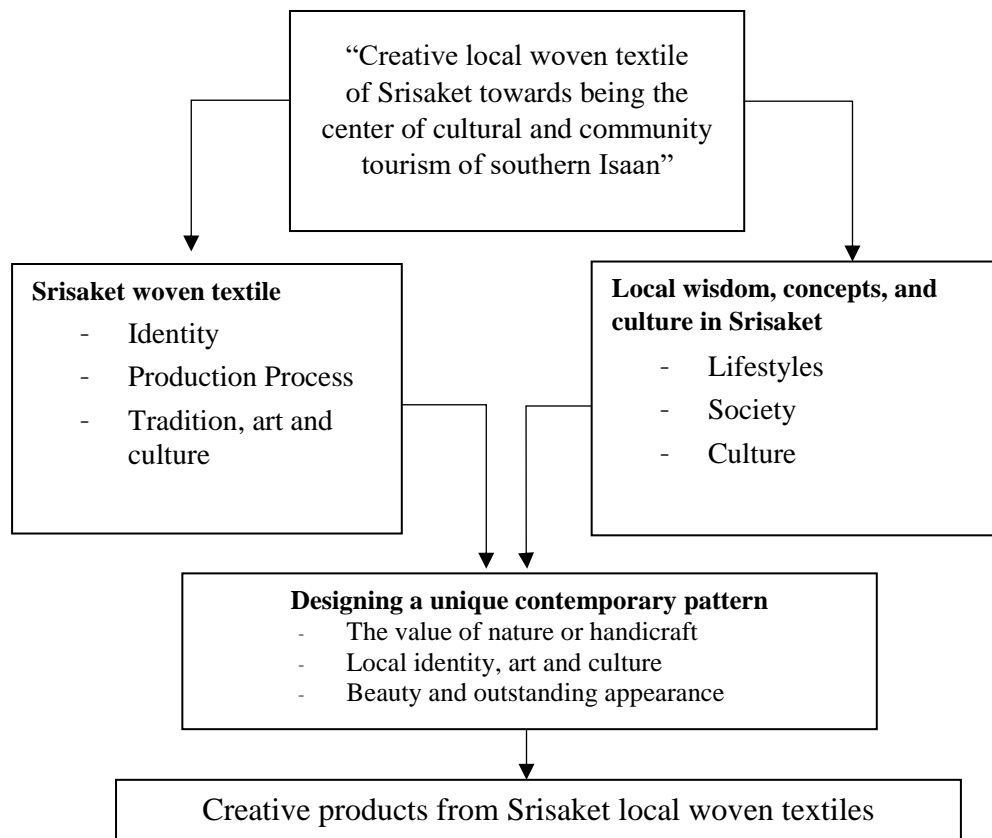
## **Objectives**

1. To study the local wisdom in textile weaving and textile patterns of Srisaket
2. To analyze the specific local patterns
3. To design a unique, contemporary pattern.

## Scope of the Research

1. Research area: Srisaket local woven textile community.
2. Population and samples: local woven textile entrepreneurs in Srisaket, specialists in knowledge of art and culture of Srisaket, experts in local hand-woven textiles, and specialists in cultural tourism.
3. Research Scope
  - 3.1 Study the background of local woven fabrics, the local tradition, art and culture in Srisaket. Moreover, this study includes cultural tourism information from relevant documents, research and information from local specialists.
  - 3.2 Fieldwork study: gather local hand-woven textiles information, production process, tradition and culture that have an impact toward the lifestyle in Srisaket province.
  - 3.3 Identify and determine the various aspects of local wisdom in order to analyze the specific characteristic local woven textile for Srisaket.
  - 3.4 Identify the suitable connection between creative products and designing a unique, contemporary pattern.

## Conceptual Framework



## Research Methodology

The study of creative local woven textile of Srisaket with the objective of promoting Srisaket as the center of cultural and community tourism in southern Isaan is experimental qualitative and quantitative research. Information was collected from documents, related research, and opinions from experts detailed as follows:

1. Gathering information from documents, books, related research, and academic articles related to Srisaket local culture and local woven fabrics.

2. Fieldwork and data collection from Srisaket Small and Micro Community Enterprise and specialists in local wisdom and culture to determine Srisaket's identity. The details are as follows:

- 2.1 In-depth interview method

- 2.2 Observation method covering lifestyle, culture, and woven fabric production in the community.

- 2.3 Analysis of the information on local wisdom development through creativity theory and cultural tourism development theory.

- 2.4 Testing the idea by using creativity to find out and create a unique local woven fabric of Srisaket with the objective of promoting Srisaket as the center of cultural and community tourism in southern Isaan.

- 2.5 Conducting a survey on the opinions of a group of specialists in cultural tourism.

3. Population and Sample Size

The research comprises a sample population of 8 people, consisting of three leaders and five additional members including local woven textile entrepreneurs, as well as Small and Micro Community Enterprises. The group selection process focused on those groups that met all of the following criteria: (1) culture silkworm, (2) use natural dyes, (3) use 4 or more looms, and (4) use weaving techniques as well as “*Mudmee*” technique.

From the preliminary survey regarding textile weaving groups in Srisaket, it was observed that there are groups that align with the study criteria, possess accessible data and exhibit a high level of activity. These groups include: (1) Ban Khuan Silk Weaving Group (2) Farmer Housewives Group Mulberry growers - silkworm raising, weaving according to the Royal Project, Baan Hai Leng, Moo 3 and (3) Ban Na Charoen Silk Weaving House. These groups served as the selected sample group of the research.

4. Data Collection Methodology

The procedures used in this research were as follows.

- 4.1 Theoretical section included analyses of documents, relevant research from library, online database related to the location, and the study of local weaving technique, Srisaket's identity analysis along with the concept of fabric pattern development.

4.2 Fieldwork was the second phase in which the researcher collected information on the distinctive characteristics and identity of the weaving and local culture of Srisaket province using a camera, voice recorder and notes as collecting tools. This could be described as follows.

- 1) The researcher used unstructured interviews, structured interviews, in-depth interviews and small group conversations to get in-depth details.
- 2) The researcher utilized both participant and non- participant observation.
- 3) In order to collect more insights in developing local wisdom in local woven textile and be able to apply Srisaket's unique contemporary characteristics to a creative product towards the center of cultural and community tourism in southern Isaan, the researcher prepared questionnaires to be completed by specialists in cultural tourism and specialists in contemporary fabric design.

## **Findings and Discussion**

### **1. The Local Wisdom in the Textile Weaving and Textile Patterns of Srisaket.**

#### **1.1 Local Wisdom in Woven Fabric**

Woven textile has been produced in the village for a long time. Arts and patterns were documented for the use of the village. A pattern is made from a combination of the creator's idea and experience, which in itself implicitly shows the local art, culture, details and exquisiteness. This concept has been passed on to the next generations which can show the social status and lifestyle of each community. Presently, local textile producers continue to weave traditional symbolic motifs, especially in some ethnic communities that are scattered throughout different regions of Thailand. Therefore, woven textiles are considered as a representation of a community's unique identity.

Srisaket Provincial Cultural Office held a meeting of experts in local weaving wisdom (Srisaket Provincial Public Relation Office, 2021). The experts' opinion was that even though fabric naming is different in each region in Srisaket, the regions have one pattern in common, i.e., the marble glass pattern. Originally, villagers called it "Pha Yeab" (treaded rayon) based on the weaving method using the feet to treadle. Some opined that "Pha Yeab" seems impolite. Therefore, it is better to call this pattern "marble glass" instead.

However, each village has different patterns for tailoring. The provincial cultural committee collectively agreed that marble glass pattern is the fabric pattern unique to Srisaket and symbolizes its identity, naming it "Pha Yeab Lai Luk Kaew" and assigned the relevant departments to raise people's awareness through public relations.

Silk not only plays a significant role in reflecting the local wisdom of the tailors and social status, but also has sentimental and economic value. It is also a cultural inheritance for the next generation. Pratwet et al., (2018) stated that the existence of local wisdom in silk will create a lot of new fabric patterns derived from traditional patterns. It is a combination and

integration of local wisdom and universal wisdom to harmonize in the present and it could be applied in daily life, which focuses on diversity that benefits individual interests.

It can be said that the marble glass pattern is the most produced woven local textile pattern in Srisaket. This pattern is popular all over Srisaket province. Many government agencies also consider the marble glass pattern the woven textile icon of Srisaket.

Based on the field studies conducted across the three textile weaving groups, there were three distinct categories of fabric patterns. These include 1) traditional patterns that have been passed down through generations, 2) patterns that were woven following designs found in books, and 3) patterns created by adapting traditional motifs. As the researcher observed, the designs and patterns shared some similarities and could be classified into the aforementioned three groups. The pattern design process was initiated using data collected from interviews with the sample group. The design development employed three approaches: 1) Adapting from pre-existing patterns, 2) Developing patterns based on community resources and 3) Creating entirely new patterns based on the principles of the tile pattern design which allows seamless repetition of the ten newly designed patterns.

## 1.2 The History of Hand Weaving in Srisaket Province

Before being called “marble glass” pattern, it used to be named “treaded rayon”, because the weaver has to step on a 4-shaft switching treadle to create a pattern in the weaving process (Sikkha, 2011). The marble glass pattern has existed in Srisaket for more than 200 years. It started with villagers cultivating mulberries, feeding silkworms, collecting silk and weaving into many types of fabrics such as sarong, squirrel tail sarong and marble glass pattern silk. This local wisdom in hand weaving and its pattern has been passed on to the next generations by the ancestors in Nong Bua Lam Phu province before they migrated to Srisaket due to the conflict with Laos at that time.

## 1.3 Pattern of Local Hand-woven Fabric

Srisaket is geographically diverse which has affected people’s lives, especially in indigent areas, making it difficult for people to live in. In terms of historical and archeological importance, it was a center of various ethnic groups which included ethnic groups from Laos, Cambodia, Soai and Yer that led to diverse cultures (Pratwet et al., 2018). However, weaving, which is distinct from each ethnic group, is one thing in common these groups have. Therefore, the geography, history and archeology of the area have an effect on the grouping of people regarding their cultures including the weaving culture of the Srisaket people.

From the fieldwork study and in-depth interview with Mrs. Wanida Rayounsri, the president of the community enterprise career development promotion group in Baan Noi Na Charoen, it was found that there are many design patterns from various occupational groups, which included not only marble glass design found in almost every area in Srisaket province, but also other new patterns. Although the invented pattern does not have a specific name, its



characteristics were still neat and beautiful. Therefore, through collaboration in the thinking and production process, patterns can be created, and similar patterns can be named similarly. Most importantly, the production techniques will also be known by the local people. In terms of further development, it depends on personal ability, technique and creativity.

#### 1.4 Hand Weaving Tools and Materials

The tools and materials used are listed below:

- |                             |                            |
|-----------------------------|----------------------------|
| 1) Silkworm                 | 2) Mulberry leaf           |
| 3) Silk                     | 4) Chemical colors         |
| 5) Natural colors (Ma-Klue) | 6) Handloom                |
| 7) Shaft switching (Ta-Gor) | 8) Fabric keeper (Kra-Som) |
| 9) Beater                   | 10) Spindle                |
| 11) Shuttle loom            | 12) Wooden foot treadle    |

#### 1.5 Weaving Process

Weaving process involves the stages described as follows.

##### 1.5.1 Silk Production

Instructions on silk production are illustrated below.

- 1) Screen the cocoons before spinning the yarn, remove twin cocoons, destroy infected fungus and deformed cocoons.
- 2) Boil the cocoons. The water needs to be fresh, clean and clear and has to be changed when it gets dark or dirty.
- 3) Control the temperature in the boiling pot. When the cocoons are done, the cocoon shells will be drenched. Let it cool down to 60-70 degrees Celsius.
- 4) Spin the yarn to make a standard silk hank size. Its circumference is around 135-155 centimeters, and it weighs approximately 80-100 grams. The silk hank is divided into 6 parts for convenience in dyeing and weaving.

##### 1.5.2 Weaving Process

Put a spindle into the shuttle loom and start weaving. Select a spindle to weave in order. In general, handloom machines will be used to make hand-woven textiles to create the desired pattern.

##### 1.5.3 Ma-klue Dyeing Process

To dye the silk, here are the listed instructions.

- 1) Pestle 1 kilogram of Ma-Klue and Leb Krut leaf. They can be mixed with screw pine root (Rak Lam Jiak) or Jatropha Curcas Black soap leaf (Sa Bu Dam) to blacken the color and increase sheen.



2) Mix the aforementioned ingredients with sufficient water. The mixture should not be too thick or too diluted.

3) Soak the silk in the water and wring. Then soak it in Ma-Klue water for 5 minutes. After that, wring the silk again and dry it by putting it on the ground under the sun. After the silk dries, soak it in Ma-Klue water again. It takes 6 soakings per day in the initial process. After that, the silk will get thicker and dry slower than previously. Consequently, it will take 3 soakings per day. In this dyeing process, the silk needs to be mud-stained at least twice. However, the silk needs to be dyed in Ma-Klue water until it is all black and shiny (300 soakings/60 drying, with 1 drying equivalent to 1 day). Finally, boil the silk in boiling Ma-Klue water for 5 minutes to make the color last longer, dry it under the sun, and wash it with water.

The Mudmee Fabric, Khit-pattern and Mantle are woven fabrics made from both silk and cotton. As for the patterns on these fabrics, they exhibit various cultural elements. For instance, the Sarong fabric features patterns that run parallel to the fabric's length, distinguishing it from the patterns found in the fabrics the Lanna or Northern region, where the design and motifs typically encompass the entire width of the Loincloth and Sarong. These are considered local textiles commonly used in the Northeastern region. The patterns on each fabric reflect unique beauty, shaped by the prevailing preferences passed down through generations in each respective region.

The development of textile patterns or the design of distinctive fabric patterns with diversity for experimental production and finding the best design to be put into market should be derived from various local characteristics of the province, such as the sunflower, stone sanctuaries, main motifs found in the sanctuaries, prominent plants in the province, birds, and other animals (Sikkha, 2011) Once the design has been created, experimental production of the design can be undertaken in training workshops.

These new patterns, drawing inspiration from local culture, will create identity and branding for the textile group, enhance value creation and attract new consumer segments.

## 2. The Specific Local Patterns and the Design of a Unique Contemporary Pattern.

### 2.1 Local Identity Analysis Process

The researcher collected information from villagers and village leaders through in-depth interview using a voice recorder and photo camera. The result is as follows:

2.1.1 The outstanding woven fabric patterns of Srisaket consist of marble glass, Dok Lamduan and Lai Cherng patterns, important symbols standing for the community's identity. The researcher decided to group the designs into three categories: 1) local resources i.e., Dok Lamduan, pine tree and butterfly patterns, 2) applied patterns which include 8<sup>th</sup> pattern, 16<sup>th</sup> pattern and applied marble glass pattern, and 3) newly created patterns such as graphic, abstract and little turtle patterns.

2.1.2 In regard to lifestyle, there are two reasons for weaving, which is to sell the products and to use them in their daily life. Small and Micro Community Enterprises in each village will sell the woven textiles for the villagers as a Srisaket souvenir. They will take tourists who are interested in weaving production to visit a village member's house to see the production process.

2.1.3 The brainstorming between woven textile producers and the researcher was recorded using a voice recorder. The pattern design was generated from internal resources in the community. The researcher developed an existing pattern in the community and created a new pattern derived from the marble glass, Dok Lamduan, Lai Cherng and other outstanding patterns of Srisaket. In this research, there are 10 applied patterns which were designed using a computer program.

## 2.2 Process of Creating a Unique Contemporary Pattern


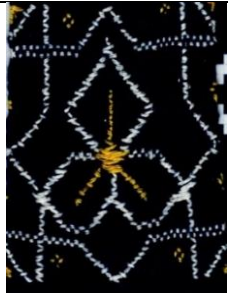
The researcher selected unique patterns of Srisaket province and created a pattern based on a combination of its identity and contemporary design. These designs still maintain the charisma of the original pattern. The process involved the following steps.





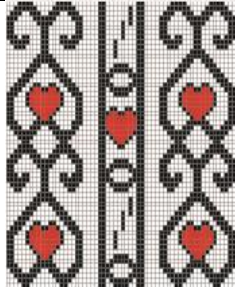



- 1) Determine the identity of Srisaket
- 2) Draft a pattern on paper
- 3) Create a model by using Adobe Illustrator (Ai)
- 4) Create a physical model by hand-weaving

After the pattern design session was finished, the researcher created a sample to pass on the knowledge to the community by creating a 5x5 centimeter hand-woven fabric from genuine silk using mudmee weaving technique and dyed using natural dyes from local plants, which involved the bundling and dyeing of raw silk threads, facilitated by calculated processes in order to generate patterns during the weaving phase. The aim was to create a prototype to be passed on to the community.

**Table 1**

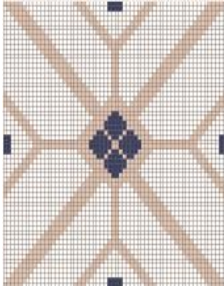

*Comparison Table: Graphic Patterns Designed Using Adobe Illustrator vs. Actual Hand-woven Fabric Patterns Using Mudmee Technique.*

Item	Pattern Type	Design Name	Design Image	Sample
1.	Local Resources	Dok Lamduan	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>

Item	Pattern Type	Design Name	Design Image	Sample
2.	Local Resources	Pine Tree	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>
3.	Local Resources	Butterfly	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>
4.	Applied Pattern	Applicative design	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>
5.	Applied Pattern	8 Design	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>

Item	Pattern Type	Design Name	Design Image	Sample
6.	Applied Pattern	16 Design	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>
7.	Applied Pattern	Applied Marble glass	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>
8.	Newly Created	Graphic	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>
9.	Newly Created	Subjective	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>



Item	Pattern Type	Design Name	Design Image	Sample
10.	Newly Created	Little Turtle	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>	 <p>An original photograph by Khanin Phriwanrat, January 10, 2021</p>

## Conclusion

In this study, the researchers have taken traditional but unpopular fabric patterns and transformed them into new, more contemporary designs. This can be used as a model for integrating other existing fabric patterns using local wisdom and weaving techniques of the "phamudmee" (tied thread fabric) to create a distinct identity for the phamudmee silk fabric of various groups within the province, which can serve as unique patterns. The discussion can be categorized into two main points as follows:

In the study of local wisdom of woven textile pattern of Srisaket province, the production process is similar to "The Research of the Participation in Developing Woven Textile in Ban Phu Thong Community, Sukhothai Province" by Panthung (2019). The objective of the Sukhothai study is to create a new pattern and design but the study of Srisaket has a slightly different research objective, namely, to enhance Srisaket's original pattern by adding more interesting features, bringing the original pattern into further development such as Dok Lamduan, which is the flower of Srisaket province. Furthermore, the researcher also utilized computer graphics in designing and creating a prototype of other original patterns such as the applied marble glass and pine tree patterns.

On the second research objective, which is the analysis of the specific local patterns and designing a unique contemporary pattern, Srilapan (2016) stated in "The Wisdom of Glass Ball Pattern with Dyed Ebony Silk Weaving of Ethnic Groups in Sri Sa Ket Province" that even though the weaving pattern results are the same, the heddle approaches are different. Each ethnic group has their own creative pattern, and these become their own unique identity.

This study is different from other research such as "Fabric Patterned Design Based on Tai Phuan and Tai Yuan Jok Weaving Art and Wisdom in Line with Creative Economy" by Viengsima and Soodsang (2020), in which existing patterns were used to create a new pattern that maintained the Thai style and was similar to the original.

In the current study, the researcher created a new pattern which differs from the local pattern to build a new contemporary identity for the community. It is anticipated that the new

pattern can attract various buyer groups, especially middle-aged and younger generation consumers.

### Recommendations

1. The goal of this research is to create a fabric pattern that can be further developed into product designs such as souvenirs and home decorations, among other types, using this new fabric pattern. This will be explored in future studies using woven textiles from Srisaket province.

2. There are 10 different woven design patterns, but this research did not conduct a study on a suitable color for market demand. From the aforementioned issue, we can further study the colors of the woven fabrics according to the market demand.

3. This research involved designing new fabric patterns to increase market demand. Therefore, market trials of the products should be undertaken and a survey on consumer satisfaction should be conducted. It is recommended to include enquiries concerning satisfaction of the target group, the tracking of sales figures and collecting consumer feedback in future studies.

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