

ABSTRACT

Research Title : Identity of Thai Benjarong Pattern
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The objective in study the Benjarong design is to search the origin and design development of Thai Benjarong and to create design blue print of Thai Benjarong, it is by gather data by using research method base from the real Benjarong design and from the photograph of books, museum, establishment, store and base from different interview those where the beginning of the search in finding Benjarong design. After those then create photograph blue print of Thai Benjarong design by draw design and paint colored on the white ceramic by the skilled craftsman bake the item in high temperature follow old traditional style in making Benjarong.

The study found

1. Benjarong was Thai-Chinese art or Sino-Thai which had Thai identity since Ayutthaya era. The earlier period of Ayutthaya era the design of Benjarong was influence from the Chinese art. They applied Chinese design together with Thai design and the most popular design during those time where “Thep Phanoom design” and “Norasig design” the support design called “Cho Parew” or the elongated and elaborately carved apex look like flame which similar with Chinese flame design, background design mostly like black color and drew at the tip of the item with red color. Paint design of flower with leaf and most importantly draw design as line like at the inner tip of Benjarong item. The identity of those design was been used until the Rama 1 in Rattanakosin era, but they add more new design to support “Thep Phanoom” design which where the Garuda (state symbol of Thailand), a heraldic lion (coat of arms of the Ministry of the Interior), heraldic lion’s face, including having main design combined with new design such as Kinnaree, Hanuman (the king of monkeys in the Ramayana), lotus petal. For the support design that support together with the main design that was mostly use where the green and blue stem and not draw any design inside the tip of the bowl.

During the Rama 2-3 of Rattanakosin era was the popular period in used of Benjarong with water design draw with gold color, those design was originate and influence from China those design that popular where Rose design with butter fly,

birds, flower, and leaf which were simple and increasingly used by people during that time. During Rama 4 period, Benjarong was decrease in demand until Rama 5 period, it is the last era that been using Benjarong but up to the present time there are still production of Benjarong in Thailand which was design as the slender stem of a climbing plant in gold line like Pud Tan flower design and turtle shell also including western design which draw as story like but still remain Thai kind or identity in it or drawing design base on the Thai literature.

2. Thai Benjarong design was divided into 3 groups which where 1) Benjarong design in the group of the figure of a Thep Phanoom design (deva clasping hands), those design was to support with the main design and the animal design, 2) Benjarong in the group of different flora, and 3) Benjarong design in the group of fabric design, even though those design are same design each painter can bind those design to look different. Those design that was draw in Benjarong had identity that show Thai identity in believe, culture, way of living even those design are not originated from Thai as well. For the color paint mostly use dark shade color with no dimension, using contrast color but able to use white color to be with soft-dark color and mostly like to draw the line with dark or gold color.

Suggestion:

1. In binding design for Benjarong items can combined or use selection of main design, support design, or lining in verity of selection but still remain Thai identity in it and can explain the originality of those design that where it was came from.

2. Must do the study and test in creating the gold color or substitute of raw material to lower the cost but still able to remain with the Benjarong value also study and finding the way to develop Benjarong design to be able to draw those design in other kind of material such as textile, gift wrap paper, or logos as well.