

SEMIOTIC ANALYSIS OF THAI PHUAN JOK WOVEN FABRICS AT  
BAN HAD SIEW, SUKHOTHAI PROVINCE IN THAILAND



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**Abstract**

This article is part of the dissertation titled "Identities of Wisdom in Thai Phuan Woven Fabrics for Product Design." The purposes of this study were 1) to study the history of Thai Phuan Jok woven fabrics at Ban Had Siew, Si Satchanalai district, Sukhothai province, Thailand, and 2) to analyze the signs of Thai Phuan Jok woven fabrics at Ban Had Siew, Si Satchanalai district, Sukhothai province, Thailand, as a guideline for further product design. This qualitative study employed survey, observation, interview, non-participant observation, and evaluation as research instruments. The data were analyzed using semiotic theory and cultural diffusion theory. The results revealed that the conventional weaving techniques at Ban Had Siew were still preserved in addition to the development of Thai Phuan Jok woven fabrics. The analysis of signs in the Thai Phuan Jok woven fabrics at Ban Had Siew employed three levels of visual communication: icon, index, and symbol. The meaning of the signified can be referred to by four sets of meanings, including goodness, beauty, love, and unity. The findings of the study suggest that the concrete and abstract signs found in Thai Phuan Jok woven fabrics at Ban Had Siew and the concept of contemporary art would be a guideline that can be applied as a foundation for further research and distributed to the global market.

**Keywords:** Semiotic, Development, Jok woven fabrics, Thailand

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**Introduction**

Thai Phuan is a group of Thai people descended from the Phuan people in Muang Phuan, Lao PDR (Sophon Kruepetch, interview). They have immigrated or forcibly relocated to Thailand several times and scattered to live in different parts of Thailand. However, the majority of the Thai Phuan lived in Sukhothai province, which is called the Thai Phuan Si Satchanalai.

At present, the Thai Phuan Si Satchanalai is settled in Had Siew Subdistrict and neighboring subdistricts of Si Satchanalai district, Sukhothai province. Prior to 1844, during the reign of King Rama III of Rattanakosin (Soratprasopsanti, 2012), the majority of this group was densely settled along the banks of the

Yom River and on both sides of the main roads, namely Sawankhalok-Si Satchanalai-Uttaradit Road. The most densely populated areas included the area of the fresh market and the central market of Had Siew subdistrict municipality. Most of them worked in agriculture, trading, and local weaving.

Previously, Thai Phuan wove fabrics for their own households. They not only produced high-quality woven fabrics for themselves but also demonstrated skills by enabling the weaver to make use of the intricate details. In addition, the skilled Thai Phuan preferred to weave fabrics using a unique technique for their children or loved ones to wear or even provide as offerings

for Buddhism (museumthailand, 2021). Teen Jok woven fabrics of Thai Phuan at Ban Had Siew, Had Siew subdistrict, Si Satchanalai district, Sukhoethai province, still exist in the wisdom of Thai Phuan handicrafts, especially at Had Siew subdistrict, which is famous for Jok woven fabrics (Sin Teen Jok) and well-known to the public (Soratprasopsanti, 2012). Thai Phuan Jok woven fabrics integrated beauty and a wealth of meaning that was concealed in the shapes and colors that appeared within the human-made artworks. This was considered an indication of human development embodied in signs and meanings that demonstrated the paradigm of human thought (Meggs, (2006) since humans used signs in the production of goods and services, including cultures and traditions. The analysis of signs would be helpful and crucial since the study related to Thai Phuan Teen Jok fabric at Ban Had Siew was rarely found.

Significantly, it is unambiguous that the Thai Phuan Jok woven fabrics are interesting, particularly in terms of the development and signs of these textiles at Ban Had Siew, Si Satchanalai district, Sukhoethai province in Thailand. This can be applied as a guideline for further product design through visual aspects including patterns, colors, materials, and production processes (concrete) to disclose the meaning represented in the Thai Phuan Jok woven fabric (abstract). The study also addressed the development and interpretation of signs using the semiotics theory developed by Charles Sanders Peirce. The signs were interpreted to find patterns in order to create the new design. The conceptual framework of Ferdinand de Saussure was also employed to discover the sets of meanings and develop the new design. Therefore, it is essential to study and analyze signs by which the weaving industry can consequently apply the Thai Phuan Jok woven fabric as a model for new products that can be distributed to the global market and serve as new knowledge that would be useful to academics and interested people. In addition, it can serve as a database for those who are interested in studying in the future.

### Research objectives

- To study the history of Thai Phaun Jok woven fabric at Ban Had Siew, Si Satchanalai district, Sukhoethai province, to be the guideline for further product design.
- To analyze the signs of Thai Phaun Jok woven fabric at Ban Had Siew, Si

Satchanalai district, Sukhoethai province, Thailand, to be the guideline for further product design.

### Research methodology

From the survey and interview of the key and casual informants representing the Thai Phuan club from 23 provinces, it was found that there are nine provinces where the Thai Phuan people live and come together as a weaving group, Nakhon Nayok, Nan, Phichit, Phetchaburi, Phrae, Lopburi, Sukhoethai, Nong Khai, and Udon Thani provinces, that both form a handicraft group and sell their products. This point can help point out the passing on and development of knowledge or wisdom in woven fabric and the trade. In other words, wisdom has been preserved along with the economic push. From the analysis, the identity of the Thai Phuan woven fabric in Thailand from the patterns, colors, materials, and production process can be concluded as follows.

The identity of the Thai Phuan Woven Fabric in the nine areas where the production and the sale take place have various forms caused by many factors, such as the difficulty, the knowledge in pattern creation, the value, and the need of the consumers in each era. These factors contribute to the creation of various patterns. The researcher categorized the patterns based on traditionality and adaptation, or newly created patterns, and came to the following conclusion.

The semiotic analysis of Thai Phuan Jok woven fabrics at Ban Had Siew, Si Satchanalai District, Sukhoethai Province, Thailand was a qualitative study aiming at studying the history and analyzing the signs through the following processes.

The duration of the study was divided into nine parts, which were to 1) review documents related to the history of Thai Phuan Jok woven fabrics; 2) review documents related to the signs of Thai Phuan Jok woven fabrics; 3) review theories and related studies; 4) examine documents, maps, and the contexts of the research site; 5) visit fieldwork for in-depth study; 6) design frameworks and research tools; 7) cooperate with relevant parties for fieldwork and data collection; 8) plan for fieldwork, study, and collect the data at the research site; and 9) analyze the data and summarize the research findings.

### Result

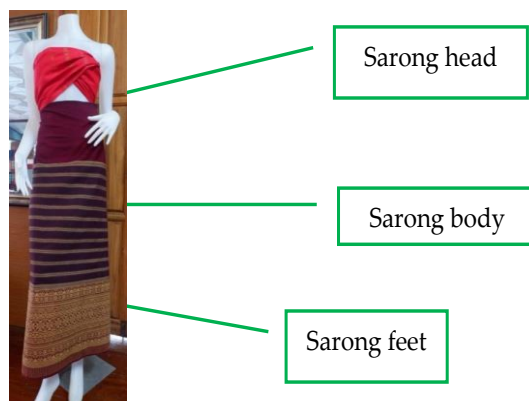
The history of Thai Phuan Jok woven fabrics at Ban Had Siew, Si Satchanalai district, Sukhoethai province, Thailand. According to the

interview with Dr. Thanad Yanthong and Mr. Winai Bunsoi, the original Thai Phuan people migrated from Xiangkhouang province, Lao PDR. This resulted from being continuously forcibly taken into the boundaries of the Rattanakosin Kingdom and forced to live in different regions divided by classes of former Thai Phuan. The wealthy and educated Phuan people were taken to the lower north, recently known as Ban Had Siew, Sukhothai province. In addition, the typical Thai Phuan people, who were formerly farmers, were relocated to live in many areas, mainly in the central region, such as Sing Buri province, Lopburi province, and Nakhon Nayok province. The soldiers or warriors (known as Phuan warriors) who had joined the army were stationed in remote areas, mainly in Prachinburi province and Phetchaburi province, to prevent foreign attacks; the troops in Phetchaburi province resisted the Khmer, while the troops in Prachinburi province opposed Myanmar. Nowadays, ancestral swords are still found in many families. Prior to Rattanakosin, the Thai Phuan population migrated widely, particularly in the northeast. Most Thai Phuan people worked in agriculture, while some worked as workers. Thai Phuan people have absorbed culture, knowledge, and wisdom from other ethnic groups in different areas. Depending on materials, plants, community characteristics, geographic features, livelihoods, ancestral knowledge, and new knowledge, there were similarities and differences in Thai Phuan handicrafts known as cultural diffusion influenced by the native or nearby region. This related to the Cultural Diffusion Theory of two German anthropologists, namely Fritz Graeb and Wilhelm Schmidt. Cultural diffusion was thought to mean that the transmitted culture must be identical to the original one, which could be matched in quantity or appearance due to migration with the concept of borrowing. The Teen Jok woven fabric of Thai Phuan at Ban Had Siew, Sukhothai province, was considered their own identity inherited from the ancestors for a long time. It was used for

customary practices, including traditions and rituals. The reason for using a sarong that connected the head and foot of sarongs was because fabric weaving in ancient times was common with a narrow-face loom. In weaving Jok, it took a long time and required meticulousness, patience, and high weaving skills. In the past, elderly Thai Phuan women kept sarong feet to give to their children or grandchildren as souvenirs. The Thai Phuan people valued their Jok woven handicrafts as priceless and an integral part of their lives and minds. It was like transferring the spirit into the handicrafts that represented cultural expression and the costumes of the Thai Phuan people.

Recently, Ban Had Siew Community, Si Satchanalai District, Sukhothai Province, has 200 households and 200 weavers, most of whom are in the age range of 40–60 years old. The highlight of Thai Phuan weaving cloth at Ban Had Siew is Teen Jok, an ancient hand weaving. It is divided into two types. First, the woven fabric is produced for everyday use, firm and thick fabrics. Second, the woven fabrics were created with fine weaving and used for special occasions, i.e., Sarong Teen Jok, which is a famous fabric of Thai Phuan Si Satchanalai (Fuangfusakul, 2000), with popular colors such as red and white and many ancient patterns, namely Ken, Nam-oy, Tawa, Taterb, Om-daeng, and Mook sarong.

The foot of the sarong is a part of Thai Phuan Had Siew fabric, obtained from a collection of nine ancient fabrics displayed in the Sathorn Golden Textile Museum. It was the traditional pattern of Teen Jok woven fabric produced by Thai Phuan Hat Siew people until now. The traditional Teen Jok used porcupines to pull the yarn from the bottom up and on the warp, weaving from the front of the Jok fabric; others were woven from the back, e.g., Mae Cham or Ratchaburi Jok fabrics. Sathorn stated that the Teen Jok sarongs were called based on nine main patterns, including Si Kho, Pad Kho, Dok Mon Sib Hok, Sib Song Nuay Tad, Krue Noi, Krue Klang, Krue Yai, Nam-ang, and Song Tong.



**Figure 1.** The composition of the Thai Phuan Sarong. From *The Identities of Wisdom in Thai Phuan Woven Fabric to Product Design under The Doctor of Philosophy* (p.250), by Chukiatt Ananwattayanon, 2023, Khon Kaen University. Copyright 2023 by Chukiatt Ananwattayanon




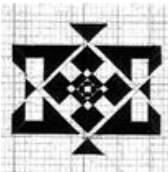
The results of a study on the history of Thai Phuan Jok woven fabric at Ban Had Siew, Si Satchanalai district, and Sukhothai province in Thailand supported cultural diffusion theory. It revealed that the Thai Puans were spread across many regions and were discovered as several groups in Thailand with their own culture. Thai Phuan Ban Had Siew also contained approximately 200 households of Jok weaving, with about 200 weavers who pretended to preserve the traditional woven fabric.


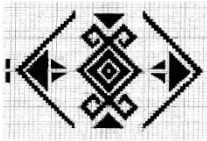

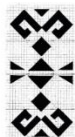



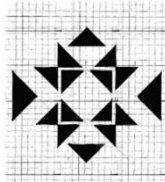
The analysis of signs in Thai Phuan Jok woven fabrics at Ban Had Siew, Si Satchanalai district, Sukhothai province, Thailand. The analysis of signs demonstrated that the process of creating a pattern by pulling was considered the highlight of the Teen Jok woven fabrics of Thai Phuan Had Siew. This process created a crisp and beautiful embossed pattern whose form corresponded to the name of each pattern. Instead, the pattern conveyed meaning from its structure, details, and colors for beauty. The materials came from nature. In addition, the production processes were passed down from one generation to the next, with a concentration on artisanal production to weave patterned





**Table 1.** shows the sign decoding in nine main patterns of the Jok woven fabric of Thai Phuan Had Siew.


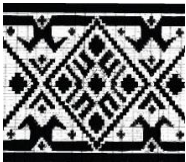
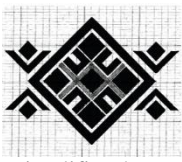
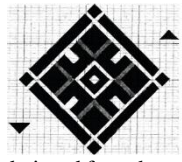



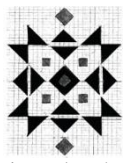
fabrics by the pulling (Jok) method. At present, traditional methods of production are still maintained. Therefore, the preservation of the Teen Jok weaving pattern was highlighted and has evolved into the Thai Phuan identity in Had Siew, which has been well-known for a long time. Teen Jok consists of nine patterns: the Si kho pattern, Pad Kho pattern, Dok Mon Sib Hok pattern, Sib Song Nuay Tad pattern, Krue Noi pattern, Krue Klang pattern, Krue Yai pattern, Nam-ang pattern, and Song Tong pattern. The patterns were decoded for signs according to Charles Sanders Peirce with three levels of interpretations: the level that is similar to the original pattern (the icon), the level that is associated with the symbol (the index), and the level that the symbol may not be similar to the indication (the symbol). These were applied to design and develop the products.

The decoding of signs in nine main patterns of Jok woven fabric, Thai Phuan Had Siew. The researcher decoded the signs in nine main patterns of Jok woven fabric, Thai Phuan Had Siew, and revealed the interpretation as follows:




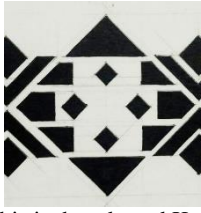
Nine Main Patterns of Teen Jok woven fabric	Three Levels of Sign Decoding from of Teen Jok's Patterns		
	Signifier as Icon	Signifier as Index	Signifier as Symbol
1. Si Kho Pattern 			









Nine Main Patterns of Teen Jok woven fabric	Three Levels of Sign Decoding from of Teen Jok's Patterns		
	Signifier as Icon	Signifier as Index	Signifier as Symbol
<p>Concept of Si Kho Pattern</p>	<p>The pattern is decoded based on the original pattern with dots, which is close to the original pattern by capturing the four corners pattern into a rhombus structure.</p>	<p>It is once decoded from the Icon, but simpler. The Kho pattern and the rhombus in the middle retain the feeling of the woven fabric pattern.</p>	<p>It is designed from the outstanding point of the pattern and assembled for use to be more modern by minimizing details and keeping the Kho pattern in a simple form.</p>
<p>2. Pad Kho Pattern</p>  <p>Concept of Pad Kho Pattern</p>	 <p>The pattern is decorated by a dot to be similar to the original by cutting down the eight corners that are black to shape the prominence of the yellow lines, the main color in Jok, to create a pattern and maintain a rhombus shape.</p>	 <p>Its name is based on the outstanding point of the pattern, the yellow pattern, in order to make the pattern look simple and balanced and highlight the clarity in the middle of the pattern.</p>	 <p>It is created from the combination of the outstanding point, or one that connects to the original pattern, and a triangular shape cut in half to create a horizontal empty line to convey the feeling of a missing part.</p>
<p>3. Dok Mon Sib Hok pattern</p>  <p>The sign detachment concept of Dok Mon Sib Hok pattern</p>	 <p>This is a pattern detachment which as close as possible to the original, in the same rhombus shape as the original and retaining its pixilation to convey the weaving pattern.</p>	 <p>Captures the uniqueness of the Mon Sib Hok pattern by reducing the space in the center of the pattern and highlighting the solid lines to convey meaning in connection with the original pattern and make it simpler.</p>	 <p>This is a combination of the pattern in the center, which is a triangular shape, to create a pattern to be used to arrange the composition in the center and use the space around the pattern as a free frame to make the pattern modern and simpler.</p>

Nine Main Patterns of Teen Jok woven fabric	Three Levels of Sign Decoding from of Teen Jok's Patterns		
	Signifier as Icon	Signifier as Index	Signifier as Symbol
<p>4. Sib Song Nuay Tad Pattern</p>  <p>Concept of Sib Song Nuay Tad Pattern</p>	 <p>The dots found in this pattern are close to the original, with the pattern's frame in line by reducing the angles of the twelve pullings.</p>	 <p>This is made from simplicity combined with the Kho and Nok Ku (double birds) patterns to highlight the pattern with less emphasis on details.</p>	 <p>This is made from the outstanding parts of the pattern, namely the double bird pattern and the triangular shape, which were merged from the Kho pattern with twelve dots according to the name, Sib Song Nuay Tad pattern.</p>

Nine Main Patterns of Teen Jok woven fabric	Three Levels of Sign Decoding from of Teen Jok's Patterns		
	Signifier as Icon	Signifier as Index	Signifier as Symbol
<p>5. Krue Noi Pattern</p>  <p>Concept of Krue Noi Pattern</p>	 <p>This is the detachment pattern that retains the original pattern with the line and shape both at the outside and inside to be characteristics of the meaning of "Krue" (group).</p>	 <p>This simplifies the pattern and still conveys the original pattern by highlighting the central lines and combining the details outside the rhombus to express independent coexistence.</p>	 <p>It is designed from the unique part of the Krue Noi pattern to convey the meaning of the original pattern. Then add space to the outside of the pattern to emphasize perspective on the central pattern, and use small triangles to make the pattern join together better.</p>
<p>6. Krue Klang Pattern</p>  <p>Concept of Krue Klang Pattern</p>	 <p>This is to decode the pattern which is similar to the original pattern by</p>	 <p>It draws on the distinctive points of the pattern and is adapted to look simpler and clearer, but still conveys the</p>	 <p>It is a triangular shape that is in the frame of the central pattern and arranges to form a pattern that</p>

Nine Main Patterns of Teen Jok woven fabric	Three Levels of Sign Decoding from of Teen Jok's Patterns		
	Signifier as Icon	Signifier as Index	Signifier as Symbol
	emphasizing flower-like patterns in the middle to make it clearer.	the form of a floral pattern. It is like the original pattern with fewer details to make it simpler.	clings to the line and gives a sense of unity.

<p>7. Krue Yai Pattern</p>  <p>Concept of Krue Yai Pattern</p>	 <p>This is the most similar to the original pattern by maintaining the appearance of the picture from weaving and reducing details in the middle of the pattern to emphasize the lines, stripes, and horizontals.</p>	 <p>It is the design of the Krue Yai pattern, which is a large horizontal stripe placed at the gap and adjusted the central pattern to make it a small and opaque rhombus. This is a simpler and clearer pattern.</p>	 <p>This is the adapted Krue Yai pattern at the Index level, emphasizing only the outstanding points that convey the Krue Yai pattern across the outer line to make it more independent.</p>
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Nine Main Patterns of Teen Jok woven fabric	Three Levels of Sign Decoding from of Teen Jok's Patterns		
	Signifier as Icon	Signifier as Index	Signifier as Symbol
<p>8. Nam-ang Pattern</p>  <p>Concept of Nam-ang Pattern</p>	 <p>This is decoded to emphasize the composition of the picture as close to the original design as it can directly represent Nam-ang pattern.</p>	 <p>This comes from the outstanding features of the Nam-ang pattern, i.e. the double bird pattern. Then, the overall pattern is simpler with frames. It is a distinctive feature that connects to the Nam-ang pattern.</p>	 <p>It expresses the couple of birds in the middle of the Nam-ang pattern and its components to form a simple pattern by cutting out the outer details to be more independent with the rhombus to achieve the balance of the image.</p>
<p>9. Song Tong Pattern</p>  <p>Concept of Song Tong Pattern</p>	 <p>This is close to the original pattern but also expresses the feeling of a pattern created by weaving.</p>	 <p>This is to remove some parts of Song Tong pattern and make it simpler and clearer,</p>	 <p>This pattern is from the outstanding part, a couple of birds, and a triangular shape of the</p>

Nine Main Patterns of Teen Jok woven fabric	Three Levels of Sign Decoding from of Teen Jok's Patterns		
	Signifier as Icon	Signifier as Index	Signifier as Symbol
	<p>The picture retains the details of the pattern to reflect the two couples of birds.</p>	<p>retains the central details of the pattern. The frame has been reduced to be lighter with lines, and rectangles. The picture of two couples of birds is presented to convey the meaning of Song Tong pattern.</p>	<p>Song Tong pattern that corresponds to the reproduction pattern. It has a rhombus frame with empty space on the outside.</p>

a) Shows the sign decoding in nine main patterns of the Jok woven fabric of Thai Phuan Had Siew. From *The Identities of Wisdom in Thai Phuan Woven Fabric to Product. Design under The Doctor of Philosophy (p.270-278)*, by Chukiatt Ananwattayanon, 2023, Khon Kaen University. Copyright 2023 by Chukiatt Ananwattayanon.

The sign on the Teen Jok woven fabric of Thai Phuan Ban Had Siew, Si Satchanalai district, Sukhothai province, Thailand. The signs of Teen Jok woven fabric could be found from visuality, sense and study of history, background, way of life, and location which the signs were decode the meanings for new designs. The recent study collected the data related to Teen Jok woven fabric analyzing from signs, signifies, and signifieds.

The main pattern appeared on the sarong body and sarong feet, and its name came from things seen in everyday life, prior knowledge, and experience. The variety of Thai Phuan patterns was created by the limitations in the production process. The name of the pattern relied on the basic knowledge that was found in nature, which represented goodness and beauty. Also, it indicated values, aesthetics in the mind, the development of the thinking system, and the development of knowledge from ancestors.

In addition, it demonstrated the positive and prosperous relationships between ethnic groups and other races. The use of color on the Jok woven fabric of Thai Phuan Had Siew, Sukhothai province, was a sign of an artistic mind and a simple way of living. Red tones were the most common and were separated into warm and cold tones. Green and blue tones were the next most cool shades, followed by black, gray, or black-brown. The use of color in Thai Phuan's weaving cloth denoted a creative mind and a simple lifestyle, as well as knowledge of social constructs such as status, gender, age, customs, rituals, respect for one another, loyalty to one's family and partner, and self-improvement. The use of chilly tones denoted maturity, marriage, having children, and occupation.

In conclusion, the study of sign analysis of Jok woven fabrics in Thai Phuan Ban Had Siew, Sukhothai province, Thailand, applied three levels of interpretation based on Charles Sanders Peirce: icon, index, and symbol, in order to shorten the features of the pattern of the Teen Jok woven fabric. Moreover, Ferdinand de Saussure stated that a sign is made up of two components: the signifier and the signified. The meaning of signified, which summarizes the set of meanings obtained from the symbols in Thai Phuan woven fabric could refer to different meanings. Virtue is the choice of natural or plant-based materials rather than resources that

come from animals, the auspiciousness of patterns, accountability for one's labor, perseverance, and emotional control. Beauty refers to the art of pattern placement, the use of warm and cool colors to convey sentiments and emotions, the creation of distinction and harmony, the use of primary and complementary materials, and the production processes to achieve value. Love means the existence of hand-woven wisdom, the development of young people's awareness of their own goodness in their hearts through the production of woven fabrics, the establishment of customs and traditions for peace in society, and loyalty to oneself, family, partner, community, and society, including mutual respect. Unity means joining together to produce Thai Phuan woven fabrics, making sacrifices, and delegating tasks when participating in group activities.

#### **The analysis and product development guidelines**

The history of Thai Phuan Ban Had Siew woven fabric has been studied in both concrete and abstract ways. The concrete referred to the Teen Jok woven fabric, which featured unique shapes, patterns, and colors. These symbols may have been referenced or expressed via the weaving materials. In contrast, the abstract discussed the customs, traditions, and cultures of the Thai Phuan ethnicity, which may include these tales in the product design. The concept of design incorporating this symbol should inspire the designer to recognize and value those Thai Phuan Ban Had Siew Jok woven fabrics. It is possible to blend contemporary art concepts with Thai Phuan Ban Had Siew woven fabric as if bringing the past into the present in order to suit the demands of people nowadays. For one to reflect on the story conveyed via the work and become indirectly inspired to find the solution, contemporary art must be connected to the tale of that identity and wisdom.

Therefore, decoding the sign for appropriate products was therefore taken into account at both the index and symbol levels. The terms of decoded sign were relevant to the Thai Phuan Teen Jok pattern, which were beneficial and useful. Besides, this might be an option of patterns for product design, particular for artwork relied on composition and might foster



the patten composition or the expression of identity associated with Thai Phuan culture. Moreover, the products would present compatibility or a story of patterns, shapes, structures, and functions that have similar significance.

## Discussion

The discussion of the sign analysis of Thai Phuan Jok woven fabric at Ban Had Siew, Si Satchanalai district, Sukhothai province, Thailand, as a guideline for further product design was shown as follows.

There are many different ethnic groups in Thailand, including the Thai Phuan, who migrated from Lao PDR and brought with them a rich culture, Thai Phuan Jok woven fabric. This is in line with the Fritz Graeb and Wilhelm Schmidt theory of cultural diffusion, which suggests that as a culture spreads, the destination culture must be essentially the same as the original culture. It could be identical in terms of both quantity and appearance. It can be brought on through human movement, and highlighted the concept of Borrowing.

In the past, the woven fabrics of the Thai Phuan have historically had a significant impact on and been involved in many parts of the lives of the Thai Phuan, including tradition, ritual, community ceremonies, and even Thai Phuan ethnicity, which still retains a common identity. This corresponds with Apinya Fuengfusakul (2000) (Fuangfusakul, 2000), who stated that “identity” is a person's internal sense of “Who am I?”, that develops from their interactions with others, specifically their self-view and how others perceive them. That led to the study of identity and wisdom.

Regarding the sign analysis of Thai Phuan Ban Had Siao woven fabrics from the nine traditional Teen Jok, it was in accordance with the semiotic theory of Charles Sanders Peirce (1955) (Peirce, 1955), based on three levels of interpretation: icon, index, and symbol. In order to decrease the details of the Thai Phuan Jok woven pattern at all three levels, Ferdinand de Saussure stated that the sign is composed of two components: the “signifier” that we can perceive through the sensory system and the “signified” that occurs in the mind of the receiver. Decoding the sign revealed four meanings, including kindness, beauty, love, and oneness, which can be summarized into the Teen Jok of Thai Phuan Ban Had Siew (Wongbiasat, 2001). As a result, the sign was decoded and developed as a guideline for product development. It was found that the sign

of the product design was suitable and considered a decorative product. The proper sign levels would be index and symbol levels. All patterns decoded from signs were related to the Teen Jok Thai Phuan woven fabric and can be used by taking into account for suitable use and selection in production. This is consistent with Pamporn Chanwattana (2006) (Chanwattana, 2006) in terms of the process of making a product selection decision and the characteristics of consumers—which included in-demand goods, intriguing product information, product form possibilities, and product selection decisions.

## Conclusions

The summary of the sign analysis of the Teen Jok woven fabric at Ban Had Siew, Si Satchanalai district, Sukhothai province, Thailand, would be a guideline for further product design.

According to the theory of cultural diffusion, it was discovered that Thai Phuan who migrated to Thailand from the Lao PDR settled in many areas and in many groups, carrying their own culture with them. The data were collected from the study of the sign analysis of the Teen Jok weaving fabric at Ban Had Siew, Si Satchanalai district, Sukhothai province, Thailand; that fabric is being woven by Thai Phuan Jok. Currently, Ban Hat Sew is home to about 200 weaving houses and roughly 200 weavers, the majority of whom are between the ages of 40 and 60. In addition to weavers, there are farmers. However, the traditional woven fabric is still preserved.

Consequently, the semiotic analysis of Thai Phuan woven fabrics at Ban Had Siew is based on Charles Sanders Peirce's semiotic theory with three levels of interpretation: icon, index, and symbol. This was attempted in order to reduce the Jok woven pattern and employ the discovered pattern in the subsequent design. According to the signifier and the meaning of the signified developed by Ferdinand de Saussure, there were discovered to be four sets of meaning in Jok woven fabric, Thai Phuan Ban Had Siew: goodness, beauty, love, and unity. The sign was therefore proposed to be appropriate for the desired product, which was a decorative product, according to the requirements for the further product. Index and symbol levels were thought to be the proper levels of sign for this product. All of the patterns that have been eliminated are related to the design of the Thai Phuan Teen Jok fabric. As a result, by taking into account each pattern's

eligibility for application, this sign can be used usefully and appropriately.

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