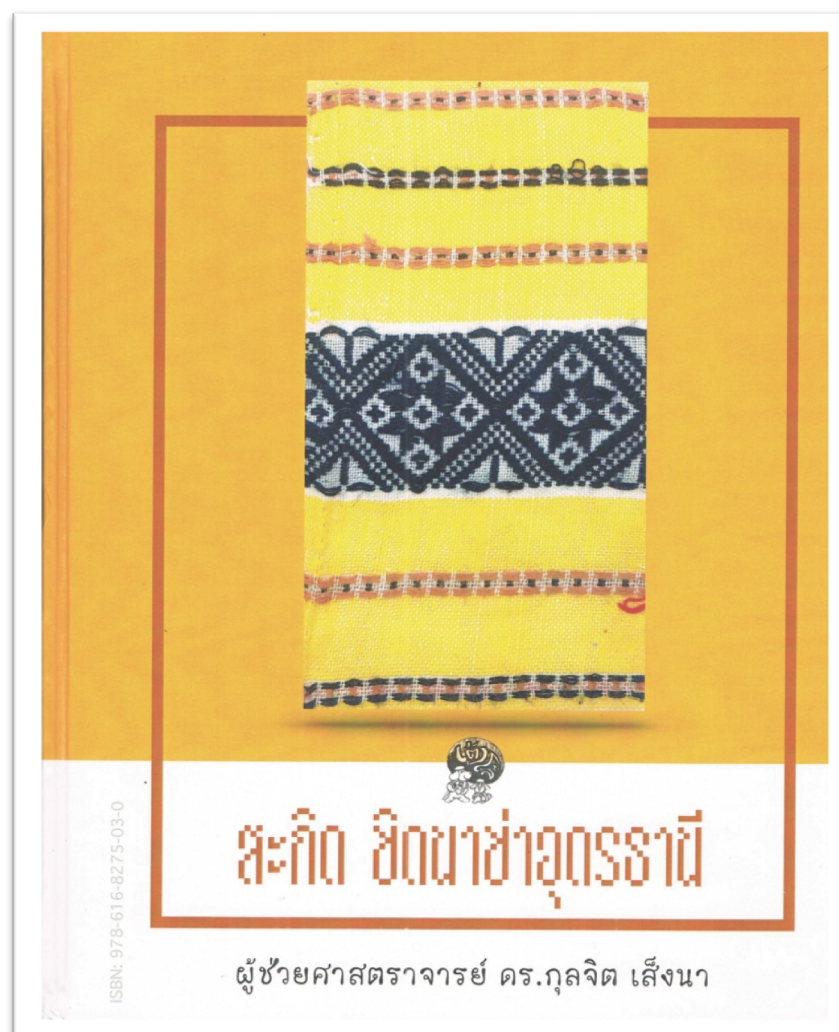


Sakid–Khit Nakha of Udon Thani by Asst. Prof. Dr. Kulajit Sengna

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Introduction

Khit textile is originally, Udon Thani's textile, the upper Northeastern Thailand province. Khit which is a unique, ancient, and applied-ancient pattern has been assimilated with contemporary, local wisdom and creative ideas. Khit patterns reflect, as well, represent the way of life, culture, nature, and environment around local textile weavers as their products for family income earning. (The Office of the Permanent Secretary of Ministry of Culture, 2023) The famous marketplace for Khit textile distribution is in Udon Thani province called 'Talad Ban Nakha'. Sunit Hemanil (2018) described the dynamic of this market place in 3 stages; the initiation during the year 1975 to 1993 from a few households selling their own Khit, the growing and developing period from the year 1994 to 2010

when the textile market obviously, well set with an improvement of shops, numbers of shops and increasing customers, and the latest, prosperous time during 2011 to present. Efficiency in marketing promotions involved product selection, quality controls, product varieties, and so on. Talad Ban Nakha becomes the reputation and sustainable business of the province.

The massive collections and body of knowledge about 'Khit' technics in 'Nakha' as area based approach have been presented in the latest in The Thai language, 225-page, academic publication in CMYK colors printing, hardcover, titled 'Sakid Khit Nakha of Udon Thani' by Kulajit Sengna, Asst. Prof. in The Department of Fine and Applied Program in Local Arts, Rajabhat Udon Thani University.

Sakid-Khit Nakha of Udon Thani

The book is composed of 12 important points in the following elements.

1. Why it's called Khit? What is it?

The author describes that the term Khit is common understanding by all weavers as a weaving technic. The author concludes that Khit came from 'Sakid' or 'Khajit' in the ancient language of Pali. The meaning of Khit is the creation of exquisite textiles for decorating pieces of cushions and pillows, and

at the top and foot pieces of local, wrap-around skirts.

2. Where Nakha Khit came from, what and how:

The author explains Nakha Khit (Nakha village's Khit of Nakha Subdistrict, Udon Thani province) is the ancestral, inherited textile in farmers' way of life a local product for the local market and now its reputation and advancement becoming a large, active and outstanding textile market.

3. Khit and beliefs: The author explains the hand-woven textile creativity by Nakha villagers in the close and long-time relation with ‘Heet Khong’ as the core of their way of life. It is mainly used for cushion and pillow making, mattress, and shoulder cloth. They’re filled the patterns with auspicious in beliefs and then weave Khit textiles on the belief as a propitious item and precious gift for auspicious and important occasions.

4. Khit and everyday life: The author describes hand-woven Khit textiles as cultural and traditional items based on Buddhism rituals and ceremonies’ requirements and marked as the highest symbol of sacred worshipping. Common Khit is not found using in everyday life except some of Khit technics in making the foot piece of the local, wrap-around skirt for decoration.

5. Khit and traditional activities: The author explains the conceptual framework of Khit weaving as the highest worshipping item or auspicious symbol in Buddhist traditional activities. Isan traditions are strictly attached to Buddhism along with traditions and norms (Heet and Khong) inherited for generations. Khit in traditional activities holds as the highest worshipping items and symbols.

6. Khit and other textile differences: The author explains the key process of Khit weaving to keep the same color along a Khit

piece by raising or picking to form brocades to be a patterned textile and the technics in picking or thread lifting as Khit with a wooden plate or traditional loom and picking Khit with ‘Takraw-lai’ tool.

7. Equipment and materials in Khit Nakha Fair, Udon Thani: The author describes every piece of equipment in the handloom that was traditionally used; shedding pieces, picking tools, battening heddles, reed or comb, shuttles, heddle, and treadles, for instance. In addition, she explains materials using both cotton and silk.

8. Materials preparation for Khit Nakha of Udon Thani: The author explains the process to prepare yarns, to be good and strong enough for picking Khit pattern and prepare weft yarns especially hand-spinning cotton yarns. Khit weaving technics also explained to comprehend Khit’s uniqueness.

9. Khit Nakha, Udon Thani, and colors: The author explains chemical dying in the time when Khit Nakha was in high demand in the market for the dye was easily available and low price, having more colors and shades choices. At present dying has been made advanced retrospectively to natural dyes to meet current customers’ eco-friendly textiles demands. In addition, she provides tables of information for natural dyes and natural

materials to compare raw materials and their outputs in different sources of materials.

10. Udon Thani, Khit Nakha Patterns: The author describes Khit patterns found in the area such as Lai Ta, Lai Krajab, Lai Kab Luang, Lai Sroi Bai nun, Lai Limangpong, Lai Nak -umnuay, for example.

11. Present creativity of Khit Nakha of Udon Thani: The author describes the development of Khit Nakha pattern designs that has not been very much changed which is different from factory Khit products. The factory's Khit weaving is lower in price and in the market-demand quality. Therefore new patterns are mostly produced by the Khit

factory and the cost of hand-woven Khit is higher.

12. Present status and changes: The author explains the status of Khit Nakha. In short, Khit has not had many new weavers to inherit classic and original patterns weaving to compete with many new patterns easily produced in the Khit factory. Classic Khit Nakha ends in higher price in the market and is inconsistent with buyers' interest. However, the artistry, the hand-woven product needs an intensive preservation program, as soon as possible, to the crisis of the handicraft piece of art is in.

Critics:

Sakid, Khit Nakha Udonthani' by Asst. Prof. Dr. Kulajit Sengna is compact on hard cover and excellent for learners' books shelves or one of collection for people in general, students, and collectors. The outstanding point of the book is about textile aesthetics and artistry perception and impression. The textile illustrations collection in CMYK colors builds a reader's perception and feeling of the textile aesthetic. Patterns and colors from numerous pieces of textiles are presented in many chapters. In addition, all major patterns, classic and original styles and applied ones are recorded as graphic

illustrations to ease new weavers and people in general in learning it. It also aims to encourage contemporary weavers, in particular, to involve with the art. In *Point 10, Udon Thani, Khit Nakha Patterns*, considered the highlight for contributing numerous pages of illustrations at more than 70% of all pages mainly collected patterns from pillows, cushions and foot pieces of local skirts. The author is aware of readers' perception by repeatedly underlined in every point mentioned that the subject is 'Khit textile in Ban Nakha's context' to avoid misinterpretation as it is 'Udon Thani's Khit

textile’. The reviewer agrees to focus on possible misinterpretation to highlight only Khit Nakha in particular.

Nevertheless, the reviewer noticed some points could be added to enable readers to link the marketplace like Nakha Market or Talad Nakha as the largest textile market in the upper Northeastern Thailand with Mekong Subregion nations; Laos PDR, China, and Vietnam. In the specific situation of the creative economy, product creativity advancement of Khit Nakha, especially could be promoted contemporary product development, market, and tourism activities. At the same time, conservation and inheriting original, classic Khit patterns could be added and made advanced like in the author’s

recommendations in ‘*Point 12, Status and changes of Khit Nakha, Udon Thani*’, in order to enhance community organization, community or Nakha Market in their conservation and marketing communication. There are trivial points as incompleteness like some content in points that should be put together in the same chapter to enrich some points and balance information in some other points. However, these small flaws cannot be compared with the benefaction the book contributing to the textile community enterprises and to arts and crafts communities in terms of ‘*the model of book publication by area studies or area-based studies in culture and arts*’ in which continue increasing in the near future.

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