



Study of Color Culture from the Arts of Phetchaburi Artisanry, Thailand, for a Design Color Books

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ABSTRACT

This study explores the distinctive color culture embedded in the artistic expressions of Phetchaburi Artisanry, a heritage craft deeply rooted in Thailand's cultural history. Color has long played a critical role in Thai artistry, serving not only as a medium of aesthetic appeal but as a conduit of symbolic meaning, storytelling, and cultural identity. Specifically, Phetchaburi Artisanry, with its vibrant traditions of stuccowork, banana plant carving, Khon mask painting, and goldsmithing, employs unique color palettes that reflect both the materials used and the cultural symbolism attached to each hue. The primary objective of this research was to investigate the origin and application of color within various branches of Phetchaburi Artisanry, with a particular focus on how these traditional colors can be preserved and adapted in contemporary design. This research adopts both qualitative and quantitative methods involving field observations, interviews and document analysis to comprehensively identify and analyse colour usage by the artisans in Phetchaburi. The research shows that some colours are obtained from natural products and originate from traditional sources, retaining the names and the connotations associated with Thai literature, mythology and gemology. Thus, the color book was developed with the purpose of archiving and expressing the color wisdom of Phetchaburi Artisanry. This book was then reviewed by 30 participants, where the participants had a high level of satisfaction, with an average of 4.39 (S.D. = 0.25), which supports the effectiveness of the design in maintaining and implementing Thai color culture for the contemporary world.

Keywords: Color Culture; Phetchaburi Artisanry; Color Books; Thai Traditional Arts; Cultural Heritage in Design.

INTRODUCTION

Color holds multifaceted dimensions, serving as a critical element that conveys aesthetic, symbolic, and emotional meanings across cultures. Color has been associated with human life for a long time. Humans have been known to invent and develop the use of color in everyday life in various patterns, whether in dyeing fabric, cooking, or creating art (Permchart et al., 2013). This integration of color has become an essential part of human life. Beyond aesthetics, color in various cultures often symbolizes spiritual beliefs, social status, and emotional states, playing a role that extends far beyond mere decoration.

At present, color schemes are continually evolving for use in creative design. However, while many modern color combinations originate from Western palettes, unique cultural color systems, like those in Thailand, continue to evolve and reflect indigenous stories and identities (Boonvong, 1996). For example, Phairoj Phittayamethee invented the Thaitone color, which is the result of stories recorded in the literature, opus, culture,

and beliefs in the past, as well as the wisdom of Thai artisans who recruit natural colors, bring to extracted, to the color sorter and elaborate colors to create a charming and unique color (Laistrooglai, 2010). In the past, a set of color Thai appeared in paint work; there were five primary colors called “Benjarong Color Group” consisting of black, white, red, yellow, and khram color. Each color can mix other colors to reborn colorful beauty that adds to 10 colors, and each color can be mixed to create more beautiful colors are added 10 colors, which can be found in Thai art, such as murals and the arts of Ten divisions of traditional Thai Crafts

Color is the key factor that can attract the audience's attention and add value to the product as well. This research aims to study the colors used in the arts of Phetchaburi Artisanry by using the obtained analysis to experiment with a decorative design to develop a contemporary image of Thai and internationality from the relationship of color use. Conducted a study of the use of colors in the Phetchaburi work, to analyze, design and ask for satisfaction.

Research Significance and Objectives

This study examines the unique color culture within Phetchaburi Artisanry and aims to contribute to the evolution and sustainability of Thailand's handicraft market. By documenting traditional color palettes and their applications, this research seeks to enhance the market's appeal and support artisans in promoting Thai heritage through contemporary design. The anticipated impact includes increasing recognition of Thai handicrafts internationally and preserving local cultural identity in a rapidly globalizing market.

The research objectives are as follows:

1. To investigate the origin and cultural context of Phetchaburi Artisanry, exploring its historical significance and unique craftsmanship traditions.
2. To analyze the intrinsic color culture within Phetchaburi Artisanry, focusing on the symbolic meanings, traditional materials, and color applications used by artisans.
3. To design and evaluate a color book that documents and showcases the colors of Phetchaburi Artisanry, incorporating evaluative feedback on usability, cultural accuracy, and aesthetic appeal.

METHODOLOGY

Research Method

This study employed a mixed-methods approach, integrating qualitative and quantitative methods. For qualitative analysis, field observations and interviews with experienced Phetchaburi artisans documented traditional color practices, production techniques, and cultural meanings. Quantitatively, a structured questionnaire was distributed to 30 design students and professionals to evaluate the usability and appeal of the developed color book, with responses measured on a Likert scale. Descriptive statistics were then used to summarize participant satisfaction and feedback, guiding potential improvements in design.

Research Design

This study utilized both primary and secondary data to explore the color culture of Phetchaburi Artisanry. Primary data were collected through field observations and interviews with local artisans, capturing firsthand insights into traditional techniques, materials, and color symbolism. Secondary data included historical texts, books, and scholarly articles, which provided contextual information on the origins and evolution of these art forms. This combination allowed for a detailed understanding of both the practical and cultural aspects of Phetchaburi Artisanry.

Data Collection

A mixed research approach was used to conduct this study to ensure that a more complete picture of the color culture of Phetchaburi Artisanry was captured. Data collection included field observation and semi-structured interviews with relevant artisans who can be identified in the town of Phetchaburi and who are involved in uniquely crafting the three products of stucco work, banana plant carving, and the Khon masks. These artisans were purposively selected based on their mastery and engagement in the traditional processes thus helping the researcher to capture accurate color practices, manufacturing processes, as well as cultural implications. The history of those crafts was also supplemented by other historical documents and articles as secondary sources of information.

Quantitative data were collected through a structured questionnaire administered to 30 participants who evaluated the designed color book. These participants, predominantly design students and professionals, were chosen to represent potential users of the book. The questionnaire measured satisfaction across various elements,

such as cultural accuracy, visual appeal, and content clarity, using a Likert scale. Descriptive statistics, including mean and standard deviation, were calculated to assess participants' overall satisfaction and identify strengths and areas for improvement in the book's design.

This research framework uses the main conceptual frameworks as follows (Figure 1):

1. Conceptual framework of the manufacturing process, technique, and pattern
2. Conceptual framework of physical and aesthetics
3. Conceptual framework of crafting analysis

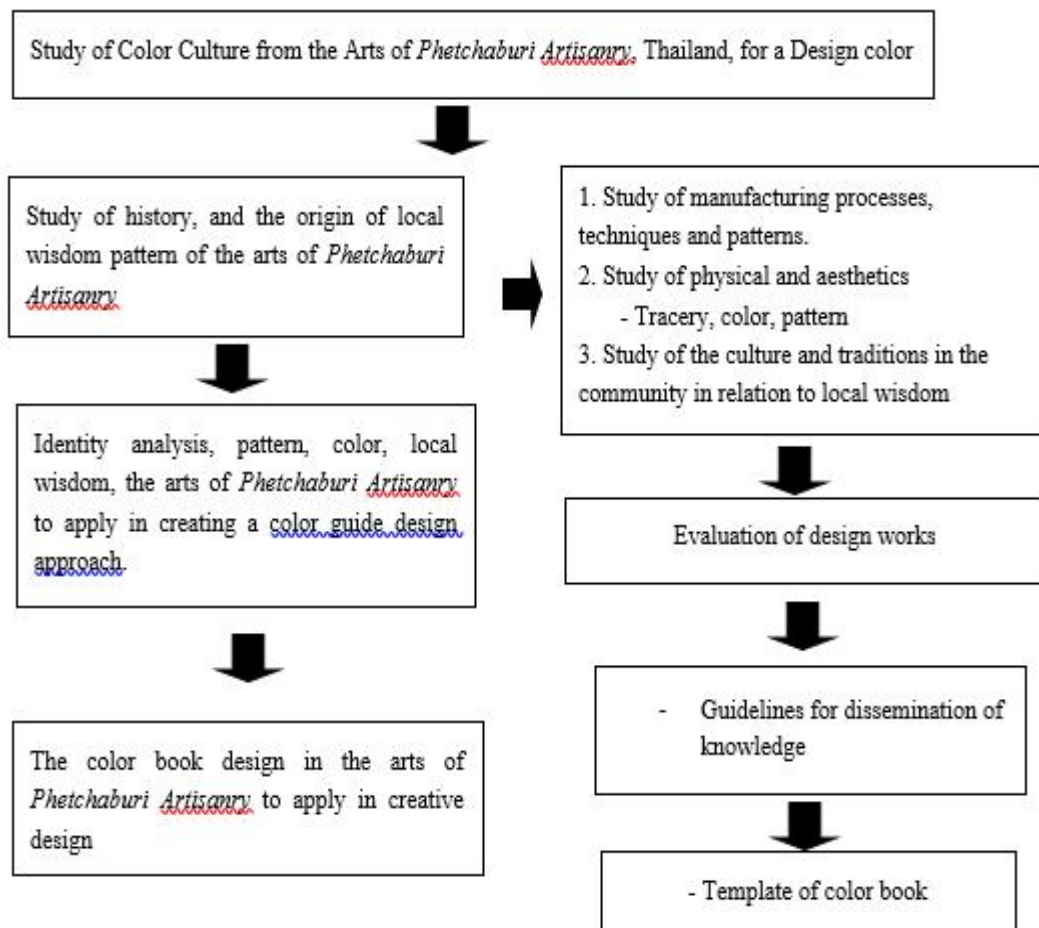


Figure 1. Research Framework for the Study of Color Culture in Phetchaburi Artisanry and its Application in Design

Data Analysis

In this study, data analysis involved distinct approaches for qualitative and quantitative data. Qualitative data from field observations and artisan interviews were organized, coded, and categorized to identify themes related to color usage, production techniques, and cultural significance within Phetchaburi Artisanry. Thematic coding was applied, grouping similar responses to reveal patterns in traditional color symbolism and application. Categories were established for each craft type (e.g., stucco work, Khon mask making) to ensure a detailed analysis of specific practices. This thematic approach allowed for an in-depth understanding of the unique color practices and their cultural implications.

Quantitative data were collected via a structured questionnaire, assessing satisfaction levels among 30 participants regarding the designed color book. Data were entered into a statistical software program, where descriptive statistics, including mean and standard deviation, were calculated to evaluate overall satisfaction and highlight areas for improvement. The quantitative results were then cross-referenced with qualitative findings to enhance the depth of interpretation, enabling a comprehensive analysis that connected user feedback with the intrinsic color culture of Phetchaburi Artisanry.

Steps in Conducting Research

1. Go into the field to record works in the arts of *Phetchaburi Artisanry*.
2. Study of information from documents about history and the origin of *Phetchaburi Artisanry* 's arts and the principle of the elements in pattern design and color.
3. Communicate with the expert in *Phetchaburi Artisanry*'s arts to study pattern design, color, and production methods.
4. Collect data from field documents and small group discussions with experts.
5. Analyze data to establish guidelines for the color book design in the work of *Phetchaburi Artisanry*.

The process of the design experiments of the color book in the work of *Phetchaburi Artisanry* with the following steps:

- Analyze the color in the works on the arts of *Phetchaburi Artisanry*
 - Bring patterns, trceries, and colors to develop into a sketch book.
 - Experiment with laying patterns according to the art to suit the book.
6. Present the results of data analysis and research results in descriptive research with illustrations and the color book design in Phetchaburi craftsmen's work around one book.
 7. A satisfaction survey in works of the color book design in the work of *Phetchaburi Artisanry* was carried out by research methodology as follows:
 - The sample was 30 participants from the purposive sampling for the study
 - The quantitative research tool for the sample was a questionnaire.
 - The quantitative data analysis was done using a statistical program. The statistics used in data analysis were descriptive statistics such as frequency, per cent, and mean.

RESULTS

The Color in Carve Beautifully the Banana Plant Work

The colors used in carving the banana plant work of Phetchaburi Artisanry are carefully selected from the sheaths of Tanee banana trees, considered the best for this craft. The colors are categorized based on the shades of the banana tree sheaths, as summarized in [Table 1](#):

The shade color of the banana trees sheaths was divided into three shades:

The dark color was obtained from the banana trees' outermost sheaths, the color showed that green khiaotong color which was called sheaths skin green color (khiaokappanang green).

The neutral color was obtained from the banna trees middle sheaths to the banna trees outer sheaths, the color showed that green as chartreuse color (khiaotongon green), which was called outer sheath green color (khiaokapnok green).



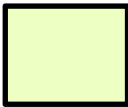





The light color was obtained from the banna trees outer sheaths, the color showed that light green to white color, which was called inner sheath green color (Khiaopnai green).

There will be color decorated Carve beautifully the banana plant work with English paper. The most popular colors are gold, red, pink, blue, and green ([Figure 2](#)).



Figure 2. Carve Beautifully the Banana Plant Work [Source: Chanoknart Mayusoh (2024)]

Table 1. Summary of Color in the Art of Carve Beautifully the Banana Plant Work

Basic color	Fashion color
	
Sheaths skin green (<i>Khiaokappanang green</i>)	English paper pink
	
Outer sheath green (<i>Khiaokapnok green</i>)	English paper green
	
Inner sheath green colo (<i>Khiaokapnai green</i>)	English paper red
	
	English paper gold
	
	English paper blue

The Color in Stucco Work

Stuccowork of Phetchaburi artisans in the past was primarily derived from white lime, often referred to as soft white (Nuan white) and ivory white (Ngachang white) (Sangwalpetch, 2015). Over time, white lime was further developed by adding red lime (Poondang), which is obtained from red sandstone and gravel stone (Puangmali, 2013).. These materials are pounded and mixed with sand to sculpt intricate artwork.

The decoration of stucco work by Phetchaburi craftsmen is categorized into three main techniques:











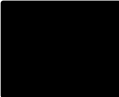



1. Stained glass decoration
2. Benjarong cup decoration
3. Gold lacquer decoration

As shown in **Figure 3**, Phetchaburi stucco work features intricate designs, often enhanced with decorative elements that highlight the craftsmanship and cultural heritage of the region.



Figure 3. Stucco Work [Source: Chanoknart Mayusoh (2024)]

Table 2. Summary of the Color in Stucco Work

Basic color	Fashion color		
	Color from stained glass decoration		
	 Light yellow	 Golden yellow	 Cyan blue
 Nuan white color, <i>Ngachang</i> white color	 Morakot green	 Tun red color	 Tun pink color
	Color from attaching of Benjarong cup		
 Red lime/ <i>Poondang</i>	 Gold yellow	 Red color	 Black color
	 Blue color	 Green color	
	Color from gilding		
	 Gold leaf color		

As shown in the **Table 2** above presents a summary of the colors used in Stucco Work within Phetchaburi Artisanry, categorizing them into basic colors and fashion colors. The basic colors include Nuan white, *Ngachang* white, and *Poondang* red lime, which are traditional materials used by artisans to create the base structure of stucco decorations. The fashion colors are derived from various decorative techniques such as stained glass decoration, Benjarong cup attachment, and gilding. Stained glass decorations incorporate light yellow, golden yellow, cyan blue, morakot green, tun red, and tun pink. Benjarong cup decorations feature gold yellow, red, black, blue, and green. Additionally, gold leaf gilding is used to enhance the elegance and richness of the stucco designs, preserving Thai cultural heritage.

The Color in Paper Hammering










Paper hammering in the arts of Phetchaburi Artisanry utilizes vibrant colors derived from English paper, with gold and silver being the primary shades. These colors hold symbolic significance, particularly in religious and ceremonial contexts, as they imitate gold leaf gilding used in worship. As illustrated in Figure 4, the intricate paper hammering technique involves skilled artisans crafting elaborate decorative elements.

The colors used in this craft are divided into basic colors and fashion colors, as summarized in Table 3. The basic colors include English paper gold and silver, while the fashion colors are sourced from kite paper, featuring shades such as orange, yellow, dark green, light green, blue, red, and pink. These vivid hues enhance the visual appeal of traditional Thai decorations, preserving the cultural heritage of Phetchaburi while integrating artistic creativity into contemporary applications.



Figure 4. Paper Hammering [Source: Chanoknart Mayusoh (2024)]

Table 3. Summary of the Color in Paper Hammering

Basic color	Fashion color	
	Color from Kite paper	
		
English paper gold	Kite paper orange	Kite paper yellow
		
English paper silver	Kite paper dark green	Kite paper light green
		
	Kite paper blue	Kite paper red
		
	Kite paper pink	

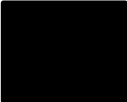




The Color in Animal Head Sculpture Work

The colors used in animal head sculpture work primarily come from the natural tones of animal leather and fur, with earthy shades like Krabue black, horse/cow leather brown, and Tongkwang brown forming the base. As seen in Figure 5, additional decorative elements introduce fashion colors such as nose rope red and decorative tassel blue, enhancing the overall aesthetic. Table 4 summarizes these colors, highlighting how traditional artisans incorporate both natural and decorative elements. These vibrant additions not only enhance the sculptures' visual appeal but also reflect the rich cultural heritage of Phetchaburi Artisanry.



Figure 5. Animal Head Sculpture Work [Source: Chanoknart Mayusoh (2024)]

Table 4. Summary of the Color in Animal Head Sculpture Work

Basic color		Fashion color	
		Color from decoration of animal head	
Krabue black	Horse, Cow leather brown		
		Nose rope red	Decorative tassel blue
Tongkwang brown			

Goldsmith Work







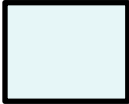
Goldsmith work in Phetchaburi Artisanry is renowned for its use of high-purity soft gold (99.99 and 96.5), which gives the jewelry its signature soft brass color and radiant shine (Inaum, 1993). As seen in Figure 6, intricate gold ornaments, rings, bracelets, and necklaces are adorned with vibrant gemstones, enhancing their aesthetic appeal.

As summarized in Table 5, the basic color used is clay brass, while the fashion colors come from gemstones such as Morakot green (emerald), Ruby red, Topaz yellow, Sapphire blue, Dangpatai brown (zircon reddish-brown), and Mukdahan soft white (moonstone). These rich, colorful elements reflect traditional Thai craftsmanship, preserving cultural heritage while adding luxurious elegance to contemporary goldsmith designs (Molsawat, 2013).



Figure 6. Goldsmith Work [Source: Chanoknart Mayusoh (2024)]

Table 5. Summary of the Color in Goldsmith Work

Basic color		Fashion color		
		Color from gemstones		
				
Clay brass color	Morakot green color	Ruby red	Topaz yellow	
				
	Sapphire blue	Dangpatai drown	Mukdahan soft white	

The Color in Watering Work


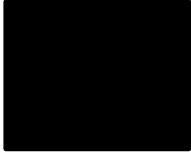

Watering work in Phetchaburi Artisanry is characterized by the use of gold leaf patterns on a contrasting background. As shown in Figure 7, this traditional art form highlights intricate designs created with lacquer varnish to provide a Dum Yanglak black base, enhancing the brilliance of the gold details.

As summarized in Table 6, the basic color used in watering work is Tongkampraw (gold-leaf color), while the fashion colors include Dum Yanglak black for the background and Vermillion red (Dangchad) for additional detailing. This combination of colors creates a striking visual contrast, emphasizing the richness of Thai artistic heritage. The meticulous craftsmanship ensures the preservation of this traditional technique, widely used in temple decorations and fine artwork.



Figure 7. Watering Work [Source: Chanoknart Mayusoh (2024)]

Table 6. Summary of the Color in Watering Work

Basic color	Fashion color	
	Color from background work	
Tongkampraw color		
	Dum Yanglak black	vermillion red/Dangchad

The Color in Painting Work of Phetchaburi Craftsmen

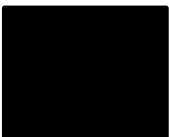






Painting work in Phetchaburi Artisanry is prominently featured in temple murals and traditional artworks, depicting mythological characters and intricate patterns. As seen in [Figure 8](#), these paintings use a combination of gold leaf, red backgrounds, and vibrant character colors, inspired by the Ramayana story.

As summarized in [Table 7](#), the basic colors include Nilphat black, Vermillion red (Dangchad), and Hanuman white. The fashion colors used for characters include Phra Ram dull green, Cyan blue, Phantom blue, and Pha Lak gold. These colors help distinguish divine and non-human figures, enhancing storytelling through visual artistry. This painting style continues to preserve Thailand’s rich cultural and artistic heritage, making it a valuable contribution to traditional craftsmanship.



Figure 8. Painting Work [Source: Chanoknart Mayusoh (2024)]

Table 7. Summary of the Color in Painting Work

Basic color		Fashion color		
		Color from the current painting		
Nilphat black	Vermillion red/Dangchad			
		Phra Ram dull green	Cyan blue	
Hanuman white				
		Phantom blue	Pha Lak gold	

The Color in Khon Mask Work









Khon mask work in Phetchaburi Artisanry follows a traditional color scheme based on characters from the Ramayana story. Each character is painted with specific colors that reflect their personality and mythological significance. As seen in Figure 9, these masks are intricately crafted and decorated with gold leaf, enhancing their regal appearance.

As summarized in Table 8, the basic colors include Phra Lak gold leaf and Vermillion red (Dangchad). The fashion colors used for different characters include Phra Ram dull green, Nilphat black, Maiyarap purple, Maiyarap light purple, Sichanaoon (pale yellow), and Hanuman white. These colors help distinguish divine beings, demons, and heroic figures in Khon performances. The primary use of gold leaf emphasizes the grandeur of traditional Thai mask-making, ensuring the preservation of Thailand’s cultural and artistic heritage (Niamsap, 2013).



Figure 9. Khon Mask Work [Source: Chanoknart Mayusoh (2024)]

Table 8. Summary of the Color in Khon Mask Work

Basic color		Fashion color		
Color from the character in Ramayana story				
				
Phra Lak gold leaf	Vermillion red/Dangchad	Phra Ram dull green	Nilphat black	Maiyarap purple
				
		Maiyarap light purple	Sichanaoon	Hanuman white

Expected Benefits

1. Able to gain knowledge about the origin of "the arts of *Phetchaburi Artisanry*".
2. Able to gain knowledge about the color culture obtained from "the arts of *Phetchaburi Artisanry*".
3. Able to work on color books design in the arts of *Phetchaburi Artisanry*.

Findings

Works of book design in the title “the color in the work of Phetchaburi Artisanry”

The researcher has used data from the analysis of color data in craftsmen to design “color book in the work of *Phetchaburi Artisanry*” The book size is 21 cm x 29.7 cm. around 52 pages the content was three parts, focusing on the reader to have knowledge of the information in the color of work in the arts of *Phetchaburi Artisanry* consists of the following information:

Part 1, the meaning of “The arts of *Phetchaburi Artisanry*”.

Part 2, the origin, type, pattern, the production process of “The arts of *Phetchaburi Artisanry*”.

Part 3, the color in the work of *Phetchaburi Artisanry*.

Carve beautifully the banana plant work, stucco work, paper hammering, animal head sculpture work, goldsmith work, watering work, painting work, and *Khon mask* work. This book focuses on the readers gaining knowledge of the color in the arts of *Phetchaburi Artisanry* that can be used as a guideline for art or design work (Figure 10).



Figure 10. “The Color Book in the Work of Phetchaburi Artisanry” [Source: Chanoknart Mayusoh (2024)]

Satisfaction Results of the Participant Sample

The sample 60% of the participants who responded to the assessment were male, and 20% were female, with the age of 21-30 the most representing 63.3%, followed by the age of 31-40 years old accounted for 63.33% and under 20 years old accounted for 16.67%. Most were studying for a bachelor's degree, accounting for 80% and at the Master's degree accounting for 13.3%. Most of them were students at institutes and universities in the design field accounting for 80%. The most aptitude in graphic design, accounting for 33.33% and product design followed by 26.67%.

Table 9 shows the mean, standard deviation, and satisfaction level on works of book design by the sample of 30 participants.

Table 9. Evaluation of Participant Satisfaction with the Color Book Design

Evaluation list	\bar{X}	S. D.	Satisfaction level
1. Appropriateness of book size	4.33	0.61	Good
2. Content validity	4.53	0.51	Excellent
3. Appropriateness for content sorting	4.53	0.51	Excellent
4. Appropriateness of Image size	4.33	0.61	Good
5. Correspondence between pictures and descriptions	4.60	0.49	Excellent
6. Character in the order of content	4.46	0.51	Good
7. Appropriateness of quantity content	4.26	0.59	Good
8. Appropriateness of illustrations can be clearly seen	4.60	0.49	Excellent
9. Appropriateness of graphic patterns	4.53	0.51	Excellent
10. Pattern, color, aesthetic were attractive to read	4.33	0.57	Good
11. Appropriateness of the language used in the content	4.46	0.51	Good
12. The illustrations were consistent with the content	4.60	0.49	Excellent
13. Appropriateness of the font	4.26	0.59	Good
14. Appropriateness of the font size	4.26	0.59	Good
15. Appropriateness of composition	4.46	0.51	Good
16. Knowledge from the book can be utilized	4.60	0.49	Excellent
Total	4.46	0.13	Good

From the table above, a summary of data from a sample was 30 participants found that the results of the evaluation of satisfaction on “the color book from *Phetchaburi Artisanry*” With the total of 16 items, the total average was 4.49, standard deviation (S.D.) was 0.13, which means that the design of “the color book from the *Phetchaburi Artisanry*” was good level.

DISCUSSION AND CONCLUSION

The results of the research revealed that the work of *Phetchaburi Artisanry* at present consists of 8 categories of arts as follows:

1. Carve beautifully the banana plant work, 2. stucco work, 3. Paper hammering, 4. Animal head sculpture work, 5. Goldsmith work, 6. Watering work, 7. Painting work, and 8. *Khon mask* work.

The color in branches of craftsmen was often called color from object, which were called Different names, often taking the name of the material, names of characters, material Names of characters in literature, and the name of the gem named the color.

The color in Carve beautifully the banana plant work was called from the banana cladding color tone, such as wall cladding of green color, outside cladding of green color, inside cladding of green color.

The color in stucco work was mainly derived from white lime, such as nuan white color, Nanchang white color and developed as *poondang* color.

The color in paper hammering was made from the color of the English paper, the main colors used as gold and silver color, an imitative meaning the covering of gold leaf in worship.

The color in animal head sculpture work, the most colors were derived from the color of the animal's leather and fur in that category, most of the colors were earth tones such as black, brown, gray, etc., while the decorative colors were derived from the colors of the decorations such as the nose of rope, a decorated rope on the head of an animal.

The color in goldsmith work, preferring to use soft gold 99.99 and 96.5, where the color of the gold texture was soft brass and bright. Various fashion color was derived from the color of gems such as emerald green, ruby red, topaz yellow, sapphire blue, zircon reddish-brown, *Mukdahan* soft white.

The color in Watering work, the pattern was mostly gold leaf color by using the black background from Lacquer varnish and red to scarlet color.

The color in painting work found that pattern was mostly found from the patterns on the murals in various temples, the highlight of this picture is the giant and the non-human people, the main color was gold leaf on the red background As for the colors of various characters, which will use color according to *Ramayana* story such as *Phra Ram* (King Rama) was green color, *Phra Lak* was golden yellow color, *Nilphat* (Nila) was black color, *Sugriva* was red color, *Maiyarap* was light purple color, Hanuman was white color.

The color in *Khon mask* work will use the color according to the color scheme of painting work which will use color according to the character in *Ramayana* story such as *Phra Ram* (King Rama) was green color, *Phra Lak* was golden yellow color, *Nilphat* (Nila) was black color, *Sugriva* was red color, *Maiyarap* was light purple color, *Hanuman* was white color etc. However, the main color was still gold-leaf color.

In this research, the researcher surveyed the satisfaction of the trial. “The color book from *Phetchaburi Artisanry*”, template of book was evaluated by 30 participants, identifying population and sampling found that the results of satisfaction on “the color book from *Phetchaburi Artisanry*” With the total of 16 items, the total average was 4.49, standard deviation (S.D.) was 0.13, which means that the design of “the color book from the *Phetchaburi Artisanry*” was good level.

Designers and manufacturers' groups can apply the research results to the design and production of actual designs to be applied in a commercial way to achieve products that meet their customers' needs (Somroekphon, 2009). It also elevates the social level to allow the new generation to popularize the designs that have the identity of the arts of *Phetchaburi Artisanry* continually which corresponded to the research of Permchat, et al., showed that manufacturers' group can use the marketing strategies of creative value was the use of the advantages or strengths of the existing wisdom products to properly meet the needs of consumers, difficult to imitate, can create high prices according to their needs (Permchat, Jantapho, Limpremwatana, & Jirasatayaporn, 2013).

RECOMMENDATION

From the research titled “Study of Color Culture from the Arts of *Phetchaburi Artisanry*, Thailand, for a Design color books” The researcher has suggestions for further study and research as follows:

1. There should be applied knowledge from “The color book of *Phetchaburi Artisanry*” in various product designs in the next research.
2. There should be development and experimentation of colors from natural materials in order to further research.

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ETHICAL DECLARATION

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