



Developing Jewelry Design from the Arts of
Phetchaburi Craftsman: A Contemporary Accessory
Exploration

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ARTICLE INFO	ABSTRACT
Received: 21 Aug 2024 Accepted: 11 Nov 2024	This research aims to study the production process, shape, structure, and pattern of local wisdom derived from “The Arts of Phetchaburi Craftsmanship”. An analysis of the identity of local wisdom has been applied to create guidelines for the contemporary accessory design with Thai innovative Arts to explore debut satisfaction by using qualitative and quantitative research methods. Primary data were obtained from field data collection in the work of a goldsmith and stucco technician of Phetchaburi Province, Thailand and secondary information was derived from printed documents. The findings revealed that the tracery style of Phetchaburi Technician work is often created from the nature around the craftsman such as fauna and flora or sacred objects that are consistent with the belief of the manufacturer. These were taken to survey the satisfaction of a sample group of 100 consumers. It is found that the overall average assessment was at a very good level. This study can be used as a guideline for jewelry design and to sustain traditional knowledge in the community. Keywords: Artisanal Techniques; Contemporary Accessories; Craftsman; Cultural Heritage; Jewelry Design.

INTRODUCTION

Thai people nowadays do not completely accept the emotions, pride, or preferences passed down from their forefathers (Peleggi, 2007). This has led to the development of a worldview that endures as long as globalization does, together with the influence of Western culture during the period when Thais emulated Westerners (Jones, 2008). As a result, there is a chance for priceless local knowledge, particularly cultural arts from diverse craft families. The idea of increasing the value of things must be upheld. Creating modern items with traditional craftsmanship elements. It can be described in patterns, designs, and colors as well as the notion of creating a distinctive brand is two ways to do this (Wheeler, 2012).

Phetchaburi Arts, counted as one of the finest of Thailand’s heritage, have been passed down from the skillful ancients to their descendants (Singhalampong, 2016). However, this craftsmanship can be blended with other artists’ families. The beauty of the Phetchaburi arts, derived from nature, woven objects, stucco, and sacred objects, can be found at palaces, temples, and residences (Osayimwese, 2017). Each craftsman has to possess multidisciplinary artistic skills, especially Thai art patterns. Some who achieve a mastery level in some kinds of art will be dedicated to being the master of that field. Nowadays, Phetchaburi artists have been widely acknowledged across the Southeast Asian Regions such as Mr. Thongruang Aim-Oat, Mr. Nueng Fhangsikham, and Mr. Liam Kruenag (Sangwanphet, 2016).

Dated back to the late Ayutthaya period from 1848 to 1857 (Singh & Kumar, 2024), Ayutthaya arts have sprawled and become more influential over the Phetchaburi area resulting in the art combination (Sathāpitānon & Mertens, 2012). Moreover, several families have adopted and handed down these arts to their later generations such as the House of Wat Plubpla Chai, House of Wat Yai Suwannaram, and House of Wat Koh Kaew Sutharam. This could be called the golden period of Phetchaburi Arts as this involved the interdisciplinary arts and architectures (Vongkulbhisal, 2022). The birth time frame of Phetchaburi arts overlapped Victorian art between 1839 and 1901 (Ruangsilp et al., 2022).

The researcher has coiled innovative Thai arts conceptual (Van Beek, 2012) and Phetchaburi arts to develop a more contemporary and captivating accessory design with the cooperation of the Phetchaburi Cultural Office (Phiucha, Jewcharoensakun, & Nanthachai, 2019). By applying the design, the precedent art and local wisdom can be preserved and inherited by the next generation. Moreover, these design prototypes can be another way to elevate the product to a world-class standard and international markets. This also strengthens the foundation of the economy and helps the locals to live sustainably and survive in the competitive world (Knox & Mayer, 2013). Finally, these newly designed accessories can increase the perception of priceless Thai art and interaction from the new generation (Teh, 2017). That is, this study aims to explore and analyze the shape, structure, identity, and production process of Phetchaburi and stucco arts, and then establish an innovative design.

METHODOLOGY

This research study has been conducted in both qualitative and quantitative studies. Processes of data collection and design were managed in the qualitative pattern while a satisfaction survey among the target group was run in the form of a quantitative study. The researcher selected a group of people who conducted interviews. In the results of product acceptance at first sight, contemporary jewelry from "Phetchaburi Craftsman Arts" is divided into 3 groups as follows:

Group 1. Phetchaburi Craftsman Art expert with at least 20 years of experience, 3 experts were selected for interviewing.

Group 2. Jewelry design experts with at least 10 years of experience, 3 experts were selected for interviewing.

Group 3. Women aged about 25-35 years were a sample obtained by random sampling by design institutes and universities.

Research Tools

The tool used to survey satisfaction with the results of product acceptance when first seeing contemporary jewelry from "Phetchaburi Craftsman Arts" is an interview which is divided into 2 parts as follows: Part 1 General information of the interviewees includes gender, age, education level, occupation, income, which is a check list type interview. Part 2 is an interview about satisfaction with the product acceptance result when you first see jewelry, which is a check list type interview and is an open-ended question.

Data Collection and Analysis

The data has been collected from related written documents and intensive interviews with the Phetchaburi craftsman groups: goldsmith, stucco artists, and banana trunk sculptors. All of them used to offer their services to the royal family with more than 20 years of experience. After obtaining the data, the researcher developed her accessory design. She engaged the art composition principles, traditional patterns, and techniques of the Phetchaburi and stucco arts in her contemporary design. The result has been presented in the form of descriptive writing and diagrams of a collection of accessories- a necklace, a pendant, a bracelet, a ring, and earrings, inspired by the Phetchaburi arts. Then the satisfaction survey forms were distributed among the 100 targets who have been selected through a purposive sampling approach. The obtained data were analyzed to find level of satisfaction by employing mean and standard deviation for indicating level of satisfaction as well.

RESULTS AND DISCUSSION

Phetchaburi arts can be perceived through gold jewelry design and stucco arts. The patterns in traditional gold jewelry are derived from nature, flora, fauna, woven objects, and amulets. These designs have been inspired by the beliefs and surroundings of the craftsman as can be seen in [Table 1](#).

Table 1. Phetchaburi Craftsmanship Style that is Consistent with Beliefs

Original Models	Patterns' Names	Belief
Chinese lantern 	Pavalum 	This signifies a shining light to future success and development.
Beefwood cones 	Beefwood cones 	It shows the beauty of nature and the delicate forms of the beefwood cones.
Fishtail-palm 	Fishtail-palm flowers 	The free swaying of the flowers in the wind looks like the people walking coquettishly to attach the opposite sex.
Sattabongkot lotus 	Button 	This portrays faith, peace, and gracefulness.
Bullet wood flowers 	Bullet wood flowers 	This precious flower is always grown in the temple. Its look and smell are pleasing although it withers.
Thai Fruits 	Bracelet hanging ornaments 	Thai fruits feature an abundance of land.
Amulets	Amulet ring (Pirod)	To help the owners survive from danger, misfortunate, and evil.

Original Models	Patterns' Names	Belief
		
Amulet ring (Pirod) alteration 	Amulet object (Tabai) 	To help the owners survive from danger, misfortunate, and evil.
Naka 	Naka 	It is the symbol of grandeur, abundance, and fortune. It also represents the staircase leading to the universe and success.
Coconut flowers 	Coconut flowers 	Coconut is the holy fruit that is used in most rituals by ordinary people to the royal family.

An application of Stucco art in product design can be described that nowadays the craftsman has applied the stucco arts in product design by reducing sizes for the product's functions such as brooches, keyrings, candle holders, and vases. Furthermore, additional materials have been included. The popular patterns for the design are Prachamyam, and flora patterns. The main colors are milky white mixed with the others in a minimum proportion (Table 2).

Table 2. Stucco Arts in Product Designs

Original Patterns	Products	Types	Colors	Patterns	Additional Decorated Materials
		Earrings	Milky White, Yellow	Prachamyam	Gemstones Leverback Earring pads
		Hair Clips	Milky White	Prachamyam, Flora	Basic Hair Clips
		Key Rings	Milky White, Yellow	Prachamyam, Flora	Key Rings, tassel ropes, Wooden Beads, Rock Beads
		Candle Holders	Milky White, Red Lime	Flora	Candle
		Vases	Milky White, Red Lime, Gold	Prachamyam, flora	Clay vase

The knowledge about the production process, patterns, and structures of Phetchaburi arts and stucco forms. This knowledge can be applied to contemporary accessory design. The innovative prototype design at a premium level for exporting campaigns. After studying and analyzing the attributes of Phetchaburi art and stucco, the researcher has developed a contemporary accessory collection by applying Thai art and modern trends to creative design. Materials consisted of fresh lime, brass, and colorful gemstones which can be colored in gold, milky white from lime, and gemstones colors (Table 3).

Table 3. Contemporary Design

Contemporary Design	Uniqueness
	The pattern of Prachamyam on the stucco art has been applied to the necklace. The fruitful pattern of the ornaments has been applied to the brass work together with the adornment of red gemstones with the belief that those stones will bring the owner success.
	The pattern of Prachamyam on the stucco art has been applied to the pendant. The pattern on the Pirod ring has been applied to the brass work together with the adornment of red gemstones with the belief that those stones will bring the owner success.
	The pattern of Prachamyam on the stucco art has been applied to the bracelet. The fruitful pattern of the ornaments has been applied to the brass work together with the adornment of red gemstones with the belief that those stones will bring the owner success.
	The pattern of Prachamyam on the stucco art has been applied to the ring. The pattern on the Pirod ring has been applied to the brass work together with the adornment of red gemstones with the belief that those stones will bring the owner success.
	The pattern of Prachamyam on the stucco art has been applied to the dangle earring. The fruitful pattern of the ornaments has been applied to the brass work together with the adornment of red gemstones with the belief that those stones will bring the owner success.

The prototypes were created and then allowed users to perceive the designs. The survey was distributed among 100 samples who are design consumers, Phetchaburi craftsmen, and students in the design faculty. This is because they have a higher chance to anticipate and use the accessories directly than ordinary people. There are 5 scales to assess their satisfaction. The method of survey started by having the samples put on the accessory for 15 minutes. This period allowed them to look into details of the design and assess the quality. According to the social distance rules during the pandemic time, the space between the accessories was one meter apart and sectioned by a piece of a mirror to reduce the chance of catching the disease. The samples consisted of 75 women and 25 men. The largest proportion (55%) was the group of 31-40 years old followed by the group of 21-30 years old (40%) and the smallest group (5%) whose age was less than 20. In terms of education level, the largest group (42%) was undergraduate school students followed by graduate school students (35%). Most students (65%) studied in the faculty of design. 40% of them specialized in jewelry design while 30% specialized in product design. Then the researchers studied the level of satisfaction towards the contemporary design of the accessory. It can be shown in Table 4.

Table 4. Level of Satisfaction towards the Contemporary Design of the Accessory

Item	Mean	SD	Level of Satisfaction
Beauty			
1. The pattern combination between goldwork and stucco arts looks harmonious and alluring.	4.60	0.49	very good
2. The size and pattern of the accessory are appropriate and alluring.	4.53	0.51	very good
3. Appropriate color tones	4.60	0.49	very good
4. The overall patterns, shapes, and tones look harmonious and appealing.	4.53	0.51	very good

Item	Mean	SD	Level of Satisfaction
5. The design pattern looks valuable and pleasing at a reasonable price.	4.60	0.49	very good
6. The design was appealing and pleasing to the consumers leading to the purchasing decision.	4.33	0.61	good
Total	4.53	0.10	very good
Function			
1. Comfortable to wear	4.33	0.61	good
2. Appropriate to the body of wearers	4.60	0.49	very good
Total	4.46	0.19	very good
Art identity preservation			
1. The accessory design has maintained the Phetchaburi goldsmith art's identity.	4.53	0.51	very good
2. The accessory design has maintained the Phetchaburi fresh stucco art's identity.	4.60	0.49	very good
3. The identity combination between goldsmith's work and fresh stucco's art looks harmonious and recognizable.	4.60	0.49	very good
Total	4.58	0.04	very good
Average	4.52	0.06	very good

The data provided in the document details user satisfaction regarding various elements of accessory design, particularly focusing on the combination of goldwork and stucco arts. The evaluation covers aspects such as beauty, function, and art identity preservation, with results indicating a very high level of satisfaction. The analysis of the data indicates that users are highly satisfied with the accessory designs, particularly in terms of beauty and art identity preservation, both of which consistently scored very well. Functionality also received positive feedback, although slightly lower than the other categories. Overall, the data suggests that the integration of goldwork and stucco arts in the accessory designs is well-received, with an average satisfaction score of 4.52 (SD = 0.06), indicating a very good level of satisfaction across all evaluated elements.

CONCLUSION

Phetchaburi craftsmanship has been categorized into 8 groups (Chimmode & Hutinta, 2023): The banana trunk sculpture, fresh stucco, traditional paper cutting, animal head sculpture, goldsmith, lacquer works, paintings, and traditional mask creation works. However, two types, goldsmith and stucco art (Strosberg, 2013), have been utilized and analyzed to carry on the contemporary design in this research study. It is found that the Phetchaburi goldsmiths always create their works based on their beliefs and surroundings: flora, fauna, and amulets. Their creative patterns are based on their origins and interpretations. The color of most Phetchaburi stucco arts was ivory white or milky white (London, 2009). It has been added to create the red lime. This red color has been obtained from ground red sandstone and laterite rocks mixed with sand (Ulmer-Scholle, Scholle, Schieber, & Raine, 2014). There are three stucco decorative styles of Phetchaburi craftsmen: glass decoration, Benjarong porcelain decoration, and gold lacquer work. This was also correlated to Sangwanphet's finding (Sangwanphet, 2016). that the Phetchaburi craftsmen always apply gold lacquer work and colored glass to decorate the stucco art. This is called a gold leaf gliding between glass seam method which makes the pattern look outstanding and gleaming. The gold leaf gliding process will take place after finishing the stucco work (Darque-Ceretti, Felder, & Aucouturier, 2011). The outstanding advantage of products with cultural wisdom is hard to imitate by others and the price of the products can be raised according to the producer's decision.

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ETHICAL DECLARATION

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