

Contemporary Accessory Design from Phetchaburi Craftsmen Art with Thai innovative Arts

Chanoknart Mayusoh¹

*Program in Fashion Design Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University,
Thailand*

Abstract

This work studies the history, production processes, shapes, and patterns of Phetchaburi craftsmen art based on local traditions. Local traditions are examined to establish guidelines for contemporary accessory design with Thai innovative arts. The study also explored user satisfaction of debuted contemporary accessory designs using qualitative and quantitative methods. Primary data were obtained from field collections of gold craftsmen work, and Phetchaburi-based stucco arts and secondary information were derived from past studies.

Results revealed that the tracery style of Phetchaburi craftsmen art is often created based on natural environments. The art is mostly of soft gold with 99.99 and 96.5 levels of purity, with a texture of bright soft brass. Various gems are used for various decorative elements. Regarding Phetchaburi-based stucco arts, the tracery is derived from traditional Thai patterns such as grille, prachamyam, and phumkhaoban.

One collection of contemporary accessory designs consisting of necklaces, bracelets, rings, and earrings was produced. The samples were evaluated by 100 art consumers. The overall average aesthetic assessment was 4.53, with a utility of 4.46. The unique style was assessed at 4.58. The overall average for the three parameters was 4.52, meaning the produced works was at an excellent.

Keywords: Jewelry; Phetchaburi Craftsmen Art; Nawat Arts

Introduction

Phetchaburi craftsmen art, one of the artisan technicians, is stunning. It is the artisan genus that has inherited local wisdom from generation to generation. Phetchaburi craftsmen art is exquisite and outstanding on tracery, techniques, and manufacturing procedures.

The researcher has applied the innovative Thai arts to strengthen the foundation economy, self-supporting and competitive, capable of developing accessory culture products that have contemporary and systematic. With the adoption of the organization that wants to develop Phetchaburi province is the provincial culture that wants to preserve Phetchaburi craftsmen art currently in order to extend the traditional wisdom,

The researcher realizes the importance of techniques, processes in Phetchaburi Craftsmen Art worthy of preservation and conservation to disseminate to the new generation and help raise the product's level to be valuable at a premium level to keep export standards. The researcher has studied the form of tracery and the production techniques of goldsmith art. Stucco art of Phetchaburi province is applied to creating accessory product design by combining beauty and contemporary design processes, which creates a valuable contemporary art and helps create a response to the new generation to recognize the valuable beauty and refinement of the priceless handicrafts in Thailand.

¹ Program in Fashion Design Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University Tel.+66-086-383-3826 e-mail: chanoknart.ma@ssru.ac.th

Research Objectives

1. To study the history of Phetchaburi Craftsmen Art
2. To study the production processes, shapes, structures, and patterns of local wisdom derived from the goldsmith and stucco arts of Phetchaburi.
3. To analyze the identity of local wisdom from goldsmith art and Phetchaburi stucco to establish guidelines on the contemporary accessory design with innovative Thai arts
4. To design the contemporary accessory from the art of goldsmith and Phetchaburi stucco
5. To evaluate the contemporary accessory design works from Phetchaburi Craftsmen Art

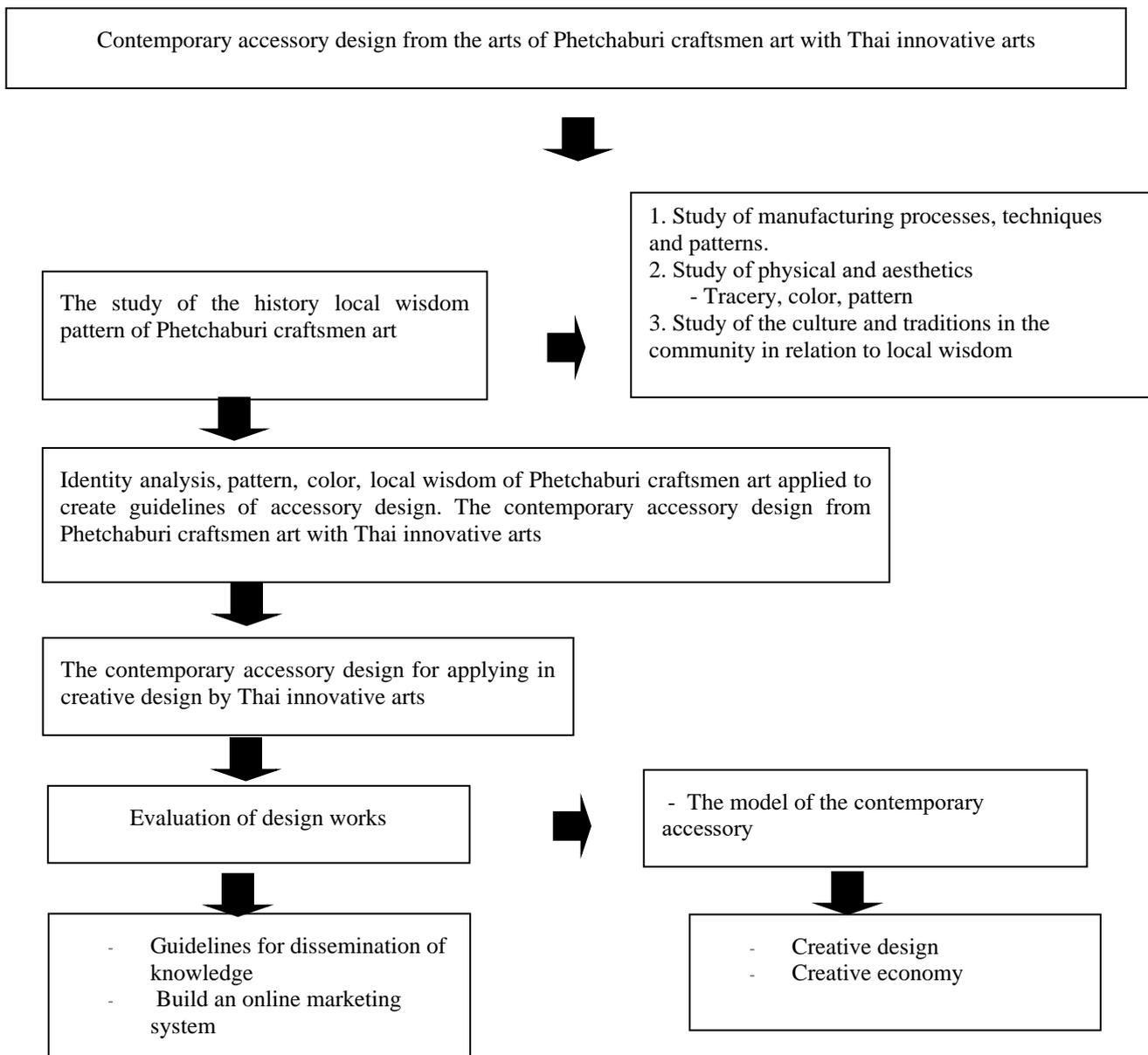
Methodology

1. Data Collection

The researcher combined qualitative and quantitative methods to collect primary data from field data collection in Phetchaburi goldsmith and stucco arts. The secondary data were from various sources of literature and books about the history, production processes, shapes, structures, and patterns of local wisdom derived from the art of the goldsmith and stucco of Phetchaburi. The collected data were applied to create one collection of contemporary accessory designs consisting of necklaces, pendants, bracelets, rings, and earrings. A satisfaction survey of contemporary accessory design works was conducted by using the prototype to a sample of 100 art consumers in order to use the satisfaction assessment results to improve the accessory designs.

This research framework uses the main conceptual frameworks as follows:

- 1) Conceptual framework of the manufacturing process, technique, and pattern
- 2) Conceptual framework of physical and aesthetics
- 3) Conceptual framework of crafting analysis
- 4) Conceptual framework of creative economy



2. Research methodology

- 1) Go into the field to record the art of goldsmith and stucco in Phetchaburi Province.
- 2) Study the documents about the history of the art of goldsmith and stucco in Phetchaburi province and the main elements in pattern design and color
- 3) Communicate with art experts in goldsmith and stucco in Phetchaburi province to study the pattern design, colors, and production methods.
- 4) Collect data from field documents and small group discussions with experts.
- 5) Analyze data to establish guidelines for contemporary accessory design.
- 6) The contemporary accessory design experiments with the following steps:
 - Bring patterns, tracteries, techniques, materials, production processes, arts of goldsmith and stucco in Phetchaburi province that are analyzed
 - Bring patterns, tracteries, and colors to develop into sketches.
 - Experiment with laying patterns according to the art to suit contemporary accessory.

7) Present the results of data analysis and research results in descriptive research with illustrations and contemporary accessory designs inspired by the art of goldsmith and stucco in Phetchaburi province, one collection. The collection consisted of necklaces, pendants, bracelets, rings, and earrings.

8) A satisfaction survey of contemporary design works was carried out by research methodology as follows:

- a. The sample was 100 art consumers from the purposive sampling for study.
- b. The quantitative research tool for the sample was a questionnaire.
- c. The quantitative data analysis was done using a statistical program. The statistics used in data analysis were descriptive statistics such as frequency, percent, mean

3. Data Analysis

Analysis of Phetchaburi craftsmen art of goldsmith works and fresh stucco works

Goldsmith works

In the current, the tracery style used in goldsmith work of Phetchaburi craftsmen is often created from the nature around the craftsman such as fauna and flora or sacred object that is consistent with the belief of the manufacturer as shown in the analysis table below:

Table 1: Analysis table of the tracery style used in goldsmith work of Phetchaburi craftsmen Thai relating to beliefs

Tracery name	Tracery source	Beliefs
<p>Pawalum</p> 	Chinese lantern	The light that leads to success and glory
<p>Lukson</p> 	Sea pine cones	Beauty and exquisiteness of sea pine cones
<p>Taolang</p> 	Burmese fishtail palm tree	The free sway of Burmese fishtail palm leaves as the wind blows. Characteristic similar to the person who walks coquettish that can be sex appeal

Tracery name	Tracery source	Beliefs
<p>Kadoom</p> 	<p>Roseum plenum/ Double red lotus</p>	<p>It showed faith, peace, and beauty.</p>
<p>Dokpikul</p> 	<p>Phikul flower</p>	<p>Precious Thai flowers are often planted in temples. It is very beautiful and fragrant. Even though it wilted, the fragrance remained</p>
<p>Lukmaiplaimue</p> 	<p>Thai fruit</p>	<p>Thai Fruit showed the fertility of the land of Thailand</p>
<p>Phirod</p> 	<p>Amulet</p>	<p>Keep away from danger, misfortune, and evil</p>
<p>Ta beil</p> 	<p>Adapted from Phirod, that has carved a deep groove.</p>	<p>Keep away from danger, misfortune, and evil</p>
<p>Phayanakh</p> 	<p>King of Nagas</p>	<p>Symbol of greatness, fertility, wealth, and also symbolize the stairway to the universe and achievement</p>
<p>Jhanmaphraw</p> 	<p>Spadix of the coconut</p>	<p>The coconut is a sacred fruit used in all kinds of high-level works in the Thai way of life, from ordinary people to the prince.</p>

Application of fresh stucco arts in product design

At present, fresh stucco arts have been developed to apply in various product designs such as an accessory, brooches, key chains, candleholders, and vases. In the introduction of fresh stucco works applied in product design, it is popular to reduce the size of the stucco works to suit the use of that product by combining the materials to be used, the pattern used as the Prachamyam pattern, and the wood grain. Colors popular with the fresh cement are soft white and some others but in small quantities.

Table 2: Analysis of fresh stucco arts in product design.

New product	Type	Color	Tracery	Decoration material
	Earrings	Soft white Yellow Color	Prachamyam pattern	Gemstone Ear hook Board earrings
	Hair clip	Soft white	Prachamyam pattern Wood grain	Hairpin
	Keychain	Soft white Yellow	Prachamyam pattern Woodgrain	Keychain Tassel Wooden beads Stone beads
	Candle holder	Soft white Red lime	Woodgrain	Candle
	vase	Soft white Red lime Gold	Prachamyam pattern Woodgrain	Clay vase

Expected benefits

1. Able to gain knowledge about the history of "Arts of goldsmith and Phetchaburi stucco"
2. Able to gain knowledge about the production processes, shapes, structures, and tracery of local wisdom derived from the arts of goldsmith and Phetchaburi stucco"
3. Able to analyze the identity of local wisdom "Arts of goldsmith and Phetchaburi stucco" to be applied to create the contemporary accessory design approach with Thai innovative arts
4. Get the works of the contemporary accessory design

Findings

Researcher brings Phetchaburi craftsmen art in the past of goldsmith works and fresh stucco works "as an inspiration in the contemporary accessory designs in one collection including necklaces, pendants, bracelets, rings, earrings. This collection combines techniques from art of goldsmith works and fresh stucco works by developing from traditional Thai patterns to applied Thai patterns.

Materials used: fresh cement, brass, and colored gemstones

Color used: gold color, soft white color from fresh cement, and colored gemstones.

Work of necklace design



Figure 1: Work of necklace design

Source: Chanoknart Mayusoh

Type	Applied pattern from;	Color	Material	Usefulness
Necklace	Prachamyam pattern	Gold Soft white Red sapphire	Brass White lime Red gemstone	Used to wear on the neck for various occasions.

Table 3: Analysis table on work of necklace design

Work pendant design



Figure 2: Work pendant design

Source: Chanoknart Mayusoh

Type	Applied pattern from;	Color	Material	Usefulness
Pendant	Prachamyam pattern	Gold Soft white Red sapphire	Brass White lime Red gemstone	Used to wear on the neck for various occasions.

Table 4: Analysis table on work of pendant design

Work of bracelet design



Figure 3: Work of bracelet design
Source: Chanoknart Mayusoh

Type	Applied pattern from;	Color	Material	Usefulness
Bracelet	Prachamyam pattern	Gold Soft white Red sapphire	Brass White lime Red gemstone	Used to wear on fingers for various occasions.

Table 5: Analysis table on work of bracelet design

Work of ring design



Figure 4: Work of ring design
Source: Chanoknart Mayusoh

Type	Applied pattern from;	Color	Material	Usefulness
------	-----------------------	-------	----------	------------

Ring	Prachamyam pattern	Gold Soft white Red sapphire	Brass White lime Red gemstone	Used to wear on fingers for various occasions.
------	--------------------	---------------------------------------	-------------------------------------	--

Table 6: Analysis table on work of ring design

Work of earring design



Figure 5: Work of earring design

Source: Chanoknart Mayusoh

Type	Applied pattern from;	Color	Material	Usefulness
Earrings	Prachamyam pattern	Gold Soft white Red sapphire	Brass White lime Red gemstone	Used to wear on Earlobe for various occasions.

Table 7: Analysis table on work of earrings design

Satisfaction results of the consumer sample

The consumer survey sample was 75% female, 25% male, aged between 31 and 40. Fifty-five percent followed by the age of 21-30 years old, 40% and under 20 years of age, accounting for 5%. Education at the bachelor's degree accounted for 42%. 35% of the students in design institutions and universities accounted for 65%, with the most aptitude in jewelry design, accounting for 40%, and followed by 30 percent in product design,

Table 8 showed the mean, standard deviation, and satisfaction level on contemporary accessory design by a sample of 100 art consumers.

Evaluation list	\bar{X}	S. D.	Satisfaction level
Aspects of aesthetics			
1. The patterns are beautiful, harmonious between the gold works and the stucco works	4.60	0.49	Excellent
2. The pattern has a beautiful proportion and appropriate	4.53	0.51	Excellent
3. The color is beautiful appropriate.	4.60	0.49	Excellent
4. The overall picture of patterns, shapes, colors are beautiful and harmonious.	4.53	0.51	Excellent

Evaluation list	\bar{X}	S. D.	Satisfaction level
Aspects of aesthetics			
5. The pattern is beautiful, suitable for any type of contemporary gold accessory with value and price.	4.60	0.49	Excellent
6. It is beautiful and impresses consumers to make purchasing decisions.	4.33	0.61	Good
Total	4.53	0.10	Excellent
Functional aspects			
1. The pattern is appropriate, comfortable to wear.	4.33	0.61	Good
2. The pattern is reasonable and correct according to the user's ergonomics.	4.60	0.49	Excellent
Total	4.46	0.19	Excellent
The form that maintains the identity of Phetchaburi craftsmen art			
1. The work of the design maintains the identity of the Phetchaburi goldsmith works	4.53	0.51	Excellent
2. The design works that maintain the identity of Phetchaburi fresh stucco works	4.60	0.49	Excellent
3. The design works are a combination of the identity of the goldsmith, and the Phetchaburi fresh stucco works perfectly and clearly.	4.60	0.49	Excellent
Total	4.58	0.04	Excellent
Total all 3 aspects	4.52	0.06	Excellent

Table 8 showed that the results of the evaluation of opinions on the contemporary accessory designs had the overall average of beauty at 4.53, the standard deviation of the data at 0.10. This mean excellent level. The total usefulness mean 4.46, the standard deviation of the data at 0.19. That mean good level. The total mean of patterns in which the identity work of Phetchaburi craftsmen art was at 4.58, the standard deviation of the data at 0.04. Interpret was at an excellent level. The overall average of the three areas from the design experts was at 4.52, the standard deviation of the data at 0.06, which can mean that the contemporary accessory design works **was at an excellent level**

Conclusion and discussion

The results of the research revealed that the current work of Phetchaburi craftsmen art consists of eight categories of arts as follows:

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

The researcher has taken two groups of craftsmen, two branches, used in data analysis and design, namely goldsmith and stucco works by conclusion as follows:

Goldsmith work

Patterns used in the Phetchaburi goldsmiths works at present are often created from nature around the craftsmen, such as fauna and flora or sacred object, and are often consistent with the beliefs of the manufacturers as follows:

1. Pawalu was named from the Chinese lantern, meaning the light that leads to success and glory.
2. Lukson was named from the sea pine cones, representing the beauty and exquisiteness of the sea pine cones.
3. Taolang was named from the Burmese fishtail palm tree, meaning the free sway of Burmese fishtail palm leaves as the wind blows. Characteristic similar to the person who walks coquettish that can be sex appeal
4. Kadoom was named from roseum plenum, double red lotus, meaning faith, peace, and beauty.
5. Dokpikul was named from phikul flower, meaning precious Thai flowers often planted in temples. They are very beautiful and fragrant. Even though it wilted, the fragrance remained
6. Lukmaiplaimue was named from the Thai fruit, meaning Thai Fruit showed the fertility of the land of Thailand
7. Phirod was named from an amulet, meaning keeping away from danger, misfortune, and evil
8. Ta beil was adapted from Phirod, carved deep groove. This means keeping away from danger, misfortune, and evil.
9. Phayanakh was named after king nagas, which symbolizes greatness, fertility, wealth and symbolizes the stairway to the universe and achievement.
10. Jhanmaphraw was named from the coconut spadix, meaning that the coconut is a sacred fruit used in all kinds of high-level works in the Thai way of life, from ordinary people to the prince.

Stucco works

In stucco arts of Phetchaburi craftsmen in the past, most of the colors were derived from the lime color, the craftsmen often called soft white, ivory white, later developed from the white lime color, added to the red lime color, which the red lime color is obtained from the red sandstone and gravel stone, the stone is pounded and mixed with sand and used to sculpt the artwork. The decoration of fresh stucco arts of Phetchaburi craftsmen, there are three ways to decorate and decorate as follows:

1. Mirror decoration, 2. Benjarong cup decoration, and 3. Gilding, which is consistent with the studies of Sangwanphe (2016) showed that the field of study on fine stucco works according to the pattern of Phetchaburi craftsmen that called Glass gilding work, the glass grooves, when viewed, will be dazzling and have a distinctive pattern. The way to glass gilding work, the craftsmen will do after completed stucco works.

In this research, the researcher surveyed the satisfaction of contemporary dress design work by determining the population and sampling by taking the model to a sample of 100 art consumers. The overall average aesthetic assessment was 4.53, with a utility of 4.46. The unique style was assessed at 4.58. The overall average for the three parameters was 4.52, meaning the produced works was at **an excellent**

Designers and manufacturers can apply the design guidelines from findings to apply in the design and production of actual works to be applied for commercial use to obtain products that meet the needs of the customer groups. It is also to raise the social level for the new generation to popularize the design with the identity of Phetchaburi craftsmen Art, which is consistent with the research of Permachat and et al., which showed that the manufacturers could use marketing strategies in creating value. The use of the advantages or strengths of the existing wisdom products to properly meet the needs of consumers, difficult to imitate, can be created high prices according to their needs. (Permat and et al., 2013)

Recommendation

1. In the next study, other fields of the arts technician should be further developed for the contemporary accessory design.
2. The research findings should be joined in the international competition.

Acknowledgments

This research was funded by a research grant from Suan Sunandha Rajabhat University. (State Budget in 2020), which has been considered by Thailand Science Research and Innovation (TSRI), the researcher would like to thank you to teachers who are Petchaburi craftsmen Thai for providing detailed information and thank you to the Research Institute and Development of Suan Sunandha Rajabhat University at provide support and coordination until this research is successful.

References

- Thithacharee, K. (2000). **Jewelry design**. Bangkok: Odeon Store.
- Molsawat, T. (2013). Thai contemporary jewelry designers. *I-Design*. 133. (November- December). 20-25.
- Niamsap, N. (2008). **Material-based shape design guidelines "Form follows material**. Department of Industrial Design, Faculty of Architecture, Chulalongkorn University.
- Somroekphon, N. (2009). **Beliefs and behavior of buying jewelry that match the zodiac sign of people in Bangkok in Bangkok**. Master of Business Administration Program. Bangkok: Graduate School Bangkok University.
- Sangwalpetch, N. (2015). Study about Materials and Technic of Fresh Stucco Art, Group of Phetchaburi Craftsmen. *Research and Development Journal Suan Sunandha Rajabhat University*, 7(2), 4-4
- Boonvong, N. (1996). **Principles of Design**. Bangkok: Chulalongkorn University Press.
- Jarungjitsoonthorn, W. (2005). **Theory & Concept of Design**. Bangkok: Appa printing group Press.
- Lisuwam, W. (2001). *Intangible Cultural Heritage*. Bangkok: Tonoor company limited 1999.
- Inaum, W. (1993). *The Art of Jewelry*. Bangkok: odeonstore.
- Puangmali, S. (2013). **Stucco works**. Retrieved December 30, 2020, from [http://www.m-culture.go.th/petchaburi/index.php/องค์ความรู้-3/ องค์ความรู้-ละเอียด/item/งานปูนปั้น](http://www.m-culture.go.th/petchaburi/index.php/องค์ความรู้-3/องค์ความรู้-ละเอียด/item/งานปูนปั้น).
- Permchart, S., Jantapho, A., Limpremwatana, W. & Jirasatayaporn, P. (2013). **Knowledge Management to Value Creation of Pha Chok of Ratchaburi**. *Journal of Community Development and Life Quality*, 1 (3), 183-194.
- Laistroglai, A. Editor. (2010). **Value Creation**. *Kit creative Thailand* 2, (2): 5.