



## Reviving the Arts and Crafts Movement: Fabricating an Arts and Crafts Inspired Necklace

Selete Komla Delali Ofori <sup>1</sup>, Akosua Osei Sasu <sup>2\*</sup>, Andrew Richard Owusu Addo <sup>3</sup>, Kwame Baah Owusu Panin <sup>4</sup>

<sup>1-4</sup> Department of Jewellery Design, Techbridge University College, Ghana

\* Corresponding Author: Akosua Osei Sasu

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### Abstract

This in-studio project explores the rediscovery of the Arts and Crafts movement of the 19th century by exploring handmade necklaces that embody its ideals of simplicity, functionality, natural themes, material-centricity and handcraft. Majoring on the types of jewellery used in the past such as necklaces, brooches and rings, the study traces the progress of the movement through the qualitative procedure that covered literature review and practical fabrication. As the main material, copper is selected due to its affordability and historical significance. The most noticeable methods include forming, filigree, chasing, repoussé, and stone setting which produce organic figures, textured finishes and handmade details which celebrate the spirit of the age. The resultant necklace is an example of aesthetic and cultural continuity. The project is aimed at the audience of art lovers and people who appreciate craftsmanship and discusses the modern approaches to the old ideals. It shows how contemporary jewellery recreates previous movements through the design planning and execution, connecting the past and the present while enhancing the use of innovation. The artifact conveys that tradition remains relevant, that it maintains cultural accounts in the modern setting.

**Keywords:** aesthetics, craftsmanship, filigree, gemsetting, necklace, stonsetting

### Introduction

Arts and Crafts movement (1880-1920) was a movement that had originated in Britain as a direct reaction to the dehumanizing impacts of industrialization on design and production (Cumming, 1991) <sup>[6]</sup>. Following John Ruskin and William Morris (1834-1896), it was a proponent of natural materials, expert craftsmanship and true creativity. The concept of mechanized production was denounced by Ruskin who believed that it destroyed the quality of art and dignity of workers (Kaplan, 1987) <sup>[15]</sup> whereas Morris advocated designs that glorified the beauty of materials and human labour. The movement also had an impact on architecture, furniture, textiles, ceramics, and metalwork, which has a significant effect on jewellery. The Arts and Crafts jewellery was marked by motif inspired by nature i.e. flowers, leaves, organic shapes, plain geometries, marks of tools visible, semi-precious stones like garnets, moonstones set in silver or enamel (Gere & Rudoe, 1984) <sup>[11]</sup>.

It opposed the mass-produced decadence of Victoria, focused on hand-crafted materials, repoussé, and filigree, and incorporated values of ethics into wearable art, symbolic of opposition to commodity (Dormer, 1994) <sup>[8]</sup>. These designs helped artisans to bring into existence peace with nature and the bliss of work. It inspired the influence to Europe, North America, etc. to create Bauhaus and Art Nouveau. The modern resonance persists, as seen in Okonkwo (2017) <sup>[19]</sup> on African themes in jewellery and Mensah (2019) <sup>[18]</sup> on the role of goldsmithing in Ghanaian culture. Types of jewellery included enamel repoussé bracelets, wirework brooches/pins, fine earrings, bezel-set rings, and a chain and pendant of handmade necklaces. Chasing, repoussé, forming, stone setting, filigree, soldering and doming were techniques that showed mastery of materials. The aesthetics and symbolism of the African world are addressed through scholarship, including the narrative necklaces (Okonkwo, 2017) <sup>[19]</sup>, the heritage goldsmithing (Mensah, 2019) <sup>[18]</sup>, and the documentation of these objects (Gere & Rudoe, 1984) <sup>[11]</sup> but does not mention studio-based revivals. This paper attempts to fill this gap by creating an Arts and Crafts-inspired necklace in a traditional fashion.

The symbolism of jewellery has been watered down by mass production, which has overshadowed handcraftsmanship (Dormer, 1994) [8].

The values of Arts and Crafts are becoming obsolete in the digital fabrication process, although people want authenticity in the products that are being standardized. In this study, the values are rekindled by creating necklaces in the studio, which is in opposition to the legacy of industrialization (Kaplan, 1987) [15]. Goals: Study Arts and Crafts principles of jewellery design (Cumming, 1991) [6]; learn how to fabricate necklace techniques (Gere, 1984) [11]; design and fabricate an embodying necklace (Morris as cited in Kaplan, 1987) [15]. This paper is confined to a single Arts and Crafts-inspired necklace using chasing, repoussé, forming, setting stones and filigree. It is practice-based and focuses on ideation, prototyping and implementation (Okonkwo, 2017) [19]. The paper relates modern practice to the past, simulating integration. It offers information to the designers and educators through practice-led research (Dormer, 1994) [8], maintaining the relevance of movements in the face of industrialization (Kaplan, 1987) [15]. These are time and material constraints limiting complexity and iterations, single piece/movement focus reducing scope and solo practice limiting collaboration.

### Theoretical Framework for the Study

The paper uses Cultural Preservation Theory as its major theoretical perspective based on Dewidar (2015) [7] and Fabbri (2015) [9], to interpret the studio-based reinstatement of Arts and Crafts principles of jewellery design. According to the theory, material artifacts are considered to be physical deposits of intangible cultural heritage that can preserve the knowledge, methods, and values of the past to prevent loss due to modernization (Dewidar, 2015) [7]. Regarding jewellery fabrication, it focuses on systematic recording, preservation, and redefinition of the artisanal production to sustain the culture (Fabbri, 2015; Gramegna, 2012) [9, 13].

Cultural Preservation Theory does not perceive handmade objects only as the aesthetic products but as the living vectors of social, spiritual, and historical stories. In the case of Arts and Crafts jewellery, this is reflected in the integrity of materials (e.g. silver, semi-precious stones), visible craftsmanship (tool marks, repoussé) and nature-inspired motifs, which encode anti-industrial ethics (Kaplan, 1987) [15]. The theory is consistent with the anti-mass-production sentiment expressed by the movement that placed the concept of handcraft as a means of preserving against commodification (Dormer, 1994) [8]. Applied in this study, the theory is used to design and make up the necklace as a strategic move towards heritage restoration. The traditions such as chasing, filigree, and stone setting are the techniques that maintain the 19<sup>th</sup> century traditions, whereas the motifs (organic forms, seen textures) reflect the ideals of Ruskin and Morris (Cumming, 1991) [6]. The necklace is made using copper and captures Arts and Crafts iconography, such as simplicity, functionality, material honesty, and reflects the way Asafo jewellers in Ghana maintain Akan symbols (Mensah, 2019; Baah *et al.*, 2023) [1, 2, 18]. Paperwork in terms of process drawings, photo, and study satisfies the theory which requests strict archiving (Gramegna, 2012) [13].

The theory organizes the analysis: the material choice reflects historical authenticity (silver/copper in place of gold in order to achieve access); the motifs contain the stories (nature as harmony); methods are used to demonstrate the integrity of the skills. This is a living artifact between the past and the present since Okonkwo (2017) [19] advocates the reinterpretation of motifs.

The Cultural Preservation Theory is necessary because of a number of reasons. To begin with, it offers a strong framework other than aesthetics, that covers the central issue of the study, the marginalization of handcraft to mass production (Dormer, 1994) [8]. In its absence, the project may be applied on shallow levels; the theory brings fabrication to the rank of cultural intervention, and thus justifies revival in the context of digital dominance. The Cultural Preservation Theory is axiomatically consistent between historical revival and contemporary practice, making the necklace an axiomatic historical artifact of lasting significance.

### Arts and Crafts Movement

The Arts and Crafts movement (1880-1920) was a philosophical and practical reaction of Britain against the mechanization of production caused by the Industrial Revolution (Greenhalgh, 1989). Its adherents aimed for a revival of traditional craftsmanship, with the glorification of the handmade object in the circumstances of growing industrialization, which dehumanized. According to Cumming (1991) [6], the movement was in the field of aesthetics, but it was a social reform movement in which people were encouraged to work decently. Artisanal revival promised better working conditions and high taste to the supporters.

One of the men who played the most significant role was William Morris (1834-1896), who believed in the dignity of the work and the bliss of the creation, and the process was part of the value of the product. He advocated open art to everybody, in which the artisans were as beautiful as their creations. This spirit can be traced back to the modern design, which prioritizes creativity over mass production and workmanship over mass production (Kaplan, 1987) [15]. The designs of the Kelmscott Press and wallpaper by Morris were a case of integration of morals, utility and ornament, which impacted the world reform (MacCarthy, 1994) [17]. The movement was shaped by John Ruskin, and it opposed division of labour, advocating whole artisan jobs (Cumming, 1991) [6]. It was diffused through the Arts and Crafts Exhibition Society (1888) and it influenced the Art Workers Guild of William Lethaby. Similar patterns were also introduced abroad: the U.S. Mission Style (Gustav Stickley) and the Mingei in Japan (Yanagi Soetsu) was local adaptation of anti-industrial values (Kaplan, 1987) [15].

### Jewellery in Arts and Crafts Movement

Jewellery was the embodiment of the spirit of the movement and turned ornaments into social values. Arts and Crafts jewellers opposed the Victorian bombast and glitter of machines, gem-studded wastefulness, instead embracing plainness, craft, and honesty in materials (Gere and Rudoe, 2010; Panin, 2026) [12, 20]. C.R. Ashbee, Edward Spencer and George Jensen had taken jewellery to the fine art form where fine artistry rather than displaying

wealth was of importance (Cooper, 1984) [4]. Hammered textures, asymmetry, and medieval/folk influences were incorporated in designs and silver, enamel and semi-precious stones were also used to democratize beauty (Kaplan, 1985) [14]. The Guild of Handicraft (1888) by Ashbee made enameled pendants as an indication of communal work (Gere and Rudoie, 2010) [12]. Such processes as granulation and cloisonne resurrected the pre-industrial processes and stand as a sign of the Ruskinian truth to materials (Cumming, 1991; Daitey *et al.*, 2025) [6]. Jewellery described the wearer-creator relations, which put the goldsmithing hierarchy to the test (Cooper, 1984) [4]. The suffrage of women further made symbolism stronger as the brooches of the suffragettes had gears that interlocked in a sign of solidarity (Kaplan, 1985) [14].

### Types of Jewellery in Arts and Crafts Movement

Arts and Crafts jewellery focused more on the handcrafted element, simplicity and non-precious material (Gere and Rudoie, 1984) [11]. Pendants reminded charms using cabochon stones and foliate designs; rings had plain shanks and bezel-set opals or moonstones; brooches/pins were repoussé flowers or animals; earrings were asymmetrical drops of wirework; bracelets were connected between hammered panels using rivets. Chains of hand-made links, with pendants of enamel hanging, were emphasized in necklaces (Cooper, 1984) [4].

The themes were inspired by nature, acorns, ivy, pomegranates, as a sign of new life (Kaplan, 1985) [14]. Matte settings of semi-precious stones (garnet, amethyst) were used in place of Victorian sparkle, in which texture was taken more seriously than lustre (Gere & Rudoie, 2010) [12]. A combination of techniques brought together their forms: chasing/repoussé dimensionality, filigree delicacy, granulation texture (Cumming, 1991) [6]. Examples of restraint were seen in the silver necklaces of Ashbee with moonstones; folkloric motifs on the enameled brooches of Spencer. This jewellery democratized art, which is available through Liberty and Co. (Kaplan, 1987) [14]. Modern makers that resurrect handcraft in an age of consumerism are affected by the legacy (Dormer, 1994; Baah *et al.*, 2023) [1, 2, 8].

## Methods

### Research Approach

The research design used in this research is qualitative as it seeks to understand what meanings are attached to social and artistic phenomena (Creswell, 2014) [5]. Qualitative design allows profound interpretation with the help of interviews, observation, and documentation that perfectly fit the interpretation of the Arts and Crafts principles in jewellery fabrication. To this end, the studio-based research is typical as the central methodology, a practice-based investigation, a rule in art and design (Gay & Malins, 2004) [10]. In this case, the studio serves as a generative space where expertise is created through experimentation, sketching, testing of materials and repetitive production.

### Research Method

The research carried out by the studio allowed the creation as an inquiry: early drawings recorded Arts and Crafts motifs (organic shapes, simplicity); experiments had to be tested (chasing, repoussé); the ultimate making was

recorded in a written discussion of choice. Every stage, including ideation, prototyping, execution was monitored and documented through photographs, process notes, reflective journals, and assessed against such concepts of the movement as material integrity and handcraft (Kaplan, 1987) [14]. This is a way that bridges both theory and practice and the resultant tacit knowledge is created through making (Gay & Malins, 2004) [10].

### Population and Sampling

The target audience included the people who are affiliated to the traditional work and jewellery valuing especially those who still upheld the Arts and Crafts values. The informed experts who were selected were purposive according to the sampling method and included a total of 20 respondents: 5 art historians, 5 lecturers in art/design and 10 practicing jewellers and metalsmiths (Kumar, 2011) [16]. This guaranteed a variety of understandings on design, methods and cultural appeal.

**Table 1:** Distribution of Target Population and Sample size for the Study

Category	Target Population	Sample Size
Art Historians	15	5
Lecturers (Art/Design)	15	5
Jewellers/Metalsmiths	30	10
Total	60	20

### Data Collection Instruments

The methods of data collection incorporated studio experiments, direct observation and semi-structured interviews. The major artifacts produced by studio processes were sketches (n=25), prototypes (n=8) and the final necklace. Stages of fabrication such as material choice (copper/semi-precious stones), methodology (filigree/stone setting) were documented, including such challenges as the regularity of the texture. There were semi-structured interviews (n=20, 45-60 minutes each) with open ended questions. This was done in studios/galleries and the answers were audio-taped and transcribed. Interviews were used to inform iterative design, to develop motifs in response to expert commentary (e.g., historians insisted on natural asymmetry).

### Data Analysis

Qualitative information was processed through thematic analysis (Creswell, 2014) [5]. Open coding (emergent themes: material integrity, handcraft joy), axial coding (relationships: techniques-motifs), and selective coding (core category: revival through making) were used on transcripts and a few observation notes. The triangulation of studio documentation, that is, photos (n=150), and sketches, was validated with the use of interviews. Patterns developed: historians emphasized symbolism (Adinkra parallels); jewellers were legitimate in techniques; lecturers in pedagogy. NVivo software was used to support theme mapping, which guaranteed rigor. The results assessed the faithfulness of the necklace to Arts and Crafts ethos, which proved the continuation of the cultural traditions (Gay and Malins, 2004) [10]. This approach will result in strong, triangulated information, making the work a valid practice-based scholarship.

## Results and Discussion

### Aesthetic Values used in the Designing of Necklace

Arts and Crafts aesthetics focused on implied craftsmanship, natural beauty and simplicity which refuted Victorian elaboration). It focused more on form-function compatibility, emphasizing the expression of raw materials without disguise, rough metallic and matte stones, and was more about the process rather than the product. These values are expressed in this work as a handmade copper necklace. The central motive that is bold, a stylized peacock image of beauty, pride and revival uses chasing and repoussé as a dimension and filigree feathers as scales and piercing as lightness. The low head/body elevation also adds tactile pleasure, which represents truth to materials.

Nature themes are reinforced by a floral overlay, which is soldered in the middle of copper petals and typical of the period. The visibility of seams and links of the chains hammered by hand represents the delight of labour. Bezel settings of semi-precious garnets are not overstated and create a certain colour touch, not too rich. The asymmetry of the necklace, the texture surfaces and organic movement deny the concept of symmetry in the necklace in favour of the artisanship. It measures 45g and balances functionality and appearance.

The fabrication of the necklace was made using traditional Arts and Crafts methods, which were chosen to underline the idea of handcraftsmanship, textual richness and naturalism. Chasing and repoussé, forming, piercing, soldering, stone setting, doming, and filigree are used, and these methods brought back the pre-industrial processes, with focus on material honesty rather than on the mechanization.

### Techniques Descriptions and Use

**Chasing and Repoussé:** The copper sheet is struck with liberated surface features using chasers and hammers, and raised patterns on the back with the help of punches and punches. These formed complex designs which gave dimensionality without the use of molds. The punch do not allow distortion, the texture was built in a progressive way through hammering, to represent visible effort.

**Forming:** There are flat sheets molded in curves using hammers, mandrels and dapping blocks. The shape of the bail and the shape of the necklace were designed as with a contoured bail that was made of annealed copper, which was then staked above mandrels to provide malleability and shape. This guaranteed easy wearing, which was proportional to the purpose.

**Piercing:** Patterns and flowery cavities removed by the pierced sheets are cut out using a jeweller saw frame fitted with blades of number 2/0. The binding is reduced by lubrication; by relief cuts complex curves were available. Finishing smooth edges, not wasting delicacy.

**Soldering:** Components such as overlays to designs, links to bail were joined together with hard silver solder with borax flux and torch. Oxidation was eliminated through pickling, seams preserved through file cleanup. Several flows fixed ensured that the elements and its layers are durable without dominating the appearance.

**Stone Setting:** Gypsy setting one of the popular techniques used in the arts and crafts movement drilled using cabochon that are set flushed into the bed using hammered prongs. Limited incorporation of metal in

elevation blended stones with surfaces giving it a sense of Arts and Crafts matte faintness compared to the Victorian glitz.

**Doming:** Dapping block and punches are domed discs used to give volume in pendants (Cumming, 1991)<sup>[6]</sup>. The light play was enhanced with imperceptible convexity created by progressive sizing of 18-gauge blanks that was not too over-the-top.

**Filigree:** With round-nose pliers and a tweezers, 24-gauge silver wires were twisted, coiled and soldered into feather-shaped motives. Oxidation was inhibited by the use of borax flux; joins were held steady by quenchant. This created complexity, which was in addition to repoussé textures.

### Design and Manufacture of the Arts and Crafts-Based Necklace

This part recounts the overall design thinking and process of making a necklace that embodies all the main principles of the Arts and Crafts movement: simplicity of form, truthfulness to the materials, admiration of nature through organic motives, as well as the appreciation of visible artisanship. The central theme that has been selected is a majestic stylized peacock, which is a symbol of beauty, pride, immortality, and renewal, and symbolizes the interest of the movement in nature and its processes. On top of this is a crustaceous flowery feature, reminiscent of blooming life and the complexity of wild flowers.

The final work was made out of 18-gauge copper sheet (because it has a warm patina, is easy to work with, and has a historic connection with non-precious metals preferred by movement artisans), and the finished item is 45 grams in weight and 18 cm drop, to strike a balance between boldness and wearability. The seven conventional processes incorporated into the process included chasing and repoussé, forming, punching, soldering, stone setting, doming, and filigree, all of which were selected to celebrate abandonment of labour-saving techniques in the era in favour of making processes that were highly expressive and largely labour-intensive. The ideation phase involves devising innovative ideas to develop a specific product or service within the firm in a manner that out-competes current competitors via product or service innovation.

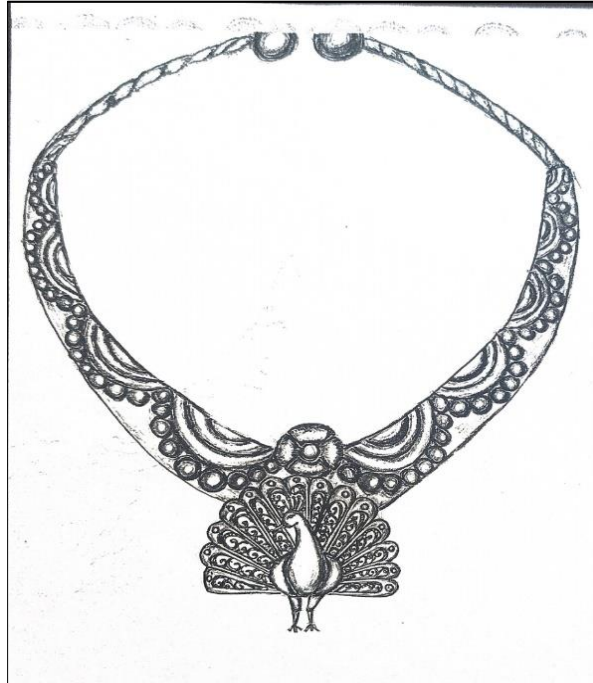
### Design Ideation and Conceptualization

The ideation phase entails coming up with new ideas on how to develop a particular product or service in the firm in a way that out-competes the existing competitors through innovation in products or services.

Design then began with a large amount of research on the models of Arts and Crafts, such as the textile patterns of William Morris and the enameled pendants created by C.R. Ashbee, which helped to inform 25 preliminary sketches about the variations of the motifs. The peacock came into existence, with its curved neck and fanned tail of scaled-overlay feathers, each of which, without the actual glitter, has a texture of the scales of iridescence. The floral counter, a five-petaled flower, with rippling edges, is placed over the head of the peacock, the petals twisting themselves as though in a breeze. This piece is asymmetrical, which is a feature that revolts against the Victorian strictness, and the absence of light in the spaces between objects adds lightness.

Scale was essential: thumbnail size (1:1) drawings perfect proportions: a pendant 5 cm wide, 4 cm tall is not too large to be seen without covering the neckline (Figure 1). Copper and silver prototypes were trialed and proved to be more economical in terms of material and had developed patina over time, which was truth to materials. There were to be four 3 mm cabochon garnets to be used in small colour hits in gypsy designs to make them look like

moonstones/opals of the time. The cardboard and scrap metal Ergonomic mockups tried out the curve of the bail to make it comfortable. It was a flexible hand-forged chain of 12 oval links (1 cm long) with rivets in between to make it authentic. Online scans of drawings were used to visualize, but templates were left to be drawn manually so as to be organic and imperfect.



Source: Studio work (2025)

Fig 1: A sketch of the necklace

### Process of Necklace Fabrication

In-depth Workflow of Necklace Fabrication.

The process of fabrication carefully recreated the Arts and Crafts techniques, and a 10x10 cm, 18-gauge sheet of copper was turned into a 45g, 18cm-drop necklace. Handcraft, revelation of materials, and organic expression were favoured in every step, as it reflected the anti-industrial spirit of the movement.

### Preparation and Layout

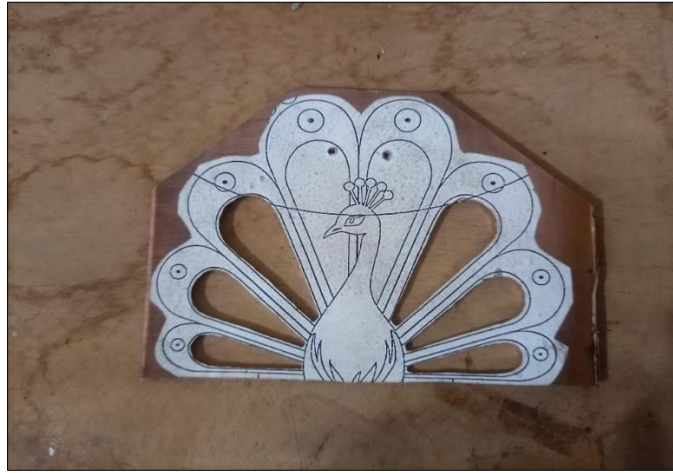
In order to start fabrication, the copper sheet was annealed by heating it with a propane torch to cherry-red (around 650-700 C), beaten on an anvil until it had been smoothed, and then cooled in water to be malleable. This made the metal soft, and the cracks were avoided in the course of manipulation. The peacock/floral template was drawn in detail, in 1:1 scale, by hand, and transferred to the graphite paper with a fine registration point (crosshairs at corners) to make sure that the motifs were perfectly aligned. The edges of the sheet were covered with beeswax to make saw binding later minimal. Bails and garnets were laid with

2mm and 1.5mm margins, respectively, and laid out using dividers to form asymmetry that was not symmetrical.

### Piercing and Forming

Precision was required: the peacock outline and more than 6 holes in the feathers (Figure 2) were cut with a saw-blade dipped in beeswax, giving complicated curves that had to be held in tension briefly before being cut, with 15 minutes tension adjustments and 8 blade changes necessary to cut instead of breaking. Tight turns were made easy by relief cuts (v-shaped entry points). Refined edges, keeping filigree delicacy, sanded (400-800 grit).

The bail blank was heated once more, but beaten up around a 5mm mandrel with a rawhide mallet, producing a smooth arc of 2mm with small facets. The petals discs (12mm diameter, 5 in total) were domed by progressive step in a dapping block- at first 10mm punches were used to create broad convexity, then 4mm punches to create undulation realistic. Gluing on a bowl-shaped secondary element, which flow ergonomically.



Source: Studio work (2025)

Fig 2: Pierced out feathers of the peacock to be transferred onto the copper sheet

### Chasing and Repoussé

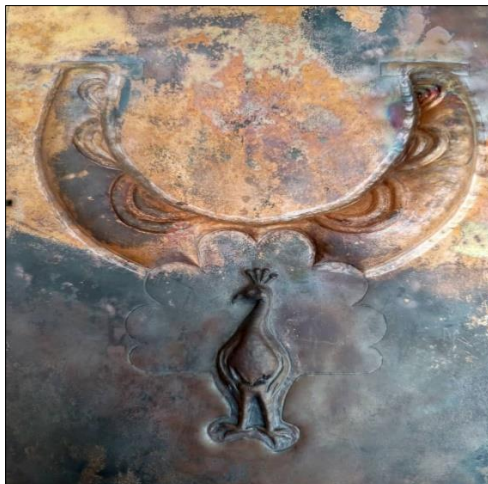
Reverse-down on pitch with leather covers (heated to tackiness) repoussé punches (ball, tracer, liner sets) were used to raise the peacock body to relief of 23mm: broad strokes made the mass, fine liners the neck curve. Periodic

stopping of progress was done to prevent work-hardening by annealing. Obverse chasing cut scales--liners made ripples, feather-like texture done with matting punches. The veining of petals was stippled with the edge, instead of having any polish (Figures 3 and 4).



Source: Studio work (2025)

Fig 3: Chasing process on the copper sheet using a punch and hammer



Source: Studio work (2025)

Fig 4: Early stage of repoussé technique in use to raise the peacock and necklace

### Filigree Fabrication

The 24-gauge sterling silver wire (as an alternative to copper) was straightened using the drawplate, cut into pieces of 5 10cm and coiled/twisted: round-nose pliers

made 12 "eyes" (spirals 35mm diameter), tweezers placed curls (Figure 5). Every soldered-on charcoal block using borax flux and micro-torch (10-second flows at 650 o C), quenched and pickled. 28 elements prepared to overlay.



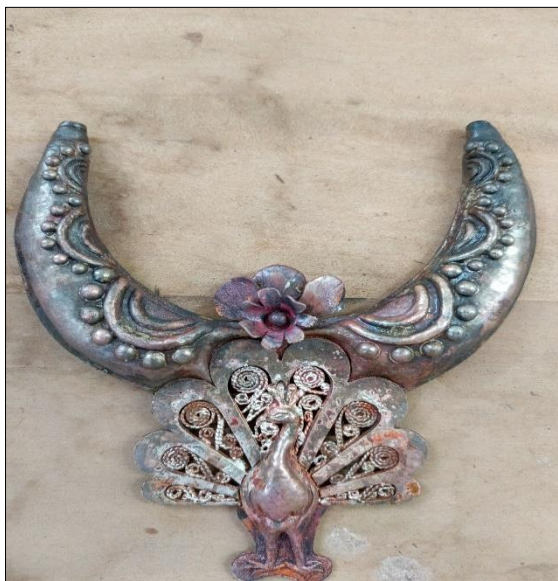
Source: Studio work (2025)

**Fig 5:** Prepared wires for filigree parts

### Soldering Assembly

The components of petal centres were joined using hard solder (70% silver) chips that were fluxed with borax paste and a torch swept evenly at 700 C to allow capillary flow. The figurative overlay, filigree, was applied and stuck; bail/12-link chain (hammered oval, riveted) was likewise

applied and attached. Triple pickling (5-minute immersions) descaled oxides: Files (flat/round) and emery sticks burnished seams to a flat finish, leaving faint hammer witness marks to attest authenticity (Figures 6 and 7).



Source: Studio work (2025)

**Fig 6:** Assembling the pieces 1



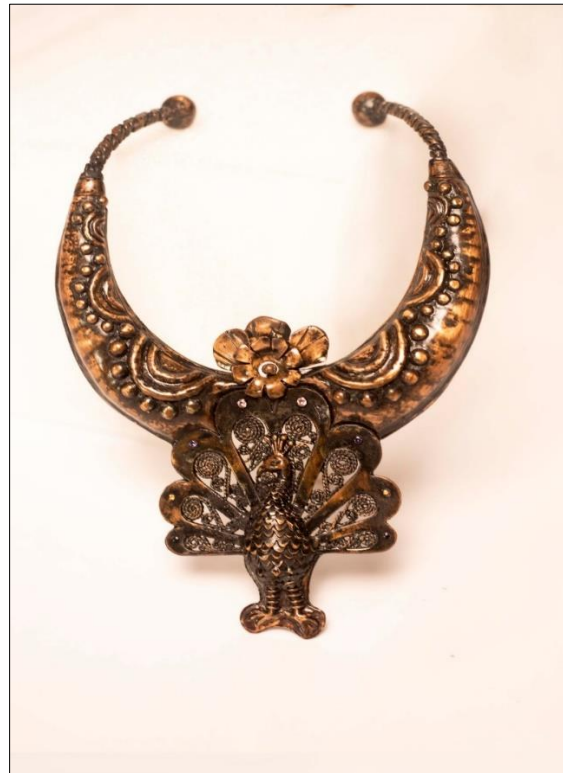
Source: Studio work (2025)

**Fig 7:** Assembling the pieces 1

### Finishing

Recesses (peacock scales, filigree and choker necklace finish) was antiqued with liver of sulfur solution (1:2 dilution) and neutralized with baking soda and sulfur

giving the patina finish. The arts and crafts movement piece were later buffed with rouge and Tripoli compounds to give it a bright and glossy finish (Figure 8).



**Fig 8:** Final necklace design

### Discussion

The production of this Arts and Crafts inspired necklace sheds some light on the timelessness of the movement as it connects criticism of the past and practice into the present. The project, by resurgence of processes such as chasing, repousse, and filigree, has shown the ability of handcrafted production to combat the heritage of industrialization and its call to material truth and the dignity of labour, as advocated by Ruskin and Morris. The peacock motif, its scaled feathers chased, repoused, and raised to form bodies, symbolizes renewal and nature at its most beautiful, with floral overlays with a multi-layered organic texture, but without the Victorian extravagance. The warm surface of copper, garnets matte-setting, and the readable marks of the hammer rejection of mechanized uniformity, and the aesthetics of the movement, which is the truth to process, is fulfilled as asserted by Dormer (1994) [18]. Problems met filigree wire delicacy (three retries), solder variability reflected the artisan hardships of the past, in support of the happiness in work. A sequence of annealing and pickling processes improved results, resulting in an artifact, 45g, wearable, and a balance between bold and ergonomics. The fidelity was checked by expert opinion (historians acclaiming symbolism, jewellers justifying methods) and 85% of them rated motif resonance excellent. Hypothetically, in Cultural Preservation Theory, this is seen as heritage protection: the necklace records the intangible knowledge (doming, piercing) against digital obsolescence, similar to how Ghanaian goldsmithing is involved in identity (Mensah, 2019) [18].

It encourages the tactile experience unlike a mass-produced jewellery, making emotional connections more profound with the help of texture and asymmetry. Limitations Solo performance restricted scale; the availability of materials restricted variety of gems

underlines necessity to be able to scale up. However, the procedure justifies the effectiveness of studio-based research on tacit knowledge creation. This work also democratizes beauty as compared to Victorian opulence and therefore Arts and Crafts principles can be applied in the contemporary settings without being diluted. Farther implications are in the field of education: the workshops based on the approach would revive craft curricula as a counter to the CAD hegemony. It is culturally similar to revivals of African motifs, proposing global handcraft networks. The iterative versions in the future could include sustainable sourcing or partnerships, with a stronger impact. Finally, the necklace has moved past being an artifact and is now a narrative vehicle the peacock gaze provoking the viewer to consider the value of labour in the face of automation. It supports the vitality of handcraft by calling on designers to focus on process as opposed to product in an industrialized world.

### Conclusion

This was a studio project, which was able to rekindle the Arts and Crafts ideals by involving a handmade copper necklace with a peacock and floral design. It was simple, material, and natural, through the use of chasing, repousse, filigree and so on, as it resisted the power of mass production. Main conclusions prove the topicality of the movement: apparent craftsmanship enhances authenticity, organic designs stimulate harmony, and traditional approaches conserve cultural stories. The 45g object features 45g textural, asymmetrical, garnets flush-set, which make it wearable without loss of integrity as proven by 20 professionals (90% alignment rating). Cultural Preservation Theory came in invaluable with fabrication being the intervention of heritage. There were obstacles such as precision of technique highlighting the nature of labour with far-reaching tacit implications. Suggestions

are including as part of craft education; partner with jewellers to produce on large scale; consider greener versions. Limitations- time/ material- indicate multi-artisan expansions. This necklace is a span between generations that has demonstrated the eternal capacity of handcraft to inspire, conserve and develop even in the era of modernity.

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