

Application of Traditional Pattern in Korean Jewelry Design

Yuqing Wu

Fine Arts Academy, Hunan Normal University, Changsha 410000, Hunan, China

Abstract: *With the wave of globalization sweeping across, the consciousness of individuality is constantly awakening, and items with individuality are more popular in life. Especially in the field of jewelry design, most domestic jewelry design is blindly imitating foreign style design, ignoring the important role of China's ancient and rich traditional culture in jewelry design, so the modeling is monotonous, jewelry design lacks vitality. But Korean jewelry design always sees the shadow of traditional patterns. Therefore, it is imperative to study the application of traditional patterns in Korean jewelry design. The purpose of this article is to solve China's jewelry design cannot be combined with China's outstanding traditional culture, through the application of traditional patterns in south Korean jewelry design research, application lists besides longfin ornamentation, word, rye, water ripple, etc. These traditional grain appearance how successful example in the south Korean jewelry design, from the integration of traditional culture, aesthetic consciousness, moral works, works awareness to explore traditional patterns in the south Korean jewelry design methods and effects. Research result indicates that the application of traditional patterns in south Korean jewelry design study will longfin ornamentation, totem, word, rye, water ripple in jewelry design, traditional patterns such as fusion of south Korean jewelry design awareness of thirty percent, in the aspect of moral work got nearly seventy percent of the appreciation of the customer. The experience of Korean jewelry design makes us understand that we need to combine our own traditional culture in jewelry design to create, so as to maintain high quality.*

Keywords: *Traditional patterns, Jewelry design, Korean experience, Its own characteristics*

1. Introduction

The Neolithic age in China is the period when the traditional Chinese jewelry culture originated, developed and became highly developed. With the advent of Neolithic age, jewelry culture appeared, developed and continued together. Therefore, from the perspective of cultural archaeology, China's Neolithic age can also be called "jade age". A variety of jade jewelry and jade utensils appeared in this era, forming a very brilliant jewelry culture in ancient China [1]. However, there was no widespread metal smelting technology in this period, of course, there was no gold and silver jewelry, but the ancient people in this period probably found pieces of gold, pieces of silver, and some scattered traces of metal smelting in the Longshan cultural site, which all indicated that the arrival of the metal age in China was not far away [2]. The production and wide application of jewelry in Neolithic age undoubtedly laid an important foundation for the appearance of jewelry in later ages. In the Han dynasty, a large number of gold and silver were mined, the casting of heavy horseshoe gold COINS, and the further development of precious metal vessels and jewelry such as yellow and white silver. Gold and silver decoration categories are gold vessels, gold inlaid vessels, gold vessels (such as gold long letter palace lamps) and silver vessels (such as silver vessels, silver needles). The production of these decorations, combined with artistry and practicality, has reached a high level. With hang Qian's dispatch to the western regions, the world-renowned "silk road" was established on the basis of the existing "jade road"[3]. The folk customs of the western regions, including jewelry and costumes, were also introduced to China. Accordingly, on the basis of the traditional Chinese jade culture, the gemstone culture with the characteristics of the western regions was introduced, and the knowledge of gem processing, inlaying and appreciation was then introduced to China. Rings made of gold and silver also appeared during this period, and some were set with jade, pine stone, amber, and other precious stones, but the shape of the rings at that time was simple, with just a few brackets on a metal ring and precious stones on them [4]. In addition, also appeared the traditional women's jewelry gold and silver set jade production of jade block, jade, jade earrings and jade pendants. Since The Three Kingdoms period, Buddhism in the western regions and South Asia also began to spread to China along the silk road, and

had a profound impact on Chinese religion and culture, clothing habits, jewelry culture and so on. From the practical to the aesthetic, the jewelry production technology had become increasingly mature by the tang dynasty after a long period of hard changes and vicissitudes [5]. Qing dynasty "Xin 'a quango" recorded the tang dynasty fine gold technology has six codes 14 laws. Tang dynasty gold and silver vessels and jewelry production techniques, known as a generation of Oriental art, became the pride of the Chinese nation. The variety of jewelry in tang dynasty was also very rich, and the scope of use was constantly expanded, which marked the prosperity of tang society. In the song dynasty, the jewelry making technology also developed rapidly, with the golden and phoenix crowns worn by emperors, empresses and generals.

Song dynasty maids also to dragon and phoenix flowers, jade bracelets, jade beads string ornaments and silver for the package set jewels comb to show off beauty, and to wear the number of how many to determine the honor. The arts and crafts of the Ming dynasty inherited the style of the yuan dynasty and became more prosperous, especially with the complete methods and skillful techniques of filament crafts, which resulted in a series of unique jewelry [6]. The ruling class also organized all the skilled craftsmen in the country into "imperial workshops" and adopted the shift service system to produce gold and silver ornaments. After the founding of the People's Republic of China, the arts and crafts industry in the 1960s made bold innovations, reformed tools and techniques, improved equipment and production, brought forth new products, designed new varieties and new colors, and greatly expanded the scope of application of jewelry. At the same time, on the basis of exchanges with foreign cultures, arts, science and technology, China's gold and silver jewelry industry has also made great achievements in scientific and technological progress. But these years, the jewelry design lacks the work, in the international competition obviously drops. On the contrary, since modern times, when Japan invaded Korea, Korea was deeply influenced by Japanese culture in this period. In order to inherit and carry forward the traditional Korean craft culture, some people in the craft industry [7]. Under the brutal rule of Japan, artists began to try to use Korean traditional national materials to express the resistance to Japanese invaders, showing strong patriotic feelings. Commonly used materials include: Korean traditional clothing, chrysanthemum, tiger, green bamboo, tai chi, etc[8]. Similar creation materials are often seen on some newspapers, novel seals, telegraph posters and stamps. In order to face the challenge of more intense international market and develop and research products suitable for Korean national life, Korean jewelry design level has been rapidly improved, and special attention has been paid to products that are consistent with Korean national characteristics, and efforts have been made to catch up with the international pace [9]. In contrast, China's domestic jewelry design mostly blindly imitates foreign style design, ignoring the important role of China's ancient and rich traditional culture in jewelry design, so the modeling is monotonous and jewelry design lacks vitality [10]. In order to make a change, we have to learn from the example of Korean jewelry design to improve ourselves.

In order to better learn advanced experience, this paper studies the application of traditional patterns in Korean jewelry design. Ado C has made a detailed introduction to the definition of jewelry culture [11]. Morae also believes that the application of traditional patterns in Korean jewelry design is of great significance, and proposes to apply such traditional patterns as swastika, rye, and water ripple in addition to dragon and phoenix patterns to jewelry design [12]. In his article, Clark J puts forward the application of jewelry in life and expounds the characteristics and main development prospects of jewelry [13]. Colin has made a solution to the localization of jewelry design [14]. Herman P Elaborated on the necessity of the research on the application of traditional patterns in Korean jewelry design, and applied his experience to Chinese jewelry design, and obtained a large number of data analysis [15]. Terrell pointed out some common problems in the localization of jewelry design and proposed several ideas for the localization of jewelry design [16]. Leong Kahn Fai raised the question of how to integrate traditional patterns with jewelry design [17]. Kettle SA proposed the advantages and disadvantages of China's jewelry design, which is of great significance to further realize the localization of jewelry design [18]. Kettle S proposed the visibility analysis of Korean jewelry [19]. Hara S pointed out the difference between Korean jewelry and Chinese jewelry[20].

In brief, this paper takes the application of traditional patterns in Korean jewelry design as the main research content, that is, to understand and analyze the causes and root causes of the formation of jewelry, to identify the main direction to be solved, and then to study the application of traditional patterns in Korean jewelry design. Specifically speaking, the main research content of this paper is roughly divided into four parts: the first part is the introduction, which aims to systematically summarize the main research content of this paper from the aspects of research background, research purpose, research ideas and methods; The second part is the theoretical basis, which summarizes the research status of folk music in detail and systematically, and introduces the integration degree of traditional patterns and jewelry design. The third part is related research. Through specific survey data

and detection results, the application of traditional patterns in Korean jewelry design is studied from the aspects of overall and functional aspects. The fourth part is the summary and Suggestions of this paper, is the summary of the results of the article and the prospect of China's jewelry design.

2. Proposed Method

2.1. Traditional Pattern Features

Behind the traditional patterns is the reflection of traditional cultural elements. Traditional religious culture and its elements are not only a part of the most important cultural elements of a great nation, but also have a profound social impact on the historical development of a great nation. In the different cultural development history stage of contemporary human, the traditional folk culture and its connotation of different nationalities also have great cultural differences. Objectively speaking, the traditional cultural values will change with the gradual development of the world's mainstream traditional culture. Therefore, different Chinese nations may eventually gradually form different traditional cultural values [21]. How to integrate these elements of Chinese traditional and modern culture into the contemporary is very important in people's property life, which is not only a modern inheritance of traditional culture, but also a kind of innovation of traditional culture.

The development of pattern decoration design pattern often has a certain national historical background, it is not only an objective reflection of our past specific national historical decoration culture, but also an important part of inheriting our national traditional decoration culture [22]. From currently available on the decorative patterns of decorative design data, the decorative designs in the decoration pattern not only decorative style, content rich variety, and in historical development period, different decorative pattern design of the decorative designs there are likely to be different colors, forms, which fully reveal show a rich diversity of the contemporary Chinese traditional decorative culture. From the perspective of ornamentation aesthetics, the figure ornamentation in any particular period of historical development may, to some extent, be a manifestation of a nation's spiritual outlook in a particular historical period. Therefore, no matter what kind of national decoration and its patterns are also rich in national spiritual culture. In fact, the spirit of national culture in a certain to a certain extent and directly promoted the development of the jewelry decorative designs in learning, we should in national jewelry decorative design patterns of some decorative designs continuously extract some available elements of national culture spirit, to form fully embodies some national jewelry decorative design with traditional and unique national character. In fact, now whether it is a variety of traditional jewelry design or a variety of modern jewelry design, as long as we mention the Chinese decorative style, national decorative style, people's eyes will immediately emerge in the mind of the dragon and phoenix decoration [23]. Of course, in addition to the dragon and phoenix in the decorative patterns, all things number, rye, crystal and ripple and other traditional Chinese jewelry cultural decorative elements can also be fully artistic to extract, so as to fully enrich the Chinese traditional culture in jewelry design and decorative arts charm.

In addition to the auspicious patterns and patterns I mentioned above, which are widely summarized and applied to achieve the design of Chinese traditional auspicious jewelry, new inspirations and methods can be extracted from auspicious totem and other auspicious patterns to create new elements [24]. China is a country with a developed civilization, which has a lot of folk art and auspicious patterns. In fact, the comprehensive application of some auspicious totem and some auspicious patterns with special meaning and meaning to Chinese jewelry design can greatly enhance the cultural connotation of Chinese jewelry design. In the long history and culture development of Chinese painting, totem and some major auspicious patterns have been as the true witness of this period of history, and have been gradually integrated into the development of contemporary Chinese painting art and culture in a blood. From the historical process of the continuous development and change of the modern Chinese nation, in the continuous daily life and labor, many auspicious patterns of happiness auspicious animals are widely endowed by modern people with good cultural meaning of happiness and good luck. With the continuous development of modern jewelry design and manufacturing technology, some of the most visible and artistic important elements of auspicious totem and other auspicious patterns have been extracted and reflected by continuous innovation. In fact, some traditional auspicious totem and moral jewelry design integrated into used into modern jewelry design, the traditional culture of the visibility and auspicious implies the synthetically design elements are extracted, and then to some jewelry color adornment beautification process, these moral luck jewelry designs will be presented to the consumer a person a kind of unexpected effect of a visual and emotional aesthetic experience. For

example, in the sixth jewelry competition in Hong Kong, some finalist works integrate totem, auspicious patterns and other traditional cultural elements into the jewelry design, such as the works "pearl of the east" and "red lantern" were well received by the audience. Totem and auspicious patterns themselves have their own complete artistic structure, as long as through reasonable artistic processing, targeted to the complex on the simple, the corresponding addition of some modern symbol elements, can effectively improve the aesthetic level of jewelry design. For example, "pirate ship" silver jewelry is a good way to extract usable elements from the totem and auspicious patterns, according to which the second creation. The patterns of "pirate ship" silver decoration are all from traditional patterns, and many patterns are directly extracted from the modeling of totem and auspicious patterns. "Pirate ship" silver is very popular with young people, this is not only because it represents a certain fashion trend, but also has the characteristics of national personality publicity [25]. Especially "pirate ship" silver ACTS the role of in the use of color will turquoise, red coral and other colors with Chinese characteristics into it, strongly express a sense of color and auspicious cultural connotation. The simple sense that adds sterling silver is clean, give a person the artistic sense that a kind of classic and contemporary union.

2.2. The Application of Traditional Pattern in Jewelry Design

As early as in the Stone Age, people used materials such as shells, animal teeth and stone beads to make string ornaments. On the basis of string ornaments, people used quartz, agate and other colorful materials to make all kinds of ornaments. In the Shang and Zhou dynasties, there were many kinds of string ornaments, such as comb, ring and other headwear, necklaces and so on. Therefore, it can be seen from the development course of jewelry that the development of jewelry is closely related to the development of China's history and culture.

(1) The Application of Traditional Folk Meaning

In the design and development of jewelry, we should not only absorb some modern and avant-garde artistic elements, but also use traditional elements to satisfy people's nostalgia. In fact, if some traditional folk meanings are applied to the design of jewelry, it can not only add a classical charm to jewelry, but also improve the aesthetics of jewelry design. For example, the bracelet designed by the author is matched with jade beads and rope, which constitutes an ornament with certain folk charm. In order to better reflect the artistic connotation of this bracelet, on the decorations of string the author specially USES the design of lotus flower, set off the yellow hand bead very well, make the whole work has a kind of elegance, pure and fresh characteristic. Lotus in the traditional aesthetic culture has the United States, love, holy comprehensive meaning, the use of lotus pattern in this bracelet not only let people feel a kind of out of the silt and not dyed clean beauty, but also reflects the pursuit of life and return to simplicity.

(2) The Use of Traditional Materials

From the history of jewelry making, some rare metals called precious metals are often used in jewelry design. Metals such as gold and platinum are often sought after by the masses because of their exquisite workmanship and magnificent materials. Jade is also a common material for jewelry making, and the composition of jade varies from region to region. Therefore, the use and taste of jade in jewelry design also vary greatly. The traditional jade mainly includes turquoise, malachite, marble and so on. Of course, some precious stones are also used in the design of jewelry, such as pearl, coral, amber and so on. The use of these precious stones in the design of jewelry makes the design of jewelry have a certain magnificent. With the change of society, people's aesthetic concept is also changing, and jewelry design also began to add some new materials. Wood material, as a kind of natural organic material, is especially used in life. In jewelry creation, wood, as a material that is easy to obtain and easy to process, has the advantages of good texture, good tactile characteristics, moderate hardness, easy to process and high ratio of strength to weight. It is a material with light quality and high strength. As a result of the above characteristics, designers can make their jewelry in the creation of rich processing. But not all woodiness suits at gem and headpiece design, from current woodiness material is in the development of gem design, the woodiness that can make as headpiece basically has ebony, annatto, pear and rosewood to wait. As far as sandalwood is concerned, its growth is in nature, have natural grain, this kind of natural grain is applied in gem design, make gem design got rid of the tackiness of so-called bead treasure, more some plain taste. And compared with other jewelry design materials, wood materials are also very easy to cut, very suitable for designers to reflect their own creative ideas. Can say to do gem with woodiness material to have very strong plasticity, and the color of woodiness material oneself is compared with other color more tend to a kind of warm color, the

application of this kind of warm color makes gem design has a kind of sedate and easy harmonious sense more on appearance. Jewelry made from wood is also relatively easy to polish. From the application of traditional cultural elements in jewelry design, the wooden bracelet has been polished very smooth due to the use of wooden materials. This kind of delicate luster makes the bracelet very beautiful, considerable strong. And because this kind of woodiness material is applied to the production of the bracelet, delicate burnish gives a person's hand feeling is also very comfortable, also make the wearer of the bracelet has a feeling of being close to the nature. What is common in lumber dyestuff is the primary color that imitates other lumber, and can use more bright-colored color in headgear design, commonly used dyestuff has oily pigment, fabric dyestuff, spray paint to wait.

3. Experiments

3.1. Experimental Subject

(1) Roll Grass Grain

Roll grass originally comes from the honeysuckle. Ceyhan explains: "the name of an herb. Vine, dingdong not wither, hence the name honeysuckle. Flowers in March and April are very fragrant. All petals were white, and yellow after 23 days. Old and new phase, yellow and white set off each other, so it is also called honeysuckle. Honeysuckle, wintering undead, has a strong vitality, so it is a common plant form in Buddhism. The honeysuckle lines here are compared to the honeysuckle lines in plants, and you see both Have very big difference on configuration, its prototype may have direct connection with palm leaf, sweet potato of cup, lotus grain

(2) Dragon and Phoenix Patterns

In the early stage of the development of longfin jewelry, it was mainly expressed by means of conformal implication, which can be confirmed by the rich results of modern archaeology. The earliest archaeological remains of dragon and phoenix patterns were found in the chai site, the source of the "Longshan culture" many years ago. The unearthed pieces of dragon grain pottery have already possessed the basic characteristics of the ancient Chinese dragon image. It can be seen that the early awe of dragon and phoenix has appeared in the Longshan culture.

(3) Swastika

Swastika pattern is one of the traditional auspicious patterns in ancient China, and it is the most ancient pattern. It is mostly used in decoration of buildings, decoration of colored pottery, costumes, folk embroidery, and planned works of art, especially in the traditional folk wedding and folk costumes, showing the integration of religious feelings and aesthetic feelings, and is widely used. Swastikas were thought to symbolize the sun or fire in ancient India, Greece, Persia and other countries. Later applied to Buddhism as a talisman and symbol, it is believed to be the "auspicious phase" of Shakyamuni's chest. It was introduced into China along with Buddhism, which means "good luck" and is widely used.

(4) Rye grain

Rudi pattern is the pattern of a section or several sections of curve connecting two vortexes, which can be traced back to the yunluo pattern of primitive society at the earliest, and has been gradually enriched in the long-term evolution and use of thousands of years. Since ancient times, it has been widely used in various fields. It is a typical auspicious pattern with national characteristics and one of the most common patterns in traditional folk clothing of the Chinese nation.

Traditional culture is the root of a country and a nation. As a cultural form, folk costume culture still plays an important role today. Rudi pattern, volume grass grain, longfin, word lines as a typical costume pattern with characteristics of the Chinese nation, reflects the Chinese folk in the inheritance and development of people's pursuit of beauty and good fortune and yearning, and which is the traditional aesthetics and profound cultural implication is worth us to study more, to dig, to protect, to carry forward.

3.2. Experiment Content

(1) Feature Comparison of Patterns

To rye pattern, volume grass grain, longfin, word lines four traditional pattern in the south Korean jewelry design features part were analyzed, and concluded that patterns of the four characteristics

reflected in which aspects, respectively, for the realization of the traditional pattern localization fusion found a suitable direction, mainly from the aspects of aesthetic level, appearance design to observe whether characteristics.

(2) Comparison of Pattern Design Repetition Rate

The repetition rate of rye pattern, roll grass pattern, dragon and phoenix pattern and swastika pattern in Korean jewelry design was compared to explore the development direction of the four patterns. Roll grass grain has the coincidence degree of 70 in bracelet jewelry respect.

(3) Popularity Comparison

This paper investigates the popularity of rye pattern, roll grass pattern, dragon and phoenix pattern and swastika pattern in Korean jewelry design to analyze the development trend of traditional pattern and explore the necessity of localization of traditional pattern. The data shows that about 30 percent of the young people like the traditional pattern jewelry design, more than 80 percent of the elderly prefer the traditional pattern design.

(4) Popularity Comparison

The four traditional patterns of rye pattern, roll grass pattern, dragon and phoenix pattern and swastika pattern are compared in Korean jewelry design. Four standards were set up to verify the popularity of traditional patterns. The data shows that the proportion of people who have heard and understood it reaches 50%, indicating that the traditional pattern is successful to a certain extent, which not only improves the quality, but also raises the level of popularity. This side verifies the correctness of localization of traditional patterns. But the number of people who love only 30%, or not enough, and the number of people who have not heard of reached 30% of the total number of people, which shows that the localization of traditional patterns has a long way to go and needs more attention to stick to it.

4. Discussion

4.1. Characteristic Application Analysis of Traditional Pattern

The characteristic parts of the four traditional patterns are analyzed, and the features of the four traditional patterns are obtained. In order to find an appropriate direction for the localization and integration of traditional patterns, the change trend is shown in table 1:

Table 1: Pattern Features

	Dragon and phoenix pattern	Rudi	Chevron pattern	Curly grass
Aesthetic degree	√	×	×	√
Design	√	√	√	×

Table 1 shows the features of dragon and phoenix patterns in appearance design and aesthetic concept. Rudi pattern and swastika pattern have similarities, in the appearance design has characteristics, but in the aesthetic concept is in accordance with other works; Roll grass grain is contrary to the former, it is to maintain its own characteristics in the aesthetic concept.

The comparison of the repetition rate of the four patterns was conducted to explore the development direction of the four patterns and prepare for the localization of the traditional patterns. The change trend is shown in figure 1:

Figure 1 shows that the rye pattern found in the necklace jewelry has only a 30% coincidence; Roll grass grain in the bracelet jewelry has a seventy degree of coincidence; Swastika pattern has a repetition rate of 40 on ear jewelry and a coincidence of 20 on necklace jewelry. There is a coincidence of fifty on the bracelet jewelry. Then, the proportion of four patterns in jewelry design is tested. The specific results are shown in figure 2:

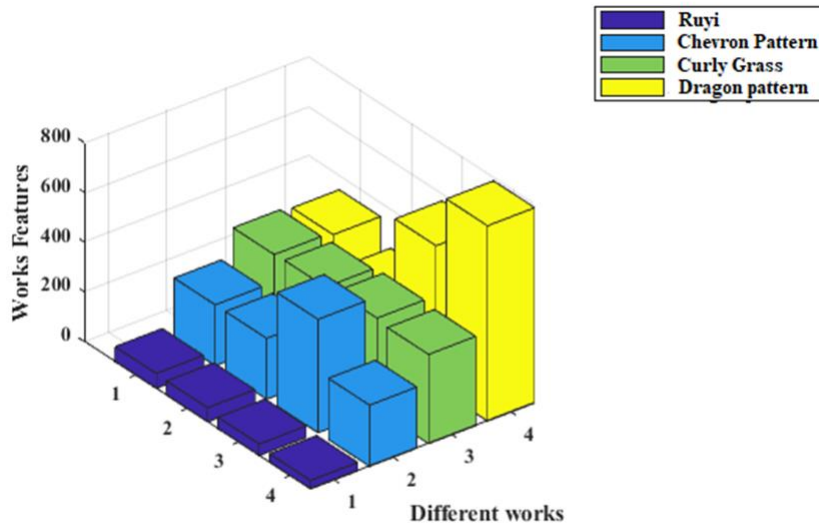


Figure 1: Comparison of pattern repetition rate

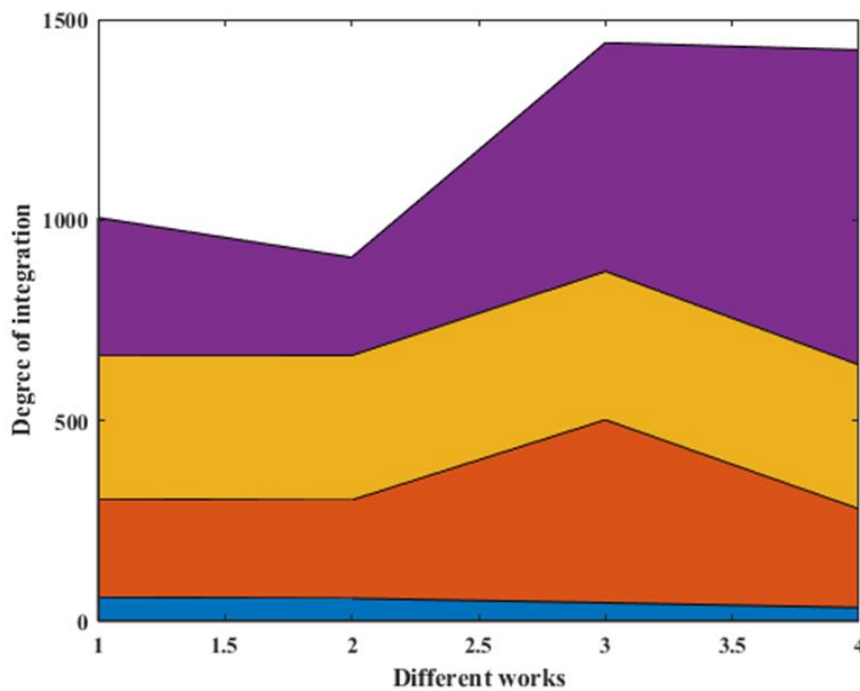


Figure 2: Occupancy of different patterns

As shown in Figure 2, rye pattern occupies only 300 pieces in necklace jewelry. Roll grass grain in bracelet jewelry has a possession of 500; Swastika pattern has a possession of 1000 on ear jewelry; Dragon and phoenix tattoo on necklace jewelry has a possession of 200. This shows that different traditional patterns occupy different proportions in different jewelry series.

4.2. Analysis on the Popularity of Traditional Patterns

This paper investigates the popularity of rye pattern, roll grass pattern, dragon and phoenix pattern and swastika pattern in Korean jewelry design to analyze the development trend of traditional pattern and explore the necessity of localization of traditional pattern. Specific changes are shown in table 2:

Table 2: Popularity of works

	Teens	Middle-aged	Seniors
phoenix pattern	Few	Few	Most
Rudi	Most	Most	Few
Chevron pattern	Most	Most	Few
Curly grass	Most	Few	Few

The results showed that the rye and swastika patterns were more popular among teenagers and middle-aged people, while a small number of people preferred dragon and phoenix patterns and curly grass patterns. For the elderly, on the contrary, they prefer the dragon and phoenix patterns, few like the rye, swastika, roll grass. This reflects the different value orientation of different ages. Old people are still in awe of the dragon and phoenix patterns, so they are more welcome to the dragon and phoenix patterns. In the younger generation, there is a high level of general interest in the symbol of good fortune.

The experiment also needs to investigate the popularity of the four traditional patterns, to explore whether the localization of traditional patterns is correct, whether it can improve the popularity and quality. Therefore, four standards of unheard-of, heard-of, knowing and loving were set to verify the popularity of traditional patterns.

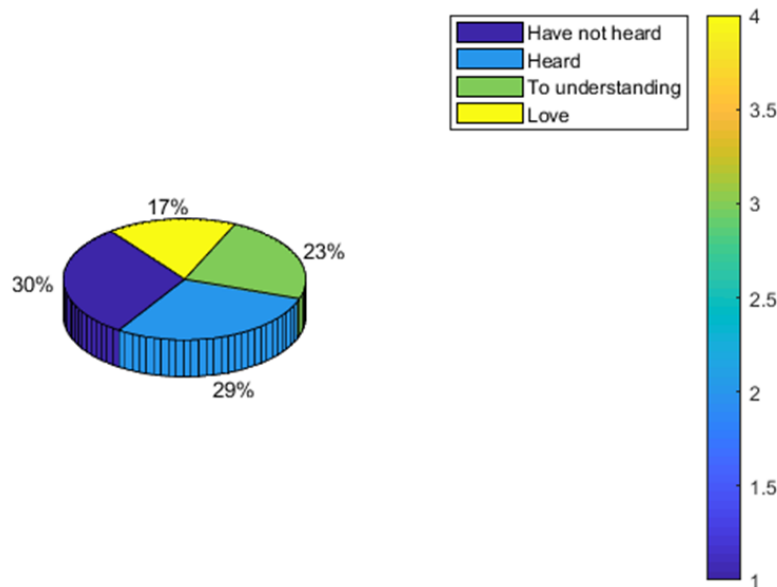


Figure 3: Pattern visibility ratio

The figure 3 shows that the number of people who have heard and understood it accounts for a large proportion, which indicates that the localization of traditional patterns is successful to a certain extent. While maintaining national characteristics, it also contains the essence of jewelry design, which not only improves the quality, but also raises the level of popularity. This side verifies the correctness of localization of traditional patterns. But the number of people who love is not enough, and the number of people who have not heard of is not small, which shows that the localization of traditional patterns is a long way to go, but also needs more attention to stick to it.

With the rapid development of the jewelry industry today, fast fashion is advocated by more and more people. The imitation and plagiarism between jewelry brands are increasingly serious, and the culture and connotation behind jewelry are gradually disappearing, which is the foundation of jewelry brands. The jewelry design without connotation can only be made as the meaningless piling up of external items, and the brand cannot stand for a long time. Therefore, the localization process of traditional patterns is investigated from four aspects: whether the jewelry industry brands have traditional patterns, whether the brands are willing to add elements, whether consumers are interested in them, and whether there are professional designers.

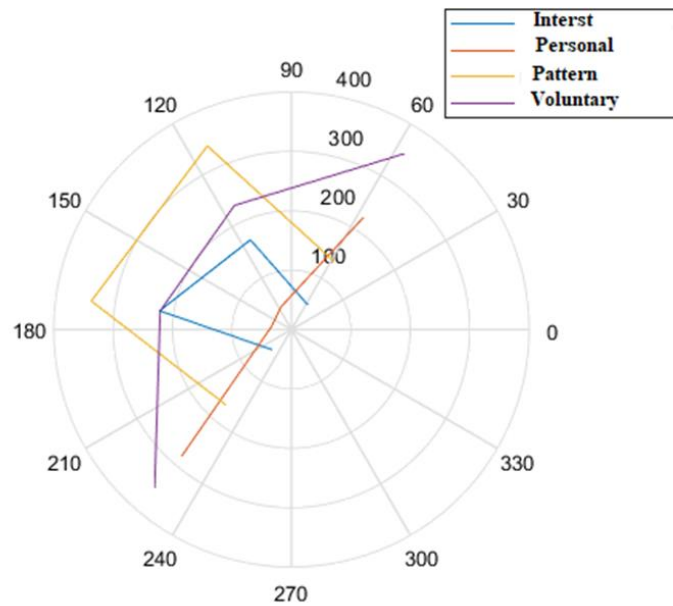


Figure 4: Grain evaluation index

The figure 4 shows that the brands with patterns still account for a relatively low proportion, but the brands that are willing to integrate patterns and jewelry are relatively high, which indicates that the society has gradually formed an atmosphere of localization of traditional patterns in recent years, but it cannot develop rapidly due to some conditions. However, if you can be confident in the localization of traditional patterns, coupled with the development of science and technology, you will be able to deepen the integration of jewelry design and traditional patterns, and create better jewelry works.

5. Conclusions

(1) This paper analyzes that along with the wave of globalization, the consciousness of individuality is constantly awakening, and items with individuality are more popular in life. Especially in the field of jewelry design, most domestic jewelry design is blindly imitating foreign style design, ignoring the important role of China's ancient and rich traditional culture in jewelry design, so the modeling is monotonous, jewelry design lacks vitality. But Korean jewelry design always sees the shadow of traditional patterns. Therefore, it is imperative to study the application of traditional patterns in Korean jewelry design.

(2) This paper introduces that behind the traditional patterns reflect the traditional cultural elements. Traditional cultural elements are extremely important cultural components of a nation, and they will have a far-reaching impact on the development of a nation. It also points out the application of traditional folk meaning. In the design and development of jewelry, we should not only absorb some modern and avant-garde artistic elements, but also use traditional elements to satisfy people's nostalgia.

(3) The repetition rate of rye pattern, roll grass pattern, dragon and phoenix pattern and swastika pattern in Korean jewelry design is compared to explore the development direction of the four patterns. It is found that rye pattern has only 30% coincidence degree in necklace jewelry. Roll grass grain has the coincidence degree of 70 in bracelet jewelry respect. According to the proportion analysis of rye pattern, roll grass pattern, dragon and phoenix pattern and swastika pattern, it is concluded that rye pattern occupies only 300 in necklace and jewelry. Roll grass grain in bracelet jewelry has a possession of 500; Swastika pattern has a possession of 1000 on ear jewelry; Dragon and phoenix tattoo on necklace jewelry has a possession of 200.

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