

Silver Crafts: The Process and Meaning of Ornamental Symbols in the Home Industry, Koto Gadang

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In this paper, the researchers will describe silver crafts in the home industry in Koto Gadang in terms of the symbolic process and meaning of ornaments. This paper utilises qualitative research and focuses on issues related to the process and symbolic meaning of ornaments. Data for this project was obtained using observation, interviews, and documentation. The researchers focus on two factors (1) work processes (including preparation of tools and materials), basic processes (combining silver), making ornaments (including sketches, designs, making moulds, and raising silver), techniques (including stained, wrought and intertwined) (2) the symbolic meaning of ornamentation consists of 3 forms are a main ornament, the complement, and the stuffing. The main ornaments are roses (symbolising love), complementary ornaments include jasmine flower ornament (symbolising purity of heart), sunflower ornament (symbolises life), tamarind ornament (symbolises completeness), rago ornament (symbolises the unification of the road and the wheel of life that moves dynamically), clove flower ornament (symbolises strength, blessing, prosperity, and majesty), bird ornaments (symbolising pomp and tenderness), jackfruit leaf ornaments (symbolising grandeur), and niches (symbolising loyalty). The results of the study can be used as a reference for making local content books as teaching materials at primary, secondary, and high school levels.

Keywords: *Meaning, Process, Symbolic Ornaments, Silver Koto Gadang.*

Introduction

Indonesia is rich in diverse cultures, one of which is the West Sumatran culture. Cultural diversity forms a national basic capital that needs to be further explored, developed, and

managed into a commodity. The most prominent part of Indonesian culture is art. These forms of art can be expressed in various forms, one of which is the art of crafts.

There are many forms of craft art found in West Sumatra. Most of the West Sumatra region produces crafts with different mediums such as metal, silver, wood, batik, leather, ceramics, and weaving crafts. Each of these art forms has their own respective shapes and uniqueness. However, the development of handicraft is not only a tool to meet daily needs, but also a product of artistic value.

Crafts are the result of human skills (Sarina, Kristiawan, & Wardiah, 2019). Soehadji (1979) explains the crafting process as “what characterises the craft is the production of these products using simple tools (manual skills), these products include furniture that meets the needs of everyday life made of wood, iron, porcelain, gold, woven fabrics, ivory and rocks that are possible to be processed”.

Based on this understanding, a craft is the resulting product of human skills, which produce works or products that are fashioned creatively and innovatively. Beautiful handicraft products that have high artistic value and are supported by simple tools also prioritise skills, these crafts are economic activities. Handicraft businesses are categorised in industrial businesses that are done manually.

Koto Gadang is an area in West Sumatra Province known for its silver craftsmanship. Time after time, the silver craftsmen develop and design jewelry from the existing places of origin in Koto Gadang. There is only one in the village of Koto Gadang that manufactures silver handicrafts and can be said to be a relic of a previous ancestor who still developing well. Although the songket and embroidery products have developed in other Minangkabau areas, silver is only produced in Koto Gadang (Kamal, 2019).

Koto Gadang is the centre of silver craft. It is widely accepted that the expertise in making silver has been inherited from ancient ancestors, passed from generation to generation. Budi, Utomo, Bambang (1993) state that expertise in this craft is cultivated through a process of experience and informal education. These generations follow and learn from people who often work on silver so that eventually they become more proficient and can be developed on their own.

Literature Review

The technical ability of skilled craftsmen is not only seen in terms of the social economy but also reaches the social community. The enthusiasm and tenacity of the craftsmen are also increasing. This condition is realised because the craftsmen have a strong motivation to

maintain their art so they are not influenced by modernisation. The silver craft has become typical in the Koto Gadang community because this craft was created directly by the craftsmen whose beauty is valued.

A very high aesthetic value in silver crafts can make this craft a sign or main symbol of the craft in Minangkabau. The beauty of the ornaments it contains has a symbolic meaning that can be used for religious needs. This beauty is supported by the theory of semiotics which was created by German philosopher Lambert in the 18th century as a word equivalent of logic. This theory was later developed by two figures who became pioneers of semiotics in linguistics, namely, Charles Sanders Peirce (1839-1914) and Ferdinand de Saussure (1857-1913). Peirce was a Germany philosopher who focused on logic , while Saussure was a general linguist from France. Sachari (2005). revealed that, according to Peirce, logic studies how people reason, think, communicate, and give meaning to what other people display through signs. For Peirce, the meaning of 'sign' can be very broad both in the scope of linguistics and other signs that are general.

de Saussure, however, considers 'signs' as the basis for developing a general linguistic theory which has advantages over other semiotic systems. Peirce wanted the semiotic theory to be general so that it could be applied to all kinds of concepts related to signs. In 1972, Peirce's thinking was developed more clearly and effectively by Umberto Eco in Europe. Eco tries to open up the possibility that Peirce's concept can be applied to studies in the fields of architecture, culture, advertising, theater, music, crafts, and so on (Christomy, & Yuwono,2004).

A few years later, semiotics not only functioned as a science of signs but also examined how the signs functioned as well as how they were related to other signs, and the process of sending and receiving by their users. The analysis of the function of signs is known as semiotic syntax and the analysis relating to the interpretation of the sign is known as semantic-semiotic. The analysis of the sign relating to the sender is known as the semiotic pragmatic. Sachari, (2005) revealed that,for Peirce, the sign means “to say something” (representative). The sign always refers to a reference and is carried out thanks to the help of a code.

(Ashari, 2013); (Jasrub, 2018); (Paramadhyaksa, 2010); (Arifin, 2014); (Andawari, 2015); (Milka, Basuki, Saidi, Mutiaz, 2016); Nieuwenhuis, (1994) understood the use, meaning, value, and function of ornamental elements and revealed the meaning of ornamental symbols of a complex phenomenon. Thisalso reveal that the goods or artifacts of a people who lived in the past, for the next civilisation is a sign that indirectly communicates the conditions and civilisation prevailing at that time. Some of these opinions also explain that, since ancient times, humans have used meanings and symbols as a way of communicating the conditions,

beliefs, and civilisation that were present at that specific time. It can be seen from here that these symbols and meanings are very closely related to a particular culture that has a meaning related to the value of Minangkabau culture, one of which is silver handicraft.

Silver handicraft is very meaningful for the Minangkabau community because, besides its function as an object to be used in daily life, it can also function as a tool for the needs of traditional ceremonies. Silver craft is generally done by personal craftsmen, with the presence of a merchant culture enough to influence the meaning and process of the process because of the attachment between consumers. Minangkabau people generally use bright colors (Sunaryo, 2009).

Minangkabau ornaments often refer to traditional arts and ornaments used from the symbols of cultural mythology. The potential of silver craft in Minangkabau is quite large and widespread because Minangkabau is spoken in West Sumatra which is the center of silver handicraft located in the Village in District IV Koto. The Koto Gadang Agam Regency was chosen as the center of the silver craft. Amai Setia Koto Gadang Silver Craft Center is a silver craft center that has always been famous in the West Sumatra region. The silver craft of Koto Gadang still retains its characteristics using its hands, without the aid of machines.

As time progressed and the dynamics of human culture developed, the silver handicrafts at the Amai Setia Koto Gadang Center also developed. This development occurred in, among other things, ornamentation and shape. This is was a decision by the craftsmen so that the silver handicraft Sentra Amai Setia Koto Gadang can survive during silver craft competitions in West Sumatra, Indonesia, and even globally. The Amai Setia silver handicraft industry was founded in 1911 and continues to exist and develop with a variety of products.

The home industry silver craft in Koto Gadang Minangkabau only applies to crafts such as jewelry and includes rings, necklaces, jewelry containers, miniatures, wall hangings, baskets, and also applies to objects that contain religious functions that have characteristics in silver crafts. The processes and symbolic meaning of the ornaments contained in this craft provides an interesting study material. To find out how the process and symbolic meaning of silver craft ornaments is created, research is needed. The results of this study are expected to increase the repertoire of knowledge for scholars, especially silver craftsmen. Additionally, this research is also expected to add insight into the role of craftwork in terms of imagining a silver craft producer to the wider community.

Methods

This research was qualitative descriptive and focused on the process and symbolic meaning of small capital home industry ornaments that are easy to create and are profitable. Data

collection methods used include interviews, observation, and documentation. The purpose of this qualitative research is to describe the empirical reality behind the phenomenon in-depth, in detail, and systematically to collect, process, and conclude data with certain methods in the interests of looking for answers to the problems faced. Therefore the use of descriptive qualitative in this study is to match the empirical reality with the theory using descriptive methods (Istan, Apriani, Fathurrochman, I& Ristianti., 2020).

According to Moleong (2011), the characteristics of qualitative research include the natural setting in the act of observation affects what is seen, humans as a tool (instrument) that can relate to respondents or other objects so they can understand the connection of reality . Qualitative methods of research include using observations, interviews, or reviewing documents, conducting data analysis inductively, directing the target of research to find basic information (Baryanto, Bahri, & Fathurrochman, 2019); (Budiman, Fathurrochman, Putra, & Bahri, 2019); (Fathurrochman, Budiman, Alamsyahril, & Kristiawan,2019). Theories are descriptive and more concerned with the process than the results. There are limits determined by focus, the existence of specific criteria for the validity of the data. The design is temporary, and the results of the study are negotiated and agreed upon together by the researchers and research subjects.

Discussion / Analysis

The data collected in the study of "silver craft in terms of the process and symbolic meaning of ornaments" is primary data. The primary data in question is data that comes from sources directly, meaning that the authors search for data that comes to the home industry in Koto Gadang. This data was obtained from observation, interview, and documentation techniques.

Data collection was carried out from July to September 2019 in the home industry in Koto Gadang, Minangkabau. The data obtained from observations and interviews include information about the process and symbolic meaning of the ornaments. The data obtained from the documentation are the history, profile, process, and the symbolic meaning of the silver craft ornaments.

The Silver Process of the Koto Gadang Home Industry

The process of making the Minangkabau Koto Gadang silver craft is divided into 4 stages: preparation, basic process, ornament making, and fuel engineering. The process includes preparation of materials and tools, basic processes including product polishing, and disordering, making ornaments including making sketches, designs, malls, explaining the basic areas to bring up ornaments, gilding techniques including polishing transparent layers. The stages of making the silver craft process can be seen below.

Making Ornaments

The stage of making ornaments is the most important process, namely, to find out the beauty of the art of jewelry contained in silver objects. This determines the uniqueness of silver craftsmen, additionally, the determination of ornaments also has a big influence on the production of Koto Gadang silver handicrafts. The stages carried out in the manufacture of ornaments are sketching, design, understanding, and making the basic pattern of objects. Craftsmen who are already proficient in this process can directly create designs on paper that will be used as decoration with ornaments applied to jewelry.

Workmanship Techniques

The silver craftsmen in Koto Gadang use several techniques in making male and female rings. The techniques used include : (1) the technique of skeleton, (2) the technique of chisel, (3) the technique of plaiting, (4) the technique of filing, (5) injection technique (ticking), (6) the technique of burning, (7) the technique of pressing and (8) the wire technique. The development of silver handicrafts at the Amai Setia Koto Gadang Center is in the practical category both in terms of ease of use, benefits, and conformity with the times.

When making ornaments, every object in general ornamentation that you want to design is adapted to the size of the surface of the object made. The process of making ornaments is carried out on silver objects that had previously been applied with colouring agents to dry later. Ornaments are made in the form of plant and animal ornaments.

The symbolic meaning of Koto Gadang silver handicraft ornament, according to [15], is made and drawn, sculpted or printed, to support the improvement of quality and value in a work of art. Ornaments are also a feature of the silver handicraft commonly referred to by the Minangkabau people as gilding. Gilding comes from the word *sepuh* which means to coat, clean, or polish. Ornaments that are made in silver crafts often use flora and fauna ornaments. This type of ornamentation is inherited from generation to generation so there is no change. The close kinship of other craftsmen can produce similarities from several elements of ornamental forms. However, although there are forms of ornament similar to those of other craftsmen, silver workers have differences in technique, color, and shape.

According to Silver Work Rul and Leo (interview results on July 28, 2019):

Ornaments contained in objects made of silver are all the same, every craftsman pouring Minangkabau distinctive ornaments form the reason, because it is to maintain the form of ornamental art the ornaments are still remembered and preserved. The ornaments that are applied are forms that have symbolic meaning.

The silver craftsmen of Koto Gadang all use flora and fauna ornaments that are used in various forms of Minangkabau special ornaments and make other forms of imitation because they are a depiction of new forms and pour the beauty contained in these shapes. As for the work Silver Rul and Leo it was revealed that the forms that they want to create do not have to be the same as other people. Creating new forms will allow ideas to emerge. The craftsmen are not forced to make their own creations unless there is an order.

Silver workers produce the products only for personal needs, while for the ornaments are the results of other forms of imitation for consumers but these are not produced on a large scale. This means that the results of craft ornaments are limited to only a few. If it is produced on a large scale, it is feared that Minangkabau ornament, which is a traditional craft, will easily disappear. As silver is a hereditary craft, the ornament is based on previous forms (results of the Silver Work Rul interview July 28, 2019).

According to Silver Work Rul, another form of imitation ornament was initially merely a depiction to create a different design from the craftsman the real thing is the form of impersonation that is also able to make people interested to have it. The form of ornaments in the form of style of flora and fauna is often found in all handicrafts in Minangkabau. Most types of flora and fauna ornaments refer to their original form and there are only a few changes in certain parts such as the petals and flower stalks. Apart from forms that resemble nature, there are also symbolic meanings that tell of the value of behaviour, and life. Silver craftsman Koto Gadang poured ornamental form on jewelry objects and Minangkabau ornamental features that have been influenced by cultures including Malay, Arabic, and even Javanese. Therefore, the Minangkabau ornament characteristics are identical to these cultures and has now become the art of the Minangkabau people.

The hallmark of Koto Gadang silver crafts lies in the techniques and decoration of flora and fauna. The silver craft ornaments applied are the stylisation of the elements found in nature such as plants, animals, and a combination of the two. Additionally, they also apply creative ornaments such as horses and motorbikes which are not included Minangkabau ornaments. The application was carried out because silver craftsmen from the previous generation revealed that clove fruit and tamarind ornaments were originally classified as Minangkabau ornaments and are now widely used because this form is the cultural influence of the kingdom of Pagaruyung itself. Also influential on Minangkabau ornaments that did not mention the existence of miniature horse ornaments, motorcycle interview with Silver Work Rul, July 25, 2019). Animal ornaments such as birds are influenced by outside cultures, however, the Islamic religion in Minangkabau dictates that paintings in the form of animal pictures are not allowed because many people believe that if there is an animal in the house, the house is believed not to be entered by angels. Therefore, the depiction of animal shapes in silver jewelry crafts is only to preserve the forms of the previous ornaments by

changing the siltation in its original form. The forms of Koto Gadang silver handicraft ornaments are 10 types of flora and fauna applications, including jasmine, rose, sunflower, leaves, cloves, line filling, and coconut trees.

There are two types which are the result of imitation of other forms such as horses and fish, while the others are characteristic of Minangkabau ornaments. Overall, the ornaments consist of parts having different roles from one another. The forms of ornaments are divided into 3 characters, the first is the main ornament, complementary ornamentation, and stuffing. The so-called main ornament is the most prominent form of ornament from surrounding forms of ornamentation or can be referred to as a flashlight of interest, while complimentary ornament is a form of ornament that functions as filling in blank fields and completes the main ornament form, and the contents that function beautify the shape of the main ornament and complementary ornament form. The main forms of ornamentation are roses, complementary ornaments of jasmine, sunflowers, leaves, and coconut trees, and stuffing. They are complementary ornaments, jasmine ornament, sunflower ornaments, acid leaf ornament, jackfruit leaf ornaments, clove ornaments, and rose ornaments.

Emerging Aesthetic Elements of Silver Jewelry in Society

Aesthetic Elements

Aesthetic elements are often known as beauty. Beauty is the aesthetic value that accompany a work of art. Beauty is also interpreted as an aesthetic experience obtained when someone perceives an art object or can also be understood as an object that has an element of beauty. Values of beauty (aesthetic) or the uniqueness of artwork have principles: unity, harmony, balance, and contrast, giving rise to feelings of emotion, comfort, pleasure, happiness, greatness.

Aesthetic studies based on silver craft data in Koto Gadang form of silver craft compiled by wire techniques, settings, carvings and so on. this technique forms the building of silver Koto Gadang and gives a soft, light aesthetic impression. Design exploration will be limited because silver craftsman Koto Gadang has mastered these techniques for generations. Another impression that is generated is old-fashioned because the harmony of this design is considered to be incompatible with today's fashion needs.

The contrasting elements in the traditional design give the impression of being monotonous because they are arranged with pure silver. Craftsmen maintain the quality of peacocks to make crafts with rope techniques, meaning this technique requires quality silver to make these very fine wires. The contrast of silver works becomes less prominent because it is not combined with other aesthetic elements such as gemstones, scoria, or other gemstones.

Aesthetics in the applied arts of silver craft can be developed by applying the Koto Gadang silver craft development model and providing systematic knowledge so that the craftsmen have the motivation and understanding of the importance of art in exploring new designs. The Koto Gadang silver handicraft learning module can be a reference for non-formal learning in advancing the Koto Gadang silver handicraft industry.

Ergonomic Elements

Ergonomic elements of craftwork are always associated with aspects of function or usability. The ergonomic elements of the craft are 1) security: a guarantee of the safety of people using these craft products. Jewelry made with traditional techniques has a complex form that is difficult to perform maintenance. The curves and texture of the surface of the jewelry can cause deposits of crust, dirt, dust, and even food scraps as in the ring with aia rope technique. The relationship of security factors is certainly considered important because the design will be a reason for the growth of bacteria, fungi, and can cause injury for some sharp or pointy designs; 2) another factor from the security aspect is the amount of pure silver used certainly has an impact on the price of the jewelry. Some consumers or jewelry users now feel less safe to use expensive jewelry, in addition to striking impressions, high forging costs, of course, also be a consideration for user safety guarantees to be in public places; 3) comfort when the craft product is used. Comfort is very much influenced by the design created. The sharp shape of the ornament design, many indentations, dreamy on some traditional designs cause problems. In the design of a brooch, the necklace is often found fibers that are fabricated, sometimes the jewelry wearer's hair is also involved. This fact is an explanation that some of the less ergonomic designs interfere with the wearer's comfort; 4) practical, namely applied craft products are craft products that have high practical value. Today, people do not want to get involved in complicated matters. Everything in technological progress always simplifies complexity in life. For example, in the past people needed desktop computers for the internet and also needed telephones to communicate, both of which were separate devices. Now technology designers simplify by making smartphones that cover everything; 5) The practical scope of design also influences the consumer's desire to use jewelry. The minimalist design style gets a more profitable place, besides easier workmanship also has an impact on low prices. Minimalist form of design is also very practical for mass produced rather than designs made with traditional techniques (handmade); 6) Flexibility, which is flexibility in use. Handicraft products are applied, i.e. craft products whose form is in accordance with their use or application. Applied products are required to provide application flexibility. Traditional design with existing techniques has the value of flexibility and has been applied by craftsmen in Koto Gadang. For example, previous techniques for jewelry have been applied to create creative displays, souvenirs, and tourist souvenirs and explore new designs that are in line with the demands of the times.

Decorative Ornaments

Handicraft products made from silver in Indonesia are very rich in variety with a wide variety of decorations spread throughout the country. The archipelago ornamental variety, in general, has a load of traditional values with their distinctiveness and diversity. These differences are also similarities, for example, types, shapes, ornamental ornaments, arrangement patterns, coloring, even symbolic value. Various decorative ornaments that can be used to decorate handicrafts include

- 1) realist ornaments made based on tangible forms in the natural environment such as plants, animals, rocks, clouds, sun, stars, natural scenery. In the Minangkabau tradition ABS-SBK (Customs Encoded by Syarak, Syarak Bersandi Kitabullah) there is no realist style of ornamentation that is influenced by Islamic culture which prohibits the depiction of living things. In all ornamental ornament products in Minangkabau including silver crafts also have the same principle. Ornamentation tends to emphasise more geometric shapes or stylisation of flora such as flowers, tendrils. In contrast to the facts found now, the Minangkabau community is more dynamic and permissive. The practical reasons for the development of the times gave rise to realist ornaments. There are silver handicrafts in the form of buffaloes with carts, typical buildings in the local area, insects, fish, horses, and so on;
- 2) Geometric ornaments that have regular shapes and can be measured using a measuring instrument. For example, rectangular shapes, triangles, circles, cones, and cylinders. Geometric ornaments are the oldest ornaments in the variety of jewelry because they have been known since prehistoric times. Geometric ornaments evolve from the form of dots, lines, or fields that repeat themselves from simple to intricate patterns. This ornament is found in almost all parts of the archipelago. Geometric ornaments in silver craft are applications of the values of tradition, philosophy, and culture of the Minangkabau tradition. Geometric ornaments besides silver Koto Gadang crafts can also be found in songket cloth, Gadang home carvings, woven;
- 3) decorative ornament drawing to process an object surface to be more beautiful. Decorative images in the form of decorative pictures whose appearance looks flat, the impression of a short distance or light-dark space are not too distinctive. To obtain a decorative picture object, it is necessary to do natural deformation or sterilisation. The forms of objects in nature are simplified and celebrated without leaving their original form. For example, flowers, animals, plants are celebrated. Impressions about flowers, animals, plants must still be there. Decorative ornaments on the silver craft of Koto Gadang are a popular form in the community. There is a traditional symbol that is also found in carved ornaments, stiller ornaments such as goose home, tanjuang flowers, lotus flowers, cangkeh flowers, roses, kala kago, ula parmato and so on;
- 4) abstract ornaments which are not recognised by their original objects, which are depicted or indeed really abstract because they do not depict objects found in nature or imaginary objects created by natural objects and do not use elements legible in text. Abstract ornaments

here use a more free form. Here are examples of abstract ornaments such as the Batapak maniac bracelet, rambai maniac bracelets, induak bracelets, and Bangkok bracelets. This abstract ornamentation is named based on the closeness of the forms that exist in nature. The forms and types of silver handicrafts produced by Koto Gadang craftsmen today vary greatly among others: earrings, pendants, cross, eardrops, bracelets, necklaces, belts, ornaments, miniatures, and various forms of souvenirs to meet tourism needs, both domestic and foreign.

The silver handicraft products are designed by combining elements of traditional Minangkabau ornaments that have existed before, by absorbing modern design elements, to produce a variety of creative and innovative products, which have their distinctiveness, so that they can compete in the market, both local, national and global. The ability to organise the elements of the fine arts such as lines, fields, colors, textiles, spaces, and composing principles such as composition, proportion, unity, contrast, rhythm, and balance, are very much needed in making design designs [12]. Innovative design has a creative basis in looking at the social, cultural, economic phenomena of the community so that it has characteristics or cultural identity. Silver craftsman Amai Setia, District IV Koto, Agam Regency continues to make various efforts in developing creative and innovative new designs, in meeting the needs of the highly competitive tourism market. Koto Gadang silver handicraft products are produced as shown in the table below:

Table 1

No.	Rose Ornamental Elements	Symbolic meaning
		
1.	Inti Sari	The essence of a closed rose ornament symbolises the existence of secrecy
2.	Rose Petals	Short rose stalk
3.	Rose stalk	symbolises the existence of a unity
4.	The working technique	Bakarang and intertwine

Denotation Meaning

The meaning that is manifested through the presence of rose ornaments rose petals and main is the ornamentation of roses in jewelry crafts which means symbolising a love that must be maintained. Rose ornaments are applied to all forms of Koto Gadang silver handicrafts

because rose ornaments are the main ornament. One type of silver craft is Koto Gadang which applies rose ornaments to silver jewelry crafts. Silver jewelry is a complete accessory. Initially illustrated jewelry (plain) but with the development, this jewelry craft is decorated with taro (filler between ornaments) silver Gadang using rose ornaments. Rose ornaments are used because they have a beautiful circular shape of the petals from the core of the juice. Rose ornaments in jewelry crafts have the meaning of symbolism as love. The linkage of meaning is seen from its function as a marriage necessity so that there is life.

Jasmine is a type of ornamental flower plant in the form of shrubs with straight trunks that live long. In Koto Gadang this type of plant is called jasmine flower. The type of jasmine ornament is the type of ornament created after the rose ornament. At that time jasmine flower ornaments were often applied by craftsmen to make jewelry in various forms of crafts. The creation of jasmine ornament is due to a cultural custom wedding that uses jasmine as the bride's decoration. From these decorations, jasmine flower ornaments now have a symbol that symbolises the existence of "purity of heart". The purpose of purity that is clean.

Jasmine flower is one type of several plants that are often used in silver craft ornaments. Jasmine ornaments are almost the same as roses that have meaning for the Minangkabau people the symbol is used at the time of marriage. The existence of jasmine flower ornaments in Koto Gadang is still often applied to other crafts. This is because the jasmine flower ornament greatly influences the Minangkabau cultural value, especially in the Koto Gadang area. This jasmine ornament also includes the Koto Gadang ornament.

Table 2

No.	Elements of Jasmine Flower	Symbolic meaning
		
1.	Main	The essence of the closed rose ornament symbolises the existence of secrecy Rose petals symbolise softness
2.	Jasmine Petals	Prickly rose stalks
3.	Jasmine flower stalks	symbolises protection
4.	The working technique	Burnt and intertwine

Table 3

No.	Elements of Sunflower	Symbolic meaning
		
1.	Main	The essence that resembles the sun symbolises a life
2.	Jasmine Petals	Sunflower petals that bloom like sunflowers symbolise softness and fertility
3.	Jasmine flower stalks	The short stem means that there is humility
4.	The working technique	Burnt and intertwine

The applied sunflower ornament is the basic idea of the creation of plants. Sunflower ornaments have several characteristics including flower petals, and in the middle, there is an essence that resembles the sun so that the meaning of sunflower ornaments symbolises the existence of life. According to Rul, the silver craftsmen from each of these characteristics each contain their symbolic meaning such as the existence of flower petals which symbolises elegance, the essence of which resembles the sun symbolises life. The symbolic meaning of the sunflower ornament element is "life".

Table 4

No	Component Ornament	Symbolic meaning
		
1.	Dragonfly Wings	Dragonfly brooch as an accessory of bataro creation, and H leaf, the dragonfly will look more perfect, beautiful, and attractive.
2.	Rago / balls	application of leaf ornaments is used as a complement to decoration to balance the victory.
3.	Rago/balls	function to add beauty to the body of the dragonfly gives the impression of sturdiness
4.	Filler between H (taro) Leaves	It also functions as a filler in empty fields (bataro) into harmony.
5.	The working technique	Bakarang and intertwine

Table 5

No	The elements Bird ornament	Symbolic meaning
		
1.	Peacock	Peacock brooches as accessories of batara creations, and bird ornaments (symbolising valor and tenderness).
2.	Bird's Wing	The application of leaf ornamentation is used on the bird's tail (symbolising gallantness and tenderness).
3.	Spiral	serves to add beauty to the body, tail and wings of the bird gives the impression of sturdiness and balance.
4.	Filler between H (taro) Leaves	It also functions as a filler in empty fields into harmony.
5.	The working technique	Bakarang and intertwine

The leaf ornament used by Koto Gadang silver craft resembles the shape of vines. The types of leaves used are almost the same between one form with another. The application of leaf ornamentation is used as a complement to the decoration of the main ornament form which serves to add to the beauty found in the main ornament and at the same time functions as a fill in the blank fields. The meaning of the leaf ornaments, according to Rul, symbolises the complement of perfection in life such as a mother who has a child. The presence of children in the family can make their lives more complete and happier. While in flower ornaments, if there is a series of leaves, the flowers will look more perfect, beautiful, and attractive.

The leaf ornaments that are applied in the silver craft of Koto Gadang are of two types namely complementary flower leaf ornaments and leaf ornaments as edges. Leaf ornaments that function as a complement have 3 types, namely three-pronged pointed leaves, broadleaf ornaments, and blunt acid leaf ornaments. The characteristics of the type of ornamental complementary leaves are all three-pronged together, only the difference is in the pointed and blunt end of the leaf, and the stems are smooth and thorny.

The filling ornament used by the silver craftsman Koto Gadang is a form of a stroke called taro (wave line). The depiction of the shape of this line filling as an ornamental ornament from the main ornament form, accessories, and so on. the function of applying this filling ornament is to add beauty and perfection. Stuffing ornamentation is the most important thing

to make a shape design to get attractive and perfect results. The type of line in the filling ornament applied by the Koto Gadang silver craftsman is in the form of layered lines.

Jasmine ornament is a type of ornament that was created in the colonial period after the Dutch era. At that time, jasmine flower ornaments were often applied by previous craftsmen to make ornaments in various arts and crafts. The early formation of this jasmine ornament was created because of the bond of love between the coming culture and Koto Gadang, as a symbol of the unification of cultural customs which states that jasmine flowers as an agreement in establishing a life. This is similar to the elements of jasmine flower has a symbol of courage and love (Rul, 2019). The relationship between the meaning of love and jasmine flower begins at the time of the relationship of marriage ties between cultures that become a single entity. Initially, jasmine flowers are used to express a taste. Because of this, jasmine flowers are still being used in the application of ornaments in various kinds of silver handicrafts, especially Koto Gadang silver handicrafts.

The meaning of jasmine ornament symbolises courage. The purposes of courage is the existence of faith and strength in life. The jasmine ornament has several characteristics including having flower petals that surround the stamens that are shaped like a crown, have stems and spines and at the center, there is an essence.

According to Silver Work Rul (2019), each of these characteristics each contains its own symbolic meaning such as the existence of flower petals which symbolises tenderness has thorny stems symbolising protection, and essence that symbolises secrecy. The application of jasmine flower ornaments is a symbol of cultural unification. Jasmine flower also symbolises the life of the Koto Gadang community which is full of courage and love of fellow human beings..

The main ornament becomes very important among the complementary ornaments because the main ornament is a form that has its own charm. In silver handicrafts, the application of plants, animals, and combinations are all the same in accordance with the desired shape of the object's surface, while the complement and the filling function to decorate the main ornament to make it look more attractive. The form of ornaments contained in one type of product does not only consist of one form but there is a combination of two or three. The placement of the ornament form is free according to the size of the object to be decorated. The shape of the flower applied to silver ornaments is the creation of plants. This includes various types of flower plants, which became one of the elections in its application is jasmine ornament.

Figure 1. Jewelry tando ring



For the people of Agam Regency, the use of the tando ring as traditional equipment is only used at the balambang urek traditional ceremony, which is the highest traditional ceremony. In this traditional ceremony, all customary provisions must be implemented both for the custodian (the ceremonial organiser) and the invited guests. As explained above, in the traditional balambang urek ceremony, all the people who were present at the ceremony followed the customary rules held in tando gadang. The ceremony organisers, if they are in the position of adat holders (pangulu, manti, malin, dubalang, and bundo kanduang), all use oversized clothes according to their respective positions in adat. Instead, the invited guests also wore oversized clothes in accordance with their positions as customary holders from their respective regions. At this ceremony, their position in adat was both the organiser and invited guest, based on the greatness ring they were using.

Figure 2. Daily ring jewelry



When viewed in daily life, customary stakeholders have different jobs. Some have a profession as a civil servant, farmer, trader, and have a special position in the government. Traditionally, the people who attend the ceremony consist of the leader of the traditional apparatus, for example as pengulu, manti, malin, and dubalang, as well as ninik mamak cendikiawan. But as a community leader, dubalang is sitting equally low and tall. This means that in culture a person has the power to protect the community in accordance with their respective responsibilities. Even though their presence in the ceremony is sitting upright and traditionally low, they must be respected. All types of rings are symbols. The contents of the symbolic meaning of the ring device is an appreciation of all culture office devices that were present when the ceremony was held in the tando gadang.

Conclusion

Based on the description of the silver craft of Koto Gadang in terms of the process and the meaning of the ornamental symbol in the home industry, it can be concluded that the symbolic meaning of the ornaments contained in the silver craft of Koto Gadang contains the symbolic meaning of life. This can be seen from the shapes and geometric elements in each part of the ornament such as the shape of the rose symbolises courage and love, the jasmine flower symbolises purity of heart. The sunflower symbolises the existence of life, chili flower symbolises virility, strength, empire, glory, fertility, the peacock symbolises courage, prosperity, tenderness, clove flowers symbolise grandeur, wisdom, clove flowers symbolise loyalty as a symbol of the connecting ladder between the human world and animal world, taro symbolises the unification (path), fertility and dynamic life, and the leaves symbolise the complement of life. The results of the study can be used as a reference for making local content books as teaching materials at primary, secondary, and high school levels. Furthermore, the contents of the results of this study can contribute thoughts for the survival of the generation of nephews of the Koto Gadang community in Agam Regency, in accordance with the development of science and technology. Along with that the introduction and understanding of the diversity of functions and meanings of jewelry symbols can be appreciated by the wider community. The contents of the values contained in jewelry can be preserved as traditional cultural arts concepts or local wisdom arts, as Minangkabau local wisdom, especially in the Agam Regency area.

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