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The Decorative Patterns of Koto Gadang Embroidered Shawls in the Development of Arts and Crafts Ornament Courses

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A R T I C L E I N F O

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A B S T R A C T

Ornament Craft is one of the main subjects in the Craft Art study program which comes from the word "krya" in Sanskrit means "to do". Etymologically it can be interpreted that craft is a creative activity in producing things or objects. Revival of arts and crafts in the middle half of the 19th century resulted in rich traditions, political diversity, belief/religion and aesthetic ideas which were manifested through various forms of media. Decorations or ornaments are one of the important elements of craft because the decorations or ornaments of each region represent the identity of their region. Shawl sulam suji is a hallmark of the making of the Shawl Kotogadang, West Sumatra. Embroidery is an aspect of an important role in the Minangkabau traditional community which is known as a "upacara sepanjang kehidupan", so this Shawl represents and complements every traditional ceremony such as birth, circumcision, marriage proposal to death ceremonies. The importance of knowing the decoration of each region is very important to add insight to each student in their work. This research aims to develop a craft ornament study by adding decorations from lesser-known areas and implementing them in student assignments. The research method used is a qualitative method by collecting data sources through observation and analysis of data analysis. The research will be carried out for 4 weeks

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INTRODUCTION

Research on the development of teaching materials is closely related to the learning process that students go through. Craft Ornaments is one of the main courses in the craft study program, which in its development implements various decorative patterns, both traditional and international. The decorative patterns on the sulam suji shawl come from Kotogadang. This embroidered shawl has distinctive features and motifs that reflect the traditions of the Kotogadang community. Embroidery plays an important role in the life of the Minangkabau people, known for their "lifelong ceremonies," so this shawl represents and complements every traditional ceremony, from birth, circumcision, and marriage proposals to funerals. Getting to know the decorative patterns of each region is really important to broaden students' knowledge and creativity.

The creation of embroidery techniques known as a hallmark of Kotogadang, which will be discussed in this research, has distinctive patterns and coloring that have made these scarves known on both a national and international scale. The philosophy and importance of embroidery craftsmanship from Kotogadang align with the saying "Awak sakik pusako manolong, awak sanang pusako ditolong," which means that a heritage item is not just an object or wealth, but also tradition, manners, and skills passed down from our ancestors (Canang, 1994: 20). Embroidery in each region has different motifs and characteristics, especially when viewed in terms of shape, application, and use. The distinctive features of embroidery serve as an identity or a way to differentiate it from other objects that can be seen visually. Regional identity and the use or rules for wearing it can be seen from the visual embroidery patterns. In the Kotogadang community, embroidered shawls hold an important position; a shawl is not just a piece of fabric beautifully embroidered with thread and worn by women in various activities, but a single shawl can bear witness to cultural journeys. Minangkabau. (Garang, 2019:17).

This research focuses on the discussion through the problem statement of how the decorative patterns of Kotogadang shawls can be used in developing craft ornament teaching materials, so that they can become a source of inspiration in creating future craft works. Therefore, this study concentrates on developing craft ornament teaching materials by trying to incorporate decorative patterns from lesser-known regions that have potential for development. Through the development of craft ornament teaching materials, it is hoped that the range of potential decorative concepts from various regions in Indonesia will continue to grow.

Based on a literature search, studies on Kotogadang Embroidery have previously been conducted in research by Ranelis, Rahmad Washington, Kendall Malik, and Desi Trisnawati, which was published in the Mudra Journal (2019). The study discussed improving the quality of Kotogadang Embroidery in Agam Regency, West Sumatra, through the development of product designs and motifs to support the creative industry

LITERATURE REVIEW

The History of the Kotogadang Embroidered Shawl

Kotogadang is a nagari (village-level administrative unit) in IV Koto District, Agam Regency, West Sumatra Province, Indonesia. Kotogadang is one of 11 nagaris located in IV Koto District, Agam Regency. According to history, it began in the late 17th century. At that time, a group of people from Pariangan Padang Panjang climbed and descended hills and valleys, crossed streams, looking for good land to use for fields, rice paddies, and settlements, which eventually formed the nagari of Kotogadang. At that time, the men of Kotogadang supported their families by working away from home, while the women stayed in the village to take care of the family and their inherited property (such as rice fields, farms, and houses), waiting for their fathers, husbands, or sons to return home. Women at that time were not allowed to attend school, and their progress was more directed toward developing skills like sewing, embroidery, and weaving.

Crafts in the Kotogadang area developed significantly with the establishment of the Amai Setia craft center. Some of the successful products from Amai Setia's craft activities include 1. Providing alternative functions for woven art, especially for everyday items like sarongs, napkins, table runners, wall fabrics, and so on. 2. Introducing the "Belgian bobbin lace" technique. This lace-making technique once developed as a special craft done by women in Koto Gadang and is now known as "Koto Gadang bobbin lace." 3. Creating embroidery techniques, which are now known as the distinctive "Koto Gadang embroidery," including: sheer (terawang), satin stitch (suji cair), French knots (kepala peniti), filet, kelengkang, and others. Of the three crafts mentioned above, the embroidery technique known as a specialty of

Kotogadang, which will be discussed in this study, has distinctive patterns and colors that make these shawls recognized nationally and internationally. The philosophy and importance of Kotogadang embroidery align with the saying, "Awak sakik pusako manolong, awak sanang pusako ditolong," which means that a heritage item is not just an object or treasure but also represents customs, manners, and skills passed down from our ancestors (Canang, 1994: 20). Embroidery in each region has different motifs and characteristics, especially when considering its form, application, and function. The distinctive features of embroidery serve as an identity or differentiator from other objects that can be seen visually. The regional identity and the rules or ways it is used can be observed from the visual motifs of the embroidery.

The Kotogadang shawl is a heritage heirloom that accompanies all customary and traditional activities in the community, from birth to death. The making of embroidered shawls, which differs in technique, is only known by the people of Kotogadang. Its characteristics and features can be seen in the shape, embroidery, and motifs on the shawl. In the Kotogadang community, embroidered shawls hold an important position; a shawl is not just a piece of fabric beautifully embroidered with thread and worn by women in various activities, but a shawl can bear witness to the cultural journey of the Minangkabau (Garang, 2019:17).

Every Kotogadang woman in the past was required to learn the art of embroidery with the distinctive designs, motifs, and techniques unique to Kotogadang. The decorative motifs of Kotogadang embroidery are derived from the philosophy of life "Alam takambang jadi Guru," which means that everything in nature and the surrounding environment becomes a source of customary practices. Historically, Indonesia made progress in the art of embroidery in the 18th century. The women's skill school in Kotogadang (Amai Setia Handicraft), established in the early 20th century, brought development and changes to Kotogadang embroidery, producing the liquid suji art embroidery and suji head pin embroidery.

Kotogadang has two types of shawls: the light shawl and the gadang shawl. Each shawl has a different structure and pattern design, including the number of patterns, size, structure, and colors. The characteristics of both shawls are something unique and closely tied to the culture. The embroidery characteristics of Kotogadang are the distinctive features that set it apart from embroidery from other regions. The motifs of Kotogadang embroidery that have developed are influenced by several cultures, including Chinese influence seen in flower motifs like Botan and Chrysanthemum, and Arab cultural influences that are identifiable in vine-like patterns.

The influence of Chinese culture also affected the number and arrangement of motifs applied, as well as determining the base color of the shawls and who used them. The Kotogadang Women's Skills School (Amai Setia Crafts) founded in the early 20th century, brought development and changes to Kotogadang embroidery art, producing suji cair and suji kepala peniti embroidery. Suji cair embroidery is one of the techniques often used on shawls and is a hallmark of Kotogadang embroidery, as it creates a three-dimensional effect from the blending of thread colors. Suji is the term for the traditional Kotogadang embroidery style.

The word 'Caie' or 'cair' mentioned means to blend colors because the thread materials used are more than one color, stitched with both long and short lengths. According to Sita & Mity J Juni (2011: 24), the threads used are usually silk or satin, which have five to six shades of color. The threads also differ in texture and are shiny, which creates a shadow effect like three-dimensional motifs. The sulam suji shawl with Kotogadang embroidery motifs generally features leaves, flowers, vines, and animals. This shawl is only worn by married women, while unmarried girls use batik cloth. Full-pattern embroidery is worn by newly married women, and minimal motifs are used by older women. Regarding the Suji Cair gadang shawl, it is said that "the type of shawl, the color patterns, and the materials used by a Kotogadang woman show her age and personal/marital status." (Juni, 2005:58). The embroidery patterns most commonly found on Suji Cair are flower and leaf motifs (chrysanthemum, lily, and others), while Suji Terawang more often features motifs of people and animals (birds, ducks, horses, beetles).

Character / Motif of Kotogadang Embroidered Shawl

The character or motif of the embroidered shawl has distinctive features visually, and when looking at the shape, embroidery, and decorations on the shawl, it sets the Kotogadang embroidered shawl apart from other embroidered shawls. The two types of line elements found in this shawl are straight lines and curved lines. The presence of directional elements in the design of the Kotogadang Suji Cair shawl shows a horizontal direction because all the motifs worked into the fabric are designed to spread out horizontally across the surface. The shape of the design patterns on the Kotogadang Suji Cair shawl is natural, featuring plants like flowers, stems, and leaves in various sizes and shapes.

The texture, seen from the surface of an object, when observed on this Suji Cair shawl, is smooth and sleek. The patterns, often also referred to as decorative motifs of Kotogadang Suji Cair embroidery, consist of edge motifs made for the edges of a shawl fabric. The edge pattern appears arranged in a row with small flower motifs along the edge of the shawl. The fill patterns can be seen from the shape of the rectangular shawl, which is filled with motifs following the shape of the fabric. The decorative motifs of the shawl are arranged along the edges of the shawl, and then the middle part is also filled to match the shape of the fabric. The free patterns seen on this shawl are arrangements of motifs that form a pattern not bound to a single layout. This relates to the creativity of the artisans. Based on observation, the free patterns used still incorporate design principles such as accentuation; even though free patterns are applied, they still have a focal point in the decorative design.

According to Juwita (2019): Character is something distinctive found in an object. Warsono in Rahmadona mentions that characteristics are closely tied to culture, with culture being a collection of values and norms shaped and agreed upon by society, thus becoming a distinctive feature. The Kotogadang shawl is considered a heritage by its community, complementing all customary and traditional activities from birth to death. Below is an image of the decorative patterns on the Suji Cair embroidered shawl showing a person's situation within the social structure (gender, age, and marital status). The Koto Gadang shawl is only worn by married women, while girls use batik cloth. Embroidered patterns that are fully filled are worn by newly married women, whereas sparser motifs are worn by older women. Koto Gadang shawls usually come in dark and bright colors depending on the user's age, like red, yellow, dark green, purple, and blue, as can be seen below, which is an example of a suji cair shawl that shows the identity or symbol for women in the Kotogadang culture.



Figure 1. Suji Shawl Worn by Newly Married Koto Gadang Women Photo: Personal Source

The colors and decorative embroidery on the shawl above represent the identity or symbol of a newly married woman. Using a brightly colored shawl, such as red, pink, or maroon, symbolizes joy because the wearer is still young and newly married, continuing for a few years after having children. Large flower patterns can have up to 12 flowers on both sides, indicating that the wearer is a newlywed or recently married.



Figure 2. Suji Shawl Worn by A Woman From Kotogadang Who Has Been Married For A Long Time. Photo: Personal Source

Dark or light colors like green, yellow, and cream with decorative patterns like the scarf above are symbols of women who have been married for a long time and have children who are already a bit older. These symbols can be seen from the colors and the embroidery that isn't completely filled in. Besides the liquid suji scarf, another embroidery technique from Kotogadang is the suji terawang embroidery technique. Terawang is an embroidery technique done by pulling threads from the fabric to be embroidered and then covering it again with hand stitching by tying the remaining threads into various patterns.



Figure 3. Suji Terawang Shawl
Source: Razni, Sita Dewi and Mity J Juni. Traditional Clothing of Kotogadang: Embroidery, Weaving, and Lace. Jakarta: Dian Rakyat, 2011, Personal

A sheer suji shawl symbolizes that the wearer is over 50 years old and already has grandchildren

The Application of Motifs in the Craft Ornament Course

The word ornament comes from the Latin 'ornare,' which means to decorate. In the Indonesian encyclopedia, ornament is explained as any decoration in geometric style or others; ornaments are made on a basic form from handicrafts (furniture, clothing, etc.) and architecture. An ornament is an additional form deliberately created for decoration purposes. From the explanation above, it can be concluded that an ornament is a visual form made with the aim of decorating a certain area or object to beautify it and/or add value. Ornaments are not just empty decorations without meaning, especially not past ornament motifs. Various forms of ornaments actually have several functions. . Besides being a form of decoration, certain ornament patterns have symbolic meanings or represent the philosophy of life for those who believe in them, so the objects they are on carry deep significance along with certain hopes for those who believe in them.

Various forms of ornaments have several functions, namely (1) purely aesthetic function, which is an ornament's function to beautify the appearance of an art product, (2) symbolic function, intended as a representation of signs, hopes, or ideals. Ornaments with a symbolic function are usually found on heirlooms, ceremonial objects, or sacred items. Symbolic ornaments are often seen in art products from the past, typically using motifs like kala, lizards, dragons, birds, or garuda. (3) constructive aesthetic function, where the ornament becomes part of enhancing the construction structure of a product or art piece. The constructive aesthetic function of ornaments is closely related to the product they decorate, for example, horse motifs on carved teak root works, or crab motifs on chairs.

Based on the ornamental functions mentioned above, learning in the craft ornament course with decorative character developed from the motif of Kotogadang embroidered shawls is expected to increase the collection and recognition of craft art in lesser-known areas, so that these areas, in this case Kotogadang, can become more well-known. Referring to the Journal Gorga: Journal of Fine Arts Volume 10 Number 02 July-December 2021, written by Hendra and Yuni Kartika Sari, titled "Characteristics of Kotogadang Shawl Embroidery Motifs from West Sumatra," regarding the characteristics of Kotogadang embroidered shawls, which feature the peony flower (Paeonia Lactiflora). This flower is one of China's national flowers and is often used in ceremonies. The Peony or Botan flower is a distinctive motif of the Koto Gadang shawl because Nareh and Lubuk Basung have different motifs, especially the Botan flower motif found on Kotogadang shawls (Riza Mutia, 2020).



Figure 4. The Development of Peony Flower Motif Shapes.
Source: Gorga Journal–Journal of Fine Arts Volume 10 Number 02 July-December 2021 by Hendra and Yuni Kartika Sari.



Figure 5. The Development of Chrysanthemum Flower Motif Shapes.
Source: Gorga Journal: Journal of Fine Arts Volume 10 Number 02 July-December 2021 By Hendra And Yuni Kartika Sari.

METHODS

The research method used is Ethnographic research methodology with a sociological approach linked to the characteristics of Kotogadang embroidered shawls. The research sources are explored from the background, philosophical values, and traditional values of the existence of these shawl motifs. The method is used to study culture, society, and to find meaning in the object being studied. Ethnographic research implies a way of working (data collection, analysis, and presentation) that is comprehensive or holistic. The type of research is qualitative, which consists of findings from interviews, literature studies, and photo documentation exploration, processed through qualitative description procedures that produce descriptive data. This study uses a qualitative method, with data sources obtained by gathering data through observation and document processing regarding embroidered shawls and simplifying the shawl motifs.

Table 1. The Following is A Chart of The Stages of The Work Process, Indicators of Achievement Targets

No	**Stages**	**Process**	**Exterior**	**Indikat or**	**Time**
1	Collect data documentation	Choosing the motive to be developed	Material documentation	Research approach/	2 weeks
2	Analyze the data of ornamental varieties that have been collected	Data mining and writing analysis	Review of teaching materials	Supporting logging	2 weeks

RESULTS AND DISCUSSION

The research results on the decorative patterns of embroidered shawls can be applied as a learning material in the craft ornament course. Through the floral motifs found on Kotogadang embroidered shawls, one can take basic ideas about the characteristics of creating these shawl motifs, simplifying the shapes, which can then be used as learning material in the craft ornament course. Some ornament motifs and ornament adaptations based on Kotogadang embroidered shawls can be seen in the experimental results below:

The Process of Simplifying A Pattern

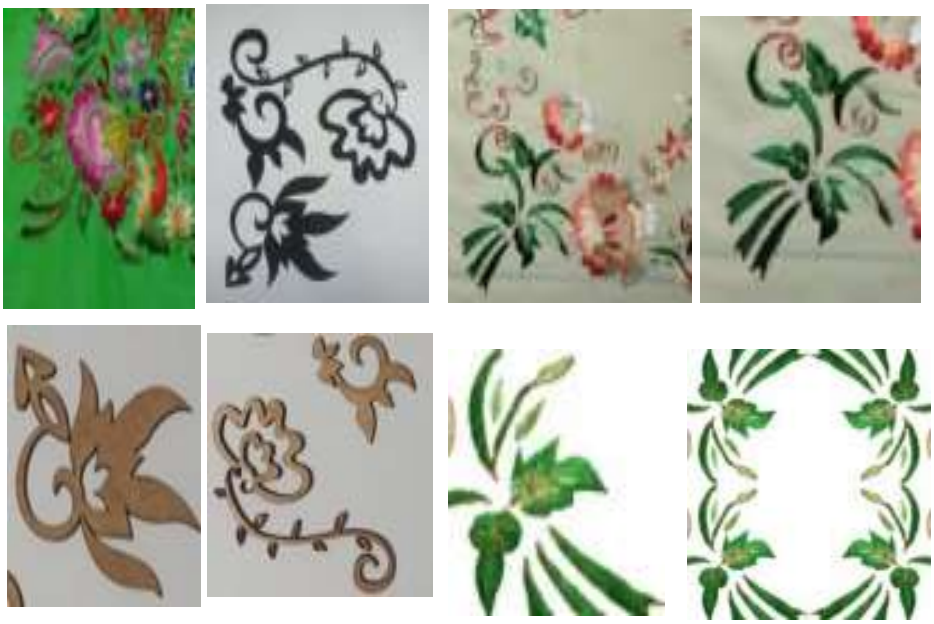


Figure 5 Simplification of Flower Motifs

The simplification of the ornament design above can still be further developed so that Kotogadang ornaments can become one of the ornaments that can be included in crafting course teaching materials. The overall application of Kotogadang ornament element motifs can be turned into attractive patterns and applied to functional objects, thereby enhancing their aesthetic value. Here is an example image of Kotogadang ornament application on surfaces:



Figure 6 Application of Kotogadang Ornament Motifs on A Surface

A chart analyzing why the Kotogadang embroidered scarf motif can be used as an ornament and applied

Bagan Analisa Motif Selendang Sulam menjadi Ornamen



Bagan 3.1
Bagan Analisa Motif Selendang Sulam menjadi Ornamen

CONCLUSIONS AND RECOMMENDATIONS

Craft Ornament is one of the main courses in the Craft Arts study program, which so far has explored traditional ornament motifs that are commonly studied, such as the distinctive ornaments of Jepara, Toraja, Bali, and many others. Studying and incorporating ornament learning through the decorative patterns of Kotogadang shawls can become an alternative teaching material for craft ornament courses, serving as a source of inspiration for future craft creations. The research results on the decorative patterns of embroidered shawls can be applied to craft ornament course lessons. By simplifying and taking basic ideas from the characteristics of embroidered shawl motifs, the simplified ornament forms can be used as lessons in craft ornament courses. This way, craft ornament teaching materials can be developed by adding decorative patterns with potential, even from less well-known regions.

FURTHER STUDY

This study still has limitations, so further research on The Decorative Patterns of Koto Gadang Embroidered Shawls in the Development of Arts and Crafts Ornament Courses is needed to refine this study and enhance the insights of readers and the authors.

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