

# *The Learning of Filigree Handcraft Art towards Junior High School Students at Junior High School 2 Lirung in Moronge*

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**Abstract**— This study focuses attention on the problem of learning filigree handcraft related to the shapes, motifs and techniques of the work made by junior high school students at SMP Negeri 2 Lirung in Moronge, Talud Islands Regency.

This study is aimed to describe and explain the shapes, motifs, and technique of filigree handcraft products by students of SMP Negeri 2 Lirung in Moronge, which was conducted for one semester of education curriculum. The research is qualitative research which using multi-disciplinary approaches in the expectation that it could answer the problem. This research was conducted at SMP Negeri 2 Lirung in Moronge, Talud Islands Regency. The data is obtained through observation, interviews, literature studies, and documentation studies. Data were analyzed by analysis of interaction and interpretation to the study of forms, motifs, and techniques. The results showed that the filigree handcraft products of junior high school students at SMP Negeri 2 Lirung in Moronge, Talud Islands District, patterned roses or rosi (Talaud language) and multicolored stupa motifs were arranged on the edge of the fabric, the middle of the fabric, and the fabric angle, using cutting techniques and remove fabric yarn fibers, physical techniques, sa'i techniques, and bok techniques.

**Keyword:** *learning; arts; craft; filigree.*

## **I. INTRODUCTION**

Handcraft is one of the works of art that is always related to the needs of human life, and has been made and known since the past. In the Talud Islands Regency, opposing Moronge Village, Moronge Subdistrict, SMP Negeri 2 Lirung in Moronge, appreciated the art of filigree as one of the learning materials for students in extracurricular activities. Forms, motifs, and crafting techniques became the basic material which learned by students for one semester with the final results of producing filigree products. The results of products became research material to be described as the results of the study[1].

## **II. RESEARCH METHODOLOGY**

This study examines and describes the learning outcomes of the junior high school students at SMP Negeri 2 Lirung in Moronge, Talud Islands Regency, in the form of filigree handcraft products related to cultural arts subjects in the context of local wisdom or local content[2].

This study is used a qualitative approach, meaning that the problems discussed are aimed at describing existing conditions or phenomena, or the research process to comprehend the problem of shapes, motifs, and girder techniques, based on complex products, a holistic picture, arranged in words, report detailed views of the informants, and are carried out in natural settings[3].

In summary the design of this study are as follows: 1) Observation and determination of focus. 2). Enter the research location and conduct in-depth interviews. 3). Obtain data in the form of field notes and photos. 4). The data source is in the form of filigree products of students, and speakers, namely teachers, principals, and filigree craftsmen of Moronge Village. 5) Descriptive data analysis with flow of analysis carried out in three ways, namely: data reduction, data presentation, and drawing conclusions or verification[4].

## **III. RESEARCH FINDING AND DISCUSSION**

The results of this study can be explained by the data which concludes as follows:

### **A. Work Forming Elements**

Understanding the importance of the forming elements of filigree crafting arts of junior high school students at SMP Negeri 2 Lirung in Moronge is created because there is a systematic and structured learning process that carried out jointly by teachers and students in a predetermined period of time. Learning is conditioned to be able to encourage the creativity of the students as a whole, make them be more active, so it could achieve learning goals effectively and take place in pleasant conditions. Its presence can be seen, enjoyed through the appearance of various forms, motives, and techniques that are maximally worked on according to the creative ideas and the aesthetic abilities or art possessed by the

students. Art is all human actions that arise from the life of his feelings and are beautiful, so they can move the soul of human feelings. The students in SMP Negeri 2 Lirung, expressed their feelings through filigree handcraft products. Crafts are goods produced from handwork. Filigree is a technique in woven or embroidered by pulling, cutting or binding threads so that certain patterns are formed.

The ability of arts teachers as instructors, motivators, appreciators, mentors and assistants for students when the teaching and learning process takes place both theory and practice greatly influences the achievement of student learning outcomes in the form of filigree handcraft products with various shapes, colors, motifs, and beautiful techniques, which must be maintained, cared for, protected, and developed without changing values[5]. Forming elements in filigree handcraft as a filigree art, its beauty can be seen through the full appearance of the physical works contained in it, namely: 1) Rose or rosi motif (Talaud language) and the motif of stupas stylized from plant species and shapes geometric, as a constituent element. 2) Media: cloth, thread, hand needle, razor blade or folding knife, meter, and span or shield. 3) Textures, filigree crafts as artwork made of textile materials have a rough texture when touched by the surface. 4) Contours are lines of patterns or outlines or lines of shapes that are boundaries of objects globally. Contours can be lines that have different shapes than other lines. It found in the filigree craft arts of students only in the form of long flat lines and short straight lines broken. 5) Color, the work of filigree handcrafts of the students SMP Negeri 2 Lirung in Moronge, showed that there are generally a variety of colors arranged in a composition that is applied to each embroidery or the motif on each piece of fabric, such as a combination of yellow, white, green, blue, and yellow, pink.

#### A. Variety of Filigree Motifs

Structuring or compiling various types of motifs in the field of handcraft works by students of SMP Negeri 2 Lirung in Moronge, can be divided into three parts, namely:

##### 1) Fabric edge motif.

Fabric edge motif or fabric edge is a motif that occurs from motifs that are repeated with the direction of the motif to the left or right and the direction of the motif up or down.



Rose motif (geometric shape) on the edge of the tablecloth is using white thread.



A detail of the rose motif is on the edge of the tablecloth fabric.



Three stupa motif details are on a piece of tablecloth.



Three stupa motif details are on a piece of tablecloth.

##### 2) Middle cloth motif.

The middle cloth motif is the motif placed in the middle of the fabric. This motif can be said to be flat as the central motif because it is located in the middle of a field or object.



Motif is in the middle of the filigree.



Motif in the middle of the filigree

3) Fabric corner motif.

Angular motives are decorative motifs that are located at the corners of a field or decorated object.



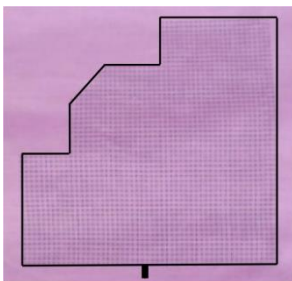
Motif detail is on fabric corner.

In these three elements, there are generally three motifs of roses or stupa motifs.

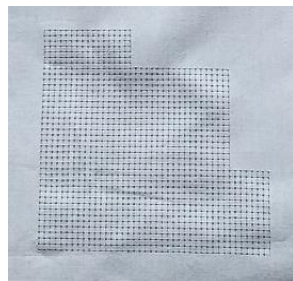
**Handcraft Creating Techniques**

The results of the analysis of the results of the filigree art products of SMP Negeri 2 Lirung students in Moronge related to the girder technique show that the students of Lirung 2 Public Middle School in Moronge in their grazing activities used four techniques, namely:

1. Cut technique and pull out the yarn fiber. Cut and pull fiber fibers are a technique of cutting fabric yarn fibers vertically and horizontally on a filigree cloth to resemble fine webs

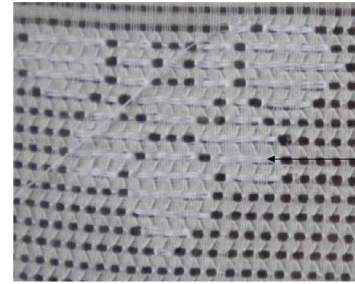


Fiber yarn cutting technique  
2:3 3:5



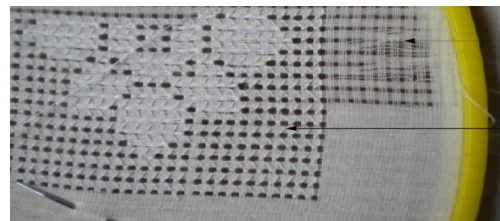
Fiber yarn cutting technique  
3:5 5:7

2. Physical engineering, is a technique specifically used to embroider filigree handicraft motifs used by filigree craftsmen Sangihe Talaud.



tisik

3. Sa'i Engineering. Sa'i (Talaud language) means the technique of wrapping yarn fibers in order not to decompose or uncover.



Belum di Sa'i  
Sa'i

4. Bok Technique. Bok (Talaud language) means a technique used to wrap around the edges of filigree craft fabric.



Bok Technique

Specifically for the technique of cutting and pulling fiber yarn, there are several guidelines or formulas that used, namely: a) Formulation 2: 3, 3: 5 applied to fabrics that are thin because they have tenuous fibers, otherwise 3: 5, 3: 7 applied to fabrics that are thick because they have dense fiber yarn fabric. b) Formulation 2: 4, 2: 6 for fabrics that are thin in nature because they have tenuous yarn fibers, whereas 2: 4 and 2: 6 for fabrics are thick because they have dense fiber yarn fabric. c) Formulation 3: 5, 3: 6 for filigree which is thin because it has tenuous fabric yarn fibers, on the contrary for thick fabrics having dense fiber yarn fabric, he applies the guideline / formula 4: 6, 4: 7.

The formulation of numbers 2: 3, 3: 5 and 3: 5, 5: 7 when applied to stretches of filament related to the presence or condition of horizontal or vertical yarn fiber density can be

explained through two illustrative drawings of cutting techniques and pulling out fiber yarn as follows : a) Formulation 2: 3 and 3: 5. b) Formulation 3: 5 and 5: 7.

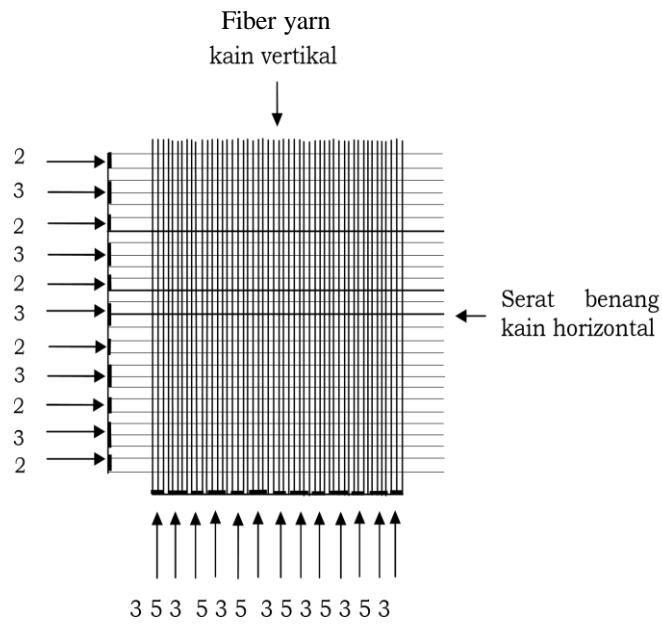


Illustration of cutting techniques and pulling fiber from yarn based on formula 2: 3 and 3: 5.

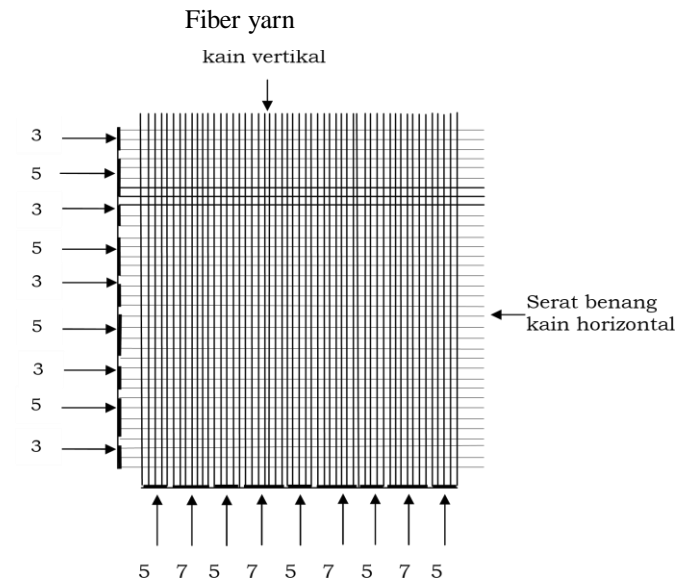


Illustration of cutting technique and pulling out fiber yarn based on formula 3: 5 and 5: 7.

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