Portrait of Historical Figures in Engraving Graphic Printing Techniques as A Means of Visual Communication to Spread National Identity

Arce Priangsari[1], ⓘ **| Kasiyan[1],** ⓘ

[1]University State Yogyakarta

Abstract:

The portrayal of historical figures through graphic print techniques plays an important role in spreading national identity. This technique involves slaughtering fine lines on metal plates that produce detailed images. Images produced with this technique can be found in banknotes, stamps, coins, and various educational media. The visual image not only strengthens respect for historical figures but also acts as a symbol of national identity. Grafir utilizes and strengthens the symbol of nationalism by including several elements of local culture, such as batik and flora motifs. In addition, graphir is also used as a security feature on money and official documents. The results of this study helped prove the perception that a strong graphir in creating a national symbol that is eternal, iconic, and easily recognized by all levels of society.

Keywords: Portrait, Portrait of Historical Figures, Graphic Print Techniques, Engraving, National Identity, Visual Communication.

Introduction:

The portrait of historical figures in visual media, such as banknotes, stamps, and monuments, has long been an important symbolic communication tool in forming national identity. In various countries, the portrait of historical figures is used to remind the public of noble values, achievements, and struggles that their nation has passed. The existence of this portrait does not only function as an award for the services of the character but also as a way to strengthen emotional ties with the past and build a sense of pride.

Specifically in Indonesia, the tradition of the portrait has been known since the time of the Majapahit kingdom when the king of Hayam Wuruk with his mighty Gajah Mada Gover. It is said that at that time there was a messenger from the Champa kingdom that offered one of his daughters to be made by Hayam Wuruk in the hope that Majapahit would not attack his country. The messenger brought a portrait of the Champa Princess in a painting on a silk cloth. This is written in the work of Kakawin Empu Tantular. Likewise, the history of Indonesian art has also been known by several portrait painters in his day, Raden Saleh, Basuki Abdulah, Affandhi, etc. And portraits, Adhy Soenarso, Trubus, and other beautiful arts who have also painted and made portrait statues (Wulandari, 2014).

Banknotes and stamps are two examples of visual media that are directly connected to the daily lives

of the community. Behind its main function as a medium of exchange and a legal payment tool, paper money also acts as a visual communication tool that is full of meaning. One interesting aspect of paper money design is the use of graphic printing techniques, especially engraving, in displaying portraits of historical figures who have significance for a nation. The presence of banknotes used by the community makes it function as a mass communication medium that is specifically designed and used by the wider community every day (Yonita et al., 2018). The engraving technique, which produces high-quality molds and complicated details, has become the main choice in the production of banknotes and stamps because it can convey aesthetic value and strong visual messages.

Graphic art is a form of visual art that combines artistic elements with typical printing techniques. One of the interesting printing techniques is the Engraving technique, which involves the process of printing from a fine-carved plate. Although this technique has long been known in the world of art, its use is not limited to the traditional art environment. Engraving printing techniques in making banknotes, where prints are used to create durable images and are difficult to fake.

Now it is rarely found by artists who make works that use engraving techniques. But on the art campus in Indonesia knows him with Intaglio. Intaglio technique is almost the same as engraving but what makes it different is intaglio uses chemicals in the form of acids and can also combine with scratches with sharp tools. Intaglio or print-in is a printing technique with the principle of scratching an image on the surface. Usually, copper or zinc plates are used as the main reference material, and the print surface is formed by the techniques of etching, gravir, drypoint, or mezzotint. The use of this plate is by enveloping the surface of the reference with ink, then ink on a high surface is removed with tarlatan cloth or newspaper so that the only ink left is low. The printed paper is then pressed against the intaglio plate so that the ink moves.

Etsa can be called an intaglio process. In contrast to gravir, the etching of low part formation is carried out by corrosion of acid compounds while gravir uses mechanical devices to get the same effect. Intaglio techniques are widely used for mass-printed material, for example, banknotes, stock certificates, newspapers, books, maps, magazines, cloth, wallpapers, and music sheets. At present, intaglio carvings are used mostly for paper or plastic currencies, passports, and for high -value stamps. The display of carvings is sometimes imitated for items such as wedding invitations by making embossed around writing printed with other processes (such as lithography or offset printing) to give the impression of the edge of the carving plate.

This article will trace the use of historical figures on banknotes as a means of visual communication to spread national identity. The selection of historical figures in Indonesian banknotes is based on their contribution to the struggle for independence and national development (Cenadi, 1999), explaining the notion of visual communication design as a design that communicates information and messages that are visually displayed. Visual communication designers try to influence a group of observers, as a group target (target) to give a positive response to the visual message. This shows that paper money has an important role in promoting the values of nationalism and patriotism. Comparative studies of various currencies in the world show that the use of historical figures is a common phenomenon. However, there are significant differences in the selection of figures, designs, and symbolism used, which reflects the uniqueness of each country.

Engraving technique not only provides an artistic dimension to the portrait of historical figures but also functions as an important means to spread national identity. The figures who are immortalized in the form of portraits on paper money are generally national heroes, political leaders, or figures who are instrumental in shaping the history of the nation. By displaying their portraits of the banknotes used daily, the state indirectly introduces and spreads national historical

narratives to the wider community. Through this visual media, the concept of national identity is communicated and strengthened, especially in the modern era when paper money has become an integral part of economic and cultural life. As a medium of mass communication, then the national currency represents a statement of strong state power and nationalism (Lauer, 2008). In addition, the selection of historical figures on banknotes is not what is done without mature consideration. These figures were chosen based on their relevance in reflecting national values, the spirit of patriotism, and the future vision of the nation. Therefore, paper money is not just a medium of economic transactions, but also a visual communication medium that is very influential in spreading political and cultural messages.

In the creative and technical process behind the production of banknotes, as well as how intaglio techniques have influenced the development of modern graphic arts. One of the Indonesian artists involved in making the Rupiah paper currency design was Pak Mujirun. Pak Mujirun is a person who designs rupiah money using Engraving. He explained about engraving in rupiah. Pak Mujirun (65 years) is an Engriver print plate master (Master Print) on Indonesian banknotes and, retired employees of Perum Peruri.Pak Mujirun's first work was a picture of the hero of Teuku Umar used on Rp. 5,000 banknotes. Pak Mujirun was also chosen to work on the "Pak Harto Mesem" series of money. Soeharto's face sketch image by Mujirun and the work of an engine from Australia were elected to be submitted to the State Secretariat. The State Palace chose Mujirun's work and the picture was then decorated with a special warning fee of Rp. 50,000 issued in 1995. Pak Mujirun, as a graphic artist who is an expert in intaglio technique, contributes to producing high paper money designs with high details and strong endurance against forgery. The intaglio technique that he applied not only enriched the visual elements of banknotes but also became part of the development of Indonesian graphics art, where art and technology met to produce works that have aesthetic value as well as functional values. His works show how this traditional technique can be harmonized with modern needs, bringing uniqueness to currency design that reflects the culture and identity of the nation.

In general, "icons" are commonly understood as portraits, by the origin of the Greek, "icon", which means image or portrait. Then Peirce (1986) characterizes "icons" as a sign that replaces something solely because it is similar to him, namely as a sign that takes part in objects of objects (Budiman, 2011). Based on this understanding, Budiman said that one of the important criteria for "icons" is similarity (similarity) or resemblance between representatives and objects. Likewise, someone very famous is usually described as an icon. They have a level of universal recognition, and have a variety of meanings when they are transmitted cross -cultural. Some famous and big figures from the historical process, and when they are large because of the historical events, they are enshrined through a photo. Examples of photographs of iconic characters include an iconic photo of Revolutionary Marxist Che Guevara taken by Rene Burri with Alberto Korda. The photo may be a witness to the photo of the icon produced in the twentieth century (Koetzle, 2002).Other iconic photos originating from within the country, for example, are photos of national heroes Ir. Soekarno during the Proclamation of Indonesian Independence.

These portraits also function to remind the public of the struggle and contribution of these figures in shaping the nation's character. In this context, Engravin's graphic printing techniques play an important role in strengthening the visual and aesthetic effects of these portraits, making paper money an effective medium for spreading national identity messages. The purpose of using self-portraits in the work, according to Mikke Susanto is divided into three parts, namely describing the identity & notation, the experiment of style & media as well as the alignment of history and the socio-political context (Susanto, 2011).

In this article, the article aims to analyze how the portrait of historical figures that are printed using

engine graphics techniques on banknotes can function as an effective visual communication tool in spreading national identity. Identity comes from the Latin "Idem" which means the same, which refers to special characters of individuals, groups of groups, or certain social categories, and can also mean a character that distinguishes individuals from individuals or with other groups (Wicaksono & Zuhri, 2020). Through engine engraving techniques, facial details, expressions, and attributes of historical figures can be displayed in-depth, creating a strong and eternal image in the minds of society. This technique not only produces sharp and aesthetic images but also adds to the impression of authority and respect for the characters depicted. With the presence of this portrait in paper money that is widespread, people from various groups are indirectly exposed to the symbols of heroism and national identity every day.

According to Hewitt, the currency is one of the most mass-produced items in the world, and is carefully designed for use (Champagne, 2014). Through this study, the aesthetic and symbolic meaning of printing technology will also be discussed, as well as how its role is in shaping the perception of the values of nationalism and the history of the nation.

In the context of caring and graphic printing technology, the portrait of historical figures plays an important role as a means of visual communication to spread national identity. Carrying out, printing techniques that have long existed, allowing images and illustrations to be reproduced on a large scale, to reach a wider audience. This technique does not only function as a tool to convey information but also as a medium to express the cultural values and identity of a nation. Carvings are used to describe important figures in history and often become a symbol of national identity. For example, during the struggle for Indonesian independence, the portrait of figures such as Sukarno and Hatta was enshrined in various forms of carvings, showing how graphic art functions as a collective reminder of the nation's struggle and aspirations. Through this technique,

the community can recognize and appreciate the contributions of these figures to the formation of national identity. Furthermore, this article shows that visual media, including statues, influences shaping the understanding and values of the national identity of the younger generation. A study shows that social media, as a modern platform, also plays a role in spreading information and values of national identity, similar to its past function (Assidiq et al., 2023).

Although the context and medium have changed, the essence of the delivery of national identity remains relevant. In addition, engraving also functions as a tool to document history and culture. In this context, Engraving can be considered a visual archive that stores information about events, characters, and values that shape the identity of a nation. For example, engraving works that describe important events in Indonesian history, such as the proclamation of independence, not only function as a work of art, but also as a historical document that strengthens a sense of nationalism. However, references that support this claim are not found in the existing reference list.

This research does not test hypotheses or make predictions and also does not test theory. The data collected in this study text, visuals in the form of photos or images, and interviews directly with Mr. Mujirun at the PSGY (Yogyakarta Graphic Art Week) 2023.

Results and Discussion:

Engraving is a graphic printing technique that involves carving images on a hard surface, usually metal. This technique allows very subtle and high-precision details, which are very important in describing the portrait of historical figures with accuracy and clarity. Thomas Carlyle, for example, uses a portrait of engraving to convey the presence and historical authenticity in his biographical work, which helps strengthen the historical narrative and national identity (North, 2015). Iconography in currencies is also influenced by history and culture. For example, in the Greek context, classic designs are often chosen for the 20th-century coins to reflect national narratives and create trust in the

currency (Balaskas, 2019). In Canada, iconography in the 19th-century banknotes reflects the economic, social, and cultural values that were applied at the time (Gilbert, 1998).

Iconography in the currency can change over time and is influenced by international trends. For example, there has been an increase in the use of images that reflect progressive values in banknotes of industrial countries in recent decades (Hymans & Fu, 2017). There is also evidence that iconography in the currency in Eastern Europe is following the trends seen in Western European banknotes, even during the Cold War (Hymans, 2010). Iconography in currencies can be used to build bank images and advertise its reliability through associations with national images (Penrose & Cumming, 2011).

Carved, as a technique in graphic art, has played an important role in the spread of visual communication and the formation of national identity throughout history. This media does not only function as a means of artistic expression but also functions as a strong vehicle for cultural and social narratives. The historical significance of carving can be traced back to prehistoric times when the initial forms of carving were used by hominins to communicate symbolic meaning and collective identity. The engraved pattern found in ostrich eggshells from the Poort Howiesons tradition in South Africa suggested a sophisticated symbolic representation system that reflects individual and collective identity in the gathering society (Texier et al., 2010).

Oeang Repoeblik Indonesia (ORI), is the first valid currency owned by the Republic of Indonesia after independence. Since it was printed from December 1945 to December 1949, in addition to the picture of Sukarno with a picture, the tradition of Indonesian cultural objects dominated and became the main picture. Departing from this phenomenon, it needs to be studied in more depth and the comprehensive visual and symbolic aspects of paper money during the original physical revolution. Looking at the artifacts from the images on ORI 1945 - 1949 banknotes, built in the

revolutionary period, in addition to the symbolic language of art is a form of symbolic expression to encourage the spirit of the newly independent Indonesian nationalism and patriotism, as communicating, showing identity, reflecting the Spirit and Factual situation in its time (Banindro, 2012).

The techniques used in graphic art consist of high printing techniques, print, flat printing, printing printing, and digital printing with computerization (Scheder, 1977). The beginning of Engraving technique was a way of appearing in Germany in the 14th century (1430), before that engraving (fine carvings) was often used by golden men to decorate the fine carvings of their work. There needs to be a tool called 'burin' and people who have the skills to use it to make complicated decorations. Decoration of weapons and woven wonderful objects, music accessories, and religious sacred ceremonial objects. Starting from graphic art, the use of engraving made from copper was first known to be used by Martin Schongauer. While Albrecht Dürer is one of the famous intaglio (print) artists. In the 17th and 18th centuries, this technique reached its golden period and was sometimes even used to reproduce portrait images (Azmi, 2016).

Intaglio Printing Intaglio Printing is a deep printing technique, where the surface of the mold that has been drifted will deliver ink or ink below the surface of the matrix. The material used is usually from a metal plate or zinc that is scratched. This technique includes engraving, etching, mezzotint, aquatint, and drypoint). Engraving, using a metal device called burin to carve a design to the surface of a metal or copper plate to produce different types of lines. Furthermore, the entire surface of the plate is given ink, then the ink is cleaned from the surface, and only the ink is left in the carved line. Furthermore, the plate is placed on a high-pressure press together with sheets of paper (often moistened to soften). The paper then takes ink from the engraving line (carved part) to produce the print. Etsa, high surface parts free ink, low surface parts hold ink. At first, a sheet of metal plate (usually copper, zinc, or steel) is covered with a layer of a candle. Then the artist scratches the layer

with a pointed ETSA needle so that the metal is open. The plate is then dipped in an acid solution or a solution of acidic substances swiped on it. The acid will erode the plate part that is scratched (the metal part that is open/not coated). After that, the remaining layers are cleaned off the plate, and the next printing process is the same as the process of engraving (Syakir, 2015).

National identity is a characteristic that can be used as a comparison or differentiating for the nation. National identity includes customs, culture, and state symbols such as the 1945 Constitution and the Red and White flag. National identity is a local genius that can face the influence of foreign cultures in the era of globalization (Astawa & Ari, 2017). National identity can be interpreted as a view of life and national identity that is dynamic to achieve the ideals and goals of the state.

National identity according to Kaelan (2007), is a sweetness of cultural values that grow and develop in the aspect of life of one nation (nation) with distinctive characteristics, and with the distinctive characteristics of a nation different from other nations in its life. National identity is often understood as a collection of tendencies and values that are not fixed and need to be redefined periodically according to the characteristics that are inherited historically, the current needs, and the aspirations of the future (Parekh, 1995). This shows that national identity is not something static, but dynamic and continues to grow. National identity is influenced by various economic, political, and cultural characteristics of a society, as well as individual characteristics such as socioeconomic status and minority status (Kunovich, 2009). In the context of a multicultural country, national identity can experience a crisis, especially after a massive immigration. Modern countries are often not based on certain national identities, but rather on more universal goals such as modern economy and universal education (Rex, 1996). National and Cultural Identity has a complex structure that includes axiological components (based on national ideas), cognitive components (reflected in national intellectuals), emotional-sensory components (based on feelings

and values), and praxiological components (related to individual subjective activities in practical implementation National and cultural identity ideas) (Zhelanova & Matviyenko, 2022). This structure shows that national identity is not only about the feeling of nationality but also involves intellectual and practical aspects.

National identity is essentially a manifestation of cultural values that grow and develop in the life aspects of a nation with distinctive characteristics and this typical nation is different from other nations in its life (Zulfa & Najicha, 2022). National identity is open to be given a new meaning to remain relevant and functional in conditions in the actual conditions that develop in society. The birth of a national identity of a nation has its characteristics, characteristics, and uniqueness, which are largely determined by factors such as; 1) Objective factors, which include geographical-ecological and demographic factors, 2) Subjective factors, namely historical, social, political, and cultural factors owned by Indonesian nations (Suryo, 2002). Indonesia has a national identity that characterizes the Indonesian people. One example of the national identity of the Indonesian people is the state symbol (Alia et al., 2023).

Currencies often contain images and symbols that reflect the traditions and collective memory of a nation. This helps build a strong national narrative and strengthen a sense of togetherness among citizens. As a common communication medium, currencies can facilitate the efficiency of communication among the nation's members and encourage a similar framework of thinking. The use of national currencies creates a collective monetary experience that can strengthen the feelings of membership in the national community with the same fate (Helleiner, 1998).

The term national identity (national identity) comes from the word identity and national. Identity (identity) means the characteristics, signs, or identity attached to someone or something that distinguishes it from others (Nurdin, 2023). The word national in national identity is an inherent identity in larger groups that are bound by

similarities, both physical such as culture, religion, and language, and non-physical such as desires, ideals, and goals. Indonesia's national identity can also be called the identity of the Indonesian nation and can be found in various literature, both in the form of a discussion of the history of the Indonesian people and in the form of a discussion of the Indonesian government (Lubis, 2019).

Subjective factors, namely historical, social, political, and cultural factors owned by the Indonesian people (Suryo, 2002). Historical factors that Indonesia has participated in the process of forming the formation of the Indonesian people and nation and their identity, through the interaction of various factors in it. The results of the interaction of these various factors gave birth to the process of forming society, nation, and state of the nation and the identity of the Indonesian nation, which emerged when nationalism developed in Indonesia in the early XX century.

The portrait of historical figures has an important role in building national identity. For example, in Hungary in the 19th century, the portrait of historical figures was used widely to foster a spirit of nationalism and patriotism among the people. These portraits not only appear in the form of images but also in historical prose and biographies published in various media. Engraving graphic printing techniques have been used for a long time to create portraits of important figures. In 19th-century Europe, for example, the portraits of Transylvanian leaders and the 19th-century politicians signed by Magyari Lajos and Miklós Barabás became an important part of historical heritage in the National Museum of Transylvania history in Cluj-Napoca. These portraits not only display important faces but also communicate a strong patriotic spirit among the people (Bonța, 2019).

In Nigeria, the portrait of national figures in banknotes is used to reflect the socio-political formation and historical trajectory of the country. These portraits not only function as a picture and economic tool but also become an important indicator of socio-political development in Nigeria.

This portrait provides relevant clues about Nigerian socio-political development and helps to understand the political and social dynamics of the multi-ethnic country. Portrait also functions as a symbol of nationalism and historiography. They reflect the history of the struggle and the contribution of national figures in shaping the national identity of Nigeria. Iconographic analysis of these portraits shows how the vision is used to convey national values and ideology. Portraits are not just a visual representation but also a powerful tool of communication to convey socio-political messages (Morgan, 2022). Portraits also play an important role in visual culture and literacy. For example, in the initial United States, a miniature portrait is used to connect visual and literary fiction through the concept of "recognition". This portrait helps articulate personal identity and strengthen the relationship between visual and literary narratives (Pethers, 2021).

Money does not only function as a means to exchange goods. This is also used to spread information by the government to the people. According to (Katsari, 2006), in previous times, the government used its currency as propaganda to show signs of cremation and power. For example, when the government expands its influence and empire, the entire colony will use the currency of its government. Usually, the portrait of the rulers or national leaders is included in the design of banknotes. At the time of the Islamic Empire that grew under the Umayyad Dynasty, Caliph Abd Al-Malik Ibn. Marwan (685-705 AD) took the initiative to spend money on the Islamic government to unite all Muslims using the Byzantine Empire. Thus, the Islamic currency was forged by the identity of Islam by eliminating symbols that are not Islam and replaced by ornaments (in the form of calligraphy) and Islamic expressions. According to the Governor of Bank Negara Malaysia, Dr. Zeti Akhtar Aziz, a visual design of money not only symbolizes the aspirations of the manufacturer but also highlights the characteristics of social heritage, culture, economy, and religious beliefs, as well as the history of community, nation, and state (quoted in

Numismatic inheritance in Malaysia, 2013). This shows that in currency design, the state symbol is an important aspect because it plays the role of an ambassador to the state and its people (Razak et al., 2022).

Although the engine printing process is not always considered a contemporary printing method, this process has existed for centuries and is still used today. The importance of this is seen in the production of banknotes, with most portraits appearing on modern paper money printed using this technique. The toughness of this method comes from the difficulties inherent in reproducing the image produced. A unique arising line and complicated printing detailed gravure presents a big challenge for counterfeiters, making it an effective step in fighting forgery. Gravure printing was introduced to the high technology era in the 1950s by Italian security printer Gualtiero Giori, who developed the first six-color gravure printing machine. The printing machine is carefully designed to print banknotes, smoothly combining improved security features with high artistic possibilities (Christensen, 2008).

Picture 1. Examples of portraits on banknotes made with intaglio molds.
Source: Reina, Karel Tjörvi Ránarson. *The Art of Protection: The Impact of Graphic Design on Banknote Security*. Diss. (Reina, n.d.)

In addition, several other works are quite phenomenal. Among other things, Pictures of Sisingamangaraja XII heroes in Rp. 1,000 (1987 output), Timor deer for Rp500 (1988), pictures of Krakatau Mountain children for Rp100 (1991), Mount Kelimutu Image for Rp. 5,000 (1991), Ki Hajar Dewantara in Rp. 20,000 (1998), Paskibraka in Rp. 50,000 (1999), Pattimura Captain's image on Rp Mujirun is also the one who made a picture of Oto Iskandar Hero in Nata on Rp. 20,000 banknotes issued in 2004. Before retiring, the 55-year-old man made Figure I Gusti Ngurah Rai for Rp 50,000 in 2009. In 2009, Mujirun submitted an early retirement From Peruri (Sasmito, 2011).

Picture 2. Contoh uang kertas karya Pak Mujirun
Source: Personal documentation PSGY (Yogyakarta Graphic Art Week) 2023.

Picture 3. Pak Mujirun mendemostrasikan teknik engraving
Source: Personal documentation PSGY (Yogyakarta Graphic Art Week) 2023.

As a general social communication medium, currencies can increase the "communication efficiency" between members of a country. By using the same currency, individuals in a country can develop the same mindset, thus helping to build a cohesive national identity. The use of national currencies creates a collective monetary experience that can increase membership in a community that has a common future. This joint experience, such as inflation or economic stability, can strengthen the sense of unity and national identity. Stable monetary management can strengthen quasi-religious beliefs that are often associated with nationalism. This trust can strengthen national identity, especially when currencies are seen as a symbol of stability and trust (Helleiner, 1998).

The first paper currency in America was printed by the Massachusetts Bay colony in 1690. After the Revolutionary War, the US government handed over printing banknotes to private banks until the Civil War, when the federal government began to control the supply of banknotes. The US currency design has experienced significant evolution, with a collaboration between government supporters and famous artists in the late 19th century that produced a very artistic design. However, stability and design consistency are a priority to ensure instant recognition and public trust (L Pressly, 2023). The US currency functions as a mass communication medium that combines the country's contractual obligations with a national identity sacred bond, strengthening currency legitimacy through visual strategies.

Conclusion:

The portrayal of historical figures through graphic print techniques plays an important role in spreading national identity. This technique involves slaughtering fine lines on metal plates that produce detailed images. Images produced with this technique can be found in banknotes, stamps, coins, and various educational media. The visual image not only strengthens respect for historical figures but also acts as a symbol of national identity. Grafir utilizes and strengthens the symbol of nationalism by including several elements of local culture, such as batik and flora motifs. In addition, graphir is also used as a security feature on money and official documents. The results of this study helped prove the perception that a strong grafir in creating a national symbol that is eternal, iconic, and easily recognized by all levels of society.

The engraving technique is a technique that has fine details and visual depth that has an unmatched aesthetic advantage. Every line carved not only represents a line but also becomes a work of art that demands high skills. The beauty is not only by its purpose but also pays respect for historical figures who are enshrined in the media. Facial details, expressions, and attributes that accompany the portrait of the character can provide deep visual narratives, thus leaving a monumental impression. Carvings can create an honorable impression for the character being immortalized. Thus, in its context, carving techniques not only beautify paper money but also become a way of aesthetic communication that triggers the collective pride of the community toward historical heritage.

Paper money does not only present aesthetic work, but is also a strong symbolism. Figures whose portraits are engraved on banknotes are not present because of their similarities, but rather as a symbol of struggle, courage, and nationalism. Figures like Sukarno, Hatta, and many others describe various periods of Indonesian history ranging from the struggle for independence to national development. By putting these values on banknotes, they are converted into symbols that are easily understood by all levels of society. Therefore, these portraits are stimulating memories of the history of the nation and respect for the struggle of our ancestors- they improve national identity. Ordinary banknotes are unconsciously exposed to this visual narrative, which interacts with them emotionally from time to time with the history of the nation.

The overall implication of the use of graphics print techniques in the portrait of historical figures shows that art can be a bridge between the past and the present. Through the visual beauty and depth of the symbolic meaning, the carvings not only preserve history but also form a strong and relevant national identity in the modern era. This technique teaches us that appreciating history is not just remembering the past, but creating a better future through understanding the values inherited. Therefore carving arts plays a strategic role in building sustainable national awareness, making the art of printing an effective and lasting medium of communication in spreading national identity messages.

Reference:

1. Alia, A. Z. R., Ghozali, S., Apriliani, V. D., Gunarsih, L., Handayani, L., Meiliza, S., & Santoso, G. (2023). Memahami Asal Usul Lambang Negara Indonesia dan Burung Garuda. *Jurnal Pendidikan Transformatif*, *2*(3), 161–173.

2. Assidiq, W. F. R., Alfarhani, M. D. U., Nandhika, D., & Amirullah, M. F. (2023). Analisis Peran Media Sosial Dalam Membentuk Identitas Nasional Generasi Milenial Di Indonesia. *Jurnal Sosial Teknologi*, *3*(9), 772–775.

3. Astawa, I. P., & Ari, P. (2017). Identitas Nasional. *Bali: Universitas Udayana*.

4. Azmi, A. (2016). Memaknai Gambar Sketsa Tehnik Engraving Ipe Ma'akruf Ditinjau Dari Aspek Ikonografi. *Jurnal Bahas Unimed*, *27*(3), 79656.

5. Balaskas, V. (2019). The iconography of a nation: materiality and coin production in twentieth-century Greece. *Journal of Modern Greek Studies*, *37*(2), 215–235.

6. Banindro, B. S. (2012). Kajian Ikonografis Bahasa Rupa Uang Kertas Indonesia Masa Revolusi. *DeKaVe*, *1*(3), 9–16.

7. Bonța, C. M. (2019). Militant Portraits. The Promotion of Hungarian National History Through Nineteenth-Century Graphicc. Case Study. *Acta Musei Napocensis. Historica*, *56*(56), 73–89.

8. Budiman, K. (2011). *Semiotika visual: konsep, isu, dan problem ikonisitas*. Jalasutra.

9. Cenadi, C. S. (1999). Elemen-elemen dalam desain komunikasi visual. *Nirmana*, *1*(1).

10. Champagne, A. (2014). *At the Intersection of Place Branding and Political Branding: Canadian Banknote Iconography and Political Priorities*.

11. Christensen, C. (2008). Review of the history of information security: A comprehensive handbook edited by Karl

De Leeuw and Jan Bergstra. *Cryptologia*, *32*(3), 284–294.

12. Gilbert, E. (1998). 'Ornamenting the façade of hell': Iconographies of 19th-century Canadian paper money. *Environment and Planning D: Society and Space*, *16*(1), 57–80.

13. Helleiner, E. (1998). National currencies and national identities. *American Behavioral Scientist*, *41*(10), 1409–1436.

14. Hymans, J. E. C. (2010). East is East, and West is West? Currency iconography as nation-branding in the wider Europe. *Political Geography*, *29*(2), 97–108.

15. Hymans, J. E. C., & Fu, R. T. (2017). The diffusion of international norms of banknote iconography: A case study of the New Taiwan Dollar. *Political Geography*, *57*, 49–59.

16. Katsari, C. (2006). Money and proto-national identities in the Greco-Roman cities of the first and second centuries AD. *National Identities*, *8*(1), 1–20.

17. Koetzle, H. M. (2002). *Photograph icons: The story behind the pictures (Vol. 1)*. Los Angeles: Taschen.

18. Kunovich, R. M. (2009). The sources and consequences of national identification. *American Sociological Review*, *74*(4), 573–593.

19. L Pressly, W. (2023). *America's Paper Money: A Canvas for an Emerging Nation*. Smithsonian Institution Scholarly Press.

20. Lauer, J. (2008). Money as mass communication: US paper currency and the iconography of nationalism. *The Communication Review*, *11*(2), 109–132.

21. Lubis, M. A. (2019). *Pembelajaran ppkn (teori pengajaran abad 21 di SD/MI)*. Samudra Biru.

22. Morgan, T. V. (2022). Visuality and socio-political communication in Nigeria's banknote portraits. *Visual Studies*, *37*(5), 592–602.

23. North, J. (2015). Portraying Presence: Thomas Carlyle, Portraiture, and Biography. *Victorian Literature and Culture*, *43*(3), 465–488.

24. Nurdin, M. (2023). IDENTITAS NASIONAL. *Advances In Social Humanities Research*, *1*(4), 241–247.

25. Parekh, B. (1995). The concept of national identity. *Journal of Ethnic and Migration Studies*, *21*(2), 255–268.

26. Penrose, J., & Cumming, C. (2011). Money talks: banknote iconography and symbolic constructions of Scotland. *Nations and Nationalism*, *17*(4), 821–842.

27. Pethers, M. (2021). Portrait Miniatures. *Early American Literature*, *56*(3), 755–808.

28. Razak, M. R. A., Harun, A., Hussin, S. N., & Anwar, R. (2022). The First Series of Malaysian Banknotes as a Symbol of a Nation's Independence. *Environment-Behaviour Proceedings Journal*, *7*(SI7), 313–319.

29. Reina, K. T. R. (n.d.). *The Art of Protection: the Impact of Graphic Design on Banknote Security*.

30. Rex, J. (1996). National identity in the democratic multi-cultural state. *Sociological Research Online*, *1*(2), 1–9.

31. Sasmito, E. (2011). *Hidup Makmur di Masa Pensiun*. RAIH ASA SUKSES.

32. Scheder, G. (1977). *Perihal Cetak Mencetak*. Yayasan Kanisius.

33. Suryo, J. (2002). Pembentukan Identitas Nasional, Makalah pada Seminar Terbatas Pengembangan Wawasan tentang Civic Education. *Yogyakarta: LP3 UMY*.

34. Susanto, M. (2011). *Diksi Rupa: Kumpulan istilah dan gerakan seni rupa*. DictiArt Lab.

35. Syakir, S. (2015). Ragam Teknik Dan Kreasi Sederhana Dalam Seni Grafis Cetak Tinggi. *Imajinasi: Jurnal Seni*, *9*(2), 153–166.

36. Texier, P.-J., Porraz, G., Parkington, J., Rigaud, J.-P., Poggenpoel, C., Miller, C., Tribolo, C., Cartwright, C., Coudenneau, A., & Klein, R. (2010). A Howiesons Poort tradition of engraving ostrich eggshell

containers dated to 60,000 years ago at Diepkloof Rock Shelter, South Africa. *Proceedings of the National Academy of Sciences*, *107*(14), 6180–6185.

37. Wicaksono, S. H., & Zuhri, N. A. (2020). Analisa Politik Identitas Dalam Karya-Karya Potret Diri Agus Suwage Dengan Pendekatan Semiotika. *Ars: Jurnal Seni Rupa Dan Desain*, *23*(1), 28–38.

38. Wulandari, W. (2014). Fotografi Potret, Sebagai Media Visual Pencitraan Diri. *Jurnal Desain*, *1*(03), 211–218.

39. Yonita, L., Hafiar, H., & Sani, A. (2018). Konstruksi makna nasionalisme pada desain uang rupiah kertas. *WACANA: Jurnal Ilmiah Ilmu Komunikasi*, *17*(1), 13–28.

40. Zhelanova, V. V, & Matviyenko, O. V. (2022). Natsionalno-kulturna identychnist osobystosti: sutnist ta struktura [A personality's national and cultural identity: essence and structure]. *Innovatsiina Pedahohika*, *49*(1), 17–20.

41. Zulfa, A., & Najicha, F. U. (2022). Urgensi Penguatan Identitas Nasional dalam Menghadapi Society 5.0 di Era Globalisasi. *Jurnal Kalacakra*, *3*(2), 65–71.