

RECOGNIZING

Batik Pekalongan



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CULTURE IMPROVEMENT PROJECT
DIRECTORATE TRADITION AND BELIEF
DEPUTY ON CULTURAL CONSERVATION AND DEVELOPMENT
INDONESIA CULTURE AND TOURISM BOARD

JAKARTA

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Batik Pekalongan

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P R E F A C E

This Culture Improvement Project (Proyek Pemanfaatan Kebudayaan) in the year of 2002 has done many activities, one of them is the publication and the distribution of Recognizing Batik Pekalongan (English Version) booklet.

The goal of this booklet publication is to increase the appreciation among the people of Indonesia, especially the young generation, about Indonesia's various culture. I hope this booklet can also stimulate people to apply the good value in their daily live and take a part in the efforts of the culture preservation and development.

This booklet is not yet perfect, so I hope after reading this booklet you can give us some comments or inputs.

Last but not least, I would like to thank all of the people who took part of this publication. Thank you very much.

Jakarta, October 2002

Chief of The Culture Improvement Project



Drs. Safron Rasyidi

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INTRODUCTION BY THE HEAD OF TRADITION AND BELIEF DIRECTORATE

Indonesia is enriched with the various culture which is need to be preserved and developed wisely so that the people of Indonesia could live peacefully as mention in GBHN 1999-2004.

One of the efforts of that aim is with spreading the information widely about our culture through this booklet : Recognizing Batik Pekalongan (English Version). We gladly present this booklet with hope that this booklet can improve your knowledge about Indonesian culture.

From what has been written in this booklet, I do hope that the people of Indonesia familiar with Indonesian culture so they could applying the good values in their daily live. I also hope that the people of Indonesia are willingly maintaining and developing the culture. If they do so, the misunderstanding and conflict because of the culture diversity could be avoid.

The publication of this Recognizing Batik Pekalongan booklet may increase the awareness about the unity in diversity

Though this booklet is not yet perfect, I hope that in the future we can lessen these lack.

Last but not least, I would like to thank all who took part on this booklet publication, from the preparation until the booklet is published. Thank you very much.

Jakarta, November 18, 2002.

The Head of Tradition and Belief Directorate





Hearing the name of Pekalongan, we will be reminded of a town in coastal area in North Java recognized with the beauty of its Batik. Pekalongan precisely located between sub-province of Pemalang and sub-province of Batang, with position $6^{\circ}51$ Parallel South and of clan $109^{\circ}40$ Longitude East. Its Position is on main road by that quickly connects roadway of big cities in Java, that is roadway between Jakarta and Surabaya through north lane. This position is very strategic, so that do not surprising if marketing of Pekalongan Batik can dominate in almost all cities in Java even till more Sumatra and Kalimantan.

Batik from Pekalongan can be categorized as coastal batik with specialty in decorative motive with the character of natural and rich of colors. Other specialty of this batik to give bright colors, that has given identity to Batik Pekalongan and also differentiating it from batik of Yogyakarta and Solo.



The wax to make batik

The wax to melt the wax and canting to make batik



Cloth materials of Batik

There are many kinds cloth materials as the media making for batik. Those materials are as follows:

A. Cotton

Cloth materials of white cotton is usually called as “mori” or by Javanese as “muslin”. Mori has some quality that can be categorized as three main cloth materials types of Batik. Those types are:

1. Muslim mori (smooth type)
2. Raw / original mori (without bleached, or without passing whitening process)
3. Rough mori (Mori)

Muslim mori is used for the type of smooth batik or known as hand made batik, raw/original of mori is used for printed, and rough mori is almost not used.

To make easy of painting mori and dipping of batik, mori has to be processed. Mori is soaked in water for one night cleaned for 15 minutes, then toiled in starch water or “tajin” (water of toiled rice). This step is known as by “nganji” or “nyekuli”. Water starch is also given bamboo leaf mixture of

and a little of limestone (chalk). After starched, cloth is dried and put on board and also hit slightly with “ganden” (mallet). This work is conceived as “Kemplongan” (Javanese).

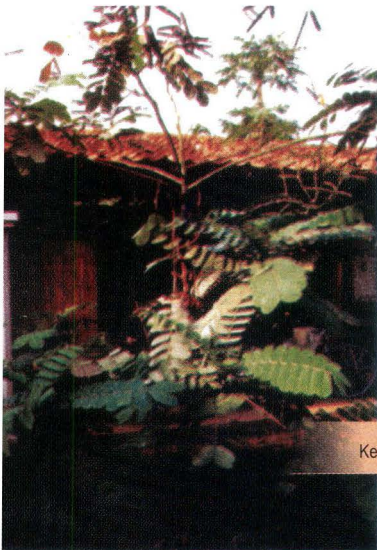
Kemplongan or is often said as base, in the form of slippery wood log of and covered with other materials, to be unpolluted cloth. Cloth that is hit slightly is rolled in long way and hit again by with ganden. Starch the process of giving and hitting, is conducted so that when the is cloth used for making batik, inscribed wax above cloth do not too diffuse into jacquards fire. Thereby wax can be easily eliminated. Now, cloth is ready to be used.

Other way to draw up mori in great pieces is by “ngetel” or “ngeloyor”, that is way of processing with oil and alkali, in order to make easy for the cloth to permeate colouring essence. At this process, cloth which has been washed out is to be rinsed in oil condensation of alkali. Then the cloth is put under sun repeatedly until 5 times in one day, for 6 till 12 days. In Pekalongan, crushing over and dipping in oil mixture of clan alkali done 2 times a day, from six o'clock until 10 o'clock in the morning, and then put under the sun it is dried from two o'clock until six o'clock in the evening.

The last process is “ngelusun” (cleaning) and “ngemplong”, this step is done in order to have a good quality material when it is colored.

B. Silk Material

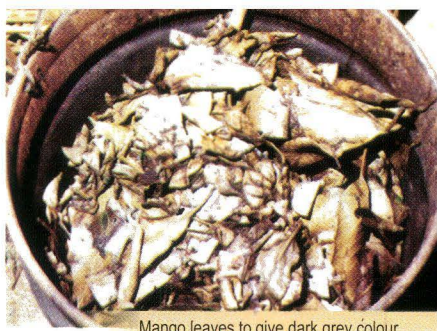
Besides cotton, silk is also used as material. There



Ketepeng kebo tree, to make black colour

are five types of silk for this purpose, they are;

1. pik ciuk
2. cit ciuk
3. ciuk
4. poa ciuk and ciuk si.



Mango leaves to give dark grey colour

The workings of silk before used for making batik is simple enough. The process of Pengemplongan,

pengetelan, ngusun there are not needed.

After crosscutting materials according to needed length, then it is washed out under the sun to run dry, then starched. Starching on silk has to be more beware of from mori,

because silk is "Prangpang" or seldom fiber material. If starching is unfavorable, hence making batik is difficult.



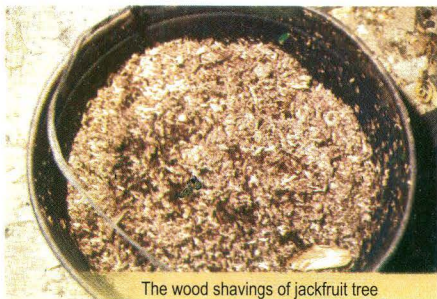
The pieces of mahoni tree to give colour

Equipments of making Batik.

Equipments used for making batik divided into equipments of fundamental and equipments of addition.

a. Equipments of Fundamental

Equipments of fundamental used for making batik is Canting. Using this tool



The wood shavings of jackfruit tree

is very typical and modestly. Canting is determining whether one piece do that work of batik is recognized as handmade batik or printed batik. It is called as handmade batik ("batik tulis") because in its workmanship use canting to paint wanted motives. Canting is made of copper, having the

nature of its light, easy to flexed and strength. Canting consist of; "awak-awak" liquid candle-stick, "Cucuk" or tortuous small channel able to be made big or small according to the need of making batik, and a small long handle that different from cucuk.

There are seven kinds of canting in Pekalongan

1. "Rengsen" canting and "terusan" canting. This Canting is used to make first lines at on handmade batik (batik

tulis).

2. Trailing Canting, with 2 holes. This Canting is to draw two lines.
3. "Cecek telu" Canting. This Canting is to make three dots with three little holes.
4. "Prapatan" Canting. This Canting is to make four dots with four little hollows.
5. "Perliman" Canting. This Canting has five cucuks.
6. "Cecek pitu" Canting. This Canting has seven cucuks.
7. "Popokan" Canting. This Canting has bigger holes to the cloth in order to remain white.



A batik maker is giving isen-isen

b. Equipments of Addition.

The additional appliance which is used for making batik :

1. **Gawangan**

This appliance is used to hook or unfold mori making batik.

2. **Wajan / wok**

This appliance function is to melt wax, for batik. Wajan/wok is made of there is clay and also one made of metal. Wajan/wok which is used for making



The place to dry the cloth that have painted

batik usually has handle so that easily to be put in and taken out from by fireplace. Wajan/wok of clay is best as its handle is not easy to get heat.

3. **Anglo.**

Appliance is made of clay. Its function as heater of wax. While fuel used to make fire is wood charcoal. At the moment charcoal burners function has changed many with stove.

4. **Tepas.**

Tepas or fan has function to enlarge fire according to

requirement. Material used to make tepas is bamboo. Because charcoal burner have changed many with stove, hence tepas used is seldom in this time.

5. **Dingklik or Lincak (stool).**

Dingklik or lincak has the same principle, that is as seat when making batik. But there is also people who makes batik do without using it, they sit in a woven mat.

6. **Taplak.**

Taplak used to cover the batik maker's thigh, to avoid getting hit of hot way drops when blowing of the canting. Taplak is usually made of used cloth.

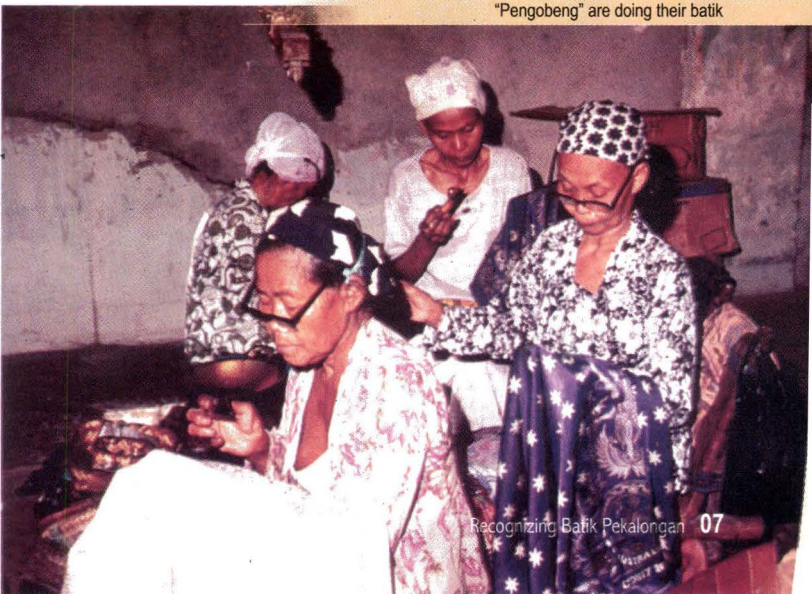
7. **Wax filter.**

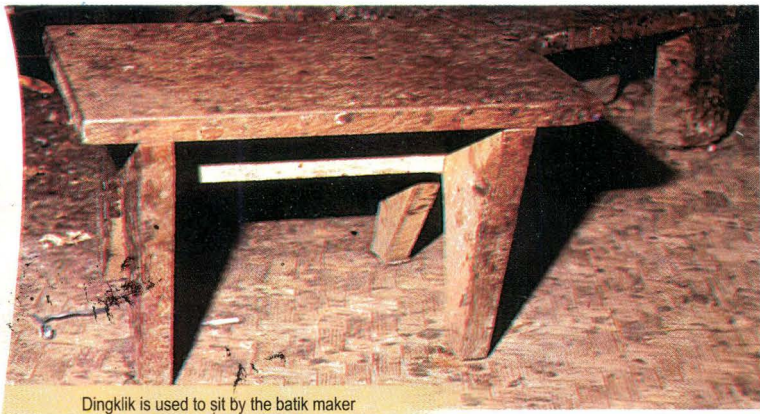
Wax filter function's is to filter hot wax which has quite a lot of dirt. Filter wax liquid will be easy to run down through the edge of canting when making batik.

8. **Wax**

Wax is used to cover the parts where colors are not given. In Pekalongan the mixture wax used is yellow wax ("gondorukem") and white wax (buffalo) fat. Besides the mix wax is wasp wax of Palembang and

"Pengobeng" are doing their batik





Dingklik is used to sit by the batik maker

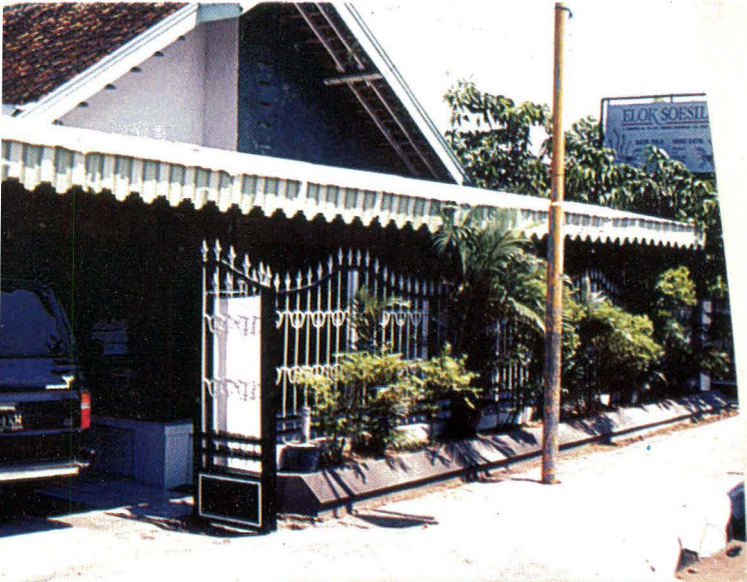
resin is also used. While to make batik commonly use wasp wax of Palembang and “klanceng” or “lanceng”. In Pekalongan there are two types of substitution of wax of lanceng that is original and good. The best type is one that has same part as buffalo fat and resin. The unfavorable type consist of part of which the same as, buffalo fat and gondorukem. Depends on what type of batik, to make into the mixture is added many or little black wax or “lorodan”. For silk shawl batik, the best wax of Palembang that has added with resin is used, So that wax is not do too liquid. For the “isen-isen” filling (“mengisi”) wax is added into it.

Other than those appliances, additional appliance is also used to fill areas. In Pekalongan this appliance is known as “kowolan”. This appliance is a brush made of bamboo which its back part is bound with very thick cloth, thereby this appliance can be easily and quickly to brush wide of area.

Coloring Materials and of Fixation including Rubiacene. This tree grow spreads over in Indonesia wildly. This cortex contain yellow red Morindine. This Morindo the main dye

which has high price.

“Jirek” or of jiret having the name of Latin of *Fasciculata Zoll*, included in *Stryracaceae* found in West Java mountains. Husk of Jirek along with root of *mengkudu* will yield red colour of Indies. Husk of Jirek doesn't its own colour have, but as fixer essence (Middle Fixer) known as fixation material. Husk of Nagian in this jiret contains some aluminium compound. In dipping, jiret can be used as materials substitution of alum.



The settlement of batik maker in Pekalongan

“Soga” having the name of Latin of *Peltophormn Ferrugineum Benth*, including *Leguminosae*. Its tree is referred as “jambal soga”. There are some kinds of soga for example : *klinting soga*, *jambal soga*, *menyere soga* and *Java soga*. Soga is used in dipping to give red colour.

“Tegerang”, or *kudereng*, or yellow wood has the name of Latin of *Cudrania - Javanensis Trecul*, including *Urticaceae*. Wood of Tegerang has yellow, yellow colour is

also taken from jackfruit wood.

“Kunyit” (*Curcuma Longa* L), temulawak (*Curcuma Zedoana* Rose), including Scitamineae are used by taking its water concentrate for the making of rainbow in batik,

Gondorukem, resin are usually taken as material for fixation. This material is combined with fat can used as laceng wax .

Good colors of Batik have the nature of brightness and fade-proof. Materials used for coloring are from plants. The colour is sometime indirectly got, but has to be ripen by strengthened (fixed). At color dipping phases, color will be changing from light colour to dark colour. Thereby the colours can diffuse through fibers of cloth even stick strongly.

Slow going of coloring process is because of using by coloring materials from plants, whose character cannot quickly permeate into yarn fibers. First colour which given to batik are blue and indigo. From light blue to dark blue which its concentration depends on the way of traditional

The workers are doing kageblogi





The worker are doing medel

dipping. The beauty of, and magnificent of dark and light colours cannot be obtained without the long dipping. People who give blue colour is called as medelman. Usually this work is done by a man. They, who make batik to be marketed, take traditional way with phases and long dipping. Dipping with indigo is an expert which its attainment needs regularity, patience and carefulness.

Medelman makes from Java. Nowadays Java nilas is imitated so-called werdi nila, that is dry indigo which made by Europe factories. Synthetic indigo of quicker diffuses into cloth fibers. However, its quality not as good as indigo made of Java nila and processed traditionally. Traditional indigo made of one full of coconut nila Java mixture and some water, limestone of palm sugar. Plant used as the main materials in mixing of color shall be as follows:

“Kudu”, mengkudu, or bengkudu of bakudu its fruit called as pace, is an Indonesia mekrap tree. Name of its Latin is *Morinda Cithfolia* or of *Morinda Tintoia* Roxb, Making.

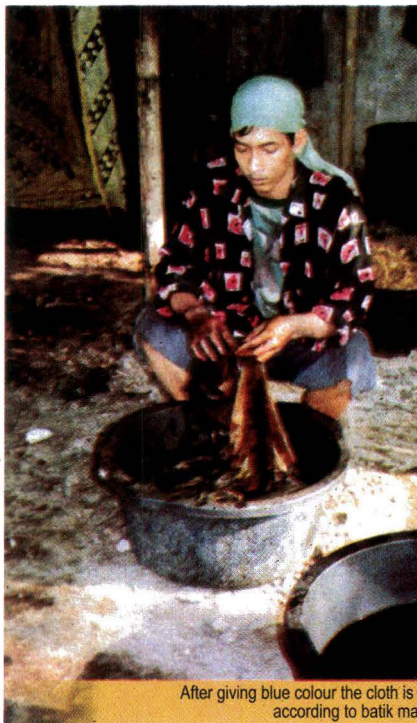
In Pekalongan the way of making batik is almost the same

as other regions. In the beginning cloth is hung on "gawangan" that is rack made of bamboo, which frequently using wheel to move easily. Cloth is stretched out and hold with a wide bamboo made-holder, attached at the top of gawangan. If necessary cloth given by pendulum or ballast so that cloth hung straightly. Pendulum for making batik has some types. A rich batik has pendulum from silver takes form like mangosteen and is filled with soil for the ballast. Wax is melted in a work liquefied at above stove. Then, work of making batik is ready to came out.

Usually every phase of making batik done by different people.

The process of making batik is the following :

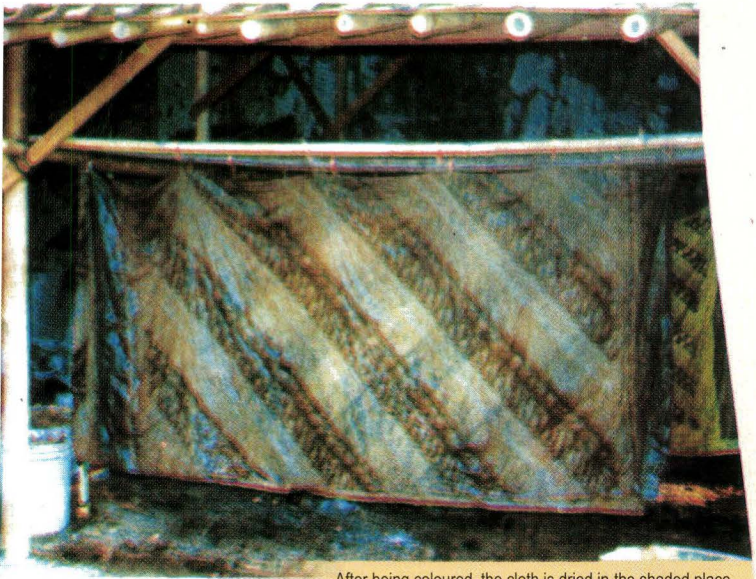
1. Ngengngrenge and nerusi, that is giving base lines.
2. Ngiseni, that is giving filler pattern.
3. Nemboki and mbihki, that is covering the parts which has to remain white
4. Medei, that is giving white colour.
5. Cleaning.
6. Nglorot, that is melting all wax
7. "Nye kuli", nganji, that is cloth put into flour dilution of



After giving blue colour the cloth is according to batik ma

tapioca (starching).

8. Mbironi, that is covering the parts of which remains



After being coloured, the cloth is dried in the shaded place

blue or white with wax

9. Nyoga, that is giving colour of soda

10. Nyareni, that is strengthening colour

11. Nglorod, that is melting all wax

A batik maker with good sense of art can directly paint the cloth by using canting containing wax. First, cloth held by left hand on which batik is going to be made, batik maker plunges canting by holding its handle and sugarcane gelagah into liquid wax in a work on stove. Each time liquid wax is taken before painting down, is to be blown first to remove congealed wax in the canting. Way of holding canting is different from holding pencil to write. To hold canting is by using tip of thumb, forefinger and middle finger, but handle of canting has to be remain horizontal, while holding pencil in incline position. This position is to avoid spilled out.



Batik is modified with modern kebaya

The less expert making batik is in making picture, usually makes pattern on batik cloth with pencil. They who uses this technique called as “angera-mang”. Where as ones who work without making pattern known as “ngurak / - anjarang”. In Pekalongan ones

who make pictures with pencil called as “sungging”.

First work in batik processing is to make border lines with canting, so-called “rengrengan” or “klowongan”. This work is done at one side. On the other side is continued with “ngiseni” that is filling or adding picture in sketch with ornaments so that the pattern is more lively in small line of boundary. The full filling ornaments called as “isen”.

After the process of ngiseni is finished, the cloth is turned over then the painting work is started again. This process called as “nerusi” that is repainting following the pattern which can be seen from the opposite side.

The next process “nemboki” that is covering entirely with wax all spaces which have all place remain intact which is at first dipping. After nemboki done at one side, the same process done also at other side. This process is “bliriki”. At the phase of bliriki kowolan is used . After nemboki and

bliriki is then continued with dipping with indigo. It is to be sure that wax is attached strongly on at cloth. If wax less coherent, the cloth of batik is put down under the sun for a few moments as the parts of wax become softly and can more coherent. Also after dibironi process is, the same process is carried out done. After returning from medelman and washed out with water, hence the batik maker removes wax ("ngerik") by using. This has purpose to prepare the cloth in the next coloring process that is "nyoga".



kompeni motive

After this process, at the time the cloth is hung on gawangan. The batik maker can see easily all kinds of mixture wax, base-blue color, lines of rengrengan which can be differentiated from tembokan then the next process can be determined. Parts of cloth which has blue color, which must remain blue has to be cover again with wax. This process is "mbironi". Before mbironi, cloth is re-starched, this starching is called as nyekuli.

In Pekalongan, after removing all wax , white parts is to be given light yellow by dipping it into yellow aniline condensation. Stretching of sogu, by especially when



Snow white ornament

using less qualified mixtures of sogu, done by re-dipping in mixture of kudu-jirek, specially for the colorless of Pekalongan.

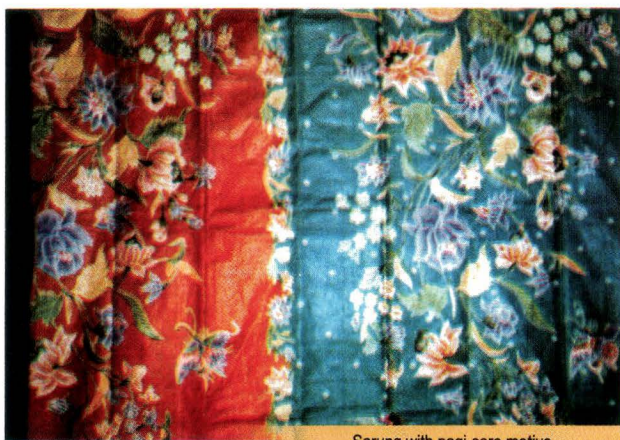
Work phases above are not all done respectively is like as have been explained above. Sometimes cloth which has completed in blue coloring, then the wax is removed entirely. Cloth with this process



Sam Pek Eng Tay

known as cloth of “lerengan” or cloth of lorodan. Cloth of Lorodan will be starched and repainted saga color is then given. Thereby can be seen by which picture is softer and more accurate in its making.

Pekalongan covering of wax is done repeatedly, to enable coloring more than once. This is a long process



Sarung with pagi-sore motive

costly. This process is the contrary to “ngebang” technical for the cloth of “bang-bangan” which only needs single color that red. In Pekalongan many batik makers work for the merchant of Arab and Chinese. Those people known as “obeng” or pengobeng. Pengobeng sell cloth in 20 pieces package.

In Pekalongan it is differentiated between cloth of sogan color full cloth. To make sogan the technique applied is, for example for sarong, it is painted first the top. Then part which is not painted is given “ditanjoki” process that covering with very thick wax. The next is coloring, removing



Long cloth with Encim Buketan motive

wax, then painting the main body of sarong.

Motive

“Jlamprangan” is considered as the original motive of Batik Pekalongan. This one is geometric motive of a kind “nitik” motive. This motive is developed by Arab descent batik maker. To people of Arab which believe in Islam do not use ornament which in form of life object (animal).

Cement motive represents one among motive of classical Batik Pekalongan motive. This motive almost the same as classical motive of cement in Solo and Yogyakarta.

Ornaments on this motive takes form of plant or eagle or other kinds of animal. Motive of Batik Pekalongan is much influenced by taste and also style of Chinese immigrants. This Batik is known as “Batik Encim”. Batik Encim is very recognized with its typical of Chinese like colors in porcelain, kinds of roses clan, and other. The most wanted motive is Batik with motive of Sam Pek Eng Tay. This motive consist of pattern of “buketan” and composed in two different kinds of pattern and colour as well. On the left



Long cloth with Jlamprang motive



The example of Batik cecek pitu motive

side pattern has bright colour with narrow background and border. On the right side the motive is complex . Flower and small purple butterfly background, with big borders in the form of peacock and small green flowers.

There are some patterns of cloth that is using style with cultural symbols of Chinese like dragon, candle, butterfly, and “banji” (swastika). There is also “Batik Encim Mulya Cempaka”. This Batik has various kinds of parang pattern as the background and small flowers motive dominated in blue, red, and yellow. This cloth used to be as cloth Chinese bride.

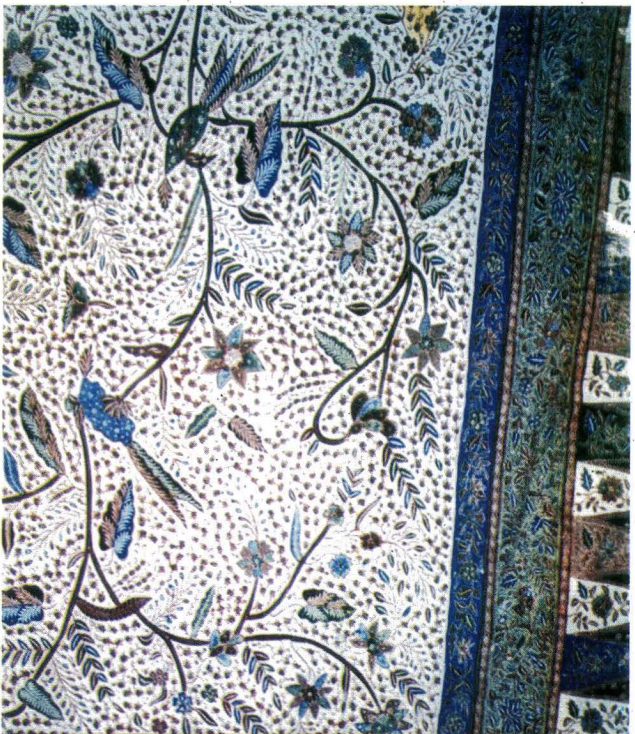


Si Topi Merah Design

Sometime the influence of Solo and Yogyakarta found in Batik Encim such as Batik Encim with “sawat” pattern of Oey Soe Tjoen.

The very interesting and representing specification of Batik encim of Pekalongan that is its pattern so-called Batik of “semarangan”, that is with motive of flower of cengah, grindilan. The most famous and kinds of Batik of Encim most famous “kain panjang pagi-sore”. In this motive the typical motive of “buketan” of Pekalongan gives colour entire spaces consist of two big parts cut by diagonal line. The border pattern on both sides has different position.

Besides Chinese influence, Pekalongan Batik is also influenced by Dutch. Batik getting influence of Dutch takes most in form of sarong with flora motive which grow in



The example of indigene batik that get influence from Rivaiyah that is animal which its head is disappeared



The example of batik Encim by Van Zylen

Dutch like grape and krisan. Other motive which is also recognized with Europe style is one with in the form pattern of card of bridges representing game which is often played by people who came from Europe. Other motive which came from Europe influence are motive of cupido and kompeni. Motive of Cupido represent symbol of love of European. This motive has pattern of nymph and little flowers. There is also based on folklore like snow white, red hat and Cinderella.

Motive of Kompeni in the form of Dutch soldier line and fortress.

Beside influence of Chinese and Dutch, there is also indigenous Batik style. Generally has bright colours. In a piece of cloth can found bold eight colours, amazing and interesting. The specially of Batik-Pekalongan is its flexibility to follow the change, like Batik Java Hokokai which is made at the time of Japan occupation in Java. Batik Pekalongan can also modified in a few clothes form so that do not surprise that it has quite many devotees.



**Perpustakaan
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