

VISUALIZATION OF BATIK *LATOHAN* MOTIF IN LASEM DISTRICT, REMBANG REGENCY

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Abstract: Batik is a blend of art on cloth by using traditional *malam* coating techniques, which create its own uniqueness that causes batik is recognized by the world since October 2, 2009. In its development, batik art is no longer only done and developed in the palace environment, but also began to work and grow outside the palace to the coastal area. This can be seen with the emergence of batik artisans coming from outside the palace, such as in the Lasem (Rembang), Pekalongan, Tuban, Cirebon, Demak, and other areas with the characteristics and uniqueness of each, and the creativity of batik craftsmen itself. Widespread and developed batik, encouraging the birth of new motifs that have its own characteristics in each region, especially in Lasem. This research tries to explain the visualization of batik *latohan* motif in Lasem District, Rembang Regency. Methods of data collection are interviews, observation and documentation. The validity of the data using Miles technics of data triangulation. Finding that: (1) *Latohan* motif obtained and inspired from the depiction of plants *latoh*, which is a kind of seaweed that became typical food coastal communities, especially Lasem; (2) Visualization of batik *latohan* motif using plant ornaments that are given *isen-isen* that make the motif appear more volume, life, and rhythm, and combined with the game of good and beautiful color, so happened color effect with special style of Lasem batik.

Keywords: batik, motif, Lasem

INTRODUCTION

Batik art is a cultural heritage owned by the Indonesian people since the first valuable and high artistic value that has its own meaning related to the traditions, beliefs, and sources of life that developed in society at that time. Along with technological advances in the manufacture of cloth or clothing, batik art remains the main choice and get its own place in the hearts of people with all the characteristics and uniqueness that is reflected in every sheet of batik cloth.

Batik is a blend of art on cloth by using traditional *malam* coating techniques, which create its own uniqueness that causes batik was recognized by the world a few years ago. This is reinforced by the opinion of Prasetyo (2010) which states that, "Batik Indonesia as a whole technique, technology, as well as development of related motives and cultures, by UNESCO has been designated as a heritage of humanity for oral and nonbendawi culture (masterpieces of the oral and intangible of humanity) since October 2, 2009" (page 2).

Reviewing the development of batik art in Indonesia, the beginning of batik art only introduced, worked, and developed in the palace environment are closely to the noble

philosophy, such as in the palace of Jogjakarta and Surakarta. In the making of batik in the palace has limiting rules in the selection of motives and coloring that is adjusted to social status at that time. For example, batik motif *kawung* and motif *parang rusak barong* typical with soga's color, which can only be worn for the king's clothes and family and his followers. This is because the motifs used in batik cloth is considered sacred so that the motives are called the prohibition motif, because only people from the palace environment may wear them.

In its development, batik art is no longer only done and developed in the palace environment, but also began to work and develop outside the palace to the coastal areas. This can be seen with the emergence of batik artisans coming from outside the palace, such as in the Lasem (Rembang), Pekalongan, Tuban, Cirebon, Demak, and other areas with the characteristics and uniqueness of each, and the creativity of batik artisans itself. Widespread batik art to the regions because many of the followers of kings who live outside the palace, which makes batik is done in the area where each residence. Based on the statement, Prasetyo (2010) argued that, "In its development gradually this batik art imitated by the people closest and then expanded into the work of women in the household to fill the spare time. Furthermore, batik which was only a palace clothing, then became popular clothing, both women and men" (page 11).

Widespread and development of batik in each region encourages the birth of new motifs that have its own characteristics in each region. This motive difference occurs because in each motive has its own meaning that not only is a picture, but has a strong philosophical meaning to the life of the local community at that time. The patterns and variations of batik vary greatly, according to the growing culture in each region, especially in Lasem. Therefore, the main problem to be studied is "Visualization of batik *latohan* motif in Lasem District, Rembang Regency". Based on the next key issues, the proposed research questions, which are: a) How the source of the idea of the creation of batik motif *latohan* in Lasem District, Rembang Regency?; b) How to visualize batik *latohan* motif in Lasem District, Rembang Regency?

METHOD

This study used a qualitative approach, with interviews as data collection methods, observation, and documentation. The validity of the research using triangulation technic and the data analysis model used is interactive data analysis model developed by Miles (1992:20). This research was done in the District *Lasem Rembang*.

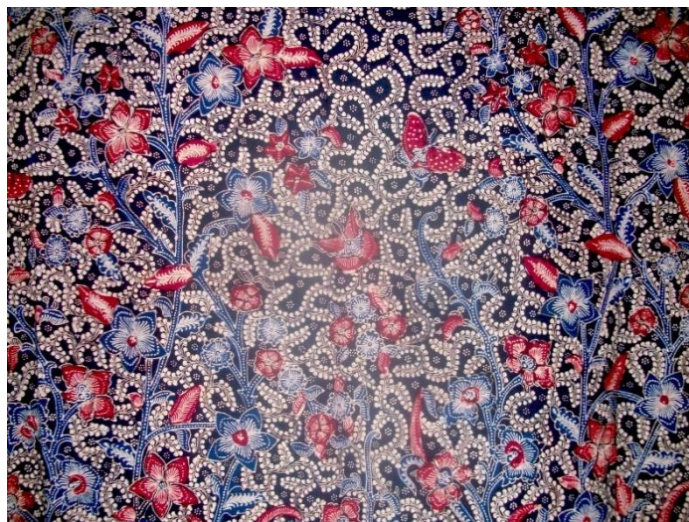
RESULTS AND DISCUSSION

The uniqueness of batik art can be seen from the process of making using *malam* or wax as a deterrent ingredient of color in the fabric by using a tool called *canting*, brush, or the like. The process of making batik art is one way of making traditional cloth.

Lasem batik in the creation of the idea of making a motive, among them inspired from the environment around Lasem, which is like the motif of *Gunung Ringgit*, *Latohan* motifs, *Pasiran* motif, *Lung-lungan* motif, *Krecak* or *Watu Pecah* motifs, *Baganan* motifs, and others. However, among these motifs that became typical of

Lasem's original motifs *Latohan* and *Watu Pecah* or *Krecak*. Kusrianto (2013: 224) argues that:

Motif *Latohan* lifted from a kind of seaweed plants (algae) that became typical food Lasem community. While *Krecak* or *Watu Pecah* motifs are painful memories of the Lasem community's forced labor events during the making of Deandelees road that took many victims.

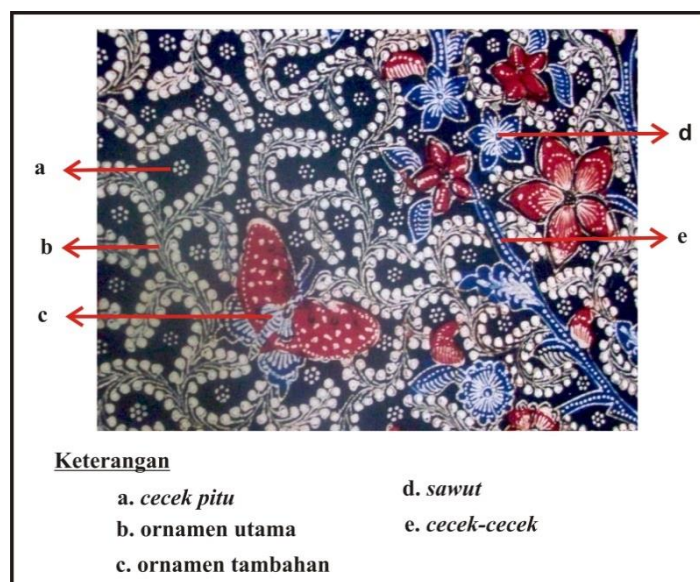


Picture: Motif Batik *Latohan*
(Documentation: Qisthi Maghfiroh)

Latohan motif obtained and inspired from the depiction of plants *latoh*, which is a kind of seaweed that became typical food coastal communities, especially Lasem. The shape of the *latoh* plant itself is unique and unique, which resembles many branched branches that are filled with small stalks with small rounded heads. Because the plant has a unique shape, and is a typical plant native to coastal areas, including in Lasem, the shape of the plant is used as inspiration by designers or batik in the creation of batik motifs in Lasem.

Based on the arrangement of batik motifs, Susanto (1980) argue that batik motif according to its element is divided into two ornament of batik motif and *isen-isen* batik motif. Batik motif ornaments are divided into main ornaments and additional ornaments. In accordance with the motive name, the main ornament of this motif is inspired from the *latoh* plant, which is a kind of seaweed which is a typical food of coastal communities including in Lasem. For additional ornaments combined with matching plant ornaments such as leaves and flowers, as well as animal ornaments such as butterflies. On this motif using the typical coastal colors, such as red and blue.

Isen-isen used in the background motive is *cecek-pitu*, while *isen* on additional motifs are *cecek-cecek* and *sawut*. The use of *isen-isen* in this motif is quite detailed, but not complicated. While the main ornaments *latoh* matching combined with additional ornaments of plants, such as leaves and flowers, and animal ornaments such as butterflies are randomly arranged to make the composition of this *latohan* motif seem not rigid.



Picture: Visualization of batik *Latohan* motif
(Documentation: Qisthi Maghfiroh)

The use of plant ornament forms, whether the main ornaments or additional ornaments arranged in the organic field, will give a beautiful dynamic impression on the design composition of the motive. It is a characteristic of Lasem batik that strives to be maintained and maintained. Later, batik *latohan* motifs in the case of *isen* always use different types of *isen-isen* such as *cecek-kecek* and *sawut*, and at least use two types of *isen*, where the *isen-isen* almost meet the ornaments or fields in the background batik fabric. Giving a full *isen-isen*, will give the impression of a rough texture of apparent rough. Rough texture that fills the fields of ornaments and backgrounds of batik cloth, will make the motif appear more volume, life, and rhythmic. In addition, batik cloth also looks more complicated, detailed, and crowded with the provision of full *isen*.

While in the process of making batik tulis *latohan* motif in Lasem done in writing-rough (fast motion) and irregular with various forms of ornaments combined with a good and beautiful color game, resulting in color effects with special patterns Lasem batik. The opinion is clarified by the statement from Susanto (1980) that, "Lasem Batik is still being made is rough batik, written with real plant form ornament with good color game, this Lasem batik result is a beautiful batik and typical Lasem" (page 352). Many people who think that Lasem batik has a high enough artistic value, with the style (drawing) and the process of Lasem batik dyeing is done quite complicated. In addition, the materials used in the process of Lasem batik staining use the colors of nature, indigosol, and from naphthol. Then, there is a characteristic of the coastal red color used in Lasem batik which is known as the red color of chicken blood. This is because the use of red color comes from the roots or bark of *mengkudu* with water absorption in the city of Lasem that makes the red color can not be imitated and made in other areas.

CONCLUSION:

Based on the results and the discussion, has been conclude that: 1) *Latohan* motif obtained and inspired from the depiction of plants *latoh*, which is a kind of seaweed that became typical food coastal communities, especially Lasem; 2) Visualization of batik *latohan* motif using plant ornaments that are given *isen-isen* that make the motif appear more volume, life, and rhythm, and combined with the game of good and beautiful color, so happened color effect with special style of Lasem batik.

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