

Study on Application of *Batik* Technique on Wood and *Batik* Decorative Motifs at Sculptural Souvenir of *Loro Blonyo* Statue

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Abstract

The aims of this research are: (1) To find out the process stages in application of *batik* technique on wooden material at the sculptural souvenir of *loro blonyo* statue, (2) To analyze the *batik* elements applied at the sculptural souvenir of *loro blonyo* statue. This research applies *qualitative analytical method*, while the data are collected by using the techniques of *in-depth interview*, *participative observation* and *analysis on contents* of documents and archives. Samples are taken by applying the *purposive sampling technique* upon the subjects being analyzed or upon the selected informants. This analysis applies the technique of *interactive model* under a continuous cycle covering the steps as follows: (1) Data Collecting, (2) Data Reducing, (3) Data Presenting, and (4) Conclusion Making. Outputs of this research indicate that the application of *batik* technique on wooden material for sculptural souvenir of *loro blonyo* statue is done by using the *batik painting* and *batik writing techniques*. Application of *batik* at the sculptural souvenir of *loro blonyo* statue applies various kinds of specific Javanese classical decorative *batik* motifs and the contemporary creation in which both of them are completed with '*isen-isen*' (fillers) and '*sawut*' (sowing) of leaves. The classical motifs applied as decoration among others are the motifs of *kawung*, *sidoluhur*, *sidomukti*, *parang* and *truntum*.

Key-words: Written batik, painted batik, sculptural souvenir, *loro blonyo*, motif.

1. Introduction

"*Batik*" is a Javanese classical fine art with high artistic value, so that it constitutes asset for the Indonesian people (Sariyatun 2011), and even it becomes the world asset (Lusianti and Rani 2010; Indrayana and Sugihailono 2010). Thousands of Javanese *batik* motifs have been documented as the assets of the archipelagic *batik* art motifs (Susanto 1973). Lots of studies on *batik* have been carried out by various kinds of experts, not only from the fine art experts (Susanti 2013), but also from the history educational experts (Sariyatun 2011), cultural experts (Subiyantoro 2009a; 2010), as well as the philosophical study (Nababan 2012), and even the economics experts (Hindrayani 2012).

According to Yosef (2011), the creation and application of *batik* motifs are very closely related to the mindset or philosophy of their creators. Such philosophical meaning is also related to politics and religion (Laksmi 2010), and to the ritual meaning of Javanese traditional ceremonies still sacred a lot by some parts of communities (Widiastuti 2006; Hidayat 2004). Usually the sacred elements are the varieties of their decoration and their philosophical values contained inside (Purnomo 2008; Nababan 2012).

The conservatory study on '*batik*' conducted by Amalia (2010) concluded that the constraint in *batik* conservation lies on the lack of protection on their patents, and also too few amount of museums available. These are the causes that make the traditional *batik* are getting more and more put aside (Santoso and Kurniadi 2007).

It is quite different from the study on *batik* under the development nature in which according to Hayati (2012), the limitedness factor can even motivate innovation and creativity capable of producing something new. According to Sariyatun (2005), the presence of *Chinese Batik* in Vorstenlanden – Surakarta at the beginning of the 20th century is one of its evidences. Under a pressurized condition by a tight competition of the local *batik*, the varieties of *batik* decorative motifs are able to show their existence.

According to Nurcahyani (2009), the development of *batik* design cannot be separated from the role of community. The social cultural background gives strong influence to the development of *batik* motifs already been produced. This is proven by Affanti (2007) on her research under the title "*Development of Peasant Batik Motifs in Regency of Sragen*". Her conclusion proves that the open social cultural background of Sragen community has influenced the *batik* motifs which tend to be various, more creative and contemporary. Handayani, et al, (2011) emphasize that the development of *batik* is very much dependent on human resources

and the overall management, such as the aspects of equipment or tools and materials to be developed, marketing and business capital.

Some of the aforesaid studies on *batik*, when observed in detailed, can be classified into three groups of study. First is the *batik* study with analysis related to the *philosophical symbolic meaning*. The second is the *batik* study directed to *conservation*, and the third group is the *batik* study under the *development nature*. Although explanation on outputs of research from various aspects has been conducted and has also provided the illustration about '*batik*', it is found out that none of them leads to the aspect of *batik* material, such as wood. According to Susanto (1982), the matter of medium or the material to be "*batiked*" (to be written or painted with *batik* motifs) constitutes an important requirement in every activity of *batik* art making. So far, the concept on material to be '*batiked*' is still limited to the cloth. The study on *batik* related to its medium other than cloth, particularly the wood, has not yet been many, moreover in the scope of wood *batik* used as sculptural souvenir, such as the *loro blonyo* statue.

It is something urgent to study the application of *batik* on wooden material, mainly at the sculptural souvenir of *loro blonyo* statue having the unique shape and ethnical impression. "*Loro blonyo*" is the statue of a couple of young man and young woman wearing the Javanese traditional clothes, as a symbol of *harmony* and *synchrony* (Subyantoro 2009b). So far, the study on *loro blonyo* statue made of wood is only discussed from the view points of style and shape (Fauziah 2013), aspect of dress style and the Javanese cultural makeup (Setyastuti 2013) and the study emphasizing the economic values (Yohanes 2013), as well as the study related to the Javanese traditional '*joglo*' style house (Subiyantoro 2010).

The material able to be '*batiked*' actually is not only cloth, but it can also be the wood. Several types of wood are quite possible to be used as substitute for cloth to be '*batiked*'. Various kinds of handicrafts from wooden material are possible to be given the 'added value' through the *batik* techniques, either through the *written batik technique* by using the '*canting*' (a kind of big pen containing hot melting wax) to write the *batik*, or through the *painted batik technique* applying the *paintbrush*.

Application of *batik* in various medium in fine art works will increase the artistic value, since it demands the creativity able to give impact to the economic value (Susanto, 1982). The uniqueness of wooden medium as *batik* material is so much different from that of the thin cloth. The types of wood in various handicrafts also have the same possibility able to be '*batiked*' in various kinds of motifs as those applied at the medium of cloth.

Based on the abovementioned backgrounds, the subject matters can be formulated as follows: (1) How is the process of *batik* application on wood medium at sculptural souvenir of *loro blonyo* statue? (2) How is the materialization of *batik* motif applied on wood medium at sculptural souvenir of *loro blonyo* statue?

This research is principally intended (1) to find out in detail the process of application of *batik* technique at the wood medium in the form of sculptural souvenir of *loro blonyo* statue, (2) to analyze the *batik* motifs applied at the sculptural souvenir of *loro blonyo* statue.

This research is very useful either theoretically or in real practice. From the theoretical point of view, the benefits of this research are as follows: (1) It adds knowledge on the application of *batik* technique on wood medium at the sculptural souvenir of *loro blonyo* statue. (2) In practice, this research can be used as the inputs for developing the *batik* technique into various kinds of medium other than cloth; and (3) It can be utilized to improve its economic value and at the same time it can conserve the cultural arts, especially the Javanese classical *batik*.

2. Research Methodology

This research applies a *descriptive qualitative approach*, namely the approach giving more emphasis on the process and natural situation (Agar 1980; Sutopo 2003). The research is carried out at Bobung Village, Gunungkidul, Yogyakarta. This village is the centre of wood handicrafts in the form of sculptural souvenir of *loro blonyo* statue and other handicrafts whose work processing use the *batik* technique (Fauziah 2013). The data are searched, dug up and developed through various kinds of sources, among others: (1) Informants, (2) Place and event of *loro blonyo* souvenir making; and (3) Sources of documents / archives (Nasution, 1988). Object of research being analyzed is in the form of *batik* application at the sculptural souvenir of *loro blonyo* statue in its relation with fine arts, particularly the *batik* motif. There are 4 (four) souvenir objects selected, consisting of 2 (two) *loro blonyo* statues wearing the '*basahan*' (tank-top style dresses) and two others wearing the '*kanendran*' (knight style dresses). Such statues are the work outputs of four craftsmen purposively selected out of the eleven craftsmen available. Data are collected by using *in-depth interview technique* (Spradley 1979) to the owner of souvenir business, craftsman employees, *batik* writing/painting employees, local community leaders as well as

the *batik* observer. The data are also completed with output of participative observation (Spradley 1980) upon the process of souvenir making until the *batik* finishing. The other technique of data collecting is the analysis on the contents of documents and various archives related to the theme of research (Silverman 1993). In order to get the data having valid value, a review should be performed to the informants and the source triangulation as well (Sutopo 2003). The data discussing and processing techniques for the research outputs apply the *interactive model analysis*. The stages of analysis cover as follows: (1) Data Collecting, (2) Data Reduction, (3) Data Presentation, and (4) Verification. All of them are carried out continuously in cycle and interactively from various variables (Miles and Huberman 1992).

3. Outputs Of Research And Discussion

3.1. Process of *Batik* Application on Wood Medium at Sculptural Souvenir of *Loro blonyo* Statue.

The *loro blonyo* statue is one of the souvenirs made of wood. Souvenir is the potential supporting power of Bobung Village, Yogyakarta, to improve the local cultural and natural based village tourism industry. Size of souvenir varies, but basically consists of *small, medium* and *big size*.

Loro blonyo statue has the shape of a couple of a bridegroom and bride wearing the Javanese traditional dress and has the symbolic meaning. *Loro blonyo in the context of handicrafts industry* constitutes the commodity to be traded as the goods of art having the economic value. *In the context of Javanese culture, loro blonyo* statue is a symbol of harmony, compatibility and synchrony (Subyantoro 2009a). In this way, there are two meanings of *loro blonyo*. First, it has economic meaning with the profane (worldly) nature and the second, it has the symbolic philosophical meaning with the sacred nature (Subyantoro 2009b). Apart from the aforesaid meanings, each process of *loro blonyo* statue making as souvenir is always related to elements of material and equipment.

3.1.1. Material and Equipment

Process of *batik* technique application for the sculptural souvenir of *loro blonyo* statue in this study will discuss about the material (medium) and the *batik* application technique, either using the painting technique or using the technique of '*canting*' (*batik* writing pen containing hot melting wax). Materials used as medium for *batik* cover various kinds of wood. These woods have their own specific characteristics, indicating as well their power /advantages and their weakness / disadvantages. Complete data on comparison of wooden materials for *loro blonyo* statue making is shown below.

Table-1: Types of Wood as Material for *Loro blonyo* Statue.

Wood Type	Characteristics	Advantages	Disadvantages
<i>Jati (Teak)</i>	Dense fiber.	Durable.	Expensive.
	Hard.	Easy to shape.	Rarely ordered.
<i>Kemiri</i>	Very soft.	Light.	Easily get fungi.
	White in color		Poor quality.
	Big size		Easily get rotten.
<i>Puso</i>	Dense fiber.	Easy to shape.	Difficult to get.
	Hard.		Rarely ordered.
<i>Pule</i>	Soft.	Easy to shape.	Easily get rotten.
	Soft texture.	Good to be ' <i>batiked</i> '.	Easily get fungi.
		Economical.	Easily get insect /woodborer.
<i>Sengon</i>	Having big pores.	Easy to shape.	Easily cracked.
	Soft.	Good to be ' <i>batiked</i> '.	Rough external texture.

Source: *Field Data*

Material to make sculptural souvenir of *loro blonyo* statue is wood. Starting from the wood still in the form of log, it is then processed in stages. The chronology of statue making basically is as follows: (1) Selecting the type of wood. (2) Measuring pursuant to the need. (3) Cutting / Splitting the wood. (4) Making the shape in rough. (5)

Making the shape in more detailed. (6) First stage smoothening. (7) Jointing one part to the others. (8) Wind drying or sun drying. (9) Putty filling, and (10) Second stage smoothening.

After completing those ten steps, the plain shape of *loro blonyo* statue has been created and ready to be 'batiked'. The process of 'batiking' on wood medium requires special material and tools. The complete materials and tools used for batik as well as their functions can be seen on the following table.

Table-2: Materials for Batik Processing on Wood

Material	Function	Material	Function
<i>Wax for batik</i>	Color bordering	<i>Matex paint</i>	White foundation
<i>Naptol</i>	Coloring	<i>Décor cryl</i>	Wood coloring
<i>Indigosol</i>	Coloring material	<i>Shandy paint</i>	Detailed coloring
<i>Remasol salt</i>	Mixing substance	<i>Prada</i>	Golden coloring
<i>Caustic</i>	Coloring material	<i>Epi 800</i>	Prada mixture
<i>Indigo, nitrit</i>	Coloring material	<i>M3 supra 500</i>	Fluid for mixture
<i>DTM</i>	Color combining	<i>Aqua Wood</i>	Finishing
<i>HCL</i>	Batik coloring	<i>Clear gloss</i>	Finishing
	Anti fungi	<i>H2O2</i>	Wood whitener
<i>TRO</i>	Producing bright color	<i>Caustic Soda</i>	Removing wax from batik ('melorod')
	Color absorbing		

Source: Field Data

Table-3: Tools for Batik Processing on Wood

Material	Name of Tool	Usage	Remarks
<i>Hair</i>	Big paint brush	To brush color	For wide space
	Small paint brush	To brush color	For detailed part
<i>Mica</i>	Track pen / Fluid Ballpoint Pen	To make ornament in dots	Emphasizing the ornament
<i>Aluminum</i>	<i>Canting</i> (batik writing pen)	To make color lines on ornament	Similar function as a pen
<i>Plastic</i>	Pallet	A can to place the colored paint	Mixture: paint oil
<i>Aluminum</i>	Stove and Wok	To melt the wax	Limiting the border not subject to color.
<i>Plastic</i>	Bucket	To wash the output after the wax has been removed	Dyeing into the naptol solution.

Source: Field Data

3.1.2. Process of Batik Application

In principal, there are two ways in applying the batik technique on wood medium, namely: batik with painting technique and batik with writing technique. The process of batik painting technique application is performed by using the brush to paint the color on pattern or sketch already been made or prepared on the wood surface. Whereas the batik writing technique application is done by using the 'canting' (batik writing pen) filled-in with 'hot melting wax' to fill and to paint on the sketch at the wood surface already been prepared.

3.1.2.1. Application of Painted *Batik* Technique

1) Preparing the completed *loro blonyo* statue and ready to be '*batiked*'. 2) Giving foundation by using the wall paint in white color. Having been dried, it is then smoothened by using soft sandpaper. This step is repeated for three times. 3) To be thinly painted using wall paint with the purpose to cover up the traces of sandpaper that looks damaged. 4) Painting using the decorative enamel style technique (*sungging*) and detailed painting on chest for female statue and on pant for male statue, as well as painting the '*jarit*' (Javanese traditional wraparound *batik* cloth) for female statue completed with '*setagen*' (Javanese traditional wraparound linen belt to fasten the '*jarit*') and also accessories and other jewelries (applied for both male and female statues). 5) Coloring on parts of face and skin for 2 – 3 times until smooth. Skin is usually painted yellow using *shandy* coloring substance or other color. 6) Giving black foundation on the parts of hair, cap for male statue and other parts requiring foundation in black color. 7) Detailing the *batik* for decoration on face, particularly on the parts of eyebrows, lips, and eyes and then dried. 8) Finishing with *aqua wood* intended to laminate the color to protect it from dirt, and also to make it more attractive to see. 9) Sculptural souvenir of *loro blonyo* statue using the painting technique is ready to be packed and marketed.

3.1.2.2. Application of Written *Batik* Technique

1) Preparing the *loro blonyo* statue made of wood already been smoothened. 2) Making the patterns that will be written on by the '*malam*' (hot melting wax). 3) The first '*batiking*' (*batik* writing) is done by using '*canting*' (*batik* writing pen), it is then given the foundation color with the element of dark colors, such as black or brown. 4) Dyeing with naptol coloring in order to spread the color evenly. Coloring is done in two solutions. First, it is mixed up with naptol, water and caustic. The second it is mixed up with salt and hot water. Having been completed, it is then dried in wind. 5) '*Melorod*' (removing wax from *batik*). The first is to remove the '*malam*' or 'wax' from the first layer, then put in the wind in order to be dried. 6) '*Batiking*' for the second time, intended to give influence to the result of the first *batik* writing. 7) The second color dyeing is carried out in brighter color. It is intended to make the color look livelier so that it will be more attractive. 8) Coloring with *coled* by using paintbrush and indigosol coloring material mixed up with *nirit* (to solve the color powder) and hot water. *Coled* (brushing) is conducted for detailed coloring on the statue's face, eyebrows, eyes, lips, flowers and leaves. 9) If wishing to show up the color, it shall be dipped into HCL solution, then it is dried again. 10) The second '*melorod*' (wax removing) to remove the '*malam*' or 'wax' is done by boiling it in water mixed up with caustic soda in wok on stove. If '*malam*' or 'wax' has already gone, it is then washed up by using clean water and given the anti fungi DTM. 11) If the weather is not favorable, the drying can be done by means of smoke oven. 12) Finishing process with *aqua wood* is conducted for 2-3 times until it gets smooth. First, it is laminated evenly with *aqua sanding*, then after getting dry, it is smoothened by using soft sandpaper. Second, the *aqua wood-finish* is provided, then to be smoothened again. The third, it is polished with *aqua wood-finish* pursuant to the need. 13) Sculptural souvenir of *loro blonyo* statue using the *batik* writing technique is ready to be packed and marketed.

3.2. Visualization of *Batik* Motif on *Loro blonyo* Wooden Statue

Visualization aspect to be discussed is the subjects related to the *batik* motif and color as well as the decoration filling up the wood medium on the surface of *loro blonyo* statue. The aspect to be analyzed at the sculptural souvenir of *loro blonyo* statue basically covers visualization of *batik*, such as the elements of color and its coloring technique. The complete outputs of analysis can be seen on the Table of Comparison as shown bellow covering the motif, power / advantages and weakness / disadvantages as well as the recommendation proposed.

3.2.1. Visual Analysis on *Batik* Motif Applied at *Loro blonyo* Statue -1.

This *loro blonyo* statue wears '*kanendran*' or the traditional knight dresses. The visual analysis on sculptural souvenir of *loro blonyo* statue is shown on the table below.



Table-1: Analysis on *Loro blonyo* 1

Aspect Analysis	Analysis on Weakness/ Disadvantages	Analysis on Power/Advantages	Recommendation
<i>Motif</i>	<i>Isen-isen</i> (space filler), <i>cecek</i> (big dots) and <i>sawut</i> (sowing) not yet been consistent.	Proportional classical motif. Line combination is harmonious. Motif of contemporary creation is integrated and <i>isen-isen</i> looks suitable.	The writing using ' <i>canting</i> ' (<i>batik</i> writing pen using hot melting wax) needs to be consistent.
<i>Technique</i>	Not properly completed in a certain point.	Color looks soft. Color appears glistening.	Application of paint shall be just a little only, so that the wood characters will be visible.
<i>Color</i>	Lips and eyes are not neatly painted.	Color combination is harmonious.	Paint coloring should be neatly done.

From the motif point of view, the application of *isen-isen* (filler) uses the creation forms, namely *cecek* (big dots) and *sawut* (sowing) of leaves. *Cecek* (big dot) in this shape has not yet been consistent, not completely round as the character of the tip of *canting* used to write the *batik*. Thickness and thinness as well as the long-short shape of *sawut* (sowing) of leaves are not similar with others. This is the thing commonly occurs, because the work is done manually, so that the writing pressure when using or scratching the *canting* is not always the same, and mainly it is caused by the fact that the *smooth exit* of the '*malam*' (hot melting wax) from the *canting* also gives influence.

There are two forms applied at the coloring technique. The first is the *classical motif*, namely '*parang*', and the second is the *new creative motif*. The motif of *parang* is applied at the '*jarit*' (wraparound traditional cloth) for both male and female statues and also applied on '*blangkon*' (Javanese traditional cap) for male statue. From the view point of size comparison, the '*parang*' motif has already been suitable with its space, because it is not too big and not too small. *Isen-isen* (filler) used at the '*parang*' motif among others are *cecek* and *sawut*. The sowing of leaves is very neatly made, the shape of its *cecek* is perfectly round with consistent distance to each others. And so are the *sawut* and *isen-isen* in the form of lines that look very neat and the thickness and thinness are also consistent. The second application is the creative motif in the form of flower trees connected to each others. Combination between the geometrical motif ('*parang*') and non-geometrical motif makes it look harmonious. The curve lines in these motifs are so suitable, whereas the *isen-isen* (fillers) applied are the *cecek* (big dots) and *sawut* (sowing) of leaves.

Based on the discussion stated above, it can be suggested that it is necessary for the craftsmen to make the consistent pressure on the '*canting*' when they scratch / write on the wood surface, so that they will get better results.

From the view point of coloring applied at *loro blonyo*, it is really a combination between the painting technique and the *batik* writing technique. The painting technique can be seen on the part of face, whereas on the part of dress, the *batik* writing technique is applied, so that this statue is not a hundred percent applying the *batik* writing technique. The coloring using the *batik* writing technique is complicated compared to that of the painting technique. Therefore the work process of *batik* writing technique requires a longer time.

The power or advantage of coloring is on its appearance that looks smoother, especially on the surface and it even looks glistening. The coloring process on wood medium is not only easier but also quicker to do, because it

uses the paintbrush. Large space can be filled-in easily and color painting can be done quickly. Good quality of such appearance is also supported by good quality of paint, so that the impression on color is close to being perfect.

Recommendation that can be given is that it is necessary to use the combined coloring technique between the *batik* writing and *batik* painting techniques. This combined technique, especially the paint color, will cover up the special characteristics of its wood appearance. Therefore, in applying the paint technique it is suggested to use it in smaller proportion than in its *batik* writing technique.

From the view point of color in general, actually it has already been sufficiently good. Only, there is a little weakness particularly in the use of paint on the parts of face, lips and eyes that look not so neatly done. Possibly it is caused by the material of paintbrush made of hairs that gives not so neat impression, especially on the edges.

However, its color choice has already been harmonious. This harmony is shown by the color combination of dark red, dark brown, light brown and cream that looks matching.

Thus, the recommendation here concerns the use of paint color that shall be undertaken to be as neat as possible, so that its result will be really perfect.

3.2.2. Visual Analysis on *Batik Motif Applied at Loro blonyo Statue-2*.

The dress style put on by the second *loro blonyo* statue is the '*basahan*' or 'tank-top' style. Analysis on its motif, coloring technique as well as the selected color application can be seen at the table below.



Table-2: Visual Analysis on *Loro blonyo 2*

Aspect Analysis	Analysis on Weakness / Disadvantages	Analysis on Power/Advantages	Recommendation
<i>Motif</i>	Applying same decoration on different motif.	It has already been in conformity with the pattern.	The claw pattern needs to get its ornament clearly shown.
<i>Technique</i>	Applying the painting technique only.	The process is quicker and easier. Color appears glistening.	Wood characteristic need to be considered, because it is covered by the paint.
<i>Color</i>	Dominated by dark colors.	Composition is harmonious.	It needs to get a balanced color composition.

Motifs applied at the second *loro blonyo* statue among others are: *truntum*, *sidoluhur* and *cakar* (claw) motifs. Only, the decoration applied at the claw pattern is the same with the decoration applied at *truntum* motif, so that it gives the same impression, because the difference is only related to the composition of its decoration.

However, its advantageous side is on the right selection of motifs of *truntum*, *cakar* (claw) and *sidoluhur*, because such motifs are commonly put on by the Javanese bridegroom and bride. The application of *sidoluhur* motif has already been very good, because its main decoration, *isen-isen* (fillers) and its background have already been in conformity with its pattern.

From this motif point of view, the attention needs to be given to the *cakar* (claw) motif because its ornaments need to be clearly shown. Whereas from the coloring technique point of view, the weakness found in this souvenir appears on the use of one paint technique only. We cannot find the element of coloring technique applying *batik writing* nor a combination between *painting technique* and the *batik writing technique*.

The advantage of working on painting technique is that it is faster and easier. Its process is not so complicated as found on the close-dip-model at the *batik writing* coloring technique. From the aspect of its appearance, its color looks more glistening and cleaner.

Coloring using the painting technique is really quick and easy and it can really be used to smarten the production time. But one thing needs to be considered that due to the covering nature of the paint, it will omit the characteristics of wood as the basic material. Therefore the application of paint technique is suggested to be as little as possible compared to the application of *batik* writing technique.

In the aspect of color, attention shall be given to the dark colors which are too dominant, so that its motifs are not so clearly visible. Actually dark color background does not disturb much if its pattern maker applies a rather brighter color. However, the power or advantage from the view point of color lies on its composition which is so harmonious, that it looks nicer, because the combination of its colors has already been suitable.

The thing needs to be recommended in term of color to the craftsmen, especially the *batik* employees, is that *they need to smarten the use of dark color*. This is intended to get the result not to be too dominated by the dark color by applying brighter color for motif making, so that the color will not look dull.

3.2.3. Visual Analysis on *Batik Motif Applied at Loro blonyo Statue-3*.

This third *loro blonyo* consists of the figures of Javanese bridegroom and bride wearing the wedding dresses of 'kanendran' (knight style). Discussion and visual analysis on the motif of *batik*, coloring technique and color application are shown on the following table.



Table-3: Visual Analysis on *Loro blonyo 3*

Motif Analysis	Analysis on Weakness/ Disadvantages	Analysis on Power/ Advantages	Recommendation
<i>Motif</i>	The round shape of <i>truntum</i> is not consistent	Ornament is close to being perfect	The size of <i>truntunmagar</i> is consistent
<i>Technique</i>	The paint technique so that it still cannot be stated as a <i>batik</i> .	Work process is quicker. Color appears more glistening.	Coloring needs to be considered.
<i>Color</i>	Paint makes the wood characteristics gone.	Color is harmonious and synchronous.	Color composition is harmoniously suitable.

From the motif point of view in general, there has been no weakness/ disadvantages, since its shape has already been good. However, if we observe it closely on its *truntum* motif making, the round shape has not yet been consistent from one shape to thee others.

The motifs applied in this third souvenir are *truntum* and *sidoluhur*. The ornaments of these two motifs have already been close to being perfect. In addition. the application of 'isen-isen' (fillers) at the 'blangkong' (Javanese traditional cap) for male statue and 'sanggul' (hair dressing) for female statue look very neat and good.

However, more emphasis shall be given to the ornaments to form the *truntum* motif, their sizes need to be consistent so that they can look tidy.

Coloring applies the painting technique. At the glance the motif seems like *batik*, but technically it cannot yet be stated as a real *batik*.

The advantage of this technique lies on its process, namely it takes faster time and more easily to work on. The painting technique is not so complicated compared to the cover-dip-system as applied at the *batik* coloring technique. In term of color, it appears to be more glistening and cleaner.

Coloring using the painting technique is really quick and easy and it can really be used to smarten the production time. But one thing needs to be considered that due to the covering nature of the paint, it will omit the characteristics of wood as the basic material. The natural exotic wood fibers will be covered up by the paint, so that it will omit the value of its natural beauty. Here is the weakness of the painting technique, the color can cover up the wood fiber, so that the good texture of wood fibers can be covered up.

However, the color selection is very harmonious and synchronous, because the color composition is close, namely black color, dark brown, light brown, cream and bony white. Such classical colors always look harmonious and balanced. Such composition constitutes the safe colors since it is harmonious, therefore it needs to be applied consistently.

3.2.4. Visual Analysis on *Batik Motif Applied at Loro blonyo Statue-4.*

The dress style put on by the fourth *loro blonyo* statue is the ‘*basahan*’ or ‘tank-top’ style. Visual analysis on its *batik* motif, coloring technique as well as the selected color application are shown on the table



Table-4: Visual Analysis on *Loro blonyo 4*

Motif Analysis	Analysis on Weakness/ Disadvantages	Analysis on Power/Advantages	Recommendation
<i>Motif</i>	Difference in motif is not clear.	Its application has already been proper.	Detailed <i>isen-isen</i> (fillers) for <i>sidomukti</i> motif in the form <i>ukel</i> (ornament in the form of curve line in <i>batik</i>) needs to be added.
<i>Technique</i>	Applying the painting technique.	The painting technique is quicker and looks more glistening.	The covering nature needs to be considered.
<i>Color</i>	Covering up the wood characteristic	Very harmonious.	Marching composition.

Batik motifs applied at the fourth souvenir are *truntum* and *sidomukti*. The weakness appears on *sidomukti* motif, since it is still difficult to distinguish it from *sidoluhur* motif. This is due to the fact that there is no *isen-isen* (fillers) decorating the parallelogram background. Coloring with tendency more to brown color occurs at the motif close to *sidomukti*.

If observed closer, the power of motif applied lies on the preciseness in selecting the motifs of *truntum* and *sidomukti*. Both are classical motifs worn by the bridegroom and the bride, so that its application has already been proper.

It is recommended to the craftsmen to be able to distinguish easily between the motif of *sidomukti* and that of *sidoluhur*. It is better that the detailed *isen-isen* (fillers) at *sidomukti* motif in the form of *ukel* (ornament in curve line form in *batik*) needs to be added.

From the coloring point of view, this *loro blonyo* statue applies the painting technique. Although in term of motif it has the *batik* motif, technically it cannot yet be stated as the actual *batik*.

However, the advantage of paint coloring technique is that it takes faster time and easy on its working. The painting technique on this fourth souvenir is not so complicated as the cover-dip-system of the *batik* technique coloring. In term of color, it looks shiny and clean.

The things need to be considered in this coloring technique is that we can smarten its application, so that it will not be too much or too dominant. Due to the nature of the paint which covers up characteristics of base material, the paint can reduce the specific nature of wood fibers that looks good.

There is nothing particular about this statue from the view point of color. Only, because the paint is dominant, it will abolish the characteristics of the wood.

The power of color lies on its composition which is very harmonious and synchronous. The harmony appears on the close color composition, namely black, dark brown, light brown, cream and bony white. Such application of classical color always looks harmonious and balanced.

The thing recommended to be known by the craftsmen for the sculptural souvenir of *loro blonyo* is the need to calculate the color synchronously. Such color composition in the context of Javanese culture makes its appearance more attractive but still there is an impression of being harmonious.

4. Conclusion and suggestion

4.1. Conclusions:

1) The application of *batik* on wood medium at the sculptural souvenir of *loro blonyo* statue is conducted in two ways. *First*, *batik* painting technique by using paintbrush, and the second, the *batik* writing technique using the 'canting' (*batik* writing big pen containing hot melting wax). The medium to be used to make the *batik* is wood of various types, such as: *jati* (*teak*), *pule*, *puso* and *kemiri*. 2) The materialization of fine art aspect on sculptural souvenir of *loro blonyo* can be classified into two *batik* motifs: *First*, *new or contemporary creative motif* in the forms of *isen-isen* (fillers) and *sawut* (sowing) of leaves. *Second* is *the classical batik motif*. The Javanese classical *batik* motifs among others are: *parang*, *kawung*, *sidoluhur*, *sidomukti*, *truntum* as well as the *cakar* (claw) motif.

4.2. Implication:

1) Sculptural souvenir of *loro blonyo* statue can be used as a means of developing the *batik* arts. 2) Application of *batik* on wood in the form of sculptural souvenir of *loro blonyo* statue can be used as one of the efforts to conserve the Javanese classical *batik* arts.

4.3. Suggestions:

1) It is suggested to the *batik* craftsmen that they should develop the *batik* application at other types of handicrafts made of wood, such as the masks, *menongan* (a pair of cute male and female dolls) as well as the animal figures, and others. 2) The Government needs to conserve the Javanese classical *batik* through various kinds of medium, not only limited to the use of cloth medium, but also the wood, and even it can use the other medium such as paper or wall.

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