



Nglowong Batik Techniques as One of the Local Culture Preservation

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Abstract

Batik Giriloyo, is one of the very famous batik, with the authenticity of the motif and the subtlety of workmanship. Batik Giriloyo is one of the heritage of ancestors, preserved and developed with the current development, while maintaining its authenticity. A wide variety of motifs, both contemporary and classic, evolve with the changing times. The *Batik Tulis*, the legacy of the Keraton craftsmen at that time, is still considered a principle that continues to be used as a guideline in the manufacture of batik. The study was conducted from January to February 2022, located in Giriloyo, Bantul regency of Yogyakarta special region. The research focus on the development of batik Giriloyo and *Nglowong* technique. One of the stages in the manufacture of traditional batik is still maintained its authenticity. *Nglowong* technique is the process of incising wax, on a piece of material that has been on *nyorek* process in the previous stage. It takes expertise and high ability to be able to produce batik with a good quality. *Nglowong* technique is one of the stages of the process of making batik in the area. This technique is closely related to the life of local people who are still engaged by local craftsmen. The quality of batik cannot be separated from the early stages of making batik. Traditional techniques and taste sensitivity become one in the process of batik and produced the best quality and continued.

Keywords: *Cultural Heritage; Batik Tulis; Nglowong Technique*

Background

Nowadays, the development of batik grows rapidly. A wide variety of motifs and ornaments coloring wealth of the development of batik in Indonesia. Batik which originally came from Keraton, now grown extensively in the common people lives. The different layers of society who worked as craftsmen, to people who are the developers as well as users, spread out all over Nusantara.

Already thousands of years of human decorate the fabric with various shades. Also, they know how to build decorative, with a barrier method of color. The method is; They draw on fabric with a substance that does not penetrate the fluid dyers. After the dyeing process is completed, the substance pixelated the color is eliminated, so that there was a motif that is protected behind a substance pixelated color it (Hartono, Sumarsono. 21:2013).

With the various ways and techniques of human develop knowledge and experience in making batik, elements of regional and geographic location and natural resources is one of the factors. So, people

who live in a certain area with a wealth of nature are different from other regions. Economic levels and patterns of life of the community is also very decisive.

Although the methods pixelated color is already known in any part of the world, but in Java is the one of batik most developed and produce ornamental variety of the richest, the technique of staining of the most complicated, and the quality of workmanship in the most subtle and the most features. The resulting product is called Batik (Hartono Sumarsono, 21:2013). In the area Imogiri Wukirasi Bantul, Daerah Istimewa Yogyakarta, batik also flourished since the reign of the Kingdom.¹

There is no exact data about the history of Kampung Batik Giriloyo. However, it is estimated Giriloyo Batik has been exist since around the 17th century, precisely during the reign of Mataram Kingdom under the reign of Sultan Agung. At that time, Sultan Agung ordered that the hilly area Imogiri used as the tomb of the kings, and that is the beginning of the emergence of the art of batik in Giriloyo. The art of *batik tulis* in the Giriloyo village taken by the craftsmen of the Palace was ordered to guard the tomb of the kings. The presence of expertise batik from the artisans of the Palace which served in the royal graveyard of Imogiri, make the community Giriloyo adept at making Batik because there are interactions between the inhabitants of the village with the craftsmen of the Palace.

This proves the beginning of the history of batik Giriloyo already as well as progressing through the process is quite long, from the beginning up on the developments to date. Various demands in creating batik is also influential to the craftsmen in the area. Starting from the fulfillment to the needs of the Keraton, the nobleman, until today are very diverse wearer.

Then appeared textiles motif which is made without the technique of the color barrier. initially with the technique of screen printing in the early 1970s, then expanded and now wear textile printing machine. The result is called textile batik motif (Hartono Sumarsono, 21:2013).

The development of the technique in making Giriloyo batik followed the development of the times and adjust to the needs or ease in making batik. This condition is good and the culture should be bias adjust developments, although not leaving a characteristic that inherent in the culture and as identity continues to be preserved and developed.

Research Question

From the description of the background, problem identification and limitation of the problem of this research can be formulated as follows:

- 1) How is the process of inheritance of techniques of batik in Giriloyo takes place in particular a technique that is still evolving today?
- 2) How is the role of *klowongan* batik craftsmen in maintain its Batik?

Method of Research

This study uses a qualitative research method where qualitative research as a scientific method is often used and implemented by a group of researchers in the field of social science, including science education. Some of reasons also stated that the point is that qualitative research enriches the results of quantitative research. Qualitative research was implemented to build knowledge through the understanding and discovery. Qualitative research method is a process of research and understanding based on the method that investigates a phenomenon of social and human problems. In this study, the

¹ <http://batikgiriloyo.co.id/sejarah-batik-giriloyo-jogja/> Sejarah Batik Giriloyo di Jogja, diakses pada tanggal 30 Januari 2022.

researchers made a picture of the complex, examining the words, the detailed report of respondents' view and conducted a study on the situation that is natural.²

1. Interview

The interview is a technique used to obtain information about the events by the researcher cannot be observed himself directly, rising because of the actions or events that happened in the past or because the researcher is not allowed to be present at the place of the incident. However, the interview will only be successful if the people or persons that were interviewed are willing and it can be said with the words things about how to apply has become a habit and about the beliefs and values held by the public - in this case relating to practices *berkesian*, where the figure concerned is a part thereof.

2. Observation

Observation method is a method used to observe something, a person, an environment, or a situation in sharp detail, and record it accurately in some way. The method of observation in research of art was conducted to obtain data about the works of art in an activity and situations that are relevant to the research problem. In the study of art, the observation will reveal a systematic overview of the events of the arts, behavior (creation and appreciation), and the range of the device (medium and engineering) at the site of research (studio, gallery, exhibition space, community, etc.) are selected to be studied. Through observation, researchers study the behavior and the important things related to it.

3. Documentation

Data collection techniques document is usually used to obtain information from the second –hand unless indeed the document itself that the study, which shaped a variety of records (individuals or organizations), both official and record a very personal and containing confidentiality. Information collected, among others, in the form of notes individuals (artists, gallery owners, manager of the show, curator, community elders, etc.), organizations (list of artists involved, a list of exhibitions/performances that have been performed, the number of works of art and the pattern that has been exhibited, the list price and the buyer, etc.), as well as various notes, books, leaflets, pamphlets related to the work that is being studied.³

Result and Discussion

After data collection, it is obtained some data to support this research.

1. Development of Batik

After experiencing several years of development, coupled with an understanding of the wider community would batik increased, which led to increased demand for the manufacture of batik Giriloyo. The history of batik Guriloyo, has evolved since the age of Kingdom, as in the quotation from the site <https://paguyubanbatikgiriloyo.com>. “The beginning of batik Giriloyo not be separated from the existence of the ossuary and Keraton of Yogyakarta. To keep and maintain the ossuaries of the courtiers one of them is placed in Giriloyo. One time ago when the need of batik textile in the Keraton are not capable provided by its own, the Keraton asked the courtiers in Giriloyo to do in fulfilling these needs. This is

² http://repository.uinsu.ac.id/590/6/BAB_III.pdf.

³ Rohidi Rohendi, Tjetjep. 2021. Metodologi Penelitian. Cipta Citra Nusantara:Semarang.

where the citizens of Giriloyo start the activity of making batik. The site and the background history of this bracing that Batik Giriloyo have a strong bond with the tradition of batik Kraton Yogyakarta.”⁴

Making batik Giriloyo which was originally occupied by the servants of the Keraton. However, along with the interactions that occur among the keraton with the surrounding community, making batik developed in the area of Giriloyo. The mutual relationship provided a positive effect on the development of batik Giriloyo. The needs of batik that the higher can be fulfilled with the involvement of people who work batik artisans in the area of Giriloyo.

Almost the entire community in Giriloyo pursue a profession as batik craftsmen, either independently or in cooperation with a particular party. In everyday life, if we see, then most of the activity of the community will wrestle with a wide variety of batik techniques. Starting from the initial process in batik up on the stage of marketing the products of batik. A wide variety of forms of cooperation with related parties, taken by people who are in the area. The effort is one way to preserve the existence of batik Giriloyo that are already widely known by the public at large. Giriloyo is one of the regions located in Bantul district, where the center of batik classic quality has been recognized from various regions of both domestic and non-domestic. Diversity as well as the subtlety and coloring of batik from the region has its own appeal as one of the results of the local culture that has values very high.

2. Klowongan Batik Craftsmen

One of the stages that get through until now is *nglowong* stages. That stage is one of the stages of creating batik which developed in the Giriloyo area and many still done by most of the artisans there. Batik Giriloyo is well-known with the *Batik Tulis* technique, which is the original batik of Yogyakarta along with natural color

There are several stages that is done by artisans in making batik. Starting from the preparation of the fabric used, the average *prima* fabric or *primisma* that have the best quality. This fabric is a fabric which has more cotton fiber. The material is softer and smoother. Sri Zubaidah is one of the artisans who cultivate the *nglowong* stage used those type of fabric. According to Ibu Rukhi, because of the fabric has a very smooth texture and widely favored by batik users. The quality of batik that will surely generated in accordance with the raw materials used. In addition, the demands of the market and the customer.

She is was born 57 years ago. Since she was kid, the parents also as batik craftsmen, directly develop the ability, thoroughness and foresight in making batik. Habits that almost seized the whole of time and attention, day-to-day to see the process of making batik, making it good until now, became one of the batik craftsmen *klowongan alus*. These capabilities continued to work until now, and almost the whole of his life was filled with such activities. A wide variety of classical motifs has been created with the expertise of. It takes patience, foresight and diligence in the activities of the *ngolowongi* such. The high degree of difficulty on each of the motifs that have been created on top of the *mori*, or that has been through the process of *pola / nyorek*.⁵

⁴ [https://paguyubanbatikgiriloyo.com/sejarah-batik-tulis-giriloyo/Sejarah Batik Tulis Giriloyo](https://paguyubanbatikgiriloyo.com/sejarah-batik-tulis-giriloyo/Sejarah%20Batik%20Tulis%20Giriloyo), diakses pada tanggal 1 Februari 2022

⁵ Nyorek atau memola, adalah proses membuat pola di atas kain mori.



Graphic 1. Nglowongi process. (Source: researcher)

In the motif Classic arranged, usually made with a certain rule. Motif classic is prepared based on the decoration that are already raw, where the designations consist of three components. The Main component, in the form of ornaments of image of a particular shape which is the principal elements. Ornament is often used as the name of this motif. Second, the filler component, is an image that made to fill in between the main motif. The shape is smaller and not row shaping the meaning or the soul of batik pattern that. This Motif is also called the ornament of a distraction. The last is *isen-isen*. It use to embellish batik patterns as a whole. These components can be placed to decorate the main motive or fillers, and also to fill and decorate the empty field between the motifs great. *Isen-isen* is generally a point, a straight line, a curved line, a circle-a small circle and so on. *Isen-isen* has a specific name according to its shape, and it is not uncommon name *isen-isen* is included on the name of the motif (Kusrianto, Adi. 2013:5).

Capabilities are not so easily obtained. It must pass through the experience of such a long time. *Nglowongi* stage is a impinge process of the back motif that has been made with a pencil on a piece of *mori* by using wax/night which has been heated using a burner. This process is performed on one side of the *mori* by using a *canting*. While that process the next *nerusi*, is the process overwrite the motives of the sides of the fabric instead.

To get the maximum results from the process of *nglowong*, it is necessary expertise and incredible perseverance. Pattern motif that has been made slowly and gradually, overwritten back very carefully once. Shape-the shape is mirrored again by using candles. The process usually produces three quality levels, ranging from coarse, medium fine even very subtle. Each of the levels that have distinctive features and level of complexity of the different motifs. The levels of quality achieved will certainly affect the interesting of batik that was created.

The processing time needed in each phase of the *nglowongi* also relatively long. The results are neat, clean and satisfying with the shape of each part of the motif of choice. The range of half a month up to two monthly time required in the stages of *nglowongi alusan* for one sheet of *mori* with a size of 250 x 110 cm. moreover, the factor complexity of motives also play an important role of the long time it takes a craftsman.



Graphic 2. Fabric Mori, a process of nglowong

A wide variety of batik motifs have been made by craftsmen who is also the mother of this household. The process *nglowong* stages finally done on the sidelines of the finish homework. No target time that is required in each complete one sheet of fabric. No matter the day, or week in any scratches wax which has been inscribed. Satisfactory results will be achieved from the process. Every form of motifs which are made, require special attention and foresight. Forms of complicated and interrelated between the motives that exist, made with full of carefulness. Movement *canting* that issued the candles, slowly but surely, flowing and attached to the fabric *mori* perfectly. The perfection of each *motif* created with a vengeance, so that it formed a series of motifs are elegant. The repetition of each part to the other part adds more presentable look overall.

The level of heat the wax used in the process of *nglowong*, also experienced the process with the medium size. Means that the level of liquidity of the night should not be too cold/freezing or too hot. If candles are used too frozen, then wax flowing from the tip of the *canting* will hinder the flow of the wax from the tip of the *canting* so the wax stick on the surface of the fabric, has less adhesive power and easily separated. These circumstances will have no effect on the process of fabric next, which is a function of limiting the wax on the fabric to be imperfect, the dye will enter in stripes motif made.



Graphic 3. Batik fabric that has been through the process of staining

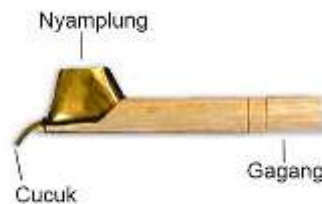
Whereas if the size of the heat the wax is too high, then the wax very quickly out above the surface of the fabric. This causes the possibility of a motif that is produced will be less neat, or used wax

out of the pattern (*mblobor*)⁶. Caused if the movement of the canting slowly, it forms a line of motifs in the fabric will look thicker, and the possibility of closing part-a small part of the motif.

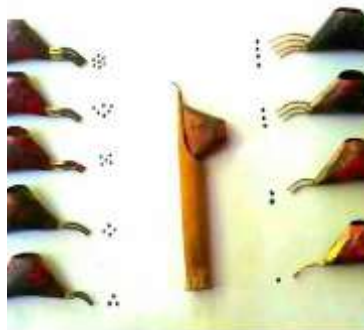
The subtlety and perfection of the motif that is produced is also influenced by the tools used. The candle that will be used to *nglowong* get stable and consistent heat, then the stove is used also using the electric stove. The heat energy that lit up the pass element contained in the electric stove is more stable level of heat when compared with a conventional cooker. Conventional stove often having the size of the flame is not stable. While in the electric stove the temperature of the heat that is produced is consistent and measurable. Therefore, we get the liquid level of the appropriate candle. In addition, other tools are needed is *canting* and *gawangan*. Ibu Sri Zubaidah used good quality of *canting*. *Canting* selected with a wide range of considerations, ranging from the raw materials of manufacture, the tip of the *canting* (*cucuk*), a place to hold candles (*nyamplung*) and the grip (*gagang*).



Graphic 4. Stove Batik (Source: batikgiriloyo.com)



Graphic 5. Part of *Canting* (Source: <https://fitinline.com>)



Graphic 6. Type *Canting* in making batik based on number of *Cucuk* or *Carat* (Source: motifbatik.web.id)

⁶ Dalam Bahasa Indonesianya *mblobor*, artinya merembas.

Conclusion

Batik as one of the cultural heritages of the country that have a global presence. Batik as an ancestral heritage that deserves to be preserved, developed and maintained its existence. The development of technology as well as human life will contribute beneficial to the sustainability of the existence of batik. In the middle of the needs of human life, as well as the fulfillment of other needs, they will give you the power to maintain the culture as well as the results of thought in the field of art out of the ordinary.

The existence of batik Giriloyo may be able to give contributions and the exertion culture strongly. The preservation of batik Giriloyo with all the developments of the process or marketing, need to be maintained. The hallmark of which is attached as well as being a differentiator between the territories of the centers of other batik need to be maintained.

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