

Case Study of Kerinci Typical Batik at The *Incoang.gnce* Batik Sanggar Sungai Penuh

Fina Herdyanti¹⁾, Puji Hujria Suci^{2)*}

¹⁾²⁾ Department of Family Welfare, Faculty of Tourism and Hospitality, Universitas Negeri Padang, Indonesia

*Corresponding Author

Email : puji.hujria@fpp.unp.ac.id

How to cite: Herdyanti, F., & Suci, P. H., (2024). Case Study of Kerinci Typical Batik at The *Incoang.gnce* Batik Sanggar Sungai Penuh. *Gorga : Jurnal Seni Rupa*, 13(2), 446-455
<https://dx.doi.org/10.24114/gr.v13i2.61767>

Article History : Received: July 20, 2024. Revised: July 30, 2024. Accepted: September 30, 2024

ABSTRACT

Batik in Indonesia was acknowledged by unesco in 2009 as an intangible cultural treasure, and each region has batik with different characteristics and characteristics. One of the batik producing areas is in Kerinci, Sungai Full City, specifically at the Incoang.gnce Batik Studio which was founded in 2016. The method for creating batik in this studio uses the stamped batik technique and creates batik with the characteristics of Kerinci, Sungai Full City. The study's objective is to characterize the background to the establishment of the Incoang.gnce batik studio, describe the form of batik motifs and the process of making typical Kerinci batik at the Incoang.gnce Batik Studio. The research method applies a qualitative descriptive method, the type of data used is primary and secondary data. Data collection techniques use observation, interviews and documentation techniques. Data analysis techniques with data reduction steps, data exposure and conclusions. To test the validity of the data, triangulation was carried out with the owner of the Incoang.gnce Batik Studio. The results of this research concluded that the Incoang.gnce batik studio was founded in 2016 based on batik training from the industry department, the batik motifs were sourced from what was in Kerinci, the river city full of culture and then typical Kerinci batik was created at the Incoang Gnce batik studio. Examples of motifs include the Karamantang motif, Umoh Lahaek motif, Jangkoi motif, Manyang motif, Kawoa motif, Incung script motif. The batik making process at the Incoang.gnce batik studio uses the stamped batik technique, starting from the stamping process, the coloring process, the embossing process, the dyeing process, and the lorot process. The tools used in making batik include stamping tables, stamping canting, frying pans and stoves. Materials used in batik are wax, dye, soda ash and water glass.

KEYWORDS

form of batik motif,
batik making process

This is an open access
article under the CC-
BY-SA license



INTRODUCTION

Batik is a fabric created through traditional methods and commonly features traditional motifs in various decorative patterns, with some designs incorporating dyeing techniques that utilize batik wax as a means of color blocking (Santosa Doellah, 2019). Batik is a beautiful work of art poured on white cloth by making dots, where the processing process uses wax or wax with patterns or motifs made using canting (Pujiana, P & Novrita, S, 2023). Indonesia's batik was designated as an intangible cultural heritage by UNESCO on October 2, 2009. There are four production methods for batik in Indonesia, as identified by Nurainun in 2008: written batik, stamped batik, combined stamped and written batik, and stamped batik. Batik is famous in different regions, and each region has its own

unique characteristics. One of the batik producing areas is the detail of the full river city, precisely at the Incoang.gnce batik studio which was established in 2016. Based on the results of observations at the Incoang.gnce batik studio on January 22, 2024 about the technique of making batik, this studio uses the batik stamp technique, which is still in the traditional way with a canting stamp made of copper and using materials in the form of night or candles with dye or colet. Incoang.gnce Batik Studio creates a typical Kerinci batik design of Sungai Penuh City inspired by what is in Kerinci Kota Sungai Penuh and its cultures and every motif always has Incung Script.

Budiyono (2008:26) explains that a shape is a plane, line, point that becomes a shape if its existence can be seen, no matter how small the point is, it can be ascertained that it has a size color and texture. According to Wulandari (2011: 113) explains that batik patterns are an important basic element where the pattern is the center of a drawing design, where meaning is like a symbol and without this the philosophical meaning can be expressed, the pattern is also the smallest arrangement of images or frames of an object.

The tools and materials used for batik according to (Asti M, and Ambar B, 2011: 27) are: the tools are pendulum, dinklik or seat, gawangan, cloth, canting, mori cloth, pan, stove, and the materials are wax, and coloring. How to make batik is a process of working from the beginning, namely from batik mori material to become batik cloth (Susanto and Sewan, 2018). According to Herry Lisbijanto (2013: 22) explained that the method of making written batik is as follows: 1). Prepare a mori cloth of the desired size, after being prepared, the mori cloth is then given a pattern according to the desired style, making this pattern with a pencil. 2). After making the pattern, the cloth will be colored with wax. 3). Then the cloth that has been batiked is dipped in a dye tank containing dyes to be used as the base color of the batik cloth, 4). The cloth is cleaned with cold water, to remove the remaining wax, after which the cloth is dried in the sun to dry, 5). After that, the cloth is returned to the batik process to cover the parts that have not been colored, according to the pattern made. 6). After finishing batik, the batik cloth is dipped back into the color tank, this time the color is different from the first color. The dyeing process also takes several hours to ensure the color is evenly distributed throughout the fabric, 7). Then the cloth is dissolved in hot water to remove the wax layer on the cloth. To speed up the removal, a curette is used. then washed in a cold water tank to clean dirt from the cloth, 8). After drying, the batik cloth will be dyed again in the desired part. This process can be done four to five times depending on the number of colors or batik patterns desired. After it is felt that the coloring process is sufficient and the remaining night has disappeared, the cloth is washed with starch, then the batik cloth is dried in a predetermined place, after drying the batik cloth is carefully folded according to the size requirements available. 9). Ngerok is removing wax with an excavator, 10). Mboroni is covering the part that remains white and the place where the check mark (dot) exists, 11). Menyoga is coloring depending on the desired color, 12). Ngelorod is the process of removing wax with boiling water and then drying.

Therefore, researchers want to conduct research on the background of the establishment of the incoang gnce batik studio, the form of typical kerinci motifs and the process of making typical kerinci batik at the Incoang.gnce Batik Studio in Sungai Penuh.

METHOD

This research was made by applying qualitative description method. This method is used to describe the background of the establishment of Sanggar Batik Incoang.gnce, describe the form of typical Kerinci batik motifs at Sanggar Batik Incoang.gnce and describe the process of making typical Kerinci batik at Sanggar Batik Incoang.gnce Sungai Penuh. The data used in this study are primary data in the form of data obtained from direct observation, interviews and documentation at Incoang.gnce Batik Studio, secondary data in this study in the form of photo literature and images related to the focus of research. Data collection techniques in this study used observation, interview and documentation techniques. Data analysis techniques are done by data reduction, data exposure and data conclusions. The research was conducted in Jambi Province, Sungai Penuh City, Sungai Bungkal Subdistrict, Dusun Baru, precisely at the Incoang.gnce Batik Studio. Informants in this study are the owner of the Incoang.gnce batik studio Mrs. Emly Wati aged 49 years, and 27-year-

old batik craftsman Reza and another employee Nirezela aged 26 years as manager and marketing of Batik Incoang.gnce products.

RESULT AND DISCUSSION

1. The shape of the typical kerinci batik motif in the Incoang.gnce Batik Studio Full River

The form of kerinci batik motifs in the Incoang.gnce batik studio in Sungai Penuh is as follows:

(1) Incung script motif

The purpose of making incung script motifs is to preserve so that it is not forgotten by the people of Kerinci city of Sungai Penuh.



Figure 1. Incung script motif (Source. Author's Documentation)

(2) Karamantang Motif

This motif depicts a flag or marker that has been raised to gather for a big party or sko kenduri event..



Figure 2. Karamantang Motif (Source, author's documentation)

(3) Rice motif

This motif tells about the people of Kerinci who from the past until now generally farm or go to the fields.



Figure 3. Rice Motif (Source: Author's Documentation)

4) Semah Fish Motif

Semah fish is a typical Kerinci fish that only exists in Lake Kerinci, this fresh fish is the target of tourists visiting Kerinci Kota Sungai Penuh.



Figure 4. Semah Fish Motif (Source: Author's Documentation)

(5) Umoh Lahaek Motif

Umoh Lahaek is a traditional house of the people of Kerinci and Sungai Penuh, namely a house that is lined up lengthwise consisting of several tenements that are interconnected with neighbors. The existence of Umoh Lahaek has now been eliminated due to the influence of modernization. The purpose of this motif is to preserve it so that it is not forgotten by the younger generation.



Figure 5. Umoh Lahaek Motif (Source: Author's Documentation)

(6) Kerinci Keris Motif

Keris kerinci is a weapon used by the hula baling and depati, not only a weapon used to fight the battlefield, but also a sko or heirloom item that reflects authority and is also a symbol of the depati's power.



Figure 6. Keris Kerinci Motif (Source: Author's Documentation)

(7) Mai Bugawe Motif

This motif tells about the tradition of people helping each other in working on their rice fields and fields.



Figure 7. Mai Bugawe Motif (Source: Author's Documentation)

(8) Betel Leaf Motif

This motif tells the story of betel leaves that are included in the celrano which function to welcome the traditional guests who come, explaining the openness of the community.



Figure 8. Betel Leaf Motif (Source: Author's Documentation)

(9) Kawoa Motif

This motif tells the story of a farmer who is picking his crop, namely kawoa or coffee in the garden.



Figure 9. Kawoa Motif (Source: Author's Documentation)

(10) Jangkoi Motif

Jangkoi or jangki is used by the people of Kerinci as a tool or container for transporting plantation and agricultural products.



Figure 10. Jangkoi Motif (Source: Author's Documentation)

(11) Manyang Motif

Manyang or bamboo is commonly planted by the community as a field barrier and is also used for materials to make houses in the fields.



Figure 11. Manyang Motif (Source: Author's Documentation)

2. Tools and Materials for Making Typical Kerinci Batik, Sungai Full City at the Incoang.gnce Batik Studio.

- (1) Tools for making batik
Stamp table, stove, frying pan, canting stamp, basket, newspaper or waste paper.
- (2) Materials for making batik
Mori cloth, wax, dye, soda ash, water glass, water.

3. The process of making Kerinci batik at the Incoang.gnce Batik Studio in Sungai Penuh.

Incoang.gnce batik studio uses batik with the stamp technique and the steps for making batik are as follows:

(1) Stamp Process

The process of making motifs using a canting cap made of copper.



Figure 12. Stamp Process (Source: Author's Documentation)

(2) Colet Process

The coloring process using the colet technique using a brush this process is used when coloring the desired motif. after being colet or colored let dry then dyed with waterglass in order to maintain the color, the next day just walled.



Figure 13. Colet Processes (Source: Author's Documentation)

(3) Penembokan process

This process is used to maintain the color of each desired motif, so that the colors are not mixed during the color dyeing process.



Figure 14. Penembokan Processes (Source: Author's Documentation)

(4) Dyeing process

The process of giving color using water media and dyes such as remasol. In the Incoang.gnce batik studio, the dyeing recipe for 1 piece of cloth uses 20 grams of remasol with a dose of 1 liter of water, dyeing is done repeatedly from 2-4 dips with the same solution. After dyeing, dry it, wait for 6-7 hours, then give waterglass by applying it thoroughly to the cloth until it is evenly distributed, after finishing giving waterglass, wait 4 hours, then it can be melorod.



Figure 15. Dyeing process (Source: Author's Documentation)

(5) Lorod process

The wax removal process uses boiling water and soda ash as needed, the cloth is soaked while lifting it repeatedly, after being melorod then dried.



Figure 16. Lorod process (Source: Author's Documentation)

The form of the Incoang.gnce Batik motif has the typical characteristics of Kerinci, Sungai Full City, where each motif is inspired or sourced from what is in Kerinci, Sungai Full City from its culture. This research is in line with research conducted by Oktora N & Adriani A (2019:134) with the title "Case study of the Monalisa Image Business)". And every motif always has incung script, in order to preserve the script left by the ancient Kerinci ancestors so that it is not forgotten, the motif is always related to the natural forms of objects in the Kerinci area, Sungai Banyak City. Apart from that, there is also research that is in line with this research, namely that conducted by Kuwala R,N & Novrita S,Z (2022) with the title "Decorative Variety of Tanah Like Dharmaraya Motifs (Case Study of Tanah Liek Citra Batik Crafts) One of the typical Kerinci motifs at the Incoang.gnce Batik Studio. Like the Karamantang shape motif, which symbolizes the pusako flag used or flown by the people of Kerinci, Sungai Full City to welcome sacred events such as the Sko kenduri event. The motif of the Incung script is to preserve the legacy of the ancient Kerinci ancestors. In ancient times this script was used to write or document history, such as writing customary laws, literature written on bark, buffalo horn and also palm leaves.

The Jangkoi Shape Motif tells of the Kerinci community using Jangkoi as a tool or container for transporting plantation and agricultural products. The Manyang shape motif tells of the Kerinci people's habit of using manyang as a field divider and also as a material for making houses in the fields. The Betel Leaf Shape Motif is to remember the habit of using betel nuts which are put in cerano to welcome traditional guests who come to Kerinci, this explains the attitude of openness of the community. The Umoh Lahaek Shape Motif tells the traditional house of the Kerinci community in Sungai Penuh City, namely a house that has an elongated row pattern consisting of several tenements that are interconnected with neighbors, the existence of umoh lahaek has now been eliminated so the purpose of this motif is to preserve the worth of umoh lahaek so that it is not forgotten by the younger generation. The Mai Bugawe motif tells about the tradition of the Kerinci people of Sungai Penuh City who help each other in working on their rice fields or fields. Semah Fish Motif tells the story of a typical Kerinci fish that only exists in Lake Kerinci, this fresh fish is the target of tourists visiting Kerinci Full River City. Rice Motif Tells about the people of Kerinci who from the past until now generally farm or go to the fields. Kawoa Shape Motif tells about farmers who are picking their crops, namely kawoa or coffee in the fields. The Kerinci Keris motif tells the story of the magic weapon used by the hulubalang and the deputies, not only for fighting weapons but this keris is also a sko or heirloom item that reflects authority as well as a symbol of power for the deputies. The shape of the motif in this business still preserves the motif of the Kerinci customs of Sungai Penuh City.

This research is in line with research conducted by Hardianti E, Adriani A, Novrita S.Z (2014) with the title "Kerinci Batik Study in Sungai Penuh City" the research was conducted at Karang Setio Batik Studio, the characteristic motif is the incung writing motif (incung script) with the typical batik

color, namely heart red, the names of the batik motifs consist of: turquoise eggplant motif, biloik (rice barn), grand mosque carving, sweet skin, bungo pandan, pakau imbo, tumpal, incung writing, lapek terawang, water hyacinth, selampit simpei, fringe and anchori terawang.

Tools and Materials for Making Typical Kerinci Batik in Sungai Penuh City at Incoang Batik Studio.gnce. According to the results of research conducted by the author at Sanggar Batik Incoang.gnce, the fabrics used include: cotton cloth, primissima mori, prima mori, shantung, silk and semi-silk. This is in accordance with the theory stated by Hermawati, et al (2009: 296), “the type of fabric used for batik is a type of fabric whose raw material is made of cotton (cotton) or silk, such as voilissima, prima, primissima, blue mori, philip, berkolin, santung, blacu and there are also those who use natural silk fabrics.” the type of wax used at Sanggar Batik *Incoang.gnce* is tembokan wax, Riyanto (1993:10) states that tembokan wax is thick, easy to melt or freeze/hard and the adhesion to the fabric is very strong. This means that tembokan wax is very well used in all batik processes. The artificial (synthetic) coloring material used at Sanggar Batik *Incoang.gnce* is remazol. This is in accordance with the theory of Ramanto (2007:58), batik coloring materials (synthetic) used in batik making are: indigo paint, soga paint consisting of: soga bangkitan, soga serenang and soga chroom, naphthol paint, rapid paint, idigosol paint, indenthren paint and brilliant indigo, base paint and procion paint (reactive paint). these synthetic dyes are used in a cold state so that they do not melt the batik wax.

The tools used in the batik-making process stated by Budiyono (2008) are not much different from the results of research at Sanggar Batik *Incoang.gnce*, but there are only a few substitutes for the tools used. These tools include: Canting cap to make the motif of the pan where the wax is heated on the oil stove, and as a gawangan replaced with a basket or empty cardboard to put the cloth when embossing, a stamp table to put the cloth when stamping, cloth gloves as hand protection to hold the canting cap, another cloth (used cloth) to coat the batik cloth, mencolet rapite dye to the cloth used caton bud (ear scraper), for processing recipes used tools such as scales, aqua glasses and plastic spoons. Furthermore, brushes are used to apply the wax to the cloth, bowls, large buckets and clean buckets, dippers, plastic gloves, spoons. Then, a pot, kenceng and wooden tunku are also needed to boil water, a large wooden spoon is used to stir the cloth and a clothesline is used to air the batik cloth.

The Process of Making Typical Kerinci Batik in Sungai Penuh City at Sanggar Batik *Incoang.gnce*. The technique of making batik in this studio is only using the batik cap technique, which has the following steps: The stamp process is the process of giving motifs using a tool in the form of a Canting stamp made of tembaka, what must be done is to prepare a pan and place it on a stove that has been lit, put the wax in the pan and heat it until it melts, if the wax has melted dip the canting stamp one cm deep so that the liquid wax is not smeared, the canting stamp that already has wax is then placed on the cloth and then pressed hard enough. Coloring process using the colet technique using a brush for a little coloring. After coloring, let it dry and then dyed with waterglass to lock the color, the next day it will be walled.

Penembokan is used to maintain the color in each desired motif so that the colors do not mix when dyeing using wax and brushes. Dyeing is the application of dyes or pigments to textile materials such as fibers, yarns, and fabrics with the aim of achieving colors with the desired colorfastness. The process of giving color to textile materials evenly using water media and synthetic dyes. In Sanggar Batik *Incoang.gnce* the dyeing recipe for 1 piece of cloth (2 meters) uses 20 grams of remazol with a dose of 1 liter of water, Dyeing is done repeatedly from 2 to 4 dips) with the same solution. However, it is not in accordance with Susanto's theory (1989:86), “if the color is still not dark enough, it is repeated once more with the remaining solution, one time lerek is usually 10 times the way. To dye a large amount of cloth, each time the cloth will be dyed in a solution plus naphthol solution and salt solution. After dyeing dry it wait for 6-7 hours to be given waterglass by means of diikuaskan or applied thoroughly to all parts of the fabric until evenly distributed. After at least 4 hours the fabric that has been given waterglass can only be melorod. The process of removing wax or lorod by using boiling water and putting soda ash and then the cloth that has been removed and dried. This process is in accordance with the theory of Budiyono (2008: 72), “the release of batik

wax using natural dyes uses soda ash as an alkali, not using waterglass, this is because waterglass can damage batik colors.

CONCLUSIONS

One of the best batik producing areas in Indonesia is Jambi Province, Sungai Penuh City, precisely the Incoang Batik Studio. Gnce where the batik motif created is typical of Kerinci, Sungai Penuh City, which is inspired by what is in Kerinci, Sungai Penuh City, one of the typical Kerinci batik motifs in the incoang gnce batik studio, namely the incung script motif, karamantang motif and jangkoi motif. The process of making batik uses a stamp batik technique with the steps of workmanship starting from the stamp process, the colet process, the penembokan process, the dyeing process and the lorod process. The results of this study are suggested to: 1) Sanggar Batik Incoang.gnce is expected to be a better batik house and known to the general public. 2) To the Local Government to provide support for the preservation of typical Kerinci batik in Sungai Penuh City. And 3) The community is expected to support, promote and preserve the typical Kerinci batik of Sungai Penuh City.

REFERENCES

- Asti, M., & Arini, A. B. (2011). *Batik, Warisan Adiluhung Nusantara*. Yogyakarta.
- Budiyono. (2008). *Kriya Tekstil Jilid I*.
https://Mirror.Unpad.Ac.Id/Bse/Kurikulum_2006/10_Smk/Kelas10_Smk_Kriya-Tekstil_Budiyono.Pdf
- Hadaf, A., Ariani, A., & Novrita, S. Z. (2016). *Motif Dan Pewarnaan Batik Tulis Di Dusun Giriloyodesawukirsari Kecamatan Imogiri Kabupaten Bantul Provinsi Daerah Istimewa Yogyakarta (Studi Kasus Di Industri Batik Sri Kuncoro)*.
[Http://Ejournal.Unp.Ac.Id/Index.Php/Jhet/Article/Viewfile/5781/4511](http://Ejournal.Unp.Ac.Id/Index.Php/Jhet/Article/Viewfile/5781/4511)
- Hardianti, E Adriani A, Novrita S.Z . (2014). *Studi Tentang Batik Kerinci, Padang*. Universitas Negeri Padang.
- Handayani, W. (2018). *Bentuk, Makna Dan Fungsi Seni Kerajinan Batik Cirebon*.
- Kamala, N., & Adriani. (2019). *Studi Tentang Motif Dan Pewarnaan Batik Cap Dengan Zat Pewarnaan Alam Di Rumah Batik Dewi Busana Kecamatan Lunang Kabupaten Pesisir Selatan*. <https://Jurnal.Unimed.Ac.Id/2012/Index.Php/Gorga/Article/View/14703>
- Kuwala, R. N., & Novrita, Z. (2022). *Ragam Hias Motif Batik Tanah Like Dharmasraya (Studi Kasus di Kerajinan Batik Tanah Liek Citra)*. *Gorga :Jurnal Seni Rupa*, 11(01), 8–15.
- Lisbijanto, Herry. 2013. *Batik*. Yogyakarta: Khoa hoc Graha.
- Lubis, P. R., & Novrita S. Z., (2021) *Ragam Motif Batik Indragiri Hulu Di Kabupaten Indragiri Hulu Provinsi Riau*. *Jurnal pendidikan busana, seni, dan teknologi*, 3(3). 109-117
- Nurainun, Rasyimah, & Heriyana. (2008). *Analisis Industri Batik Di Indonesia*. 7(3), 124–135.
<https://Media.Neliti.Com/Media/Publications/24399-Id-Analisis-Industri-Batik-Di-Indonesia.Pdf>
- Pujiana, P., & Novrita, S. (2023). *Transformasi Bentuk Alam Menjadi Motif Batik di Kecamatan Enam Lingkung Kabupaten Padang Pariaman*. *Gorga : Jurnal Seni Rupa*, 12(2)
- Purnomo, H. (2024). *Metode Penelitian Kuantitatif, Kualitatif Dan R&D* (2024 January).
https://Www.Researchgate.Net/Profile/Hery-Purnomo/Publication/377469385_Metode_Penelitian_Kuantitatif_Kualitatif_Dan_Rd/Links/65a89006bf5b00662e196dde/Metode-Penelitian-Kuantitatif-Kualitatif-Dan-R-D.Pdf
- Sejarah batik incoang.gnce.blogspot.com, 2021 <https://news.detik.com/berita/d-5523410/daftar-keluarga-soeharto-di-yayasan-harapan-kita-yang-kuasai-tmii>
- Suryani, A., & Nelmira, W. (2019). *Studi Tentang Batik Di Dharmasraya*. 08.
<https://Jurnal.Unimed.Ac.Id/2012/Index.Php/Gorga/Article/View/13624/115>
- Wijanarko, T. (2018, Oktober 17). *Mengenal Batik Kerinci yang Khas dengan Motif Aksara Incung*. Diambil kembali dari Travel Tempo: <https://travel.tempo.co/read/1137253/mengenal-batik-kerinci-yang-khasdengan-motif-aksara-incung>

Yulia, N., & Nelmira, W. (2019). *Desain Motif Batik Tebo Di Kecamatan Tebo Tengah Kabupaten Tebo Provinsi Jambi*. 08(April).