

Hand-drawn Batik Creation: Combining Batak Karo and Simalungun Ornament

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Abstract

One of the seven ethnic groups in Northern Island of Sumatra is Batak Karo and Simalungun. They have unique and exquisite ornamental cultural resources. However, these ornaments have not been created in many hand-drawn batik. This study aims to create a hand-drawn batik art work with dabbing techniques using Remasol Batik dyes and dyeing cap techniques using naphthol batik dyes. Picture on Batak Karo and Simalungun ornament artifacts were obtained from reference books and direct observation. The forms of Batak Karo and Simalungun ornaments are created through a special method with structured stages starting from design preparation, incubation, execution, confirmation and validation of works. The visual process of creating works of art has resulted in ten works of batik art. Four works in the form of non-functional hand-drawn batik art and six batik artworks that have practical functions. The ten works of batik art show the combination of Karo and Simalungun ornaments. However, not all batik art works are the result of a combination. However, there are written batik art works that only depict Batak Karo ornaments and there are also hand-drawn batik artworks that only depict Simalungun Batak ornaments. The result of the hand-drawn batik creation enefits in developing student entrepreneurship and can add to the repertoire of batik in Indonesia.

Keywords

design; creation; ornament;
batik



I. Introduction

Ornaments are part of the fine arts branch as ethnic decoration, Other art branches outside the Karo tribe include those on the island of Java which are commonly called lurik, namely classical cloth weaving (Mulyanto, et al. 2013). Each country in the world has a unique ornament according to its cultural roots and the characteristics of where the ornament comes from. Ornaments have a strategic role to provide a sense of beauty in a room or in a functional or non-functional object. One of them is the Batak Karo and Simalungun ethnic ornaments in the North Sumatra area of Indonesia. Ornaments can also be used as a source of ideas in creating works of art. In the process of creating art works can be combined between Karo and Simalungun ornaments. The combination gives a beautiful nuance and adds to the repertoire of hand-drawn batik. Another thing that can be explained is related to traditional ornamentation as an idea in the creation of hand-drawn batik art which is published in the National Accredited Journal PANGGUNG Jurnal Ilmiah Seni & Budaya, STSI Bandung Vol.20 N0. 2 April-Juni 2010 (SINTA 2) read also Saragi, 2017. It is explained that even traditional ornaments can also be processed and developed into batik techniques, batik is often produced in a long cloth model, with decorative motifs and ornaments, according to the needs of course, (Mulyanto, et al. 2019). Ornaments that are developed into the batik technique produce Batak-patterned batik with a dip-closed technique (Wahyu, et al. 2013)

and (2011). The study conducted by Siti Asyiah Siregar, et al, who presented the results of her research on the relationship between the ability to design ornaments and the learning outcomes of batik learning. (Siti, et al., 2019). The writings of Wahyu, et al., are contained in a book entitled *Batik Eksplorasi Kearifan Lokal: Ornamen Sumatera Utara*, published in 2020 can also be used as a reference. Such situations and conditions underlie this research, namely the creation of hand-drawn batik with a combination of Karo and Simalungun ornaments. The research on the creation of hand-drawn artworks resulted in 10 (ten) artworks consisting of 4 (four) non-functional artworks and 6 (six) functional artworks. 6 (six) functional works consist of 3 (three) works in the form of cardigans for women, while 3 (three) works in the form of shirts for men.

II. Research Methods

Research on art creation is carried out through structured stages, namely design creation, incubation, execution and explanation of the work. Febrianto (2020) state one part of culture is in the form of art, art in relation to culture, choosing several media including music, fine arts, dance, etc. Dance itself is one part of art that combines fine arts as an implementation of the expression of the motion of the perpetrators called dancers. Judging from its form, dance is an art that explores the beauty of human body movements that move, in harmony with the rhythm of music, rhythmic and soulful or can give meaning. Husen (2018), *Research Methodology for Creation: Craft Art & Non-Manufacturing Product Design*. This article is the result of research conducted by Wahyu Tri Atmojo, Misgiya, Sriwiratma, and zulkifli. The creation research carried out refers to the Karo and Simalungun Batak ornaments. The Karo and Simalungun Batak ornaments are designed manually. Batik technique which is done by writing canting. The coloring used is remasol batik dye with the Colet technique and then fixed using waterglass.

III. Discussion



Figure 1. Karo and Simalungun Ornament Artwork, by the research team, 2020



Figure 2. Simalungun Ornamen Artwork, by the research team, 2020



Figure 3. Karo Ornament Artwork, by the research team, 2020



Figure 4. Karo Ornament Artwork, by the research team, 2020



Figure 5. Simalungun Ornament Cardigan, by the research team, 2020



Figure 6. Simalungun Ornament Cardigan by the research team, 2020



Figure 7. Karo and Simalungun Ornament Cardigan, Shirt, by the research team, 2020



Figure 8. Karo Ornament Long Sleeve by the research team, 2020



Figure 9. Simalungun Ornament Short Sleeve shirt, by the research team, 2020



Figure 10. Simalungun Ornament Short Sleeve Shirt, by the research team, 2020

3.1 Figure 1 Karo and Simalungun Ornament Artwork

In artwork 1 there are motifs of gorga pinar bulung ni andurdur, bunga hambili, ambulu ni uwou, dan gorga hambing madugu. It has a unique color, which is a combination of black, red and yellow. While the philosophy of the motive is as a symbol of loyalty to keeping promises for the common interest, then saving for life, and there is also beauty or beauty and grandeur, as well as a symbol of courage. Based on the principle of art, this artwork 1 has a unity of motives that are interconnected with one another, has a unique color harmony because of the neat color shape. It has a regular rhythm so that it looks static. Seeing the 1st artwork gives motivation to make batik work, because of colours and motifs combination and modification can produce beautiful works.

3.2 Figure 2 Simalungun Ornamen Artwork

In artwork 2, there are motifs of gorga pinar asi-asi, and pahu-pahu patundal. They have unique color which combined by black, green, and orange. The philosophy of the motif is a symbol of people's health, a symbol of unity to achieve common goals. Based on the principle of art, this artwork has a beautiful unity because the motifs are interconnected with one another, having a striking contrast in the colors. This work looks harmonious and the arrangement of the elements of the motif is orderly and harmonious.

3.3 Figure 3 Karo Ornament Artwork

In artwork 3 there are motifs of bunga gundur dan pantil magis, embun sekawiten, and desa si waluh. It has a unique color, which is a combination of black, blue, red and yellow. The philosophy of the motif is a symbol of beauty, prosperity, and there is also a symbol of the cardinal directions of the world. Based on the principle of art, this work 3 has a beautiful unity, every motif and color is related to one another. Has a harmonious rhythm so as to produce a unique aesthetic value. It has a harmonious composition so as to produce an interesting work. Seeing the 2nd work gives motivation to students because it turns out that placing and arranging the motifs and colors can be unique and beautiful works.

3.4 Figure 4 Karo Ornament Artwork

In artwork 4 there are motifs, namely tiger tudung, bunga gundur dan pentil manggis, and the traditional karo house. It has very nice colors, namely black, blue, red, orange, and brown. The philosophy of the motif is good looks with a symbol of authority and a symbol of beauty. Based on the principle of art, this fourth artwork has a unique and interesting unity because it is interconnected between motifs and colors. It has a variety of color rhythms, a good composition so that it is very attractive and aesthetic impression, and it also has a balanced proportion.

3.5 Figure 5 Simalungun Ornament Cardigan

This fifth artwork, cardigan work has a gorga hail putor dan bunga hambili motif. It has a beautiful color that is typical of the Batak, which is a combination of black, red and white. The philosophy of motive as unity to achieve common goals and savings for life. Based on the principle of art, this fifth artwork, cardigans has a beautiful unity because it is interconnected between motifs, in this cardigan a beautiful and harmonious composition is formed, this cardigan is also very harmonious, the colors and motifs are arranged neatly, it has the same rhythm in motive so that it looks static. It has the right balance, the same appeal on each side, and a simple but very elegant shape. A very good proportion. The fifth artworks can provide motivation to create batik artworks, because it turns out that with only a few motives, if we are good at combining and putting the motifs well, a good cardigan work will be created.

3.6 Figure 6 Simalungun Ornament Cardigan

The sixth work, the cardigan has gorga hail putor and gorga pinar asi-asi motifs. It has a beautiful color that is typical of the Batak, which is a combination of black, red and white. The philosophy of the motive is unity to achieve common goals, a symbol of people's health and so on. Based on the principle of art, the cardigans has a beautiful unity because the motifs are interconnected with one another, in this cardigan a beautiful and harmonious composition is formed, this cardigan is also very harmonious, the colors and motifs are neatly arranged, it has the same rhythm on it. Motif so that it looks static. It has the right balance of equal appeal on every side, a simple yet very elegant shape. It has a very good proportion.

3.7 Figure 7 Karo and Simalungun Ornament Cardigan

The seventh work has motif of bunga hambili, gorga hail putor. It has a beautiful color that is typical of the Batak, which is a combination of black, red and white. The philosophy of the motive is saving for life, and unity to achieve common goals and others. Based on the principles of art, this cardigan has a beautiful unity because it is interconnected between motifs and one another, harmonious and neat colors, attractive contrasts, the rhythm of repeating patterns and colors regularly, as well as unique color gradations and a balanced composition. This unique batik can be created by placing colors and motifs that are in accordance with the principles of art, plus a good decoration and the use of parapin wax which makes this cardigan artwork so attractive.

3.8 Figure 8 Karo Ornament Long Sleeve Shirt

The 8th artwork, the shirt has gorga embun sekawiten and bindu natagog motifs. It has elegant colors and only two colors, namely a mix of black and white. As for the philosophy of the motive, namely prosperity, another symbol of inner strength. Based on the principle of art, the 8th artwork has a beautiful unity because it is interconnected between motifs so that it has a beautiful composition, neat motif shapes, regular rhythmic motifs so that it looks static. It also has a harmonious composition and the right balance of proportions, a simplicity that makes the work look very attractive. Seeing the 8th artwork can motivate us to make batik artworks, because it turns out that every batik making has its own beauty and it doesn't look monotonous if we can modify the motifs and combine the colors.

3.9 Figure 9 Simalungun Ornament Short Sleeve Shirt

In the ninth artwork, there are motif of appul-appul, gorga pinar bulung Ni andurdur, and gorga bunga tabu. It has a beautiful color that is typical of the Batak, which is a combination of black, red and white. As for the philosophy of the motive, namely purity and kindness, loyalty to keep promises so as to gain common interests, good governance and so on. Based on the principle of art, this shirt has a beautiful unity because it is interconnected between motifs with one another, in terms of harmony it has a neat shape and good color arrangement, a harmonious rhythm that produces a unique aesthetic value, good compatibility that makes it look harmonious and attractive, orderly and harmonious composition, and attractive proportions on each side.

3.10 Figure 10 Simalungun Ornament Short Sleeve Shirt

In the tenth artwork, there are motifs of gorga Pinang andor hadungka, gorga hail putor, and traditional house of Simalungun. It has a beautiful Batak color which is a combination of black, red and white. The philosophy of the motive is as a symbol of good fortune, unity to achieve common goals and so on. Based on the principles of art, this shirt has a unity that is

interconnected between one motive and another. In terms of alignment, it has a neat shape and good color management, good alignment which makes it look harmonious. It also has an orderly and harmonious composition and proportions that have appeal on every side. The 10th Karyaseni can motivate to make batik works, because it turns out that the modification of motifs and good color placement can create beautiful batik, especially with parapi wax and a combination of local wisdom ornaments.

IV. Conclusion

Research on the creation of hand-drawn batik artwork are based on a combination of Karo and Simalungun ornaments has been well done. There is value in the uniqueness and beauty of its creation. Creation research by combining two different ornaments is both attractive and very challenging. The uniqueness of the distinctive Karo and Simalungun ornaments creates a beautiful nuance. The beauty is reflected in the composition of the motifs and the selection of distinctive colors, namely red, black, white, yellow and blue. Instead of affecting the entire development of Indonesian fine art, at that time there was a debate related to the new style of fine art (Saidi, 2021).

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