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Exploration of Alternative Canting Cap with *Lidi* Materials in Contemporary Batik Production

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ABSTRACT
Batik, a cherished heritage of the archipelago, holds significant artistic value. This research endeavors to introduce novel innovations in the tools employed in contemporary batik production. Several advancements have been made in batik-making tools, notably the utilization of sticks as a substitute for writing canting. This discovery presents an opportunity to employ sticks as an alternative to canting cap tools in contemporary batik production. The accessibility and cost-effectiveness of sticks compared to copper canting caps make this alternative a viable option. The research methodology employed is a descriptive qualitative approach, utilizing data collection techniques such as literature review, observation, interviews, and exploration. The creative process involved three stages: initial exploration, which aimed to identify the optimal stick type and visual form by comparing the strokes produced by canting with small and thick sticks; further exploration, which involved utilizing sticks as alternative batik canting tools by arranging sticks on clay based on the motifs obtained in the initial exploration; and final exploration, which utilized the glass comparison technique to refine the composition. The outcomes of this research provide an alternative tool made of stick material and fabric sheets, derived from the exploration of contemporary batik motifs using alternative tools to replace canting caps with stick material.

KEYWORDS

Stamp Tool
Batik Cap
Contemporary Batik
Lidi

INTRODUCTION

Batik is one of Indonesia's textiles with various uniqueness that makes it has a high beauty value, both from the motif, meaning, color, texture and also the technique. According to the process, batik can be divided into three types, namely written batik, stamped batik, and a combination of written and stamped batik. (Sukarna & Ramadhan, 2018). Written batik is batik that is done using canting, which is a tool that is formed to accommodate batik wax with the tip in the form of a channel for the exit of batik wax in forming the initial motif on the surface of the cloth (Prasetyo, 2010). (Prasetyo, 2010). Batik cap is batik whose batik process uses a plate. The plate is made of a small slab of copper or wood by forming a motif on one of its surfaces (Suherman, 2016). As time goes by, the public's interest in design novelty is enormous and always yearns for novelty and originality. New models with variations in shape, color, and design can attract consumers because currently people tend to get bored with traditional motifs. (Nurcahyanti & Affanti, 2018).

Based on this phenomenon, contemporary batik developed. Contemporary is an effort to maintain local forms in order to adjust to current trends or styles. (Mujiyono, 2016). Contemporary batik is batik that is free, not bound by certain regional rules and motifs and styles unlike traditional

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batik (Cahyaningrum, 2018). (Cahyaningrum, 2018). The meaning of not bound by certain rules is that there are types of batik motifs that cannot be used by just anyone, such as Parang batik which is only intended for nobles in the royal environment. Overall, contemporary batik can be interpreted as batik that is adapted to ongoing trends and made with freedom both in terms of motifs, techniques, and tools that are not bound by the rules of a particular tradition and can be used by any group.

One of the novelty tools in batik making is found in the Batik Sapu Lidi Isokuiki house in Surabaya, which utilizes sticks as a substitute for canting because many local people want to learn batik, but lack the skill to use traditional canting. In the process, the strokes from the sticks have visual characteristics that resemble strokes using traditional canting. The resulting motifs are splashes and strokes with visual characteristics of abstract and stringy lines achieved by tying sticks shaped like brushes. Based on this, the author sees an opportunity to utilize sticks into a new tool with the stamp method in making contemporary batik. With the stamp method, apart from being able to obtain a wider variety of motifs, the costs incurred are much lower than using a copper canting cap because sticks can be found easily in everyday life, and the process tends to be faster and the shape of the motifs is uniform with one another.

Seeing this opportunity, this research was conducted to explore the potential of sticks as an alternative tool in making contemporary batik. The method used in this research is a descriptive qualitative method with data collection through literature study, observation, interviews, and exploration which is divided into three stages, namely initial exploration, further exploration, and final exploration. The purpose of this research is to create novelty in batik tools by utilizing sticks as an alternative tool to replace canting cap in making contemporary batik. The outputs of this research are canting cap with stick material and contemporary batik motif cloth sheets as a result of exploration.

METHOD

This research uses descriptive qualitative research methods with the following data collection methods:

1. Literature Study
   Data collection through journals and books, such as the main journal is "Development of Contemporary Batik Design Based on Regional Potential and Local Wisdom", "The Use of Wooden Stamps on Batik with Motifs Inspired by Besakih Temple", and "Batik Design Using Simple Tools as an Alternative to Stamp Replacement", the main book is "Batik Karya Agung World Cultural Heritage", and others as the main data in knowing the phenomena, problems, and theoretical basis used in the research.
2. Observation and Interview
   Visiting Sapu Lidi Isokuiki Batik House and asking a few questions to the resource person Mr. Huri as the business owner of Sapu Lidi Isokuiki Batik House regarding the origin of the use of broom sticks in making contemporary batik, the various types of motifs created, and the process of making contemporary batik.
3. Exploration
   The process of developing stamp tools and contemporary batik motifs is carried out in three stages, namely initial exploration which aims to find out the optimal type of stick and visual form by comparing the strokes produced by canting with small sticks and thick sticks. Further exploration aimed to find efforts to utilize sticks as an alternative to batik canting cap tools. Then, the final exploration aims to compose batik motifs obtained from further exploration on sheets of cloth.

RESULT AND DISCUSSION

1. Initial Exploration

In the initial exploration, a visual characteristics study was conducted to determine the comparison of strokes produced by canting walls with strokes produced by two types of sticks, namely small mattress sticks and thick garden sticks. The results obtained show a significant

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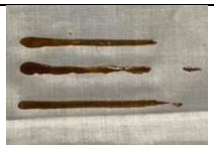
comparison between the strokes of canting tembok and the strokes of small sticks and thick sticks. The strokes produced by the canting wall look more stable and neat while the strokes produced by the small sticks and thick sticks look less neat. However, the strokes produced by the small stick look more like the strokes of the canting wall than the strokes of the thick stick.

Table 1. Visual Study of Wall and Stick Canting

Wall Canting	Thick stick
	
Wall Canting	**Small stick**
	

Exploration was carried out by arranging the sticks to form a brush-like shape by tying the ends of the sticks with different types of sticks, number of sticks, and placement of the binding. The purpose of further exploration is to find out the optimal visual form and type of stick to be developed in the final exploration. This exploration was carried out by trying 5 kinds of strokes, namely straight lines, curved lines, tap-tap, geometric shapes, and dynamic shapes.

Table 2. Visual Character by Small Stick and Thick Stick

No.	Lidi Treatment	Experimentation Result					Analysis
		Straight Line	Curved Lines	Tap-tap	Line of Pull	Geometric & Dynamic	
1	 Small stick: 48 Binding: 23 cm						The optimal visuals produced by the small sticks in the straight, curved, and drawn lines are optimal because they spread evenly and are not interrupted. In the tap-tap technique, the dots are spaced out, and in the geometric and dynamic shape techniques, the motifs are clear.
2	 Small stick: 48 Binding: 17 cm						Optimal visuals are found in straight, curved, geometric and dynamic lines because the strokes have been evenly distributed, and in geometric and dynamic shapes the resulting motifs are clearly visible. Whereas in the tap-tap and drag line techniques, the visuals are less optimal because the points in the tap-tap technique are not spaced and the lines produced by the drag line are not perfect.

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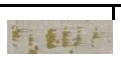
3	      Thick stick: 20 Binding: 17 cm		Optimal visuals are found in straight, curved, and tap-tap lines because the resulting lines are unbroken and penetrate the fabric. The tap-tap technique looks quite perfect although there are some points that are not spaced. Whereas in drag lines and geometric and dynamic shapes, the visuals produced are not optimal because the resulting lines are thin, disconnected, and do not penetrate the surface of the fabric.
4	      Thick stick: 25 Binding: 23 cm		Optimal visuals are found in straight, curved and tap-tap lines because although the lines are thin, they are quite even and spread over the surface of the fabric and the points produced by the tap-tap technique are spaced. Meanwhile, the less optimal visuals are in the pull lines and geometric and dynamic shapes because the night is not so spread out and the lines produced in the geometric and dynamic shapes are thin and disconnected so that they do not form a perfect motif.

The optimal results produced by the small sticks are drag lines, curved lines, drag lines, and geometric and dynamic shapes. On thick sticks, the optimal results are straight lines, curved lines, and tap-tap. Based on this, it can be concluded that the visuals that have the potential to be used as stamping tools are straight lines, curved lines, tap-tap, and dynamic shapes. The visuals of drag lines are not used because they cannot be produced with the stamp method, while straight lines, curved lines, and tap-tap can be produced with the repetition technique.

2. Advanced Exploration Phase 1

In the final exploration stage, the researcher made a stamp tool with stick material with the aim of finding out the most optimal stamp tool and visuals to be applied to the exploratory fabric sheet. The tools and materials needed are a batik stove, batik wax, primisima cloth, mattress sticks, *clay*, scissors, and Korean glue. After the materials were ready, the researcher conducted the first experiment of making a stick stamp tool with 4 kinds of shapes, namely straight lines, curved lines, tap-tap, and dynamic shapes in the form of flowers.

Table 3. Advanced Exploration Phase 1

No.	Straight Line	Curved Lines	Tap-Tap	Geometric & Dynamic	How to make
1					Cut a 5 cm stick with scissors. Then, prepare the clay and shape it to become a stick mat. The cut sticks are arranged on the clay according to the predetermined pattern. Next, let the clay dry halfway and apply Korean glue to the base of the stick so that the stick does not come off easily and then dry it.

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Table 4. Visual Results of Stage 1 Advanced Exploration Stamp Tool

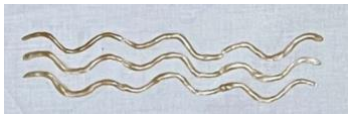
No.	Stamp Tool	Stamp Result	Cap Rep Results	Analysis
1				The visual characteristics produced by the straight-line stamp tool are in the form of broken lines. This is due to the lack of density of the arrangement of the sticks in the clay.
2				The visual characteristics produced by the curved stamp tool are in the form of broken curved lines. This is caused by the lack of density in the arrangement of the sticks in the clay.
3				The visual characteristics produced by the tap-tap tool are irregular dots. In this stamp tool, optimal results have been achieved because it resembles the dots produced by canting walls.
4				The visual characteristics produced by the flower dynamic shape stamp tool are in the form of broken lines that match the flower pattern. This is due to the lack of density in the arrangement of the sticks on the clay.

3. Phase I Advanced Exploration Conclusion

The visual characteristics produced by the first experiment of making a stamp tool with stick material on straight lines, curved lines, and dynamic shapes of the lines look broken due to the lack of tightness of the sticks arranged so that they cannot form perfect motif lines. Then, on the tap-tap stamp tool, the resulting point looks perfect.

Based on the continued exploration of stage I, it was seen that the visuals produced were less than optimal because the dotted lines could not resemble the canting lines produced by wall canting. Therefore, the researcher made improvements in the manufacture of straight line, curved line and dynamic shape stamping tools to improve the shortcomings in the previous experiment with similar manufacturing techniques.

Table 5. Improvement Results of Advanced Exploration Phase I

No.	Stamp Tool	Stamp Result	Cap Rep Results	Analysis
1				The resulting visuals are optimized, no longer disconnected as in the first attempt at making a straight line stamp tool.
2				The resulting visuals are optimized, no longer disconnected as in the first attempt at making a curved line stamping tool.
3				The resulting visuals have optimally formed the flower motif quite neatly. The broken line is only visible on one petal.

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From the results of the exploration of stamping tools that have been carried out in the improvement of advanced exploration phase I, it can be concluded that by arranging the sticks tightly on the clay can produce optimal visuals. In addition, the length of the stick also affects when dipping it into batik wax. The length of the stick that is too long will cause the stick to be unstable so that it is easily detached. The length of the stick that is too short when dipped in batik wax will be prone to hitting the hand, making it dangerous. Then, on the optimization of the resulting visuals, it can be concluded that the straight line, curved line, tap-tap, and dynamic shape stamp tools can produce perfect visuals. The way of tasting also affects the visuals produced. The pressure required to produce optimal visuals is approximately.

4. Final Exploration - Composition

After determining the optimal cap tool to use, the researcher explored composition using the theory of kacu comparison. Kacu is a unit of measure that can indicate the length and width of a headband. Usually, a headband is 1 kacu, while the batik cloth used to cover the body is 2 1/2 kacu. (Jasper & Pringadie, 2017). One kacu is a square whose side length is equal to the length of the batik cloth. The use of this kacu comparison is done by folding the mori cloth before making the batik motif. This way of folding the cloth is intended to create a square scheme as the initial size in determining the batik motif pattern. Usually, the cloth is folded diagonally to form an isosceles triangle so that when it is stretched it will get a size of 1 kacu according to the length and width of the cloth. In addition, after one size of the cloth is obtained, it is then folded again to determine the structure of the batik motif pattern, such as diagonal, vertical, horizontal, or center (Fardhani, 2021). (Fardhani, 2021).

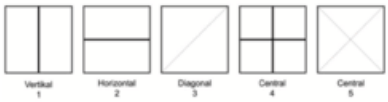
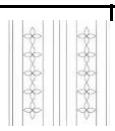
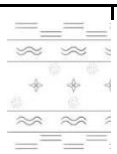


Image 1. Batik Motif Structure Based on Kacu Fold

Table 6. Final Exploration of Composition

No.	Stamp Tool	Motive Structure	Initial Module	Exploration Results Without Coloring	Analysis
1					The stamp tools used are straight lines and dynamic shapes. The structure of the batik motif used is vertical with a repetition of 2 times square. The design principle found in this exploration is balance which can be seen from the symmetrical composition.
2					The stamp tools used are straight lines, curved lines, tap-tap, and dynamic shapes. The structure of the batik motif used is horizontal with a repetition of 2 times square. The design principle contained in this exploration is balance which can be seen from the symmetrical composition, then there is also the principle of unity which can be seen in the arrangement of several visual elements so that it becomes an interesting composition. In addition, there is the principle of directional movement that can be seen in the third column in the initial module, the tap-tap shape moves from left to right.

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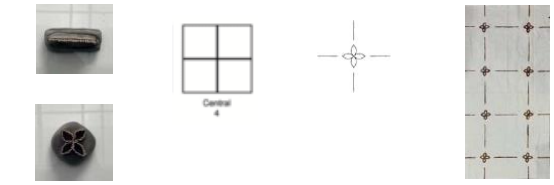
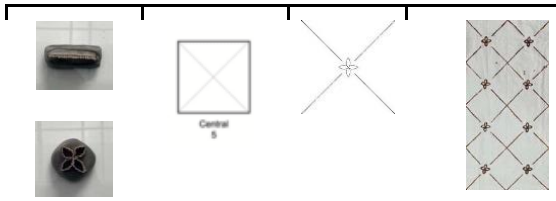
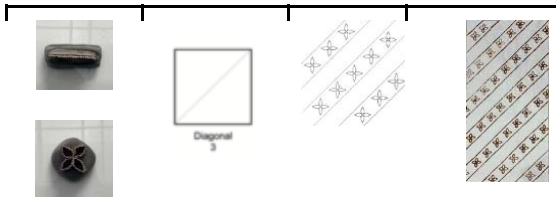
3		The stamp tools used are straight lines and dynamic shapes. The structure of the batik motif used is central or middle with repetition 2 times square. The design principle found in this exploration is balance which can be seen from the symmetrical composition.
4		The stamp tools used are straight lines and dynamic shapes. The structure of the batik motif used is central or middle with repetition 2 times square. The design principle found in this exploration is balance.
5		The stamp tools used are straight lines and dynamic shapes. The structure of the batik motif used is diagonal with a repetition of 2 times square. The design principle found in this exploration is directional movement.

5. Final Exploration Conclusion - Composition

After conducting the final exploration of the composition, the author concludes that the most optimal exploration is the exploration with a horizontal batik motif structure with 2 square repetitions because it has several design principles, namely balance which can be seen from the symmetrical arrangement of visual elements so as to create an impression of equality. Then there is also the design principle of unity which can be seen from the arrangement of several different visual elements that can create an interesting visual composition. Next, there are principles of rhythm, pattern, and repetition that can be seen from the repetition of visual elements to create balance.

6. Final Exploration - Dyeing & Pelorodan

After determining the optimal composition, researchers then carried out the final exploration of the coloring stage. The colors used are several derivatives of brown that are determined based on the 2024 color trend, namely Intense Rust. Intense Rust is a brown color that depicts luxury, warmth, and serenity. In addition, this color is inspired by consumers who increasingly value sustainability over novelty (World's Global Style Network, 2022)

Before starting the coloring stage, the researcher makes a *pattern board* first which aims to become a reference base and the aesthetic direction to be achieved. On the *pattern board* there are elements of flowers, geometric shapes, colors, and batik motif structures that will be applied to the fabric sheet.

Image 2. Pattern Board

The first stage carried out in the coloring and pelorodan process is to prepare the tools and materials to be used, namely fabrics that have been stamped, naphthol dyes and salts, caustic soda, TRO, soda ash, buckets, water, and pans. After the preparation was complete, the researcher prepared

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the first bucket containing 1000 ml of hot water with TRO, caustic soda, and napthol which was then dissolved. The second bucket contained 1000 ml of water with naphthol salt and dissolved. Once both buckets are ready, the fabric is then dipped into each bucket in turn for 15 minutes and then dried. Next, prepare a pot of water and bring it to a boil, then add 1 tablespoon of soda ash and stir until evenly distributed.

Table 7. Final Exploration of Coloring and Pelorodan

No.	Stamp Tool	Stamp Result before Coloring	Stamp Result after Coloring	Analysis
1				In some parts there are colors that leak. This can be caused by the wax not penetrating completely into the fabric.
2				In some parts there are colors that leak. This can be caused by the wax not penetrating completely into the fabric.
3				In some parts there is color leaking, caused by the wax not penetrating completely into the fabric. In addition, in some spots there are uneven colors, caused by the lack of width of the dyeing media in the dyeing process.
4				In some parts there is color leaking, caused by the wax not penetrating completely into the fabric. In addition, in some spots there are uneven colors, caused by the lack of width of the dyeing media in the dyeing process.
5				In some parts there are colors that leak. This can be caused by the wax not penetrating completely into the fabric.

7. Final Exploration Conclusion - Dyeing & Pelorodan

After conducting a series of coloring processes up to pelorodan, the researcher concluded that there were some parts of the wax that did not penetrate perfectly, causing leakage during the coloring process. This can be caused by the lack of pressure in applying the stamp to the fabric. In addition, the media used in coloring fabrics that are less wide can also be a factor in the uneven coloring produced because the fabric is folded so that there are several sides that are unevenly colored.

8. Form Of Work

After going through a series of work realization processes from initial exploration to final exploration, the optimal fabric result is a fabric that uses a horizontal batik motif structure with stamped tools in the form of straight lines, curved lines, tap-tap, and dynamic shapes. The optimality is seen from the use of all stamp tools and the many design principles found on the cloth, namely the principles of balance, unity, and directional movement.

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Image 3. Optimal Results of Contemporary Batik Fabric Exploration

The motifs used are inspired by the surrounding nature, such as flowers that symbolize flora and fauna, straight lines that symbolize trees and land, and curved lines that symbolize water. The composition of the motifs is made simple with repetition and non-detailed techniques, different from traditional batik in general. This is in accordance with the definition of contemporary, which is not bound to traditional styles or specific regional rules**.**

CONCLUSIONS

Batik techniques have the potential to develop from the manufacturing process and the tools used. The tools used in batik are not only limited to traditional canting and stamping tools, but can also use simple tools that are easy to find around, one of which is a stick. The heat-resistant characteristics of sticks can be used as an alternative to canting cap by arranging them tightly on *clay* that can harden according to a predetermined pattern. Arranging the sticks tightly makes the sticks not easily wobble so that it is safe to use as a stamp tool. The process of making a stamp tool with stick material can be done optimally by knowing the differences in the characteristics of sticks and canting as well as the most optimal visual forms to be developed, such as straight lines, curved lines, dynamic shapes, and tap-tap.

The motifs can be composed on the fabric using the kacu comparison technique which is then given napthol dye with a concept that has been adjusted to the interests of teenagers who tend to like simpler things. This simplicity is manifested in contemporary batik fabrics that have one color and motifs in the form of *outlines* without isen-isen.

Then, based on the creation process that has been carried out, the suggestion for future research is to develop a way of applying sticks to the canting cap so that it can accommodate more sticks as well as to increase the efficiency and consistency of the motifs produced

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