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## Batik Socialization for Tourists at Yogyakarta Batik Museum

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**Abstract.** Batik is a symbol of Indonesian clothing. Different Vedic batik motifs are spread throughout Indonesia. One of them is the Yogyakarta batik motif. Yogyakarta is the second tourist destination after Bali, so tourists who are present at all times are in Yogyakarta. Some tourists are interested in knowing how to make Yogyakarta batik motifs. Batik Museum of Yogyakarta was built by the initiation of marriage couples Hadi Nugroho and Dewi Sukaningsing to conserve the batik collection and to make process supporting equipment. Its collection is about 1200, including batik fabric, batik tools, and equipment like pans, anglo, canting, and other supporting equipment. This community service activity is a promotional step to preserve Indonesian batik by doing batik activities at the Yogyakarta batik museum. The activity was attended by tourists who visited Yogyakarta and were interested in experimenting with batik.

**Keywords:** batik, museum, tourism, yogyakarta.

### INTRODUCTION

Yogyakarta Batik Museum is a non-governmental museum established on the initiative of Hadi Nugroho and his wife, Dewi Sukaningshi, with the support of friends and relatives. Hadi Nugroho was very enthusiastic about seeing the change in batik art in the 1960s, especially after the rise of printing technology in the textile industry, where many rules of batik art were overturned. After being opened by the Ministry of P and K in 1979, Yogyakarta Batik Museum was officially given the registration number 09/I.13. It was created in 1977 and updated in 2014. Yogyakarta Batik Museum, since its inception, has a vision of preserving batik techniques and knowledge and documenting existing batik motifs. Yogyakarta Batik Museum is open to the public as a place of community service and a place

of information and advice about batik. Yogyakarta Batik Museum welcomes opportunities for cooperation and goodwill to promote and preserve batik. With the establishment of Batik as a World Heritage Site by UNESCO in 2001 and the city of Yogyakarta designated as the City of Batik by WCC in 2014, the Yogyakarta Batik Museum supports efforts to preserve original Batik.

**Yogyakarta Batik Museum** ([Javanese](#): , translit. Musiyum Bathik Ngayogyakarta) is the first batik museum in Yogyakarta, established on the initiative of museum owner Hadi Nugroho. This private museum is located on Jalan Dr. Sutomo, Yogyakarta City. Dewi and Hadi Nugroho manage this building. On May 12, 1977, the Regional Office of the Special Region of Yogyakarta opened the museum. The museum occupies an area of 400 square meters and is also used as the owner's home.

In 2000, the museum received an award from MURI for its batik work "The Largest Embroidery," measuring 90 x 400 cm<sup>2</sup>. In 2001, this museum again received an award from MURI for the originator of the establishment of the first embroidery museum in Indonesia. The museum currently has a collection of 1,200 pieces, consisting of 500 pieces of batik cap cloth, 560 pieces of batik cap, 124 canting (batik tools), and 35 prints and dyes, including candles, and houses more than 1,000 batik collections.

The museum's collection consists of various batik patterns from Yogyakarta, Solo and Pekalongan and traditional patterns such as long shawls and sarongs. The most common motifs are beach, fringe, moonlight, and evening motifs. His famous collections include Javanese Soga long cloth (1950-1960), old Soga Ergan long cloth (year not recorded), antique Isen-Isen sarong (1880-1890), including antique Isen-Isen (Kerengan) Salon (1880-1890) Produced by the Dutch company Lady EV. Zeilen created the salon Soga Long Jawa (1920-1930) from Pekalongan and Lee Jin Kiem from Yogyakarta. The entire museum collection is a legacy of the founding family of Yogyakarta Batik Museum, with the oldest collection being Batik in 1840.

Hundreds of other collections are the work of museum owners, including embroidered paintings of Indonesia's first president, Sukarno, former president Suharto, Megawati Soekarnoputri, and King Hamengkubuwono IX. In addition, there are also portraits of heroes Imam Bonjol and Prince Diponegoro. The faces of Pope John Paul II and Mother Teresa of India were also embroidered. In addition to focusing on collections, Yogyakarta Batik Museum also develops a batik care and preservation clinic that records traces of the batik process and its various motifs. Various motifs of the Batik Museum in Yogyakarta include Central Java (Yogyakarta and Solo), Pasisiran (Semarang, Demak, Pekalongan, and Kedunguni, Cirebon, and Lasem), Madura, Mbayat Klaten, Kebumen, Klong Progo, Imogiri, and other regions. The history of batik, more or less reported on Wikipedia, illustrates how batik patterns and motifs developed over time. Batik has always been closely associated with reflective philosophy on everyday human life. Therefore, until now, no matter how sophisticated weaving technology is, batik culture remains irreplaceable. Besides requiring skill and patience, natural dyes are also unique in each leaf because the color composition can change depending on natural oxidation and chemical processes during the coloring process to produce a unique color. Every batik artisan ultimately has an authenticity that cannot be imitated.

## METHOD

Implement community service by conducting batik activities with tourists interested in making batik in Yogyakarta. The activity was held at the Batik Museum, Jalan Sutomo No 13A, Bausasran, Yogyakarta. Tourists pay a fee to buy a batik starter kit consisting of

stove, canting, dyes, candles, cloth, pattern paper, stationery. Batik museum facilities consist of air-conditioned and non-AC waiting rooms, Wi-fi, prayer room, parking lot, souvenir shop, sweet canteen.

## RESULTS AND DISCUSSION

Etymologically, the term "batik" comes from [Javanese](#): [ꦨꦧꦶꦏ꧀](#), translit. *Ambathik* is derived from [the portmanteau of the words](#) [ꦩꦁꦧꦺ](#) (*amba*) meaning "wide" or "broad" (referring to cloth), and [ꦤꦶꦠꦶꦏ꧀](#) (*nithik*) meaning "to make a point" and later evolved into [Javanese](#) terms: [ꦨꦧꦶꦏ꧀](#), translit. *bathik*, which means connecting dots into a specific image on a broad or wide fabric. Javanese word: [ꦨꦶꦏ꧀](#), translit. *Baikan* can also mean "to draw" or "to write".<sup>[4]</sup> The term *bathik* was later absorbed into [Indonesian](#) into "batik" by replacing the sound of the letter "-th" as "-t" because non-Javanese people could not pronounce it easily. (Wikipedia, 2024).

Here are the stages and terms in the process of making original written batik cloth, starting from making the first pattern to the last colouring:

1. Nyungging. The first process when making batik tulis is to make patterns on paper done by pattern specialists. Only some people can work on this pattern.
2. Njaplak. The process of transferring patterns from paper to cloth.
3. Vacant. At this stage, batik makers begin to attach night/candles according to the pattern that has been made.
4. Ngiseni. Give is-isen (stuffing) to sure ornaments, such as pictures of flowers or animals.
5. Nyolet. Give colour to certain parts with a brush.
6. Mopok. This part is to close the part that has been colet with night.
7. Nembok. The process of closing the background part of the pattern that does not need to be colored.
8. Squint. The process of dyeing fabrics thoroughly involves incorporating them into natural or chemical dyes.
9. Nglorod. Shedding the night for the first time by immersing it in boiling water.
10. Ngrentesi. The process of giving a point/check to the vacancy using canting with a thin needle
11. Nyumri. Closes certain sections with night.
12. Nglorod. The final process is to shed and dissolve the night on a cloth by putting it in boiling water and then aerating it until dry.

The Nglorod process depends on the number of colors you want to create on batik fabric. The more colors needed, the more Nglorod processes are run. Therefore, batik cloth is more valuable and expensive than other batik fabrics. Making batik cloth requires patience, perseverance, and meticulousness from every batik craftsman. This process is long and complicated, usually taking months to years.



**Figure 1. Filling the pattern with candles using canting**



**Figure 2. Filling batik colors**



**Figure 3. Batik tourists at Wisma Batik Yogyakarta**

According to the official website of Keraton Ngayogyakarta Hadiningrat, batik making is one of the activities of the royal princess to educate taste, aesthetics, patience, and perseverance. At that time, batik was only used by nobles in the palace. But over time, the king allowed his followers to make batik in their homes outside the palace. Since then, the community began touching batik, and it became a folk art. Batik is the most popular clothing among Javanese people because of its beautiful fabric. Women make it for their use and sell it to others. Therefore, introducing batik to the broader community also helps move the wheels of the national economy. Today, batik production has many purposes, including cultural preservation, clothing and fashion products, livelihoods, and tourist attractions.

## CONCLUSION

Batik is Indonesia's cultural heritage, whose task was only enjoyed by flourishing aristocrats at a time when all could enjoy and make it. The batik museum is a facilitator for the tourist community who visit Yogyakarta to increase their adventurous spirit by making batik, thus supporting the development of Yogyakarta as a tourist destination.

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