



**unindra**  
universitas indraprasta PGRI

Universitas Indraprasta PGRI

Address: Jl. Nangka No. 58 C (TB. Simatupang), Kel. Tanjung Barat, Kec. Jagakarsa, Jakarta Selatan 12530, Indonesia. +62 (021) 7818718 – 78835283; url: [www.unindra.ac.id](http://www.unindra.ac.id); [cultural.syndrome@unindra.ac.id](mailto:cultural.syndrome@unindra.ac.id)

## Surakarta Mask as A Source of Idea for Batik Motif Creation in Women Casual Clothes

Kristanti\*<sup>1</sup>, FP. Sri Wuryani<sup>2</sup>

Batik department, Indonesia Intitute of The Art Surakarta<sup>12</sup>

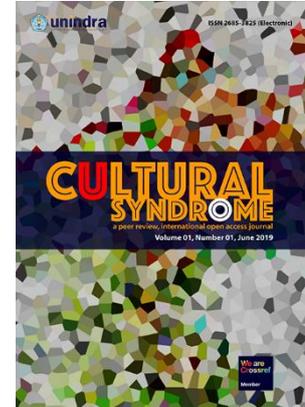
Correspondence regarding this article should be addressed to:  
Kristanti, [sfrkristanti@gmail.com](mailto:sfrkristanti@gmail.com)

### Article History

Received : 21-09-2020

Revised : 26-01-2021

Accepted : 25-02-2021



### Cultural Syndrome

a peer review, internasional open access journal

e-ISSN: 2685-3825

Editor:  M.I.Qeis

Publication details, including author guidelines  
<https://journal.unindra.ac.id/index.php/cusy/about/submissions#authorGuidelines>

### How to cite this article (MLA 8th)

Kristanti and FP. Sri Wuryani. "Surakarta Mask as A Source of Idea for Batik Motif Creation in Women Casual Clothes." *Cultural Syndrome*, Vol.2, No.2, 2020, pp. 162-171., <http://dx.doi.org/10.30998/cs.v2i2.399>

The readers can link to article via <http://dx.doi.org/10.30998/cs.v2i2.399>

SCROLL DOWN TO READ THIS ARTICLE



Universitas Indraprasta PGRI (as Publisher) makes every effort to ensure the accuracy of all the information (the "Content") contained in the publications. However, we make no representations or warranties whatsoever as to the accuracy, completeness, or suitability for any purpose of the Content. Any opinions and views expressed in this publication are the opinions and views of the authors, and are not the views of or endorsed by Universitas Indraprasta PGRI. The accuracy of the Content should not be relied upon and should be independently verified with primary sources of information.



This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/).

Copyright by Kristanti, FP. Sri Wuryani (2020)

The authors whose names are listed in this manuscript declared that they have NO affiliations with or involvement in any organization or entity with any financial interest (such as honoraria; educational grants; participation in speakers' bureaus; membership, employment, consultancies, stock ownership, or other equity interest; and expert testimony or patent-licensing arrangements), or non-financial interest (such as personal or professional relationships, affiliations, knowledge or beliefs) in the subject matter or materials discussed in this manuscript. This statement is signed by all the authors to indicate agreement that the all information in this article is true and correct

## Surakarta Mask as A Source of Idea for Batik Motif Creation in Women Casual Clothes

Kristanti, FP. Sri Wuryani

Batik department, Indonesia Intitute of The Art Surakarta

**Abstract.** Indonesia is a country that has a diverse form of arts and cultures, one of which is the art of mask that grows and develops in various regions. Masks in a broad sense vary greatly from shape, function, and materials for which they are made. The need for the use of masks is often found in artistic, ritual, religious, health, and performance activities. The tradition of mask in Indonesia has existed since before the history of writing. Masks are believed to represent the spirits of the deceased and are often decorated with human and animal forms to symbolize the supernatural world and the relationship between humans and their origins. This paper explored the form of mask, specifically the Surakarta mask as a source of idea in batik motif creation. The batik motif was made by stylization of the mask using *remasol* dye and *colet* technique, resulting in five batik clothes that are cut and sewn into women casual clothes. By turning Surakarta mask batik motif into casual clothing, the clothes made can introduce the art of mask in Surakarta to the wider community, preserving both the art of mask and the art of batik as a high value tradition full of local wisdom.

**Keywords:** Batik motif, casual women clothes, fashion, Surakarta mask.

---

Correspondence author: Kristanti,sfrkristanti@gmail.com, Surakarta, and Indonesia



This work is licensed under a CC-BY-NC

### Introduction

Batik is a piece of cloth made traditionally using the technique of dipping the pen called *canting* in *malam* or batik wax as a color barrier material ([Musman et al.](#)). Batik comes from a Javanese word *mbathik*. *Mbathik* or *nyerat* in Javanese means writing the *malam* using a *canting* on the *mori* cloth which eventually becomes a garment with a certain decoration ([Mashadi](#)). Batik is widely favored and worn, and is even able to

survive as a daily dress, either as formal or semi-formal clothing ([Rahmawati](#)). This proves that batik is a popular thing in Javanese society.

Initially, Indonesian people only recognized batik cloth as a garment in the form of sheets. Batik which was previously only used as a garment, is now being developed for skirts, dresses, and shirts ([Ernawati and Nelmira](#)). By choosing the right design, batik cloth can now also be cut and sewn into casual clothing. Clothing is anything that is worn on the body, either with the intention of protecting the body or to beautify the appearance of the body. Casual clothing is a clothing that is worn while traveling and is synonymous with simple design and lightweight material.

This paper explores the embodiment of Surakarta masks by writing batik motif based on Surakarta masks in order to introduce the art of mask in Surakarta to the wider community. The batik motif written on the cloth will then be cut to form casual clothing for women. In the creation of this work, the writer made five casual women clothes with five different Surakarta mask figures, namely Panji Inu Kertapati mask, Dewi Sekartaji mask, Klana Sewandana mask, Raden Gunungsari mask, and Jaya Kartolo mask.

## Methods

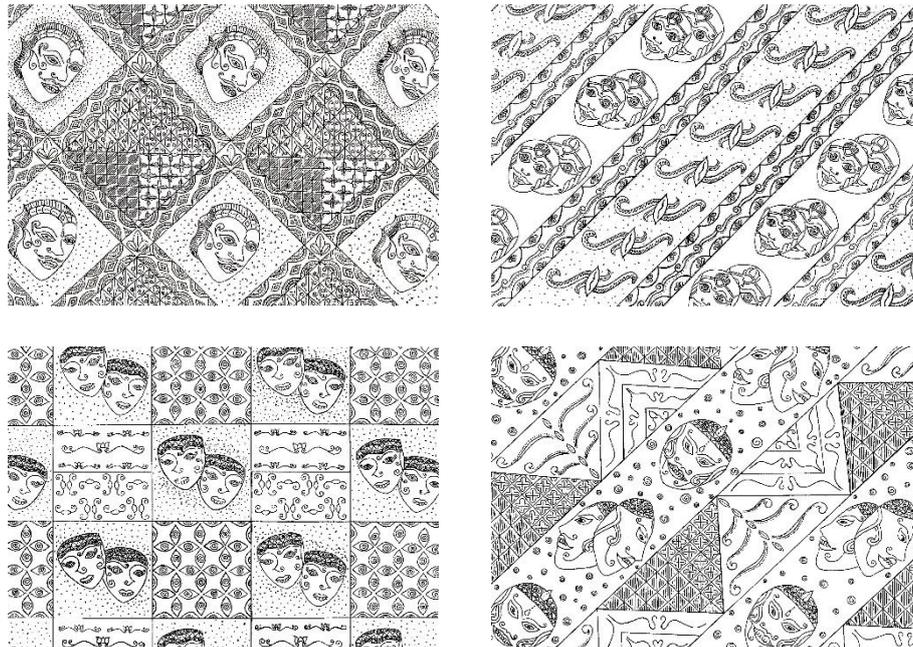
The method that was used is the method of manufacture by SP. Gustami. Gustami describes a method of synergy and integration which consists of observing objects as their souls wander in an attempt to uncover creative ideas as the basis for creating artistic skills ([Gustami](#)). The wandering of the soul in the process of creating a work of art is certainly not a period without guidance. The experience comes from a long journey and during the aesthetic process of many years. Soengeng Toekio describes a picture of the awakening of these experiences in those years aesthetically into several aspects of publishing ties: sensing, initiative, logical reasoning, memory of every trace, imagination, emotion, reasoning, and works ([Toekio](#)). After uncovering the creative ideas, the ideas gained then applied into the work of art in the form of batik motif. This work uses *remasol* dye and *colet* technique for staining the cloth, forming a motif based on the Surakarta masks.

## Result and Discussion

Mask has been created with the function of covering the face. The mask puppet show was still preserved by the Surakarta palace after the splitting of the Mataram kingdom into two (Kasunanan Surakarta and Kasultanan Yogyakarta) in 1755 ([Soedarsono](#)). Surakarta mask was developed from the story of Panji, which tells of a match between Raden Inu Kertapati and Dewi Sekartaji which aims to strengthen kinship through marital between members of the royal family ([Sumaryono](#)). The Surakarta mask has its own visual form, although the shape (especially the shape of the eyes and nose) is influenced by *wayang kulit*. The similarity between the characters of the

mask and the *wayang kulit* figures does not affect the changes in the elements in them, such as the shape of the eyes, the shape of the carvings, the shape of the *sungging* and the color. All of them are in their respective groups based on their characteristics and functions ([Guntur](#)).

The function of the mask is to fulfill the needs of artistic expression, not based on religious elements, to describe the typology of characterizing ([Sedyawati](#)). The Surakarta Mask Development centered on two main sources, namely the Surakarta Palace and Mangkunegaran Palace. From these two palaces the art of mask then spread to areas around Surakarta and even outside Central Java. The Surakarta masks are unique in shapes, colors, and expressions which represent human character. This quality embodied by Surakarta masks was an inspiration in making this batik motif projects. The visual form of the mask which is used as a motif were changed from three-dimensional form to a two-dimensional work by means of facial stylization of the shape of Surakarta mask. Aside of the distinct form of the mask, the batik motif was decorated by using supporting motifs that exist on the mask, such as the elements on the face of the mask. The batik clothes then are manifested into five casual women clothes, namely Lelanange Jagad, Kirana, Ahengcara, Sajjana, and Warada. Fugure 1 below shows the five sketches of the batik motif.



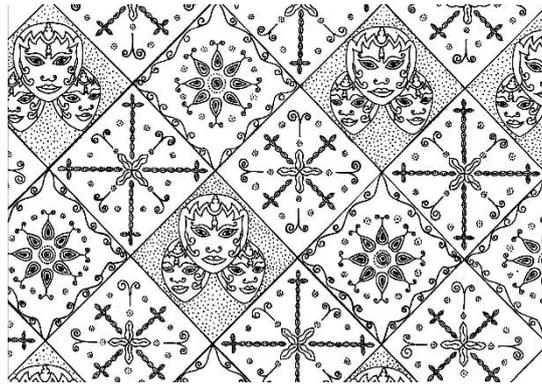


Fig. 1. Sketches of pattern in batik motif design

### Lelanange Jagad



Fig. 2 The work of batik Lelanange Jagad

Lelanange Jagad is the first work which used the form of Panji Inu Kertapati mask as an inspiration as shown in figure 2. Lelanange Jagad means a handsome man and can also be interpreted as the awakening of a love that is always burning. This name was chosen according to the characteristics of Panji Inu Kertapati mask, who has a handsome face and was loyal to Dewi Sekartaji. The design of the motif is the stylization of the front-facing form of Panji Inu Kertapati mask and the styling is not much different from the original shape of the mask. With just a glimpse of this batik, people can immediately conclude that the motif is based on traditional mask. This work uses a full haft repeat that is arranged like a slope. The main motif of this work is the Panji Inu Kertapati mask and the supporting motif was taken from its artistic elements such as eyebrows, nose, lips, and eyes. The writing technique used is the *colet* technique using *remasol* dyes. The yellow color contained in the main motif is adjusted to the color of the original mask. The yellow color symbolizes loyalty, youthfulness and faith in accordance with the

character of Panji Inu Kertapati, while the base color of black symbolizes strength and majesty and the base color of blue represents nobility. The *isen-isen* circle motif used on the background means that the circle is a symbol of unbroken loyalty.

Casual clothing was made using silk cotton and satin bridal material with supporting materials like SPTI furing and tricod. This dress uses satin bridal to make it look more fashionable. This form of clothing has simple cuts forming a blazer with long long sleeves. The batik motif is also applied to the edge of the trousers, which illustrates the agility of Panji Inu Kertapati.

### Kirana



Fig. 3 The work of batik Kirana

Kirana, which means fullmoon light, is the second casual outfit using the idea of Dewi Sekartaji mask as shown in figure 3. The name Kirana was chosen because it was in accordance with Dewi Sekartaji character. The philosophy on the motive describes the sanctity of Dewi Sekartaji against Panji Inu Kertapati. The repetition of the pattern shown is arranged geometrically called *ceplokan* with several supporting motif elements. The main motive is Dewi Sekartaji mask, while the supporting motif are the elements of Dewi Sekartaji mask, such as eyes, lips, and nose. The supporting motive is stilled and arranged to form a pattern. The motif uses yellow which symbolizes glory and purity in accordance with the character of Dewi Sekartaji as a noble daughter. The color of pink is applied to the lips and hair ornaments which illustrate that Dewi Sekartaji is a beautiful princess and good at self-decoration. The color pink has a positive meaning of gentleness, courage, and strength in accordance with the character of Dewi Sekartaji, who dares to wander in search for her true love even though she is a noble daughter. The dominant blue color in the supporting motif symbolizes royal blood, greatness, and intelligence. The black background color adds a sense of elegance and grace.

This second work uses *remasol* dye with *colet* technique to apply color on the fabric. The main material for the clothing is silk cotton and satin bridal, while the supporting materials uses SPTI furing and tricod. The form of clothing is made simple but elegant by employing the form of long blazer and a little sequin on the collar, coupled with a *cutbray* or Palazzo pants to make it look cute.

### Ahengkara



Fig. 4 The work of batik Ahengkara

Ahengkara is the third work that embodies the idea of Kelana Sewandana mask as shown in figure 4. Ahengkara comes from the Sansekerta language which means wandering and someone who has evil lust. The name Ahengkara is related to the character of the Klana Sewandana. The philosophy of this motif is taken from the character of Klana Sewandana as a human who always wanders to get what he wants. The pattern repetition shown is a full repeat arranged geometrically called *ceplok* using stylization techniques. The coloring agent used in this work is *remasol* which is applied using the *colet* technique. The bright pink color on the main motif of the mask reflects Klana Sewandana character, tough, courageous, and full of anger. The main motive of this work is the shape of the Klana Sewandana mask, while the supporting motifs are the elements of the face of the Klana Sewandana mask which are stilled, such as the shape of the eyebrows, nose and eyes, which are then placed between the main motif. The motif also uses *isen-isen ceceg* in addition to beautify the motif and brings out the aesthetic value of the clothes. It is also a symbol that has the meaning of the firmness and consistency of the character possessed by Klana Sewandana.

This fashion work is presented with a black background color, pink, and brownish orange among the motif. The black color means inner strength and the pink color means courage. The material in this third work also uses silk cotton and satin bridal with supporting materials using SPTI furing and tricod. This clothing is made in the form of

dress with a short skirt that prioritizes comfort and confidence in any condition, but the aesthetics of fashion is also presented an elegant and attractive look.

### Sajjana



Fig. 5 The work of batik Sajjana

Sajjana is the fourth work based on the idea of Raden Gunungsari mask as shown in figure 5. Sajjana means immortality, just like Raden Gunungsari who is always loyal to Dewi Sekartaji. The main motif in this work is Raden Gunungsari mask, while the supporting motifs are the facial elements on the stilled mask, such as: eyebrows, eyes, nose, hair, and lips. The repetition of the pattern shown in this work is a full repeat arranged in a geometric manner of *ceplokan* so that the mask can be the dominant element in the motif. The coloring agent used in this work is *remasol* which is applied using the *colet* technique. The color elements contained in this batik depict the figure of Raden Gunungsari, using yellow as the main color in accordance with the original mask. Yellow symbolizes loyalty, majesty and immortality. The brown background color in the batik motif represents a soul with a soft personality.

The casual clothing uses silk cotton and satin bridal as the main material, and supporting materials of SPTI furing and tricod lining. This outfit is made with the emphasis on comfort and confidence. The fit pants accentuate the legs while the upper clothing is done in the form of Batik cardigan with short sleeve to show flows and comfort.

## Warada



Fig. 6 The work of batik Warada

Warada is the fifth work with the idea of the Jaya Kartolo mask as shown in figure 6. Warada means love and a tough warrior. The main motif of this work is the form of Jaya Kartolo mask, while the supporting motifs are the facial elements found on Jaya Kartolo mask. The facial elements such as: mustache, eyes, eyebrows and lips are placed between the main motifs. The repetition of the batik pattern featured in this work is a full half repeat arranged on a slope so that the mask motif becomes dominant in this work. The philosophy of this motif in batik is found in the character of Jaya Kartolo mask, namely as a loyal companion of Panji Inu Kertapati in every journey. This work uses *remasol* dye with *colet* technique to apply color to the fabric. The yellow color in the main motif symbolizes loyalty, faith, and determination in accordance with the character of Jaya Kartolo. The black background color adds a sense of elegance and grace.

This fifth work used cotton silk and satin bridal as the main materials for the casual clothes, while the supporting material used is SPTI furing and tricod. this outfit prioritizes comfort and confidence in the wearer by forming a vest to cover the upper body. A diagonal batik lining is applied in the short skirt as an aesthetic choice to present an elegant and attractive look.

## Conclusion

The five batik motifs are inspired by the Surakarta mask as the idea for this project originated from the interest in the art of mask found across the Indonesian archipelago. The batik motifs are inspired by the form of visualization of the Surakarta mask as the mask has a variety of shapes, colors, functions, and characters that are different and interesting to be made into a work of art, such as the masks of Panji Inu Kertapati, Dewi

Sekartaji, Klana Sewandana, Raden Gunungsari, and Jaya Kartolo. Each of the masks has different characteristics that can be stylized into a two-dimensional artwork. The creation of this women casual clothing uses silk cotton with written batik techniques and the coloring technique called *colet* technique. The Surakarta mask is styled with additional facial elements found on each mask. The batik in this work uses colors in accordance with the original mask colors so that people can be easily attracted to and start to recognize the mask and the batik motif which is applied to women casual clothing. The casual clothing designed for adult women uses the form of blazer, skirt, cardigan, vest, and trousers to present a fashionable clothing that is attractive for women. Through this work, the writer wants to introduce to the public about the Surakarta mask, how the shape and characteristics of each character depicted in the mask can become a pattern in clothing in the form of batik motif. The writer hoped that connoisseurs of this artwork can be provoked by their curiosity about the Surakarta mask story so that the art of the mask in Surakarta can be preserved and not slowly being eroded in time.

## Acknowledgements

Appreciation and gratitude to Departement Batik, Faculty of Fine Art and Design, Indonesian Institute of The Art Surakarta.

## References

- Ernawati, Izwerni and Weni Nelmira. *Tata Busana Jilid 2*. Direktorat pembinaan sekolah menengah kejuruan, Direktorat jendral manajemen, pendidikan dasar dan menengah, Departemen Pendidikan Nasional, 2008.
- Guntur. *Studi Tentang Gaya Seni Pada Topeng Surakarta, Yogyakarta, Dan Malang*. ISI Press Solo bekerjasama dengan ISI Surakarta dan Kementerian Kebudayaan dan Pariwisata, Republik Indonesia, 2011.
- Gustami, S. P. *Proses Penciptaan Seni Kriya: Untaian Metodologis*. Program Pascasarjana ISI Yogyakarta, 2004.
- Mashadi, Wisnuwati. *Batik Indonesia : Mahakarya Penuh Pesona*. Kakilangit Kencana, 2015. Murdijati Gardjito.
- Musman, Asti et al. *Batik: Warisan Adiluhung Nusantara*. G-Media, 2011.
- Rahmawati, Indah. *A to Z Batik for Fashion*. Laskar Aksara, 2014.
- Sedyawati, Edi. *Topeng Dalam Budaya* Gramedia, 1993.

Soedarsono, R. M. *Wayang Wong: Drama Tari Ritual Kenegaraan Di Keraton Yogyakarta*. Gadjah Mada University Press, 1997.

Sumaryono. *Kehidupan Dan Perkembangan Topeng Panji*. Bentara Budaya, 2012.

Toekio, Soegeng. *Kriya Indonesia, Tinjauan Kosakriya*. STSI Press, 2003.