



Esuk Sore Batik Based on Blora's Geographic

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Abstract. Esuk sore batik is batik with two motifs that are moved through diagonal lines or vertical lines. The research aim to explain how the process of making esuk sore batik based on geographical Blora, explain the application of motifs with the source ideas of the geographical of Blora in the esuk sore batik and explain the results of esuk sore batik based on Blora geography. This research method uses the double diamond consists of 4 stages: Discover the stage of finding inspiration. Define making moodboard. Develop making batik motif design and realising it on primisima cloth. Deliver stage to implementation. Data collection instruments used observation sheets to 5 batik experts. Results of this Research is (1) The process of making batik esuk sore based on Blora's geographic distinctive starts from finding the source ideas, designing moodboards and making motif designs. (2) The application batik design in the form of main motifs teak motifs and teak flower motifs, supporting motifs using teak leaf and cecek as isen-isen. (3) The results of the manifestation of batik esuk sore are included in the good category because they have fulfilled the aspects of the source of ideas, batik components, batik pattern structure and colours.

Keywords: Batik Esuk sore, Blora Local Wisdom, Teak

1. Introduction

Batik pagi sore or esuk sore has a uniqueness because in a piece of batik cloth there are two different motifs and colours that meet in the middle of the cloth. The different colours and motifs are separated in vertical or diagonal lines on the piece of cloth. This style of cloth emerged due to the difficulty of cotton raw materials during the war period. Esuk sore batik emerged during the Japanese colonisation of Indonesia. Due to the difficulty of obtaining cotton cloth as the basic material for batik [1]. Esuk sore comes from the Javanese language which means morning (esuk) afternoon (sore), said esuk sore because of its use according to the motif, namely the motif of one side for the morning (esuk) day and the other side for the afternoon (sore). Many of the motifs of batik esuk sore originated from China which then entered Japan, butterflies are one of the prominent decorations on this esuk-sore batik cloth besides

flowers. The butterfly does not have its own meaning, it's just that at that time many Japanese people liked the butterfly motif [2].

In the midst of advancing times, the value of culture and local wisdom needs to be preserved. Forgetting the local wisdom of existing cultures means denying the existence of the cultural heritage of ancestors who are very valuable. Local cultural wisdom is formed as a community advantage, emphasising on each place and locality. Blora is one of the regions that still upholds its local wisdom and culture. Blora Regency or commonly called "Mbloro" is located in the easternmost part of Central Java province. Blora Regency with an area of 1820.59 Km², the largest use of the area is as a forest which includes state forests and community forests, 49.66% consists of forests and 25.38% rice fields. Because of these factors, Blora Regency is still classified as a regency that still lacks infrastructure development, the development of the times and external influences. The daily life of Blora people has not been influenced much from outside. Blora people still uphold their local wisdom and culture. There are still many Blora people who enjoy Blora's typical regional arts and still maintain the local wisdom of the culture that exists in Blora district.

Based on this background, it can be concluded that esuk sore batik is a unique motif because it has its own motifs and colors on each side, but the motifs found in the market also lack variety, most of the motifs adapted are butterflies, phoenixes and flowers which do not have their own meaning. Meanwhile, Blora is a city whose geographical situation has the most forest. The people of Blora also still maintain their hu and uphold the existing local wisdom. From these points, it can be identified that there is a problem in the form of a lack of innovation from Blora batik, but Blora has a distinctive area in its area. Esuk sore batik circulating on the market still has a slight variation in motifs and does not have its own meaning.

From the research problem, interest in creating an esuk sore batik motif adapted from Blora's geographic. Seeing that there is no innovation of batik esuk sore typical of Blora and Blora people who still maintain their local cultural wisdom even in modern times geografis Blora's was chosen as the source of ideas in creating esuk sore batik, so that the esuk sore batik motifs created are different from those in the market and have their own uniqueness and philosophy. The research aim of the research is to explain how the process of making esuk sore batik based on the geographical Blora, explain the application of motifs with the source of ideas for the geographical situation of the city of Blora in the esuk sore batik and explain the results of esuk sore batik based on Blora geography.

Batik is a piece of woven cloth decorated with beautiful patterns and designs and has become a signature product of the Malay Archipelago, including Malaysia and Indonesia [3]. In batik making, there are 3 components including color, line, and drawing style. These three components can shape batik into a beautiful and attractive fabric display, batik drawing style using the stilation technique, namely stylization is a form that does not leave the original form [4]. Batik making uses a tool used to apply wax called canting, whose pointed tip gives the impression that people are making dots. Batik is a patterned cloth that is made by applying wax to the cloth as a colour barrier, the barrier is used to form motifs on batik cloth. The structure of batik motifs consists of several pattern elements arranged as batik motifs. The arrangement of motifs in batik consists of main motifs, filler motifs and isen-isen [5].

Esuk sore batik is made with 2 different motifs in 1 cloth so that the uniqueness of the motif looks different on the left and right sides [6]. The aesthetics of batik esuk-sore still refer to the aesthetics of the three pattern structure, namely the main motif, supporting motifs and fillings for two sides of the field that function for two different time occasions [7]. The findings of a design concept that considers the composition of motifs, patterns and colours on a long piece of cloth that functions for two different times of use is called the esuk-sore aesthetic. From the various sources above that have been collected, batik pagi sore is batik with two motifs that are moved through diagonal lines or vertical lines.



Figure 1. Esuk Sore Batik

Source: [8]

Esuk sore batik motif dates back to 1930 in Pekalongan. Esuk sore batik design was very popular during the Japanese colonial era because at that time due to the difficulty of living, to save money, batik makers made esuk-sore batik cloth. One batik cloth is made with two different motif designs. So that if in the morning we use one side of the motif, then in the afternoon we can wear a different motif from the other side of the cloth, so it seems that we are wearing 2 different cloths even though it is only 1 piece of cloth. The local community can wear the same batik cloth in one day without having to change cloths by using one side of the motif in the morning (Esuk) (darker in colour) and in the afternoon (Sore) using a different motif from the other side (brighter in colour), so it seems that they are wearing two different cloths [8].

Blora is often referred to as the best wood-producing city, because it has a lot of forest. Teak wood is a high quality furniture material. Initially the forest area or alas Blora was known as a jungle forest not a production forest, in the 19th century when the Dutch would build a project to build the strongest port in Surabaya including a fleet requiring the best teak wood in Java.



Figure 2. Blora Forest
Source : [9]

2. Method

The method applied in this research is the double diamond method. Double diamond is a holistic approach to design, double diamond divides the design process into four creative processes consisting of four stages, namely discover, define, develop, deliver [10]. The double diamond process is a scheme used in the design procedure to interpret, explore, develop and find innovative solutions. The British design council first introduced the four stages that form a double divergent and convergent pattern (<http://www.designcouncil.org.uk/>). Based on this double diamond method, it can be described as shown below.

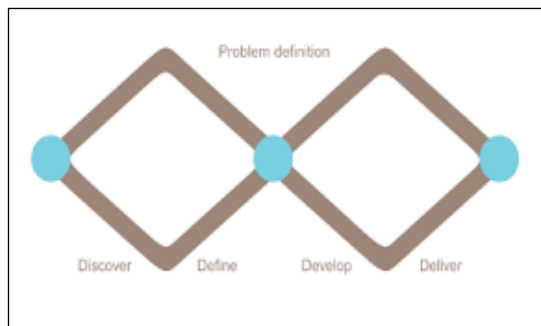


Figure 3. Double diamond Method
Source : Ledbury, 2017 [11]

2.1. Discovery

The Discovery phase is carried out to identify problems and look for ideas from observations. Researchers will conduct research and collect sources of ideas. The first stage is the discovery stage. Discover is a stage of searching for sources of ideas, inspiration, identifying needs [12]. At this stage, research will be conducted on the local wisdom of Blora culture and the characteristics of its visual form. The results of the research and selection of the source of ideas will then be poured in the form of a moodboard.

2.2. Define

The Define phase puts more emphasis on analysing the problem. Inspiration, sources of ideas and information that have been obtained are poured into the moodboard and then analysed.



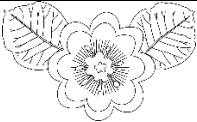
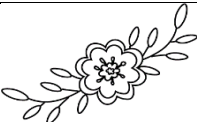
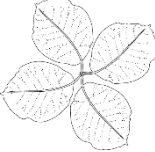
Figure 4. *Moodboard*

The target market is in accordance with the moodboard. The target market is women and men aged 30-40s who like Indonesian culture, especially batik. The inspiration moodboard has a very important role in the final product. The moodboard contains typical Blora batik motifs. The colours used are red, yellow, green, brown and blue in accordance with the colours of Blora batik.

2.3. Develop

The Develop stage is an embodiment, where the design idea that has been produced will be formed into a work. Based on the inspiration of the moodboard, the motifs of typical Blora batik motifs will be stylised. The basic ornamental motifs will go through a stilation process in the form of stylising and modifying the silhouette of the motif or inspiration.

Table 1. Stylisation

Idea Source	Stylisation result
 Teak Flower	
	
	
 Teak Leafes	

The motifs that have been distilled are then combined into a sheet of motif design esuk sore batik



Figure 5. Esuk Sore Batik Design

The process of making batik esuk sore based on Blora's local wisdom uses written batik techniques. The material used is primisima cotton with a length of 2.50m and

a width of 1.15m. The following are the steps in making batik tracing is carried out by transferring the motif that has been printed on the fabric to be done in the batik process. Next, the process of applying wax to the fabric is carried out using a tool called canting. Nyoloet is dyed in the middle of the plant which on the side has been waxed, the nyolet process usually uses a brush or sponge. Nembok is done to cover the color that has been nyolet so that when coloring the base of the fabric the color is not mixed by the color in the field. Ngelir is the process of dyeing the base of the fabric by dipping the entire fabric in the dye. Finally, the nglorod process is to defrost the night in boiling water.



Figure 6. Nglowong



Figure 7. Nembok

2.4. Deliver

The final stage of the double diamond method is the deliver stage. Deliver is the process of testing the product which is carried out by 5 batik expert observers.

3. Result and Discussion

3.1 The Making Esuk Sore Batik Based on The Geography of Blora

The making esuk sore batik based on the Blora state began from determining the source of ideas. The researcher collected information related to esuk sore batik and

the geographical situation of Blora. The theme chosen is about the Blora forest, teak plants that are elements of the Blora forest. Then the visual form of the idea is collected into one in a moodboard. After making a moodboard, the next step is to distill the source of the idea with a moodboard guide. The distillation is made using adobe illustrator software. Furthermore, the stylization is combined and arranged in such a way as to create a batik motif design in the esuk sore batik.



Figure 8. Esuk Sore Batik Based on Blora's Geographic



Figure 9. Esuk Sore Batik Based on Blora's Geographic on Models

3.2 Application of Motifs with the Source of Ideas for the Geographical Situation of Blora City on Esuk Sore Batik

The finished batik is titled *Alas mbloro*, translated from the Javanese word for Blora forest. Since the colonial period, *Alas Mbloro* Blora has been utilised by the Dutch colonial government to be traded in the European market. Over time, the potential of *Alas Mbloro* in Blora district was developed as an identity value of Blora

district. The teak tree symbolises the authenticity of life and constancy. The nature of the teak tree, which is known to be strong, resistant to pest attacks, resistant to weather changes and resistant to fungal attacks, is a symbol of determination and authenticity of life, not easily influenced and swayed by things that are not good. On the right side, the teak tree is one of the plants that is strong and can survive in various seasons, teak trees have a unique adaptation during the dry season, namely by shedding their leaves. This is done to reduce the evaporation of water in the leaves during extreme environmental conditions.

On the left side depicts teak trees during the rainy season which begin to flourish, many teak flowers grow. The design of the alas mbloro motif, the main motif in the design there are 2 motifs, namely the teak flower motif and the teak tree motif. The filler motif is teak leaves, while the isen uses cecek at the bottom of the right and left side motifs. The colour used is black combined with red at the base of the fabric. The materials used are primisima cotton and synthetic dyes.

3.3 The finished result of the Esuk Sore Batik Based On Blora's Gheographic

To assess the results of the finished esuk sore batik based on the geography of Blora, tests were carried out on 5 observers of batik experts. How to collect data using an observation sheet questionnaire to find out accurately the answers of the respondents, a linkert scale will be used using a scale of 1-3.

Table 2. Scala Value Category

Scala	Category
1	Bad
2	Average
3	Good

Source : [13]

Data analysis will be obtained with a mean to calculate the score on the process and results of the finished esuk sore batik based on the geography of Blora. As can be calculated with the following formula:

$$\bar{X} = \frac{\sum X}{n}$$

Information:

$\bar{X}$ = average X = data value

n = a lot of respondent data

(14)

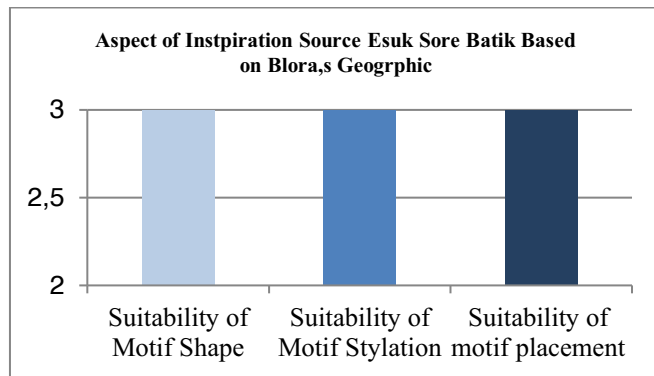
Table 3. Scala Score Category

Scala	Category
Mean <2,0	Bad

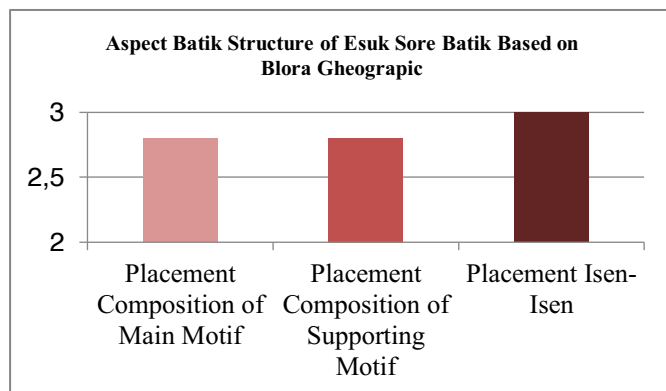
<i>Mean 2,0 – 2,5</i>	Average
<i>Mean 2,5 – 3,0</i>	Good

Source : (Anjelina, 2022) [13]

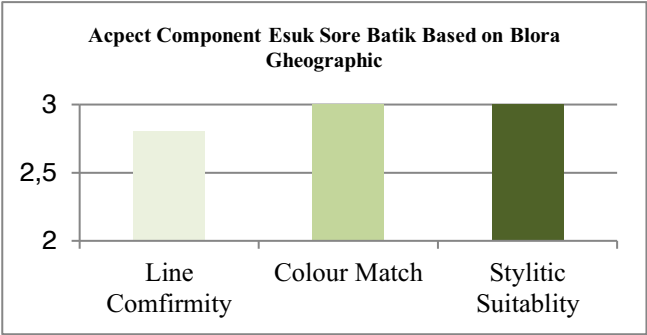
The data analysis technique on the table is used to find out the observation data from the finished esuk sore batik based on the geography of Blora by batik experts. The results of the esuk sore batik based on local wisdom of Blora's typical culture were collected from 5 observers of batik experts. Data collection is carried out by distributing questionnaires as well as how to find out quantitative information about *mean* or average results with 3 scales. which includes several aspects as follows:



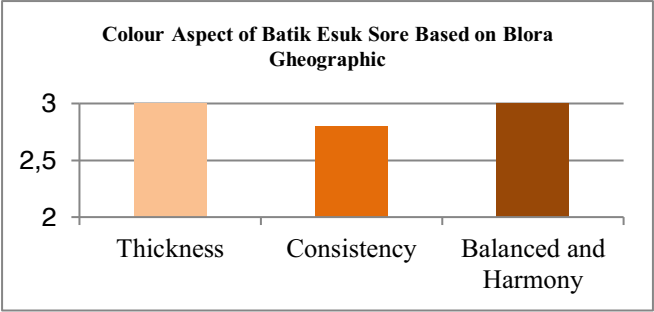
The results of data collection in the diagram above are reviewed based on the aspect of the source of inspiration in the design that is realized. Obtain a *mean* or average of 3 with a good category. Because the shape of the teak flower motif, teak trees and teak leaves have not changed much from their original form so that the source of inspiration is still visible in its distinctive characteristics.



The results of data collection in the diagram above are reviewed based on the structural aspects of the batik pattern in the Alasa Mbloro design color variation 1 that is realized. Obtained a *mean* value or average of 2.6 with a good category. Because batik has fulfilled all aspects of the batik pattern structure such as the main motif, filler motif and isen isen. The aesthetics of esuk-sore batik still refers to the aesthetics of a three-pattern structure, namely the existence of main motifs, supporting motifs and fillings for two sides of the field that function for two different time occasions [7].



The results of data collection in the diagram above are reviewed based on the aspects of batik motifs in the design realized. Obtained a *mean* or average of 2.8 with a good category. In this aspect, it gets a good category because it is in accordance with the theory of the aspects of the batik component which consists of batik components which include line components, color components and image style or stilation components [4].



The results of data collection in the diagram above are reviewed based on the color aspect of batik in the design realized. Obtained a *mean* or average of 2.8 with a good category. The balanced and harmonious color indicator also gets a mean of 3 with a good category because the colors used already refer to the functional batik esuk sore

itself. In the morning using one side of the motif (darker in color) and in the afternoon/evening can use a different motif from the other side (brighter in color), so that it seems to wear two different fabrics [8]. The morning and evening batik cloth based on local wisdom of Blora's distinctive culture combines black and red colors.

4. Conclusion

The process of making a esuk sore batik based on Blora geographic begins with several stages, namely determining the theme and source of ideas, collecting images related to the theme that is determined and then implemented in the form of a *mood-board*. The application esuk sore batik based on Blora geographic has the main motif, filler motif and *isen isen*. The main components applied to batik motifs are red teak flower motifs and brown fallen teak trees. The teak leaf filler motif is given green and *isen isen cecek* on the bottom of the batik. The finished result esuk sore batik based on Blora geographic is included in the good category in all aspects consisting of the aspect of the source of inspiration getting a *mean* of 3 which means good, the structural aspect of the batik pattern with a *mean* of 2.6 which means good, the aspect of batik components with a *mean* 2.8 which means good and the color aspect of batik which gets a score of 2.8 which means good. From the results of the research, it can be said that the finished batik results are acceptable because the results of the observer are good.

Acknowledgments. Keterangan mengenai pengakuan, contohnya: Riset ini dibiayai/didukung oleh pihak X dengan nomor hibah YYY. Keterangan ini ditulis dalam Bahasa Inggris, dengan huruf Times New Roman berukuran 9.

Disclosure of Interests. The authors have no competing interests to declare that are relevant to the content of this article (salin dan tempel kalimat ini ke naskah).

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