

THE CREATION OF A HAND-DRAWN BATIK SCARF DESIGN INSPIRED BY THE IJON-IJON BOAT OF LAMONGAN

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ABSTRACT

This research is motivated by the rich batik tradition of Lamongan Regency, particularly Batik Sendang Duwur, whose application remains largely limited to conventional products such as long cloth and uniforms. The development of batik motifs for fashion accessories, especially scarves, is still relatively unexplored. In addition, Lamongan's maritime cultural heritage, particularly the traditional Ijon-ijon boat, has not been widely utilized as a source of inspiration for batik motif development despite its strong historical, philosophical, and visual values. This research aims to describe the process of creating hand-drawn batik scarf designs inspired by the Ijon-ijon boat, the resulting works, and their presentation. The study employed a Practice-led Research method consisting of exploration, design, realization, and presentation stages. The creative process involved visual exploration of the boat's form and ornamentation, motif stylization, the development of ten alternative designs, and the realization of three selected designs. The results produced three hand-drawn batik scarf designs, namely Ijon-ijon 7, Ijon-ijon 8, and Ijon-ijon 9, which transform the visual characteristics of the Ijon-ijon boat into contemporary batik motifs while maintaining their cultural symbolism. The novelty of this research lies in the integration of Lamongan's maritime heritage into batik scarf design as a fashion accessory, expanding the application of Sendang Duwur batik beyond conventional products and demonstrating the potential of local maritime narratives as a source of innovation for contemporary batik-based fashion design.

Keywords: motif design, hand-drawn batik, scraft, Ijon-ijon boat

INTRODUCTION

Batik is an ancient art in which melted wax is applied in intricate designs to cloth which is then dyed and the wax removed (Kusumawati et al., 2016). Each region in Indonesia has its own unique batik which is reflected through motifs, colors, and symbolic meanings rooted in local geographic, social, and cultural conditions (Kusrianto, 2024). One area with the potential to produce distinctive hand-drawn batik is Lamongan Regency, particularly Sendang Batik, which is rapidly developing in Sendang Duwur Village. The tradition of batik-making in this village has been passed down from generation to generation and has become part of the local cultural identity. Historically, the development of Sendang Batik is inseparable from the role of local figure Dewi Tilarasih, known as a pioneer in the spread of batik traditions in the region (Rohmaya, 2016).

Many Sendang Batik motifs are inspired by the stories of local figures and the natural riches of the area, such as the Byur, Modang Sungut, Modang Liris Pelangi, and Patinan motifs (Kamaliatul, 2017). Over time, efforts to develop Lamongan batik motifs began intensively in 2012 through a batik design competition held by the Lamongan Regency Government. This competition gave rise to new motifs, such as milkfish, catfish, crab, and Tanjung Kodok, which are still widely used by artisans today (Rohmaya, 2016).

To obtain a comprehensive picture of the condition of batik artisans and the application of batik motifs in products, the researchers conducted interviews and direct observations at several batik production centers in Sendang Duwur Village, Lamongan, including CV Batik Sopian, CV Mutiara Batik, CV Chotifah Batik, CV Tutut Batik, CV Putri Tunggal Batik, and CV Afiq Batik. The findings revealed that consumer demand remains dominated by traditional products such as long cloth, uniform fabric, and sarongs. Meanwhile, derivative products such as tablecloths and batik scarves are still relatively limited, indicating that the diversification of Sendang Duwur batik products into the fashion accessory segment has not yet been optimally developed.

Research by Agustin et al. (2023) confirms that diversifying batik into accessories can provide added value while expanding market segmentation. Scarves, as fashion accessories, offer considerable potential as a medium for batik application. Furthermore, Hurrin and Arifiana (2025) demonstrate that traditional batik motifs can be aesthetically explored and adapted into scarf products through design approaches that consider the specific characteristics of scarf fabrics.

On the other hand, Lamongan possesses a rich maritime cultural heritage that has not been widely utilized as a source of inspiration for batik motif development, one of which is the traditional Ijon-ijon boat. The Ijon-ijon boat contains strong historical, philosophical, and visual values reflected in its physical structure, decorative ornaments, and symbolic meanings as representations of coastal community life (AlFahreza & Suprapti Yuyun, 2023). Its distinctive visual characteristics provide significant potential for development into a contemporary batik motif that reflects the coastal identity of Lamongan.

Previous studies have explored the diversification of batik products into fashion accessories (Agustin et al., 2023) and the application of traditional batik motifs to scarf products (Hurrin & Arifiana, 2025). However, studies specifically focusing on the transformation of Lamongan's maritime cultural heritage, particularly the Ijon-ijon boat, into hand-drawn batik motif designs for scarf products remain limited. Existing studies have generally emphasized product diversification and motif application, while the visual exploration of maritime cultural artifacts as a source of motif creation has not been comprehensively discussed. Therefore, there is still an opportunity to develop innovative batik designs that not only expand product variations but also strengthen the representation of Lamongan's coastal cultural identity through contemporary fashion products.

Based on this gap, this study aims to describe the process of creating hand-drawn batik scarf designs inspired by the Ijon-ijon boat, to analyze the transformation of the boat's visual elements into batik motifs through stylization techniques, and to present the resulting works as contemporary fashion products. The novelty of this study lies in the integration of

Lamongan’s maritime cultural heritage into batik scarf design through the transformation of the visual and symbolic elements of the Ijon-ijon boat into contemporary batik motifs. This study contributes to the development of culture-based textile design, expands the application of Sendang Duwur batik into the fashion accessory sector, and demonstrates the potential of local maritime narratives as a source of innovation in contemporary batik design. Batik as a cultural product also has the potential to function as a medium of cultural diplomacy that introduces local heritage to wider audiences (Rachma & Amrullah, 2024).

METHOD

The method used in this research is Practice-led Research (Hendriyana, 2022). This method is appropriate for design creation studies because it emphasizes the creative process as a means of generating knowledge through artistic practice. The research consisted of four main stages: exploration, conceptual design, realization, and dissemination of the work. These stages are illustrated in Figure 1.

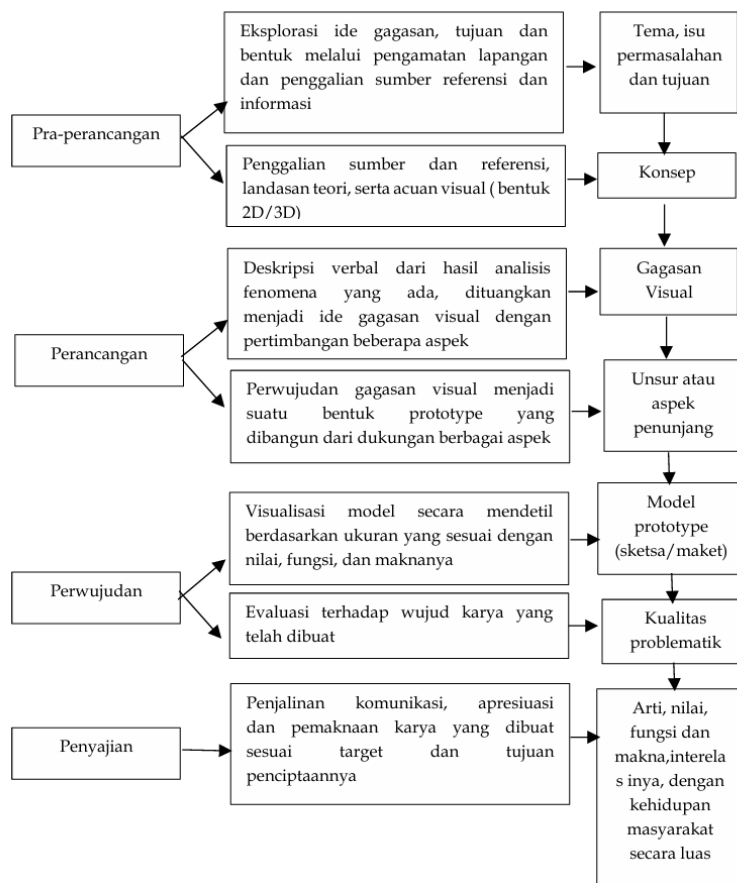


Figure 1. Flowchart of the Visual Arts Practice Method (*Practice-led-research*) (Source: Hendriyana, 2022)

Exploration

In the exploration phase, information was gathered about the source object, the Ijon-ijon Boat, a maritime cultural heritage of Paciran District, Lamongan Regency. The exploration process involved direct observation of the visual form of the Ijon-ijon Boat, including decorative

elements on the boat's hull such as mask symbols, eyes, eyebrows, buns, crowns, and flowers, as well as the boat's physical structure and overall decorative composition. Visual documentation was conducted through photography and sketching, complemented by literature reviews of books and journals and interviews with batik artisans in Sendang Duwur Village who possess knowledge of Lamongan batik characteristics. The exploration also included observations of coastal community life and the activities of boat builders at the Ijon-ijon shipyard in Kandangsemangkon Village, which is closely associated with the history and tradition of Ijon-ijon boat construction. The results of this stage were used to identify visual characteristics, symbolic meanings, and cultural values that could be transformed into hand-drawn batik motif designs for scarves.

Conceptual Design

At the design stage, the visual data obtained from exploration were processed into batik motif designs. The designs were developed by considering design elements and principles, including line, shape, color, composition, rhythm, proportion, balance, unity, and harmony, while maintaining the visual identity of Lamongan batik. Ten alternative batik motif designs were created using stylization techniques derived from the visual elements of the Ijon-ijon Boat and supported by complementary motifs such as waves, fishing activities, and representations of coastal life in Paciran. Stylization is the process of transforming forms from an original object into new visual expressions while preserving their essential characteristics (Jhundy & Wahyuningsih, 2023). The motifs were arranged in panel compositions adapted to the dimensions and characteristics of scarf fabrics. Stylization was selected to simplify the form of the object without eliminating the visual essence and symbolic meaning of the Ijon-ijon Boat motif. Furthermore, batik motif stylization functions not only as decoration but also as a medium for expressing cultural values embedded within the community that produces it (Triandika, 2021).

To determine the most feasible designs for realization, the ten alternative designs were evaluated by three validators with expertise in fashion design and batik design. The assessment was conducted using evaluation criteria based on design elements and design principles. The design element criteria included motif line quality, motif shape, proportion between main and supporting motifs, color suitability, and color harmony. The design principle criteria included rhythm, unity, dominance, balance, proportion, and harmony. The three designs that obtained the highest evaluation scores were selected for realization as hand-drawn batik scarf products.

Realization

Of the ten alternative designs, three selected designs were realized into batik scarf products. The designs were applied to primissima fabric measuring 35 cm × 180 cm using the hand-drawn batik technique. Batik tulis is defined as a batik product produced manually using a canting tulis to apply wax (malam) onto fabric to form motifs, distinguishing it from stamped or combination batik techniques (Setiawan et al., 2018). The hand-drawn batik technique was chosen because it represents the dominant production method and a distinctive characteristic of batik craftsmanship in Sendang Duwur Village, Lamongan. Moreover, this technique enables the production of more detailed, refined, and precise motifs, as each line is manually executed using a canting and can closely follow the predetermined design.

Dissemination

The final stage was dissemination through a public exhibition. This stage aimed to introduce the resulting batik scarf products to a wider audience while serving as a form of accountability and appreciation for the creative process and outcomes. In addition to functioning as a publication medium, the exhibition also served as an evaluative platform through which the visual qualities, cultural content, and design innovations embodied in the batik scarf works could be communicated and appreciated by viewers.

RESULTS AND DISCUSSION

Based on the description of the creative process data from the initial to the final stage, it was found that the core goals and objectives to be achieved, in addition to the form and appearance of the work itself, are creativity and innovation. Creativity in craft creation is the ability to produce something new through in-depth exploration of sources of ideas in the surrounding environment (Sachari, 2002). This creativity and innovation are achieved through a series of concrete actions carried out systematically, from exploration and design to realization, resulting in what is known as an aesthetic experience. The following is a concrete artwork by the artist in the form of a hand-drawn batik scarf with an *Ijon-ijon* boat motif, representing the maritime cultural values of the Lamongan coastal community.

The results of the aesthetic experience resulting from the artist's actions, which were realized through the creation of a hand-drawn batik scarf design using the *Ijon-ijon* boat as a source of inspiration, can be described as follows:

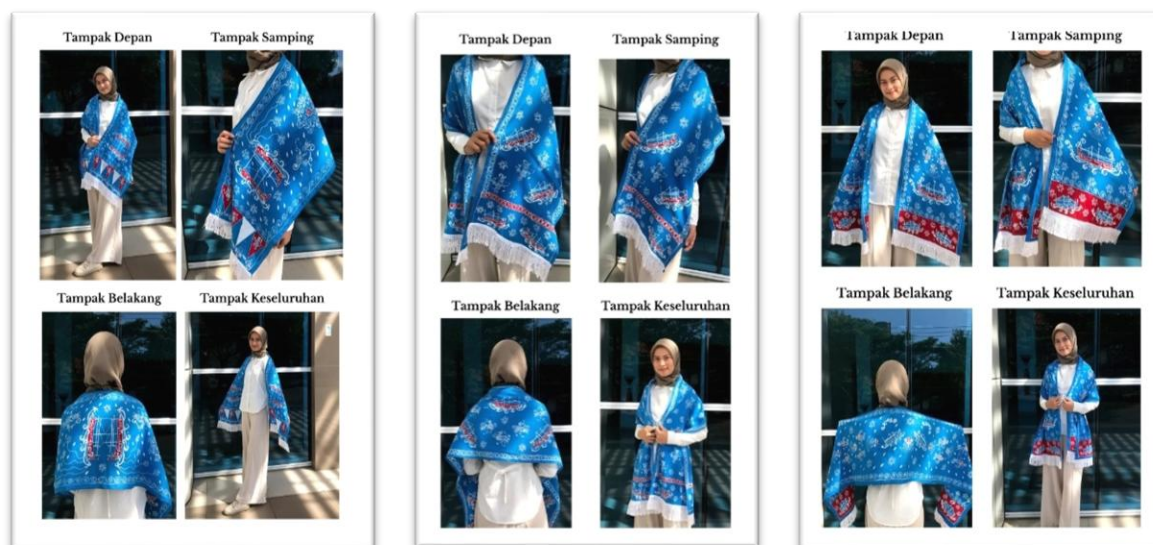


Figure 2. Result of the Motif on the Fabric
(Source: Personal Documentation, 2026)

Exploration Phase

This phase includes an analysis of field problems and their solutions. Data was collected through a literature review and direct observation at industrial sites. Activities in this phase involved conceptual exploration centered on the *Ijon-ijon* Boat as the primary source of ideas for the creations, in line with Shofa & Nahari (2026), research on batik motif designs based on local wisdom, which utilize regional icons and environmental potential as sources of visual and

conceptual inspiration in creating textile works. This phase involved conceptual exploration using mood boards as a visual medium, drawing inspiration from various sources, to ensure that the resulting designs aligned with the desired theme.



Figure 3. Moodboard of *Ijon-ijon* Boat Batik Design
(Source: Personal Documentation, 2026)

The *Ijon-ijon* Boat batik design moodboard in Figure 3 serves as a source of ideas for creating batik motifs for designing scarf accessories. This moodboard consists of various visual elements of the *Ijon-ijon* Boat, ranging from decorative elements on the boat's body such as symbols of masks, eyes, eyebrows, buns, crowns, and flowers, to the physical structure of the boat and its overall decorative composition. The colors used in the moodboard are blue, white, and red. The color selection is based on the visual character of maritime cultural icons, especially the *Ijon-ijon* Boat, which represents the elements of the sea, the dynamics of coastal life, and the values of courage and spirit of maritime communities. The use of color as a cultural symbol in designing batik motifs is considered capable of strengthening the visual meaning while emphasizing the thematic character of the resulting textile work (Ramadhan, 2023). In modern textile practice, color is used to express the cultural identity and traditions of a community, with color choices influenced by social context, symbolism, and human visual perception of those colors (Maharani & Larasati, 2026).

Design Stage

The design process was carried out using Corel Draw software. Corel Draw is a graphic design application used in the design process because it has features that support the creation of innovative and creative designs (Pritandhari & Wibawa, 2021). The design stage aims to produce alternative sketches for the main motif, the *Ijon-ijon* boat, and supporting motifs such as the boat's ornaments. Next, the batik pattern is composed based on the alternative sketches created. The design development process is carried out using stylization techniques. The following are several stages of the design process:

a. Alternative Sketches


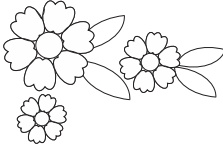
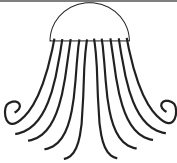





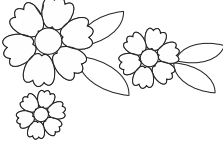



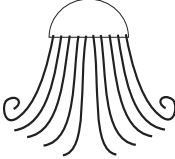


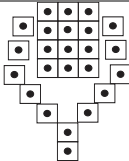
Table 1. Stages of Basic Motif Forms	
Picture	Sketch
	
	
	
	
	
	

Table 2. Stages of Motif Design Development Using Stylization Techniques

Sketch	Motif Development
	

Sketch	Motif Development
	
	
	
	
	

b. Alternative design

Alternative design is one of the stages in the creative process. In the context of contemporary fashion, transforming traditional elements into modern products requires careful aesthetic consideration to maintain cultural values (Nagata & Sunarya, 2023). At this stage, the main motif, supporting motifs, and *Isen-isen* are combined into one product size, namely a scarf measuring 35 cm × 180 cm, followed by the application of colors adapted to the source of the idea. All the resulting designs were developed based on the same source of ideas, namely the *Ijon-ijon* boat. Here are 10 designs with motif placement according to the development of the *Ijon-ijon* boat motif:

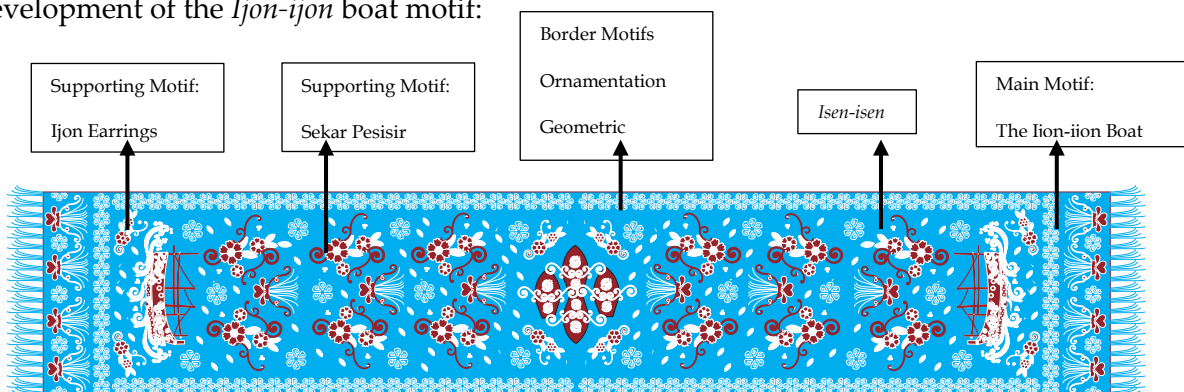


Figure 4. Alternative Design 1

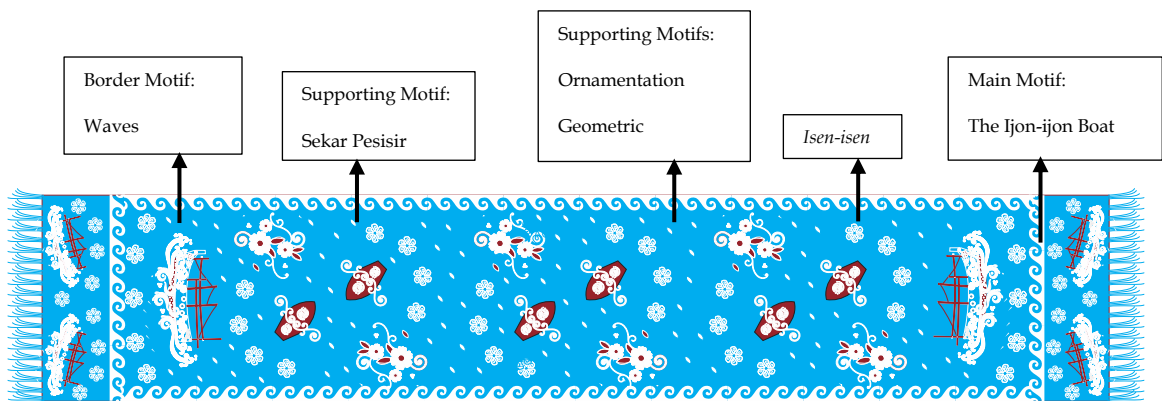


Figure 5. Alternative Design 2

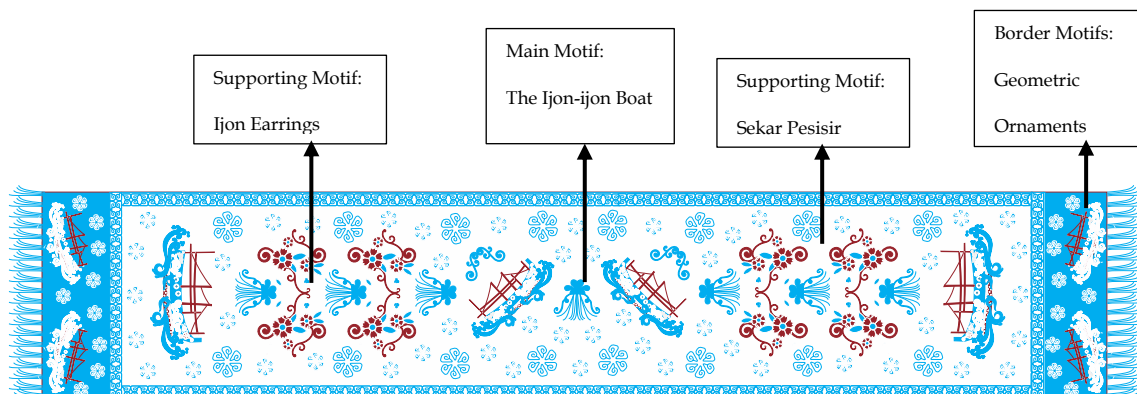


Figure 6. Alternative Design 3

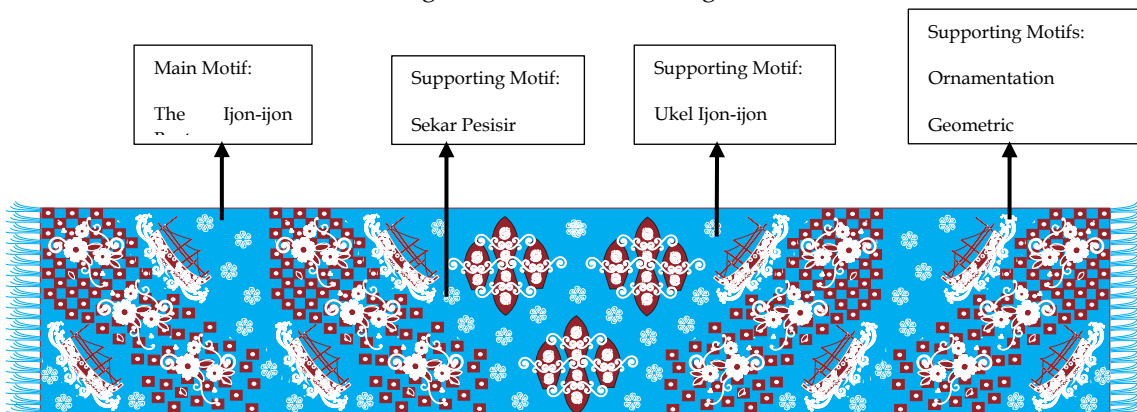


Figure 7. Alternative Design 4

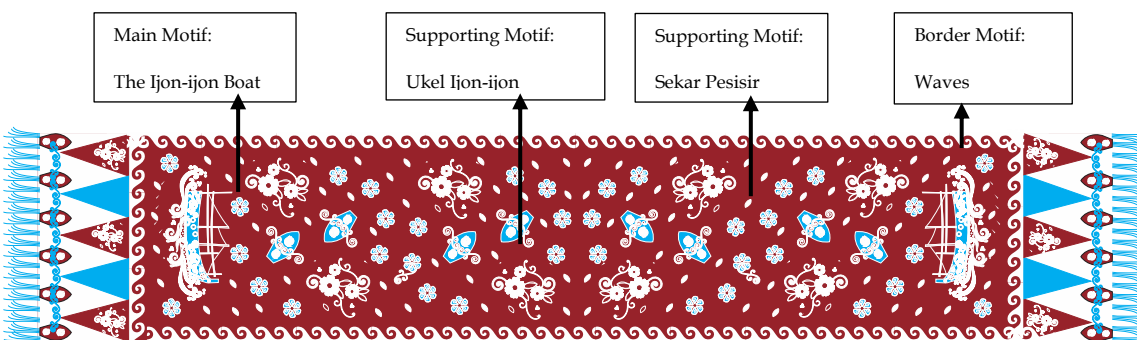


Figure 8. Alternative Design 5

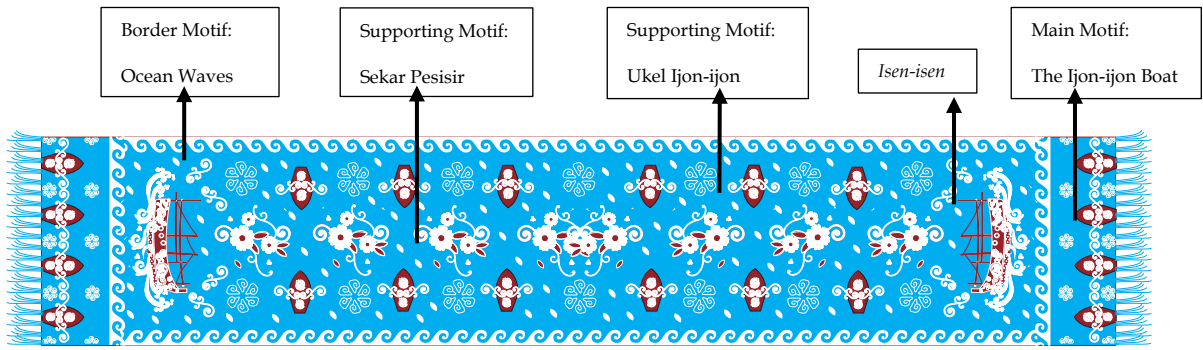


Figure 9. Alternative Design 6

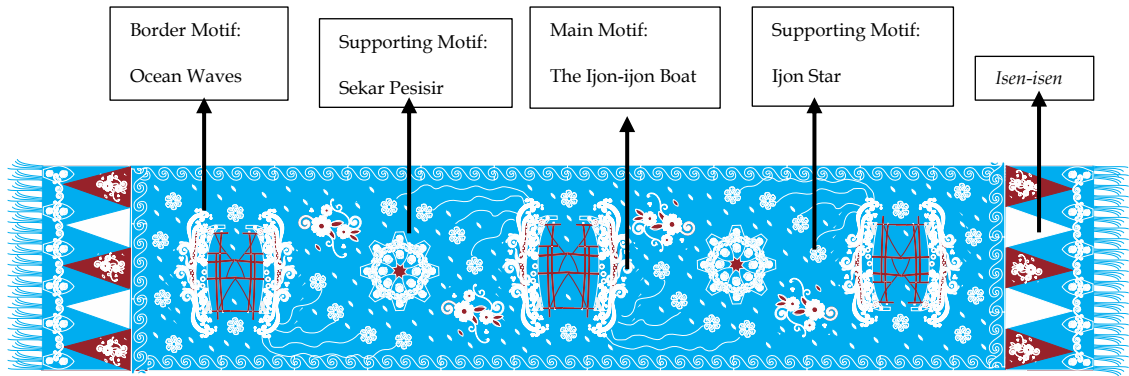


Figure 10. Alternative Design 7

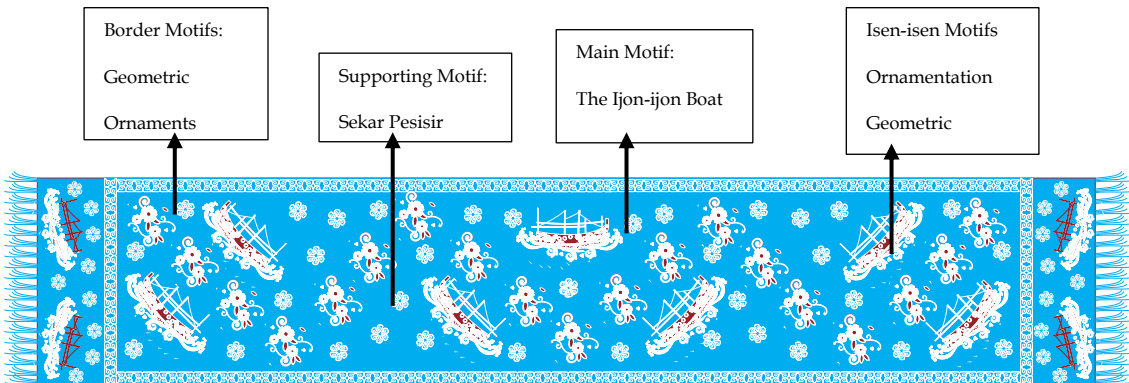


Figure 11. Alternative Design 8

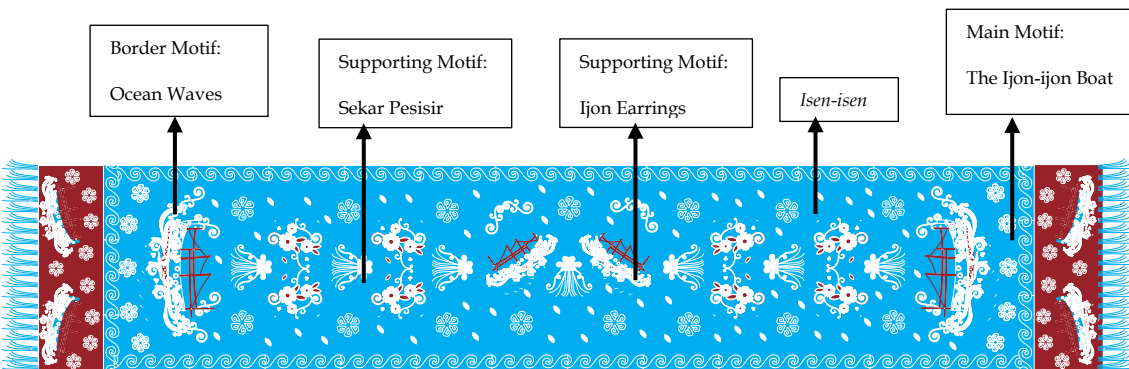


Figure 12. Alternative Design 9

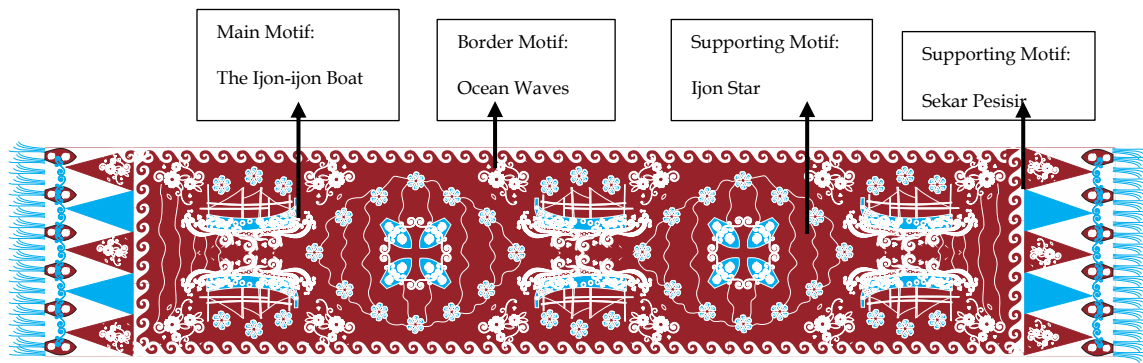


Figure 13. Alternative Design 10

c. Final Design

Of the 10 batik scarf designs that had been created, the design feasibility test was continued by three validators. The design feasibility test in this study was based on two main aspects: design elements and design principles. The design element aspect includes the resulting motif lines, the resulting motif shape, the size of the main and supporting motifs, and the suitability and harmony of colors. Meanwhile, the design principles aspect includes the application of rhythm, visual unity, dominance, balance, proportion, and harmony in the resulting batik motif designs. Here are the three best *Ijon-ijon* Boat Batik designs:

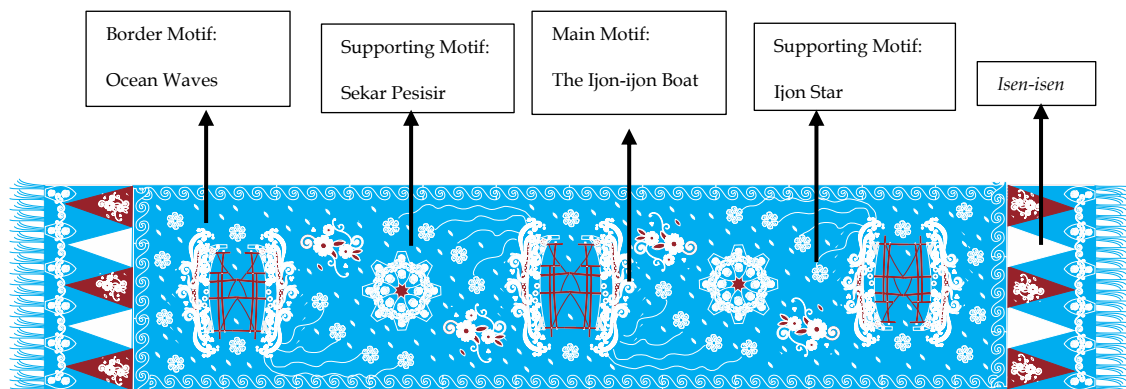


Figure 14. Final Design 1

In the selected design 1, there are several elements that form the motif, including the main motif, supporting motifs, edge motifs, and *Isen-isen* which are arranged harmoniously. The main motif in the form of a stylized *Ijon-ijon* boat is placed in the center of the scarf as a visual center of attention and symbolizes the journey of life and the steadfastness of coastal communities. Supporting motifs in the form of floral ornaments are placed between the main motifs to enrich the composition and symbolize balance and beauty. Edge motifs in the form of wave patterns are placed on the right and left sides of the scarf as a divider between the center and the symbol of the sea. The coloring is dominated by blue which symbolizes the sea and tranquility, with red and white accents to provide visual contrast and strengthen the character of the design.

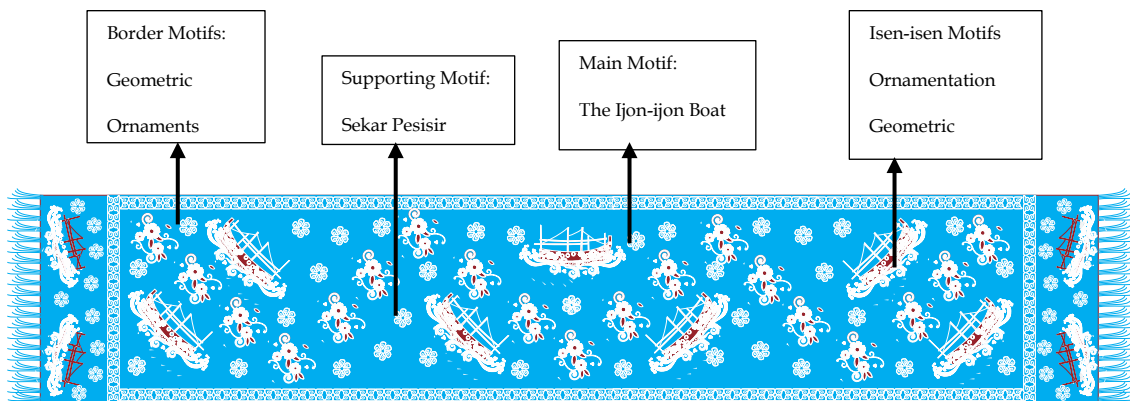


Figure 15. Final Design 2

In the selected design 2, there are elements that form the motif in the form of the main motif, supporting motifs, edge motifs, and *Isen-isen* which are arranged harmoniously. The main motif in the form of a stylized *Ijon-ijon* boat is arranged repeatedly with a slightly tilted position, while in the middle of the scarf is placed straight as the center of visual attention, thus creating a dynamic and stable impression. Supporting motifs in the form of floral ornaments are placed between the main motifs with a zigzag rhythm to fill the space and form a flowing visual flow. The edge motif in the form of a repeating geometric pattern is placed on the edge of the scarf as a field divider and emphasizes the composition. *Isen-isen* in the form of small dots is used as a field filler. The coloring is dominated by blue which symbolizes the sea and tranquility, with red and white accents to provide contrast and strengthen the character of the design.

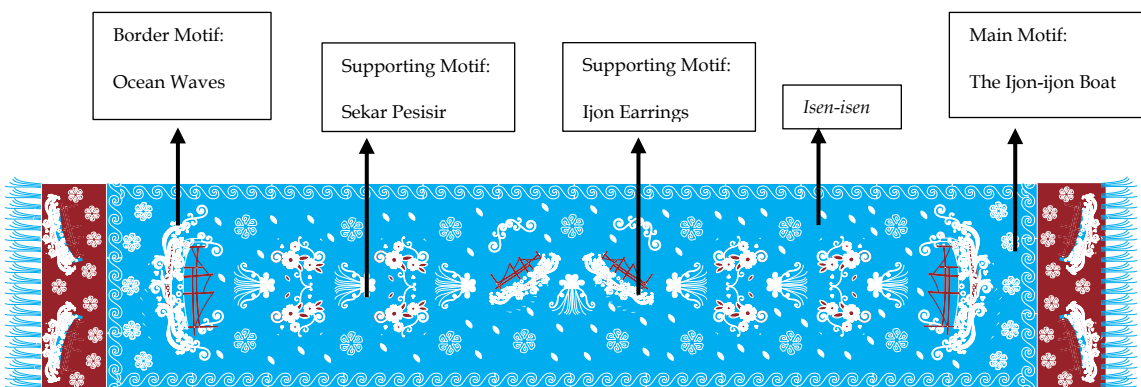


Figure 15. Final Design 3

In the Selected Design, there are elements that form the motif in the form of a main motif, supporting motifs, edge motifs, and *Isen-isen* which are arranged harmoniously. The main motif in the form of a stylized *Ijon-ijon* boat is placed at the bottom of the scarf with a balanced direction to the right and left, and arranged facing each other in the center to form a symmetrical composition as a visual center of attention. Supporting motifs in the form of floral ornaments and hanging boat decorations are placed between the main motif to enrich the visual and strengthen the unity of the composition. Edge motifs in the form of wave patterns are placed on the right and left sides of the scarf as a field divider as well as a symbol of the sea. *Isen-isen* in the form of leaf curtains are arranged spread out to fill the field and give a dynamic impression. The coloring is dominated by blue with red and white accents to add

contrast and character to the design.

Realization Stage

The realization stage is a detailed visualization of the model based on the design concept produced at the design stage. Batik works with the *Ijon-ijon* Boat motif are realized on a main cloth measuring 35 x 180 cm. Each work displays the main motif in the form of a stylization of the typical *Ijon-ijon* boat of Lamongan combined with supporting motifs in the form of floral ornaments, sea waves, and other coastal elements. The process of realizing the batik design into a real work is carried out through a series of technical stages. The selected motif design is transferred to the main cloth according to the size of the product. Next, the batik process is carried out using hand-drawn batik techniques. The hand-drawn batik technique involves stages starting from cloth preparation, motif design, canting with canting to apply wax according to the pattern, coloring, and wax removal, all of which require high technical skills in tool control and careful work sequence (Solikah et al., 2026).



Figure 16. Pattern on Fabric
(Source: Personal Documentation, 2026)



Figure 17. The Canting Process on Mori Fabric
(Source: Personal Documentation, 2026)

Dissemination stage

The presentation stage is a strategic process in creating artwork that serves as a means of communication between the creator and the wider community, as well as a medium for appreciation and understanding the meaning of the work that has been produced. Through this stage, the work is not only displayed visually, but also contextualized according to the purpose of creation and target audience (Hendriyana, 2022: 61). This research carried out the presentation stage of the work in the form of an exhibition. The *Ijon-ijon* boat motif batik scarf products that had been created were then presented in the "CiptaKarya" exhibition organized by undergraduate students of Fashion Design Education, which can be seen in Figure 18.



Figure 18. Batik Artwork Exhibition Activities
(Source: Personal Documentation, 2026)

This exhibition serves as both a publication space and a platform for appreciation, enabling artworks inspired by the local wisdom of Lamongan's coastal culture to gain wider recognition. The exhibition presentation allows for direct interaction between the audience and the artworks, enhancing understanding and appreciation of the visual aspects, creative concepts, and cultural values within the artworks (Kohar et al., 2024).

CONCLUSION

This study demonstrates that the Ijon-ijon boat, as a maritime cultural heritage of the coastal communities of Paciran District, Lamongan Regency, possesses substantial visual and symbolic potential to be transformed into contemporary hand-drawn batik motif designs. Through the Practice-led Research approach, the exploration of the boat's form, ornamentation, and philosophical values was translated into a series of batik scarf designs that integrate aesthetic considerations with cultural representation. The creative process resulted in three selected batik scarf designs that apply stylized visual elements of the Ijon-ijon boat while maintaining their cultural identity and symbolic meaning.

The novelty of this study lies in the transformation of Lamongan's maritime cultural heritage into hand-drawn batik motifs applied to scarf products as fashion accessories, an area that has received limited attention in the development of Sendang Duwur batik. This study not only contributes to product diversification within the batik industry but also offers an alternative design approach for integrating local cultural narratives into contemporary textile and fashion products. Furthermore, the resulting designs demonstrate how maritime cultural elements can be reinterpreted through stylization techniques without losing their essential cultural values.

This study is limited to the creation and visual realization of batik scarf designs based on the Ijon-ijon boat motif and has not yet examined consumer responses, market acceptance, or the effectiveness of the products as cultural promotion media. Therefore, future studies may expand the scope by evaluating user perceptions, market potential, and the application of other maritime cultural elements as sources of inspiration for innovative batik and fashion product development. Through these efforts, the preservation and dissemination of Lamongan's maritime cultural identity can be strengthened through contemporary design practices.

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