



Jino Batik Wayang Kayu Home Industry in Jarum, Bayat, Klaten

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ABSTRACT

This study aims to elucidate the process and characteristics of *batik wayang kayu* (wooden wayang batik), examined through canting strokes, filler motifs, and colours. The research method employed is qualitative descriptive, utilising data collection techniques through observation, interviews, and documentation. Data validity is ensured through diligent observation and triangulation. The results of this research indicate that: (1) The process of creating wooden wayang batik is nearly the same as the general batik process, with the only difference lying in the scraping and finishing stages. (2) Curved and wavy lines dominate canting strokes in wooden wayang batik at Jino Batik Home Industry, and the interplay of thick and thin strokes creates a fluid impression. (3) The filler motifs used in wooden wayang batik are highly diverse and tailored to specific parts of the batik. (4) Colors in wooden wayang batik are divided into three types: primary colours for the wayang's body, supporting colours for the wayang's attributes, and element colours for the filler motifs. The elements of colour in the filler motifs

Keywords: *Characteristics, Wooden Batik, Wooden Wayang Batik*

ABSTRAK

Penelitian ini bertujuan untuk menjelaskan proses pembuatan dan karakteristik batik wayang kayu ditinjau dari goresan canting, motif isian, dan warnanya. Metode penelitian yang digunakan adalah deskriptif kualitatif dengan teknik pengumpulan data melalui observasi, wawancara, dan dokumentasi. Keabsahan data diperoleh melalui ketekunan pengamatan dan triangulasi. Hasil penelitian ini menunjukkan bahwa: (1) Proses pembuatan batik wayang kayu hampir sama seperti proses batik pada umumnya, yang membedakan hanya pada pelorodan dan finishing. (2) Goresan canting pada batik wayang kayu di Home Industry Jino Batik didominasi garis melengkung dan bergelombang serta permainan goresan canting tebal tipis memberikan kesan luwes. (3) Motif isian yang digunakan pada batik wayang kayu sangat beragam, disesuaikan dengan bagian pada batik wayang kayu. (4) Warna pada batik wayang kayu terbagi menjadi tiga yaitu warna utama untuk tubuh wayang, warna penunjang untuk atribut wayang, dan unsur warna pada isen-isen. digunakan sebagai warna goresan cantingnya.

Kata Kunci: *Karakteristik, Batik Kayu, Batik Wayang Kayu*

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INTRODUCTION

Batik is one of Indonesia's cultural heritages that has gained worldwide recognition. On October 2, 2009, UNESCO designated batik as a Masterpiece of the Oral and Intangible Heritage of Humanity. Batik is a form of craftsmanship with high artistic value. The art of batik is one of Indonesia's traditional arts that has developed over centuries, reflecting a rich cultural heritage for the Indonesian people (Djumaena, 1990, p. 9). According to the Kamus Besar Bahasa Indonesia (2008, p. 144), batik is defined as patterns or images made on fabric using a specific technique with wax and then processed in a particular way. Etymologically, the word "batik" comes from Javanese, which has a variety of meanings. The term "batik" consists of the words "amba" and "tik" or "nitik." "Amba" means to write wide or broad, while "tik" or "nitik" means dot or to make a dot. Therefore, batik can be interpreted as writing or making dots on a wide piece of fabric (Supriono, 2016, p. 4).

Initially, batik was produced exclusively in the Keraton (palace) for the royal family and its followers. However, the royal followers who lived outside the Keraton brought this art form with them and began producing it in their respective areas. Batik then became a domestic craft undertaken by women in their spare time, gradually becoming a popular form of clothing for both men and women. During this period, the white fabric used for batik was handwoven, and the dyes were derived from native Indonesian plants such as the noni tree, indigo, *soga*, and others (Dedi, 2018, pp. 6-7).

At first, batik was made manually on fabric by hand, known as batik tulis. However, after World War I, a new technique called batik cap emerged. Batik cap came into existence with the introduction of foreign dyes sold by Chinese traders in Mojokerto. The stamps used to create batik caps were produced in Bangil, and the batik entrepreneurs in Mojokerto purchased them from the Porong market in Sidoarjo. With the advancement of time and technology, batik has evolved not only in technique but also in the media used. Initially created on fabric, batik can now be made from other materials, such as wood, bamboo, or leather.

In Bayat District, Klaten Regency, many people are engaged in batik, particularly in Jarum Village. Jarum Village is known as a batik tourism village, as the majority of the residents are involved in batik, either by running their businesses or working for others. The types of batik produced in Jarum Village are diverse, with one exciting batik industry being Jino Batik, as it primarily produces batik depicting wayang (puppet) figures. Jino Batik is located near the border between Central Java and the Special Region of Yogyakarta (DIY). Despite its location being somewhat distant from the main road frequently used by the public, Jino Batik has managed to attract consumers to visit and purchase its products. The products made by Jino Batik are varied, including decorative items such as animal figures and wall hangings, as well as functional items such as trays, coasters, mirrors, and more.

Wayang batik is a type of batik that depicts figures from the wayang tradition, including characters from Javanese wayang kulit (shadow puppetry) as well as figures from other Indonesian wayang traditions (Narawati in Susanto, 2018). Based on this explanation, it can be concluded that wayang batik is a form of batik that displays wayang characters with distinctive patterns and motifs, combining the art of batik with the art of wayang.

Based on the information presented, it is both intriguing and essential for researchers to conduct a study on "Wayang Batik Kayu Home Industry Jino Batik in Jarum, Bayat, Klaten" because the creation of wayang batik involves a production process that differs significantly from the general batik-making process. Additionally, this form of batik has unique characteristics, particularly in terms of the canting (pen) strokes, the filling motifs, and the use of colour.

METHOD

The research method used in this study is descriptive qualitative research aimed at obtaining more in-depth information about the characteristics of wayang wood batik produced in the Jino Batik home industry.

Moleong (2007, p. 6) states that qualitative research is a type of research aimed at understanding phenomena related to the experiences of research subjects, such as behaviour, perceptions, motivations, actions, and so on. This approach is carried out holistically by explaining the phenomenon in the form of words and language structured within a specific, natural context. The qualitative research method uses various naturalistic approaches to gain a deep understanding of the phenomenon.

From the explanation above, it can be concluded that qualitative research generates data in the form of narratives that provide a detailed and thorough description of the phenomena experienced by the research subjects. This data is descriptive and uses words as the medium of communication. In the context of the research to be conducted, the researcher will further investigate the production process and characteristics of wayang wood batik in the Jino Batik home industry, focusing on the canting strokes, motifs, and colours. The results of this study will include observation notes, documentation in the form of images or photos of motifs, and notes from interviews with relevant parties.

This research was conducted in Pendem Hamlet, Jarum Village, Bayat District, and Klaten Regency. The data collection techniques used are observation, interviews, and documentation. The primary and secondary sources of data used in this research are primary and secondary sources. Primary sources were obtained through interviews with Mr Sajino and Mrs Anik Sadremi, the owners of the Jino Batik home industry, as well as Mr Wahyu, who assists in advancing the Jino Batik home industry. Secondary sources were obtained from documents such as business permits, designs used, and tools and materials used in the production process of Wayang wood batik.

RESULT AND DISCUSSION

Jino Batik is a home industry engaged in the production of batik using wood as its medium. The distinguishing feature of this home industry is that most of the products produced are wayang (puppet) figures, with one of the flagship products being wooden wayang batik. The wooden wayang batik produced by Home Industry Jino Batik is relatively large, measuring up to 2.5 meters. This is what has made this home industry widely recognised, as Jino Batik has become the only one producing large-sized wooden wayang batik.

A. Process of Making Wooden Wayang Batik

The process of creating wooden wayang batik produced by Jino Batik involves several stages, as follows:

1. **Material selection** is used to ensure that the wooden wayang batik produced is of the best quality. The types of wood commonly used in making batik crafts at Home Industry Jino Batik are gamelina wood and sengan laut wood. Gamelina wood is selected because of its fine and dense texture, making it a very suitable choice for engraving that requires high detail. Sengan laut wood is chosen as a second alternative, as it is easier to obtain—the white colour of sengan laut wood results in a brighter wooden wayang batik.
2. **Creating the pattern image** to obtain an outline of the shape and size of the wayang batik to be made.
3. **Wood joining** is done using glue (G glue). The purpose of wood joining is to combine several pieces of wood into one large piece with the required dimensions. The joining process begins by applying G glue to the sides of the wood that will be joined. G glue is chosen for its strong and durable adhesion. After that, the two pieces of wood to be joined are glued together to form one larger piece that meets the desired size.
4. **Transferring the pattern to the wood media** at Jino Batik; this process is called *ngeblat*, which refers to transferring the pattern to the wood surface. This step uses carbon paper as a tool. The process begins by placing the carbon paper on the wood surface to be used. Then, the pattern paper is placed on top of the carbon paper. To transfer the pattern, sufficient pressure is applied on top of the pattern paper using a pen that has run out of ink. By pressing the pen

along the pattern lines, the pigment from the carbon paper is transferred to the wood surface beneath it.

5. **Wood cutting** is carried out using a scroll saw. The use of the scroll saw machine facilitates cutting according to the shape that has been previously drawn.
6. **Making carving patterns** is done to facilitate the carving process and to provide a guide for the carving motifs to be created.
7. **Carving** is performed using a pangot knife according to the pattern that was previously created. This stage is what makes the products from Jino Batik stand out, as the carvings produced are very detailed and neat.
8. **Sanding** is done to smooth the rough wood surface. Sanding is done in two ways: manual sanding and machine sanding. Manual sanding is performed on the carved surfaces to avoid damaging the carvings and to reach every curve of the carvings. Meanwhile, machine sanding is done on the surfaces that do not have carvings.
9. **Creating the pattern/nyorek** involves drawing the motif on the wood medium that will be canting. This pattern creation will make it easier for the batik artists to perform the canting process, as they only need to follow the pattern that has been drawn with a pencil.
10. **First, canting is done by** following the pattern or motif that has been drawn using a pencil. The canting process is carried out in two stages: *nglowong* and *ngiseni*. The first stage, *nglowong*, is the process of canting the outline of the motif. The second stage, *ngiseni*, is the process of canting to add details to certain parts of the motif.
11. **First dyeing/colet**, is done using indigosol and naphthol dyes applied with a brush. The colours used in the first dyeing include red, yellow, green, and blue. These colors are produced using indigosol and naphthol dyes: red uses naphthol AS-BO and red diazonium salt R, yellow uses indigosol Yellow IGK, green uses indigosol green IB, and blue uses indigosol blue 04B.
12. **Fixation is the process of locking the dye colour** so that it does not quickly fade when exposed to water. The fixation for indigosol dye is done with an HCL solution mixed with water and caustic soda. The fixation process starts by making a fixation solution. The solution is made by mixing water with HCL and caustic soda. Then, the fixation solution is evenly sprayed on the dyed wood surface.
13. **Nemboki is the process of covering certain areas with wax to protect the colour from being affected by other colours** in subsequent dyeing processes.
14. **The second dyeing** is done using a pouring technique, as the size of the wooden wayang is quite large, and the surface to be dyed at this stage is relatively wide, so the dyeing is done by pouring the dye solution onto the wooden wayang surface. The dye used in the second dyeing is naphthol dye, specifically naphthol AS-BO and black diazonium salt B. The colour produced from this dye is black.
15. **First, boiling/pelorodan** is done by pouring a mixture of water and boiled soda ash. Since the wooden wayang is quite large, it cannot be placed into a pot for boiling/*pelorodan*.
16. **The second canting/rining is the second canting process, which is not done entirely but only on specific areas where the colour** is to be retained. The second canting on wooden wayang batik is not performed uniformly following the first canting pattern. The second canting is done by filling in the first canting pattern to add further detail and complexity to the batik ornament. At Jino Batik, this canting technique is referred to as *jogag*.
17. **Third, dyeing is done to provide a brown colour**. The dyeing is done by pouring the dye solution onto the wooden wayang surface, similar to the second dyeing process. The dye used in this third dyeing is naphthol AS-G and red diazonium salt B.
18. **Second boiling/pelorodan** is done like the first boiling process by pouring a mixture of water and boiled soda ash.
19. **Finishing** is the process carried out after the production stage to enhance the quality, durability, and final appearance of the product. The finishing process on wooden wayang batik consists of six stages:
 - a. The wooden wayang is coated with *sending* liquid evenly using a brush wrapped with a cloth. The purpose of the cloth-wrapped brush is to achieve a smooth coating without leaving brushstroke textures on the wooden surface. Afterwards, the wooden wayang is dried by air.

- b. The wooden wayang is then manually sanded to ensure the surface coated with sending liquid becomes smooth and even. Sanding is done carefully to avoid removing too much of the sending layer and damaging the batik colour.
- c. The wooden wayang is coated with *clear* liquid, following the same process as sending. Afterwards, the wooden wayang is air-dried.
- d. The wooden wayang is sanded again to ensure the surface coated with clear liquid becomes smooth and even.
- e. The final clear liquid is applied, and the wooden wayang is air-dried until it is scorched.
- f. The wooden wayang hands are joined using nylon thread.
- g. The final result of the wooden wayang batik product



Picture 1. The final result of the wooden wayang batik product

B. Characteristic of Canting Stroke

The wooden puppet batik produced by Jino Batik Home Industry is a beautiful and unique work of art characterised by meticulously neat and detailed strokes in each ornament. The combination of curved and wavy lines provides an interesting variation, enriching the ornaments.

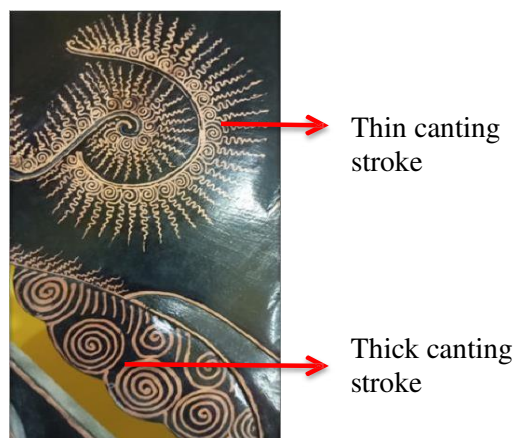


Picture 2. Curved Canting and Wave Stroke

The interplay of thick and thin canting strokes on the wooden puppet batik creates a flexible impression. The two different types of canting strokes give distinct impressions.

The thick canting strokes serve as prominent elements, providing a bold impression of every element of the batik ornament. Thick strokes enhance the clarity of each ornamental element, creating a strong focal point for the observer's attention and emphasising the form and structure of the ornament.

On the other hand, the thin canting strokes convey a soft and detailed effect on the batik motif. The delicate, thin strokes allow for the expression of fine details and add complexity to each filler motif. Thin canting strokes are used to form elements requiring precision and finesse, such as *srawit*, *cecek*, and others.

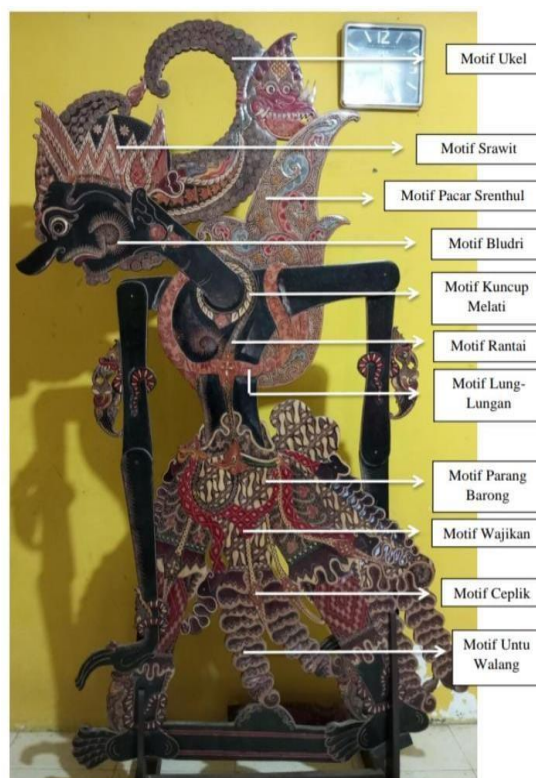


Picture 3. Thick-Thin Canting Scratches

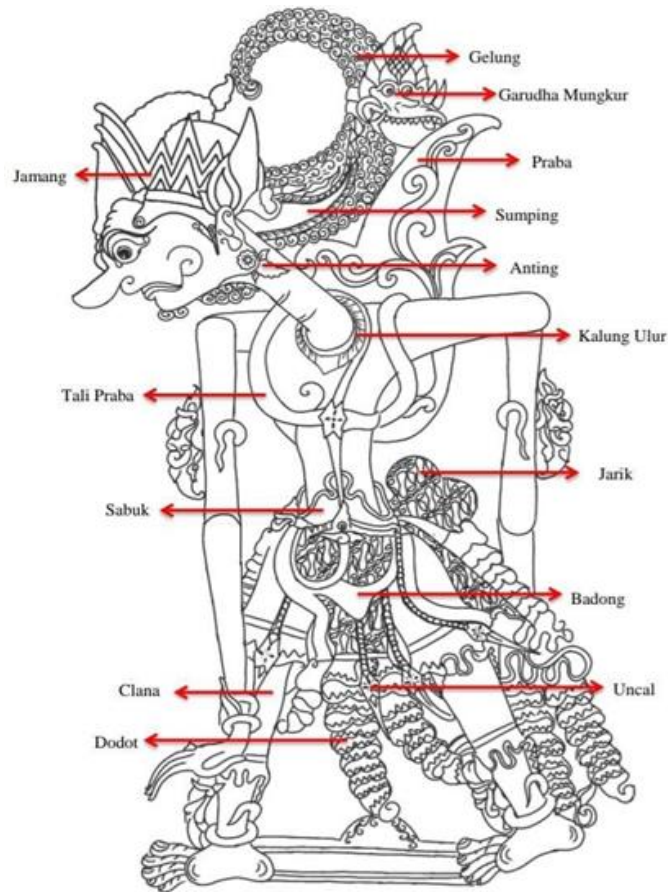
Overall, the combination of high skill, creativity, and the contrast of thick and thin canting strokes makes Jino Batik's wooden puppet batik a highly unique craft artwork. The balance between thin and thick strokes creates harmony, merging the prominent elements with more intricate ones.

C. Characteristic of Filler (*Isian*) Motifs

The wooden puppet batik produced by Jino Batik Home Industry is distinctive for its filler motifs. The filler motifs applied are diverse, consisting of both traditional motifs and those created by Jino Batik. These filler motifs are selected according to various parts of the wooden puppet batik, mainly focusing on the accessories worn by the puppet characters. Some examples of the filler motifs applied in the wooden puppet batik at Jino Batik include:



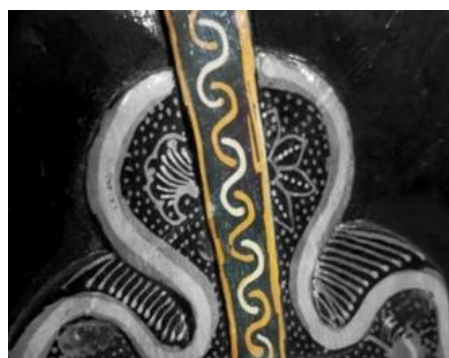
Picture 4. Parts of the *Isen-Isen* Motif



Picture 5. Parts of a Wayang

1. Chain Motif (*Motif Rantai*)

The chain motif is a simplified depiction of a chain's form. In the wooden puppet batik, the chain motif appears as interconnected "S"-shaped links. The use of this motif adds complexity to the batik design. The interconnected "S" shapes symbolise a strong connection. The chain motif is typically applied to small, elongated parts, such as the necklace.



Picture 6. Chain Motif (*Motif Rantai*)

2. Jasmine Bud Motif (*Motif Kuncup Melati*)

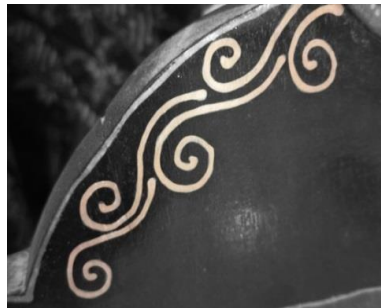
The jasmine bud motif is a stylised depiction of a jasmine flower before it blooms. The shape of the jasmine bud motif is elliptical, with a split in the middle. This motif symbolises the beauty and purity of a jasmine flower in its blooming process. Jasmine flowers are often associated with beauty, innocence, and purity. In the wooden puppet batik, the jasmine bud motif brings an elegant touch to various accessories such as earrings, necklaces, *jamang*, and *sumping* (headpieces).



Picture 7. Jasmine Bud Motif (*Motif Kuncup Melati*)

3. *Ukel* Motif

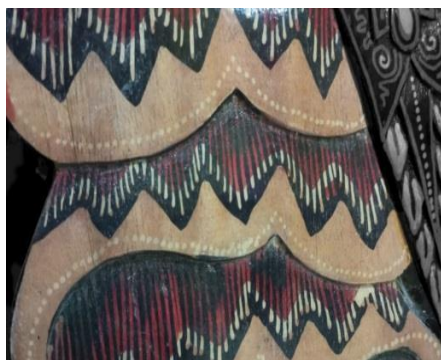
The *ukel* motif is a commonly used design in wooden puppet batik at Jino Batik. It is inspired by creeping plants, with a spiral shape as its base. The motif represents the form of a creeping plant, simplified into a spiral starting with a curved line. The *ukel* motif is applied in areas such as the *gelung* (headband).



Picture 8. *Ukel* Motif

4. *Untu Walang* Motif

The *untu walang* motif, which literally means "grasshopper," is often interpreted as a representation of nature and Indonesia's natural wealth. Grasshoppers are considered symbols of good fortune and abundance in traditional beliefs. This ancient motif is generally used in a *tumpal* form and features a zigzag pattern, creating a dynamic and appealing design. In Jino Batik's wooden puppet batik, the *untu walang* motif is applied using the *srawit* technique on the *dodot* (cloth worn by puppets).



Picture 9. *Untu Walang* Motif

5. *Bludri* Motif

Bludri refers to a motif shaped like a spiral with wave-like lines beside it. The bludri motif on Jino Batik's wooden puppet batik is applied to details of the puppet's body. It symbolises feathers or hair, as seen on the arms, belly, moustache, and beard of the puppet. The application of this motif requires precision when creating the fine details.



Picture 10. *Bludri* Motif

6. *Lung-Lungan* Motif

The *lung-lungan* motif consists of plant ornaments, often combining flowers, leaves, and branches. In Jino Batik, the *lung-lungan* motif is depicted simply with one flower, two stems, and several leaves. The filler for this motif is *sawut*. The *lung-lungan* motif is typically applied to the *sabuk* (belt) and *tali praba* (rope decoration).



Picture 11. *Lung-lungan* Motif

7. *Srawit* Motif

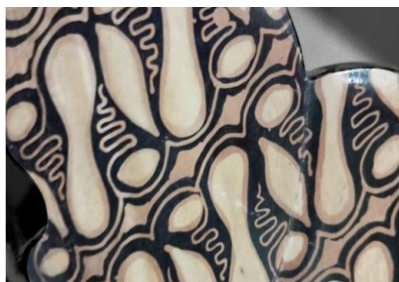
The *srawit* motif, also known as *sawut*, is an ancient filler motif characterised by straight lines with slightly curved ends. The *srawit* motif is often used to fill in batik elements, such as in leaves, where it represents the veins of the leaf. In the wooden puppet batik made by Jino Batik, the *srawit* motif is applied to the *dodot*, *tali praba*, and earrings.



Picture 12. *Srawit* Motif

8. *Parang Barong* Motif

The *parang barong* motif, an ancient design, showcases symmetrical beauty and precision, symbolising masculinity and strength through its lines. In the wooden puppet batik, this motif is mainly applied to the *jarik* (cloth worn around the waist).



Picture 13. *Parang Barong* Motif

9. *Wajikan* Motif

The *wajikan* motif represents a food item called "wajik," which has a diamond shape or rhombus surrounded by tiny dots. In the wooden puppet batik produced by Jino Batik, the *wajikan* motif is used on the *clana* (legs) and *badong* (body) of the puppet.

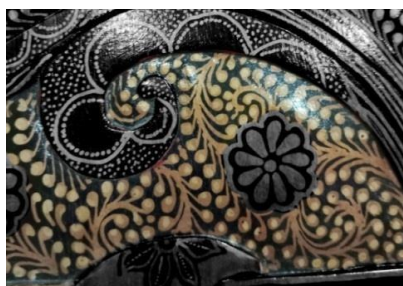


Picture 14. *Wajikan* Motif

10. *Pacar Srenthul* Motif

The *pacar srenthul* motif is a filler motif often used in batik production at Jino Batik. The name *pacar srenthul* refers to a motif inspired by the flower of the *pacar* plant. The pattern of the *pacar srenthul* motif is spiral in shape, similar to the *ukel* motif, but larger.

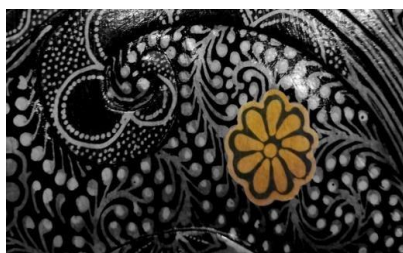
The lines are decorated with *sawut*, with small round dots at the ends. This motif is applied to the *praba* (decoration on the puppet's shoulder or arms) in Jino Batik's wooden puppet batik.



Picture 15. *Pacar Srenthul* Motif

11. *Kembang Jeruk* Motif

The *kembang jeruk* motif is a decorative element in batik that represents the visual form of an orange flower, simplified into a small circle surrounded by nine petals. In Jino Batik, this motif is frequently used as a filler, depicted in small sizes, to match the natural size of the orange flower. The *kembang jeruk* motif is applied to the *praba* in wooden puppet batik.



Picture 16. *Kembang Jeruk* Motif

12. *Ceplik* Motif

Ceplik is a term used in Jino Batik for small flower motifs. The term *ceplik* was coined by Mr. Sajino to refer to small flowers, as *ceplik* in Javanese means small. This motif is simple yet beautiful, often applied in the wooden puppet batik on parts like earrings, *kalung ulur* (necklace), and *uncal* (head ornament).



Picture 17. *Ceplik* Motif

D. Characteristics of Colors

The process of creating wooden puppet batik at Jino Batik Home Industry involves the use of synthetic dyes, particularly indigosol and naphthol. Each batik motif produced by Jino Batik features unique and varied colour combinations aimed at creating colourful, beautiful, unique, and captivating designs.

The batik motifs consist of several components, including main ornaments, filler ornaments, and *isen-isen* (Supriono, 2016, p. 168). In the wooden puppet batik produced by Jino Batik, this principle is consistently applied. Each part of the puppet is carefully coloured, with the colours categorised into primary, secondary, and isen-isen colours.

1. Primary Colors

The primary colours prominently featured in the wooden puppet batik produced by Jino Batik Home Industry are brown and black. Mr Sajino (interview, September 23, 2023) explained that these are considered primary colours due to their prominence in every piece of wooden puppet batik created by the industry.

Brown and black are used to colour the puppet's body. Since the puppet's body is considered the main component in wooden puppet batik, the selection of these colours holds significant importance. The choice of primary colours also depends on the type of puppet character being created, as each puppet character has unique skin colour characteristics. Consequently, the primary colours are selected to align with the distinctive features of each character

a. Brown Color

Brown is one of the primary colours applied in the creation of the wooden puppet batik. It is specifically used to colour the body of the puppet character. The brown colour is achieved using naphthol dyes.



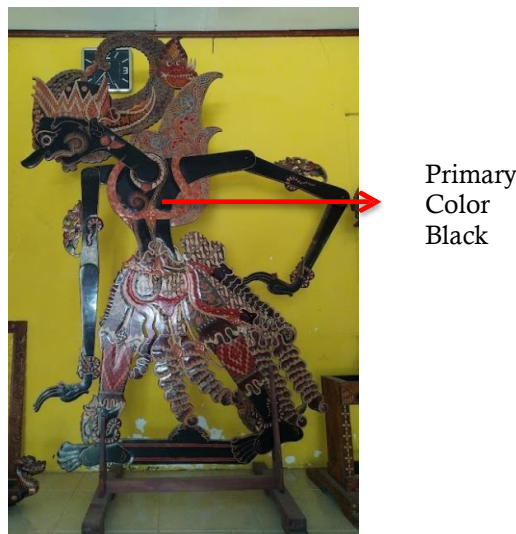
Primary
Color
Brown

Picture 18. Primary Color Brown

The naphthol dye used for the brown colour is AS-G, combined with diazonium salt Red B. Naphthol AS-G serves as the base dye. In contrast, diazonium salt Red B functions as a colour developer or intensifier, enhancing the vibrancy of the brown shade.

b. Black Color

Black, another primary colour in wooden puppet batik, is also achieved using naphthol dyes. The dye used for black is AS-BO, combined with diazonium salt Black B. The application of black involves a two-stage process: naphthol AS-BO is applied in the first stage as the base dye, and diazonium salt Black B is used in the second stage to intensify and develop the black colour. These carefully selected and applied primary colours ensure that each puppet character's body is vividly and distinctively represented, reflecting its traditional and artistic heritage.



Picture 19. Primary Color Black

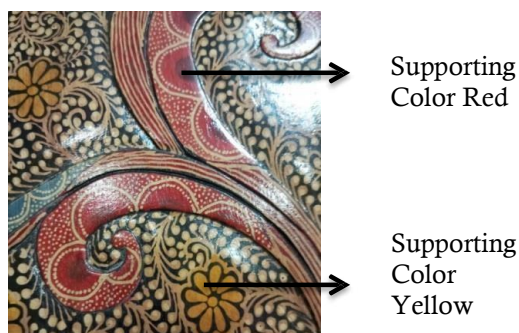
2. Supporting Colors

Pada In addition to primary colours, the wooden puppet batik produced by Jino Batik Home Industry incorporates supporting colours to enhance the beauty of each piece. These supporting colours include red, yellow, and blue, which add richness and variety to the designs.

Supporting colours are created using a combination of indigosol and naphthol dyes:

- Red: Achieved with naphthol AS-BO and diazonium salt Red R.
- Yellow: Produced using indigosol Yellow IGK.
- Blue: Created with indigosol Blue 04B.

The application of supporting colours employs the colet technique, a batik colouring method in which colours are applied using brushes. This technique allows for precise and artistic detailing, further enriching the overall aesthetic of the batik. Below are examples of the supporting colours as applied to the wooden puppet batik from the Jino Batik Home Industry.



Picture 20. Supporting Colors Red-Yellow



Supporting
Color Blue

Picture 21. Supporting Color Blue

3. Color Elements in *Isen-Isen*

Apart from primary and supporting colours, *isen-isen* strokes in Jino Batik's wooden puppet batik are also coloured, enhancing the intricate details of the design. The colours used for *isen-isen* are derived from both indigosol and naphthol dyes, creating a range of hues such as red, yellow, green, brown, and cream:

- **Red:** Achieved using naphthol AS-BO and diazonium salt Red R.
- **Yellow:** Produced with indigosol Yellow IGK.
- **Green:** Created using indigosol Green IB.
- **Brown:** Derived from naphthol AS-G and diazonium salt Red B.
- **Cream:** Obtained from the natural colour of the wood used.

These colours are applied meticulously with canting strokes, enhancing the *isen-isen* patterns and creating depth and subtle complexity in the batik's overall design. Each hue contributes to the harmony of the wooden puppet batik, reflecting the skill and creativity of the artisans at the Jino Batik Home Industry.



Isen Color
Green

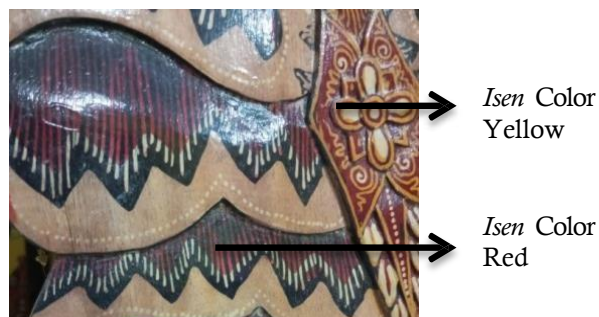
Picture 22. *Isen* Color Green



Isen Color
Cream

Isen Color
Brown

Picture 23. *Isen* Color Cream-Brown



Picture 24. *Isen* Color Yellow-Red

CONCLUSION

Based on the findings and discussion, the following conclusions can be drawn:

1. The process of creating wooden puppet batik at Jino Batik Home Industry has distinctive characteristics, particularly in the *pelorodan* (wax removal) and finishing stages. During the *pelorodan* process, boiling soda ash solution is poured over the surface of the wooden puppet and then brushed with a soft brush. The finishing stage involves applying the finishing liquid three times, whereas, in general, wooden batik finishing typically requires only two applications.
2. Wavy and curved lines predominantly characterise the canting strokes in the wooden puppet batik produced by Jino Batik in every motif. These variations in wavy and curved lines create a fluid impression, imparting a sense of lightness, dynamism, and strength. The interplay of thick and thin canting strokes further enhances the complexity of the wooden puppet batik designs.
3. The fill patterns in the wooden puppet batik from the Jino Batik Home Industry exhibit a wide variety, incorporating both traditional motifs and unique creations by Jino Batik. Some of the distinctive motifs created by Jino Batik include the chain motif (*rantai*), jasmine bud motif (*kuncup melati*), spiral motif (*bludri*), and small flower motif (*ceplik*).
4. Kombinasi The colour combinations used in Jino Batik's wooden puppet batik employ brown and black as primary colours, complemented by supporting colours such as red, yellow, green, and blue.

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