dandanalan lamban adat

EAST LAMPUNG
ACKNOWLEDGEMENTS

We dedicate this report to our respondents and the people who supported us throughout this study.

Pak Iwan and Ibu Aisah for directing the beginning of this research and Greg Pankhurst who without, this study would not have been possible.
Introduction  ___________________________________________  3

East Lampung Region ______________________________________  5

Textiles of East Lampung
   Arrangement for Dandan Lamban Adat ____  8
   Decoratives ________________________________  11
   Sarong _________________________________  27
   Complementary ____________________________  31
   Techniques _________________________________  36

Artistry & Philosophy ________________________________  42
Further Exploration ________________________________  47

Bibliography ___________________________________________  49
The third phase of Lampung Decorative Textiles begins an exploration into East Lampung, still within the Saibat Region. The scope of study covers Jabung, Bungkuk, Maringgai, Margatiga and Negeri Batin. Research phases one and two explored the coastal regions of West and South Lampung, both showed very different styles and traditions. This indicated that the differences in textiles between regions is more diverse than expected, thus we were intrigued in examining East Lampung and its textiles.

Within South and West Lampung, there was evidence of modern developments in the styles of textiles, with the incorporation of imported materials such as felt and gem, but we found very little or no examples of textiles that came before that time. It was suggested that in South Lampung specifically, these old textiles have been lost because of the Krakatoa eruption which wiped out most of the original textiles of Lampung as well as their tools and crafters. In East Lampung however, we were able to find indications of these old tenun textiles, made of handmade cotton threads and organic natural dyes. The components of decorative textiles are still the same as what we found in South Lampung, indicating a connection with Saibatin regions.
East Lampung itself is still part of Saibatin, following the same social hierarchy and titles, however, its prominence in traditions and custom is not as significant. East Lampung look towards their penyimbang as cultural leaders. There are 24 penyimbang in Jabung who form a council of cultural leaders who dictate how customs are expressed within ceremonies such as weddings. It is suggested that because of this difference in cultural leadership, the social hierarchy itself is not represented quite as prominently in the decorative textiles. It was also suggested within our explorations that Maringgai and Jabung are sister regions to Kalianda, famous for its history of textiles, thus indicating a significant connection between the regions.

This report is a compilation of preliminary findings of the exploration of East Lampung textiles. The exploration indicated the potential of discovering the lost connection to pre-Tekat and Belah Ketupat textiles. This research could make the connection in completing the undiscovered timeline of Lampung decorative textile development both in their styles and creativity.
This third phase of research briefly explored the regions in East Lampung Regency, more specifically Jabung and its surrounding areas.

1. Desa Bungkuk, Jabung
2. Negeri Agung, Jabung
3. Margatiga and Negeri Katon, Sumber Gede
4. Desa Wana, Maringgai
5. Desa Jabung, Jabung
This is a reconstruction diagram of pajangan, the altar area in a wedding ceremony according to Saibatin traditions in Jabung, Desa Negara Bathin.

**Diagram Notes:**
- **1:** First room in the house / Main room
- **2:** Pajangan decoration area
- **3:** Front door entrance
- **4:** This section is the Lokhok that functions as the ceiling cover for the pajangan

**Diagram Description:**
- Arrangement for Dandan Lamban Adat

**Text:**
Arrangement for Dandan Lamban Adat

**Diagram:**
- First room in the house / Main room
- Pajangan decoration area
- Front door entrance
- This section is the Lokhok that functions as the ceiling cover for the pajangan
A section of the main room in the house (traditionally the right corner) is decorated for the bride and groom with a backdrop called Pajangan and mattresses for the bride and groom to sit. The backdrop is made up of Lebing (from the top) which was originally tenun with the pattern of wayang (Javanese Puppets) across both ends of the textile. From the information we gathered, the dimensions of the lebing are approximately 60x200 cm. Below the Lebing is the Kebung with the same width of the lebing (approx 200cm) and length according to the size of the wall. The Jabung kebung has the same colours and design as the kebung found in West Lampung. However, different to West Lampung where colours and layers represent social status, East Lampung (Jabung) has no such rules or social significance.

In this section of the room, the Utik is displayed in front of the bride and groom seating on the ceiling. The utik was traditionally made from tenun. Below the utik is the Ujung Galuh which is traditionally made from tenun showcasing a ship pattern. Below the ujung galuh is a second utik with the same pattern. This display does not reach the floor.
This is a reconstruction diagram of pajangan, the altar area in a wedding ceremony according to Saibatin traditions in Melinting/Maringgai, Desa Wana.
In this section of the room, the Rutik is displayed in front of the bride and groom seating on the ceiling. The utik was traditionally made from tenun or the more modern design that showcases leaf or tongue shaped drapes, known locally as lidah, with metallic ornaments which are commonly seen in the Saibatin regions. Below the utik is the Ujung Galuh which is traditionally made from tenun showcasing a ship pattern. Below the ujung galuh is a second utik with the same pattern. This display does not reach the floor.

A section of the main room in the house (traditionally the right corner) is decorated for the bride and groom with a backdrop called Pajangan and mattresses for the bride and groom to sit. In the backdrop, traditionally the top layer of the display is a row of folded tapis. Below the row of tapis textiles is the Ujung Galuh showcasing either the iconic ship pattern of Lampung, Wayang or elephant.

If we look back into the history of Saibatin Meli Ujung Galuh, there is a connection with Saibatin Kalianda where the textile is known as the Pelepai. Below the Ujung Galuh is the Kebung with the same width as the Ujung Galuh and the length according to the size of wall reaching the floor. If in the case where there is no Ujung Galuh, it is also appropriate to use the Lebing as an alternative, however, it is smaller in size. The Lebing is also often cut up into square textiles with the approximate size of a handkerchief and used as Nampan/Tampan, usually used as food covering.
textiles of east lampung

DECORATIVES
Name: Rutik / Utik
Age: 300+
Pattern: Geometric and additional floral patterns from factory-made cloths
Color: Organic maroon, dark blue and turmeric yellow
Materials: Cotton

Technique: Hand woven
Purpose: Wall drape, hung above other wall decorations to border the altar area of the bride.
Ownership: Ibu Umar
Location: Desa Bungkuk, Kecamatan Jabung

Name: Rutik / Utik
Age: 300+
Pattern: Pucuk “Cucuk” Rebung, Bamboo shoots, hand-printed cotton from India with floral pattern
Color: Organic maroon, dark blue and turmeric yellow
Materials: Cotton

Technique: Hand woven with additional cloth made out of hand printing
Purpose: Wall drape, hung above other wall decorations to border the altar area of the bride.
Ownership: Pak Iwan
Location: Unknown
**Name:** Kain Nampan

**Age:** 300+

**Pattern:** Gambar Wayang

**Color:** Organic red base with dark blue borders

**Materials:** Cotton

**Technique:** Hand woven

**Purpose:** As a wall hanging called *lebing* that can be used in place of the *junggaluh* (if they do not own one). It could also be used as *kain nampan*, which is *lebing* cut up into several pieces and used to serve traditional homemade snacks.

**Ownership:** Bu Umar

**Location:** Desa Bungkuk, Kecamatan Jabung
Name: Kain Nampan
Age: 300+
Pattern: Unknown
Color: Off white, blue and red
Materials: Cotton
Technique: Handwoven

Purpose: As a wall hanging called lebing that can be used in place of the junggaluh (if they do not own one). It could also be used as kain nampan, which is lebing cut up into several pieces and used to serve traditional homemade snacks.

Ownership: Bu Umar
Location: Desa Bungkuk, Kecamatan Jabung
Name: Kain Nampan

Age: 300+

Pattern: Pucuk rebung

Color: Organic blue and faded red (which presently looks pink)

Materials: Cotton

Technique: Handwoven

Purpose: As a wall hanging called lebing that can be used in place of the junggaluh (if they do not own one). It could also be used as kain nampan, which is lebing cut up into several pieces and used to serve traditional homemade snacks.

Ownership: Bu Umar

Location: Desa Bungkuk, Kecamatan Jabung
**Name**: Kain Nampan

**Age**: 300+

**Pattern**: Pucuk rebung

**Color**: Organic blue and faded red

**Materials**: Cotton

**Technique**: Handwoven

**Purpose**: As a wall hanging called *lebing* that can be used in place of the *junggaluh* (if they do not own one). It could also be used as *kain nampan*, which is *lebing* cut up into several pieces and used to serve traditional homemade snacks.

**Ownership**: Bu Umar

**Location**: Desa Bungkuk, Kecamatan Jabung
Name: Kain Nampan

Age: 300+

Pattern: Pucuk rebung

Color: Organic blue and pink, which originally was red

Materials: Cotton

Technique: Handwoven

Purpose: As a wall hanging called lebing that can be used in place of the junggaluh (if they do not own one). It could also be used as kain nampan, which is lebing cut up into several pieces and used to serve traditional homemade snacks.

Ownership: Bu Umar

Location: Desa Bungkuk, Kecamatan Jabung
Name: Kain Nampan
Age: +/- 100 years
Pattern: Pucuk rebung
Color: Synthetic blue, green, red, orange, white and turquoise
Materials: Cotton
Technique: Handwoven
Purpose: As a wall hanging called lebing that can be used in place of the junggaluh (if they do not own one). It could also be used as kain nampan, which is lebing cut up into several pieces and used to serve traditional homemade snacks.
Ownership: Bu Umar
Location: Desa Bungkuk, Kecamatan Jabung

Name: Kain Nampan
Age: +/- 100 years
Pattern: Pucuk rebung
Color: Synthetic green, red and black
Materials: Cotton
Technique: Handwoven
Purpose: As a wall hanging called lebing that can be used in place of the junggaluh (if they do not own one). It could also be used as kain nampan, which is lebing cut up into several pieces and used to serve traditional homemade snacks.
Ownership: Bu Umar
Location: Desa Bungkuk, Kecamatan Jabung
Name: Kain Tampan

Age: 200-300 years

Pattern: Ship motifs with human figures, depicting stories of coastal life rituals

Color: Natural light brown and blue dyes

Materials: Hand spun cotton

Technique: Hand-woven and hand spun

Purpose: As a wall hanging called lebing that can be used in place of the junggaluh (if they do not own one). It could also be used as kain nampan, which is lebing cut up into several pieces and used to serve traditional homemade snacks.

Ownership: Bu Umar

Location: Desa Bungkuk, Kecamatan Jabung
**Name:** Kain Nampan

**Age:** 300+ years old

**Pattern:** Undefined form of schematic symbols

**Color:** Natural faded blue and red

**Materials:** Hand spun cotton

**Technique:** Hand-woven and hand spun

**Purpose:** As a wall hanging called lebing that can be used in place of the junggaluh (if they do not own one). It could also be used as kain nampan, which is lebing cut up into several pieces and used to serve traditional homemade snacks.

**Ownership:** Bu Umar

**Location:** Desa Bungkuk, Kecamatan Jabung
Name: Lelokhokh

Age: Unknown

Pattern: Indian floral patterns

Color: White and red (unable to detect organic or synthetic coloring due to its origins from India)

Materials: Possibly cotton mixed with silk due to its frail texture

Technique: Hand painting and batik colet

Purpose: Ceiling hanging

Ownership: Bu Umar

Location: Desa Bungkuk, Kecamatan Jabung
**Name:** Unknown  
**Age:** Modern  
**Pattern:** Floral  
**Color:** Red and gold rims  
**Materials:** Synthetic velvet and polyester gold threads with plastic sequins  
**Technique:** Hand-sewn  

**Location:** Marga Tiga, Gedung Wani  
**Purpose:** Door decoration inside the altar area but not placed on the main door. Used within the Papadun region, specifically by Marga Selaga.  
**Ownership:** Bapak Ahmad Effendi

---

**Name:** Unknown  
**Age:** Modern  
**Pattern:** Plain and floral patterns  
**Color:** Colorful  
**Materials:** Felt on the tongue, lace and cotton for the stem  
**Technique:** Patchwork  
**Location:** Marga Tiga, Gedung Wani  
**Purpose:** Door decoration inside the altar area but not placed on the main door. Used within the Papadun region, specifically by Marga Selaga.  
**Ownership:** Pak Ahmad Effendi
Name: Bridal room door decoration

Age: Modern

Pattern: Contemporary floral

Color: Synthetic navy blue, maroon, green, yellow and red with multicolored embellishments

Materials: Synthetic velvet with sequins

Technique: Hand-sewn

Purpose: Placed at the entrance of the bridal room, that covers parts of the wall and the doorway

Ownership: Ibu Herna

Location: Marga Tiga, Gedung Wani
Name: Rutik
Age: Modern
Pattern: Floral
Color: Red, yellow and black with shimmer embellishments
Materials: Synthetic velvet and sequins
Technique: Hand-sewing
Purpose: Wall drape, hung above other wall decorations to border the altar area of the bride. Used within the Papadun region, specifically by Marga Selaga.
Ownership: Ibu Herna
Location: Marga Tiga, Gedung Wani

Name: Decorative tapis
Age: Modern +/- 2 years
Pattern: Elephants, birds, plants and traditional carrier
Color: Synthetic black, red and gold coloring
Materials: Modern golden thread on synthetic cotton cloth
Technique: Tapis weave
Purpose: Room decoration but not used for wedding or traditional ceremonies
Ownership: Bu Muhabbati
Location: Sanggar Nemui Nyimah in Desa Wana, Maringgai
Name: Gandukan Kelambu

Age: Unknown

Pattern: Floral with gold embellishments

Color: Synthetic blue, purple, gold, pink, red

Materials: Felt or pressed wool (verify), plastic ornaments, gold tapis thread, gold sequins

Technique: Tapis, embroidery, hand-sewing

Purpose: Holds open the net for the wedding bed

Ownership: Bu Muhabbat

Location: Sanggar Nemui Nyimah in Desa Wana, Maringgai
Name: Bo Kelambu

Age: Unknown

Pattern: Floral or nature-inspired

Color: Red, green, yellow dyes with gold ornaments

Materials: Felt or pressed wool (verify), plastic ornaments, gold thread, gold sequins

Technique: Tapis, embroidery, hand-sewn

Purpose: Decoration around the wedding bed and decoration on ruttik

Ownership: Bu Muhabbatı

Location: Sanggar Nemui Nyimah in Desa Wana, Maringgai
textiles of east lampung

SARONG
Name: Kain tumpal

Age: Unknown

Pattern: Gold stars and flowers on the body and gold end borders

Color: Maroon and gold

Materials: Cotton with gold threads

Technique: Supplementary weft

Purpose: Knee-length sarong worn by men

Ownership: Ibu Umar

Location: Desa Bungkuk
Name: Kain tumpal

Age: Unknown

Pattern: Gold stars and flowers on the body and gold end borders

Color: Maroon and gold

Materials: Cotton with gold threads

Technique: Supplementary weft

Purpose: Knee-length sarong worn by men

Ownership: Ibu Umar

Location: Desa Bungkuk
Name: Jabung “Cukil” Tapis Sarong

Age:

Pattern: Jabung Tapis

Color: Red, blue, yellow

Materials: Cotton

Technique: Supplementary weft with hand “cucuk-cukil” sewn.

Purpose: Worn by the bride before the wedding day when they go to bathe in the river

Ownership: Ibu Mahabbati

Location: Sanggar Nemui Nyimah in Desa Wana, Maringgai
textiles of east lampung

COMPLEMENTARY
**Name:** Mamuakhokh

**Age:** Unknown

**Pattern:** Floral

**Color:** Fuschia / Purple / Pink / Green

**Materials:** Thin metal strips/thread on cotton silk base fabric

**Technique:** unknown technique that looks like stapling

**Purpose:** Head dress worn by the bride when she is sitting at the altar, worn by women escorting the bride to the altar

**Ownership:** Bu Umar

**Location:** Desa Bungkuk
**Name**: Kain Limar  
**Age**: Unknown  
**Pattern**:  
**Color**: Red and gold  
**Materials**: Cotton silk fibers with gold threads  
**Technique**: Supplementary weft weaving  
**Purpose**:  
**Ownership**: Ibu Herlina  
**Location**: Negeri Katon

**Name**: Cindai Katun  
**Age**: 100 years old  
**Pattern**: Geometric and schematic patterns of flowers and diamonds  
**Color**: Natural peach, various tones of blue and white  
**Materials**: Cotton silk? Check maxwell  
**Technique**: Hand painted with colet  
**Purpose**: This cloth is used for a belt used by traditional dancers in traditional ceremonies  
**Ownership**: Ibu Muhabbati  
**Location Found**: Desa Wana
Name: Cindai Katun
Age: Unknown
**Pattern:** Check maxwell tomorrow
**Color:** Natural peach, various tones of blue and white
**Materials:** Handspun cotton and synthetic colored threads
**Technique:** Hand painted with colet
**Purpose:** This cloth is used for a belt used by traditional dancers in traditional ceremonies
**Ownership:** Ibu Muhabbati
**Location Found:** Desa Wana

Name: Kain Limar
Age: Unknown
**Pattern:**
**Color:** Red and gold
**Materials:** Cotton silk fibers with gold threads
**Technique:** Supplementary weft weaving
**Purpose:**
**Ownership:** Ibu Herlina
**Location:** Negeri Katon
Name: unknown
Age: Modern
Pattern: Plants and floral batik patterns
Color: Red, green, blue and gold
Materials: Cotton
Technique: Printed
Purpose: Worn by cultural leaders and groom during wedding ceremonies
Ownership: Bapak Ahmad Effendi
Location: Margatiga

Name: Unknown
Age: Modern
Pattern: Plain
Color: Red, white and yellow
Materials: Synthetic cotton
Technique: Machine sewn
Purpose: Worn by cultural leaders and groom during wedding ceremonies
Ownership: Bapak Ahmad Effendi
Location: Margatiga
textiles of east lampung

TECHNIQUES
From our interviews with locals, we discovered that in this region, supplementary weaving or generally referred as tenun, is known as Petok textiles. Petok are textiles made with the traditional backstrap loom known as the gedog (in many parts of Indonesia) or mattakh as it is known in Lampung; the name petok is derived from the sound “tok-tok” made when making the textiles.

Textiles made with the mattakh is known to be the foundation layer of tapi textiles where dyed cotton thread are woven and then an additional layer of embellishments was added using the tekang, a tool that was used to keep the fabric taut for the application of the embellishments.

There were also found textiles made with supplementary weft, usually being referred to as songket in Sumatra but in Lampung, it is well known as kain limar. It is still unknown whether these cloths were influences or originated from Palembang, but the resemblance is considerably similar.

Cucuk Cukil is an alternative form of pattern making for textiles found in Desa Wana. This technique requires the weaver to incorporate additional threads (such as gold thread) on top of the foundation tenun textile giving the weaver more freedom in shaping the patterns. This technique can be connected to the techniques found for making tapi textiles we found in the exploration of West Lampung.

The Utik/Rutik found in East Lampung are shown to be made only using the tenun technique with three main colours: red, blue, yellow, all made using organic dyes.
**Mattakh:** Traditional backstrap loom tool for weaving

The first diagram shows the deconstructed pieces of the tool whereas the diagram of tapis *mattakh* found in Totton’s Tapis Lampung book (2009) reveals the construction of when it is being used.
Supplementary weft made with cotton on back strap loom

Tapis made with cucuk cukil technique

Tapis made with backstrap loom
Supplementary weft Limar cloths

Construction of woven cotton threads

Organic dyes on woven cotton threads
Hand and machine embroidery

Amongst the supplementary woven cloths, there was the technique of embroidery seen on various cloths as well. Applied in many diverse ways using an assorted collection of materials for creative expression, this technique is considered to be the simplest form of traditional pattern making.

Bo Kelambu indicates a decorative technique that uses fragments of fabric shaped into desired patterns handsewn onto a base fabric. It is suggested that the base fabric for this particular piece is felt with additional gem and metallic ornaments. The bridal room door decoration showcases a similar type of pattern making, but with the use of an embroidery machine.

Mamuakhokh showcases a unique hand made pattern technique that requires the incorporation of thick metallic strips or thread resembling stapling or attaching and securing pieces into shapes.
ARTISTRY AND PHILOSOPHY

of design
Traditional decorative textiles found in East Lampung resemble similarly to those found in West and South Saibatin. As seen from the findings, many of the recurring cloths were the renowned Kain Kapal or also known as ship cloths, naturally dyed and manually hand woven by women back in those days. However, what makes the findings in Phase Three special are the various ship cloths found with more diverse patterns and motifs, unlike those found in West or South Saibatin. The importance of these cloths are still very respected by the locals as traditional ceremonial cloths, although they are not as often used in traditional ceremonies today. Due to the highly significant use back in the day, the patterns shown through these cloths represent classic geometric and schematic symbols which was favored by the crafters.

The main patterns that can be seen depicting Hindu-Buddha influences, such as geometrical human figures and flora and fauna imageries, inspired by nature and elements of the human world. Rhombus and triangular shapes make up common patterns locally known as pucuk rebung, bamboo shoots, or iris wajik, a local Javanese home made snack shaped like a rhombus. There is also patterns that are locally referred to as the tip of the siger, the local traditional headpiece worn by brides. Yet due to the age of these cloths and the minimal knowledge of philosophies and meanings, it is unidentified as to why these specific patterns were recurrently used.
Patterns

Tip of siger with human figures

Pucuk Rebung

Schematic flora and fauna symbols

Cucuk rebung

Gambar Wayang: Human-like shadow figures

Iris Wajik
Classic Patterns

In East Lampung, there were also patterns with elegant gold borders against rich colored woven base fabrics or supplementary woven cotton tapestry, embellished with triangular foliated motifs of gold motifs, which can be a resemblance towards Islamic influences. These are classic local patterns that can be interpreted into various forms, however in East Lampung, they are locally known as iris wajik.
Supplementary weft Limar cloths
Unlike tapis patterns found in West Lampung, East Lampung tapis cloths are finely fabricated with simpler cucuk patterns, seen from these images. Shapes such as rhombus, zig zag lines and brick lined patterns are commonly distinguished and classified as ijik waris or pucuk rebung.

Flora and Fauna
Classified merely as floral and nature patterns, they are commonly associated with the Saibatin tribe due to their coastal influences as discovered through previous research phases.
This third phase of research was an exploration to a new region in Lampung where the discovery of traditional decorative textiles became more extensive. East Lampung covered Jabung and many neighboring villages where both Saibatin and Pepadun tribes were introduced to our scope of research; unlike previous explored regions focusing only on the Saibatin culture. East Lampung can be considered as a remote and isolated society with very minimal economical advances within the past few years, where perhaps it would explain the disregard of traditional cultural rituals and systems.

The brief findings explored in this report indicate that many traditional textiles from East Lampung have similar connections and resemblance to other regions previously visited. Yet to be more precise, Jabung and its surrounding areas are known to be interregional connected and influenced by Kalianda, which would explain the handful of ship cloths found, approximately dating back to 100 years ago. Apart from the ship cloths, *tapis sarong* was also amongst the collection of findings and the discovery of its significance in local East Lampung rites of passage ceremonies was highlighted by the women respondents we became acquainted with. Similar to West Lampung, *tapis doths* used to serve as a symbol of wealth and power but through this research, they are considered as nothing but a distant memory of ancestral tradition.
According to the third phase of research, it is presumed that Kalianda is the region where the creative development of East Lampung textiles derive from. This can be seen through how almost every respondent still own naturally dyed and cotton handspun ship cloths in their household. This indicates that in the earlier days, they utilized these cloths in their traditional ceremonies, as evidently told from stories.

Further explorative research is required to gain a full understanding of the interregional connections between East Lampung and South Lampung, since there was a strong cultural reflection recognized through the application and design philosophies of the textiles. Moreover, it would be a way to complete the journey of discovering the untold stories of traditional Lampung decorative textiles.


Thank You

September 2017