

## Elegant Tosakin Goldfish showcased in a Batik Shawl

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**Received:** March 10, 2023 / **Revised:** April 01, 2023 / **Accepted:** May 22, 2023

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### ABSTRACT

The Tosakin Goldfish, a unique Japanese variety known for its horizontally spread tail fin, is relatively unknown outside of Japan. Due to the limited information available, breeding and caring for these fish is considered challenging, resulting in few breeders. To promote awareness and understanding of the Tosakin Goldfish, artists have incorporated its image into batik shawls, using distilled waterlily plants and stones. The project, titled "Gemulai Tosakin Goldfish in Selendang Batik," aims to showcase the beauty and essence of the fish through five batik scarves named "The Swaying Tail of Tosakin Goldfish on Batik Scarfs." The artistic process follows A.A.M. Djelantik's aesthetic approach, focusing on harmonizing form, context, and presentation. S.P. Gutami's theory of three stages and six steps guides the artwork creation process. The chosen technique, Colet Tempel, is rarely utilized in the batik industry, providing an opportunity to expand knowledge within the community. The scarves depict the Tosakin Goldfish amidst a background resembling a tranquil pond, complete with leaves, budding waterlilies, and pebbles. This artwork is expected to inspire and educate society, educational institutions, and the textile craft sector, paving the way for further exploration and appreciation.

**Keywords:** tosakin goldfish, scarf, visualized, form distillates, batik

### INTRODUCTION

The *Carassius auratus*, commonly known as the Goldfish, is a freshwater fish belonging to the Cyprinidae family and Cypriniforms order [1]. It is one of the earliest fish species to be domesticated, kept, and bred by humans. Over time, the Goldfish has undergone genetic mutations due to crossbreeding and environmental factors, resulting in the emergence of new strains with variations in color, shape, and body anatomy [2]. Among the 500 strains, the Tosakin Goldfish, also known as the Curly Fantail Goldfish, is particularly fascinating [3].

The idea for creating a batik artwork featuring the Tosakin Goldfish came about during a conversation between the author and Indro Baskoro, a lecturer at the Department of Crafts, Faculty of Fine Arts, Indonesian Institute of the Arts Yogyakarta. The discussion initially revolved around Koi fish and eventually led to the exploration of other equally beautiful or even more captivating fish when viewed from above. It was during this

conversation that the author became aware of the Tosakin Goldfish, a variety with an extraordinary tail resembling a butterfly wing (personal interview, January 11, 2022).

The Tosakin Goldfish has a cute appearance, with an elongated round body and contrasting colors. It swims gracefully, showcasing its beauty. Its tail is particularly attractive as the Tosakin Goldfish can rotate it around its rigid bone axis, causing the upper part of the tail to face down while the lower part faces upward, sometimes even reaching its head. This remarkable ability sets it apart from other fish. Observing the Tosakin Goldfish requires viewing it from above, unlike other fish that are typically enjoyed from the side of the aquarium [4].

Another captivating aspect of the Tosakin Goldfish is its rarity and the difficulty in breeding this strain. Many people mistakenly assume that the term "Tosa" refers to the Tosakin Goldfish, when in fact it pertains to the Ryukin Goldfish, a different variety with a prominent hump. Consequently, the Tosakin Goldfish is rarely found in Indonesia. Even in its home country of Japan, the Tosakin Goldfish is not extensively bred due to the high level of meticulous care required. These factors contribute to its high price and limited community.

Based on these circumstances, the author aims to spark curiosity among the public about the Tosakin Goldfish and establish it as a potential commodity in the market to ensure the survival and development of this variety. The artistic creation takes the form of a batik shawl, chosen due to its multifunctionality and close association with textile crafts, adding not only aesthetic beauty but also practical use in daily life. The main motif of the Tosakin Goldfish is complemented by supporting motifs of waterlilies and stones, distilled into decorative forms.

## METHODOLOGY

### Approach Method

The author selects and utilizes Djelantik's Aesthetic Theory as the approach method for creating this batik shawl artwork. In his book titled "Estetika: Suatu Pengantar" [5], A.A.M Djelantik explains that aesthetics is a discipline that studies everything related to beauty. A.A.M Djelantik's Aesthetic Theory outlines three foundations of artistic beauty: Form, weight, and presentation. These three aspects are employed in the creation of the artwork with the theme of the Tosakin Goldfish on the batik shawl, as it involves aspects of beauty.

### Creation Method

The creation of artwork requires an appropriate method to outline the stages involved in its making. The creation method for craft art is described using S.P. Gustami's Three Stages Six Steps method. The Three Stages Six Steps method of artwork creation includes [6], [7]:

(1) Creation Method: The creation of artwork requires an appropriate method to outline the stages involved in its making. The creation method for craft art is described using S.P. Gustami's Three Stages Six Steps method. The Three Stages Six Steps method of artwork creation includes:

(2) Exploration: Exploration involves a journey of the soul and exploration to unearth sources of ideas. The primary source of ideas chosen is the Tosakin Goldfish, accompanied by supporting ideas of waterlilies and stones. The search for ideas is conducted through the internet and books, particularly focusing on the Tosakin Goldfish, as it is difficult to find information about it in general. The author also conducts an interview with Hermanto, a Tosakin Goldfish breeder based in Malang, through messenger. The gathered data is then selected and analyzed using Aesthetic Theory to ensure that the resulting artwork aligns with the chosen discipline.

(3) Design: The design phase encompasses several stages, including the creation of alternative designs (sketches) and the selection of the final design. In this stage, the author translates the ideas and concepts based on the validated data analysis into designs on A4 paper, which are then transferred to larger sheets measuring 200cm x 50cm, resulting in ten design options. From the ten alternative designs, five designs are selected based on their composition. These five designs are further developed by adding fish scales, stones, and waterlilies, and determining the color scheme.

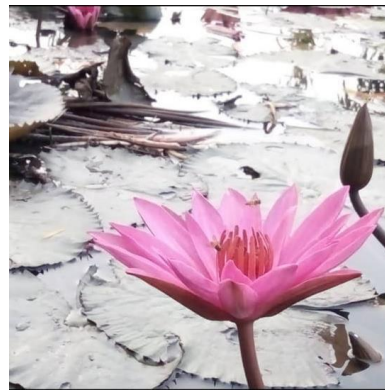
(4) Manifestation: The manifestation stage involves bringing the ideas, concepts, foundations, and designs to life, followed by an evaluation to assess the overall alignment between the concept and the created artwork. The manifestation of the artwork is carried out through direct observation by visiting the workshop of Tamakun, a batik craftsman in Pekalongan, who specializes in the Colet Tempel technique used in this creation. After studying the Colet Tempel technique, the designs are applied to five pieces of fabric measuring 200cm x 50cm. The prepared fabric is then batiked using the traditional batik method, employing a small diameter canting to achieve a gradient effect during the coloring process using Remasol and Procion dyes. Finally, the evaluation stage is conducted. The evaluation considers the alignment of ideas, the physical form of the artwork, and its adherence to the theoretical foundation used.

#### Reference Data:



**Figure 1.** Ikan Maskoki Tosaki.

(Source: Document of Yamanaka dan Chit Sung, 4 January 2022)



**Figure 2.** Lotus Flower.  
(Source: Bunga Amelia, 20 November 2021)



**Figure 3.** Tamakun's work.  
(Source: Tamakun, 13 December 2020)

### Data Analysis

The selected reference data is then analyzed using the Djelantik Aesthetic Approach. The Tosakin Goldfish (Figure 1) is considered the "Queen of Goldfish" in Japan. The Tosakin Goldfish has a plain body without any adornments on its eyes or body. Its unique feature is its fin, which is flat but can spread out like butterfly wings. The tips of its fins have a web-like pattern known as "the one thousand rays." Tosakin Goldfish can be found in various colors such as red, black, gray, orange, and white, and some even exhibit a combination of five colors. It is the combination of the body shape, tail, and contrasting colors of the Tosakin Goldfish that make it a unique and visually appealing fish unlike any other.

The Lotus Flower (Figure 2) is chosen as a supporting motif for the Tosakin Goldfish because it floats in calm water, just like the habitat of the Tosakin Goldfish. Including the Lotus Flower adds an aesthetic value to the batik scarf as if the fish is swimming amidst the Lotus plants. The selection of the Rock background (Figure 3) in this batik scarf is inspired by the calm water environment where the Tosakin Goldfish and Lotus Flowers reside, creating a depiction of the pond's bottom. The use of rocks with various shapes

and sizes as the background on the fabric ensures that it does not appear empty and adds a textured impression to the fabric.

Tamakun's artwork (Figure 3) is used as reference data because it utilizes the Colet Tempel technique. The Colet Tempel technique is chosen as the artistic process for creating the artwork because it is not widely known, making it a novel technique in the field of batik dyeing. With the Colet Tempel technique, various colors can be used, resulting in a gradient effect like watercolor painting, adding depth and contrast to the batik fabric.

**Designs**

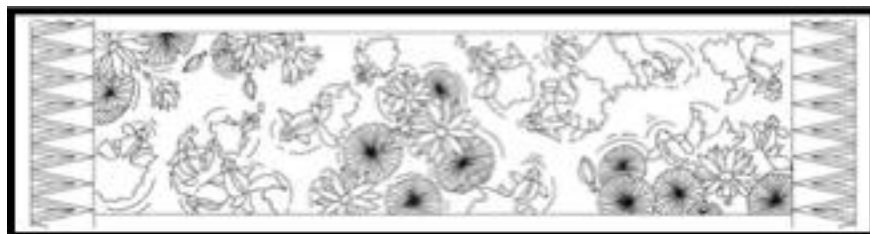
Here are some chosen designs, these sketches were selected after going through several sketches:



**Figure 4.** Chosen sketch 1.  
(Source: Amelia, 2022)



**Figure 5.** Chosen sketch 2.  
(Source: Amelia, 2022)



**Figure 6.** Chosen sketch 3.  
(Source: Amelia, 2022)



**Figure 7.** Chosen sketch 4.  
(Source: Amelia, 2022)



**Figure 8.** Chosen sketch 5.  
(Source: Amelia, 2022)

### **Material and Tools for the Realization**

Materials: Primiissima fabric, malam wax, Manotek, Procion, Remasol, pigments, MS (Methylated Spirit), Binder SLN, Fox glue, Waterglass.

Tools: Stove for the *malam*/ wax, frying pan, canting (wax pen), brush, plastic cup, stove, pot, scraper, plastic container, Kanebo (sponge), and plywood.

### **Working Techniques**

**Batik Tulis (Hand-drawn Batik):** Batik is a term used to refer to patterned fabric made using the resist technique, where materials like malam wax are used to resist the penetration of color [8]. This artwork is created using the technique of hand-drawn batik, which involves decorating the fabric with textures and motifs using a canting tool.

**Colet Tempel Coloring Technique:** Colet Tempel is a batik coloring technique where the fabric is attached to a plywood board using Manotek and then colored by applying the dye with a brush (Tamakun, Colet Tempel Artisan, Pekalongan, in Personal Interview, March 9, 2022).

### **Realization Technique**

The realization stage begins with observing the Colet Tempel technique in Pekalongan, followed by designing on a 200cm x 50cm paper, transferring the design to the scarf fabric, applying wax with a canting tool, attaching the fabric to plywood, coloring using Remasol and Procion for the fish shadows, coloring the fish scales, coloring the plants, coloring the tumpal motif and borders, creating the rock background, fixing the colors

with Waterglass, boiling the fabric to remove the wax, air-drying, removing any remaining threads, and finally ironing to ensure neatness.

## RESULTS

The following are the finished products, the batik shawl, which has undergone the manufacturing process.



**Figure 9.** Batik work made by Bunga Amelia.

Title: *Kin*

Media: Kain Primiissima

Technic: Batik Tulis

Coloring: Colet Tempel

Color: *Procion* and *Remasol*

Size: 200cm x 50cm

Year: 2022

The artwork is a batik shawl titled "Kin" made of Primiissima fabric measuring 200 cm x 50 cm. It was created using the technique of batik tulis and Colet Tempel coloring, predominantly in shades of blue with pink tumpal (geometric motif) and edges. The main idea combines the concept of the Tosakin goldfish with the presence of lotus flowers and rocks. The Tosakin goldfish is depicted swimming in one direction towards an empty space, creating an intriguing focal point where the fish gather. The fish surrounding the empty space becomes the center of interest in this titled artwork. The creation process involved using a small canting to apply isen-isen (dots) and klowong (lines), creating the impression of fish swimming in a pond with rocks at the bottom and vegetation above the fish, depicting texture and shadows through the Colet Tempel coloring technique. The title "Kin" is derived from the Japanese word for "gold," symbolizing masculinity, precision, and a golden era of success, taken from the name of the main motif, the Tosakin fish, featured in this artwork.



**Figure 10.** Batik work made by Bunga Amelia.

Title: Murasa Kin

Media: Kain Primiissima

Technic: Batik Tulis



Coloring: Colet Tempel

Color: Procion and Remasol

Size: 200cm x 50cm

Year: 2022

The artwork is a batik shawl titled "Murasa-Kin" made of Primiissima fabric measuring 200 cm x 50 cm. It was created using the technique of batik tulis and Colet Tempel coloring, with a dominant color scheme of purple and green for the border motif. The Colet Tempel technique was applied using Procion and Remasol dyes, with darker tones to create a deep and contrasting effect, showcasing the differences between the upper and lower motifs. The circular shapes on the rocks were created using Binder SLN and black pigment to give a sharp edge effect. "Murasa-Kin" is derived from the Japanese words "Murasaki" and "Kin." Murasaki represents purple, which is the dominant color in the artwork. The artwork focuses on the Tosakin goldfish swimming in the center, surrounded by lotus flowers on the left and right sides. Murasa-Kin carries the meaning of the Tosakin goldfish adorned with purple, symbolizing peace and luxury, along with the lotus plants that represent spiritual brightness, aligning with the inherent meaning of purple.



**Figure 11.** Batik work made by Bunga Amelia.

Title: *Heiwa*

Media: Kain Primiissima

Technic: Batik Tulis

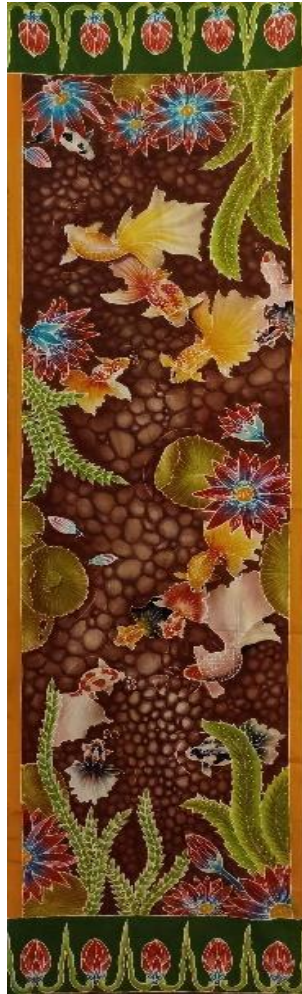
Coloring: Colet Tempel

Color: *Procion dan Remasol*

Size: 200cm x 50cm

Year: 2022

This artwork, *Heiwa*, depicts the Tosakin goldfish with lotus plants using the technique of batik tulis. The coloring in this artwork was achieved using the Colet Tempel technique, resulting in a range of dark to light colors that create varying depths of water. The colors of the Tosakin goldfish include shades of orange, red, white, and black, harmonizing with the background of rocks in shades of dark blue, light blue, green, and golden brown. The fish motifs are predominantly positioned on the left and right sides to ensure visibility and prevent folding when the shawl is worn. The background of rocks in the shawl is created with a gradient effect, transitioning from dark blue at one end to light blue, and from light green to darker green at the other end, creating the illusion of a pond where one end appears darker than the other, resembling moss-covered rocks. Procion and Remasol dyes were used for this effect, and the colors were fixed with water glass. The gradient technique produces a range of dark to light colors, giving the impression of varying depths of water from the right to the left side. The title "*Heiwa*" is derived from the Japanese word for tranquility and peace. It signifies the peaceful and serene process undertaken by the artist in creating the artwork.



**Figure 12.** Batik work made by Bunga Amelia.

Title: *Rizumu*

Media: Kain Prissima

Technic: Batik Tulis

Coloring: Colet Tempel

Color: *Procion* dan *Remasol*

Size: 200cm x 50cm

Year: 2022

The batik shawl titled "Rizumu," measuring 200cm x 50cm, was created in 2022. This artwork is predominantly colored in dark brown, featuring motifs of swimming Tosakin goldfish. The fish motifs are primarily positioned at the left and right ends of the shawl,

ensuring that when worn, the unfolded bottom part showcases the Tosakin goldfish pattern. The creation of this artwork employed the techniques of batik tulis and Colet Tempel, with a dominant brown color used for the depiction of rocks using Remasol dye. The brown color in this artwork offers a variety of interpretations, particularly based on the viewer's preferences. The artwork "Rizumu" is intended for individuals of all ages, as its choice of colors conveys a sense of tranquility and warmth. The title "Rizumu," meaning rhythm, symbolizes the graceful movement of the fish's tail as it swims in the pond, gracefully swaying from left to right. The background of the fabric is adorned with a brown color, which holds significance as an auspicious color in Japanese culture, representing the earth and strength.



**Figure 13.** Batik work made by Bunga Amelia.

Title: Saigo no Tosakin

Media: Kain Primiissima

Technic: Batik Tulis

Coloring: Colet Tempel

Color: Procion dan Remasol

Size: 200cm x 50cm

Year: 2022

This artwork employs the technique of batik tulis, featuring the main motif of Tosakin goldfish and accompanying plant motifs. The batik shawl utilizes the Colet Tempel coloring technique. The colors used for the Tosakin goldfish exhibit a gradation from yellow to brown, capturing the original colors of the fish, including black, orange, red, and white. The background representing rocks is created in shades of brownish green, with darker orange tumpal motifs. The fish are depicted swimming on the left side but are not overly abundant. The color selection aligns with the auspicious colors in Japanese culture, predominantly green, orange, and brown. These colors evoke a sense of tranquility, serving as a counterbalance to the previous artworks that featured brighter colors. The title "Saigo no Tosakin" is derived from the words "Saigo" and "Tosakin." "Saigo" means last or final, while "Saigo kin" refers to the final Tosakin goldfish. This artwork represents a culmination of patience, perseverance, and discipline, and ultimately concludes with happiness. Through this artwork, the author's experiences and learning processes have matured, enabling them to complete this piece until the end. Therefore, this fifth artwork is named "Saigo no Tosakin."

## CONCLUSION

The Tosakin goldfish possesses a unique feature in its tail that is not found in other fish. The tail of the Tosakin goldfish is wide and shaped like the letter U, with its bone segments resembling a net or what is known as "one thousand rays." The tail of the Tosakin goldfish can rotate back and forth, extending all the way to touch its head. The beauty of the Tosakin goldfish has been recognized worldwide, earning it the title of "Queen of Goldfish." However, keeping Tosakin goldfish is not easy, and not many people, especially in Indonesia, are familiar with it due to the lack of detailed literature on this fish, apart from books from Japan or expert breeders who specialize in breeding Tosakin goldfish. It is the uniqueness of this fish, unknown to many and distinct from other fish, that motivated the author to showcase the Tosakin goldfish in their batik shawl artwork.

The author utilized A. A. M Djelantik's Aesthetic Theory to describe the beauty created through disciplined knowledge, aligned with the methodology of creating the Tosakin goldfish artwork. The creation process followed SP. Gustami's theory is outlined in three stages and six steps as the embodiment process of the artwork. The first stage involved exploration, which included direct interviews with Tosakin goldfish breeders to gain a deeper understanding of the fish's unique characteristics. The second stage involved design, where the author created anatomical drawings, tail movements, additional motifs, backgrounds, and color schemes for the batik shawl artwork. The design phase

encompassed creating 10 alternative designs and selecting five designs as the final choices to be implemented in the artwork.

The third stage encompassed the realization of the artwork and evaluation. The artwork was materialized on the batik shawl using the batik tulis technique combined with the Colet Tempel coloring technique to achieve gradient colors. The Colet Tempel technique involved attaching the fabric to layered plywood, stiffening it with Manotek, and coloring it using brushes and Remasol and Procion dyes. The viscosity of the Manotek solution was adjusted to resemble watercolor paste, making it easy to brush onto the fabric. Five artworks were created as part of this final project, namely Kin, Murasa Kin, Heiwa, Rizumu, and Saigo no Tosakin, each carrying its own meaning based on the author's personal experience during the creation process. The creation of artwork involves a lengthy process to achieve optimal results that meet aesthetic composition. The realization of these artworks is intended for readers or art enthusiasts to not only consider the visual aspects but also the process, meaning, and information the author aims to convey to the public through the presented artworks.

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