



Characteristics of Mangrove Batik in Kutawaru Urban Village, Cilacap Regerency, Central Java

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Abstract

Batik Mangrove is a typical batik of Kutawaru Village, Cilacap Regency, Central Java which is the result of a new creation of the local community which then spreads widely in Kutawaru Village to become one of the visual attractions that attracts many people because Batik Mangrove has a unique motif and is different from the many existing batik motifs, so it has its own characteristics. In addition to having interesting and unique visuals, Batik Mangrove motifs provide an opportunity for the local community of Kutawaru Village to revive the batik industry by lifting the natural wealth or potential that exists in the area. In writing this article, it has produced a study of Batik Mangrove Kutawaru including: 1) The existence of Batik Mangrove in Kutawaru Village begins with the curiosity of the people of Kutawaru Village about the utilization of mangrove forests in their area so that an idea emerges so that there is a batik center in the area. 2) Examine in more detail about what motifs are in Batik Mangrove and their philosophies 3) Describe Batik Mangrove according to each motif according to the idea description with the mangrove or mangrove forest ecosystem in Kutawaru Village.

Keywords: *Mangrove Batik; Motifs; Kutawaru Village*

Introduction

Batik Mangrove is an original batik from Kutawaru Village as one of the new batik creations that is growing rapidly today. Batik Mangrove provides a new nuance that is visually very interesting, this is because Batik Mangrove has a varied visual batik motif from several existing batik motifs. Batik Mangrove also breaks the economy because it can build a batik industry in its area so that it provides great opportunities for employment.

Batik is a traditional art that does not only have a function of beauty, but also has a function of use and regional identity. (Toekio M, 1987) (Prawirohardjo, 2011). Or another meaning of batik is "*ngrawit*" which means soft, beautiful, and smooth. (S.P, 2006). There is a historical aspect in the tradition of making batik, which is a tradition owned by the Indonesian people before the presence of Indian culture, Indonesia already recognized the method of making batik (Karmila, 2010). (Karmila, 2010).

Batik, based on its general understanding, is a drawing on a cloth which is made through various equipment such as stamping and canting, the process of which is carried out by the method of coating or deepening, coloring to the process of *melorod* cloth (removing the night on the cloth). However, until the 19th century if someone talks about batik, they mean written batik. since the 19th century, batik has developed and the stamp batik method has emerged. (*National Cultural Research Institute (LRKN)-LIPI Team*, 1984). Meanwhile, according to (Sutopo, 1956), (Doellah, 2002) batik is a drawing or painting of mori cloth through the use of malam or wax with the process based on batik culture, namely through skills, motifs, decorative varieties, pattern arrangement and colors that have their own characteristics.

There are two things about batik according to (Tirtaamidjaja, N., -Jasir Marzuki, -Anderson, 1966) including: 1) the arrival of batik coincided with the influence of India and Hinduism in the 7th century, namely during the Sriwijaya Kingdom period. (Sachari, 2007). 2) Batik is native to Indonesia based on the opinion that the technique of batik guides various parts of the fabric that are not given color, batik is also famous to Flores, Toraja, Papua, and Halmahera, which means it is not only famous in areas exposed to Hindu culture. The emergence of Batik Mangrove in Kutawaru began along with the 2012 training from PT Holcim Indonesia Tbk. and the Kutawaru community. There was an increase in interest in batik in the Kutawaru community after a field trip to batik producers in Pekalongan. Furthermore, a batik UMKM was established in Kutawaru Village in 2013 under the name Leksana Batik Jaya. Kutawaru Village has a geographical location with mangrove forests and large rivers around it, but its existence is threatened because there is a blue revolution, namely the existence of shrimp pond entrepreneurs. Ironically, the mangrove forest in the area around Kutawaru, Cilacap, became the inspiration for batik motifs in the form of depicting mangrove trees (Sasanawati, 2015). (Sasanawati, 2015).

The subject related to the design of Kutawaru mangrove batik motifs is certainly very interesting to discuss. In it, there are several motifs that vary because there are combinations of several existing motifs including those from the Cilacap region or other regions. Mangrove batik has characteristics in which there are depictions related to plant representations in the mangrove ecosystem of the Kutawaru region that other regions do not have. While Leksana Batik Jaya focuses on the design of the motifs in it, they still pay attention to the philosophical meaning on each sheet.

In naming all mangrove batik motifs based on the source of the idea. For example, the mangrove isen rock motif with the source of the idea is based on the shape of the rocks, the mangrove tendril motif is sourced from mangrove plant objects, the rope pitingan motif is sourced from the rope pitingan plant, as well as various other motifs. Mangrove batik motifs have a design in the form of depicting the wealth and beauty of nature with symbolic meanings that are arranged based on the artist's ideas.

Another interesting thing is in the coloring stage of mangrove batik. The coloring uses 3 types of dyes, namely synthetic naptol, indigosol, or natural dyes that Leksana Batik Jaya has developed independently whose manufacturing material is from the mangrove plant itself. All parts of the mangrove can be processed to be used as natural dyes either from the leaves, fruit, stems, or roots. These natural colors tend to be dark colors such as brown, black, gray and others. These colors represent a period of confrontation and recovery. (Pringgenis, D, 2013).

The design of motifs in kutawaru mangrove batik has undergone development due to a visual issue which is now the textile industry has a new challenge related to the development of designs that often change. The development of technology makes the world boundaries increasingly narrow and makes it easier for humans to find ideas related to making motifs. Mangrove batik motifs are classified as contemporary motifs where the majority of the ideas are sourced from fauna or flora forms where various ideas are made very common and often many craftsmen use. Modern or contemporary batik is all types of batik with a pattern or style that is different from traditional batik, has no ties to a rule, and is free in nature (Susanto, 1980).

(Ranjabar, 2006) states that cultural preservation is defined as an action to maintain the value of art and culture through the development of a form with a dynamic, selective, and flexible nature. Not only that, cultural preservation needs to be adjusted to conditions and situations that are always dynamic. This means that cultural conservation can be realized through a variety of ways to maintain various cultural values in the broadest possible way.

Conservation is a term that is synonymous with preserving or maintaining. According to (Endarmoko, 2006) (Endarmoko, 2006) explains that conserving any effort with the aim of maintaining something is an extraordinary effort to protect what is owned. Conservation is closely related to preservation in a work and responsibility in a work. Like a culture that is functionally designed to be a correlation to a life plan of the owner. This is in accordance with the opinion of Peurseun (1988) which states that culture will not be implemented outside of us, but we are obliged to look for strategies or ways of culture. This includes the process of preserving the culture that has been determined.

So that conservation in other words, namely cultural preservation is a form of cultural revitalization or cultural strengthening by carrying out 3 steps, including:

- 1) the existence of understanding in raising awareness, 2) There is planning in a collective way, and 3) there is determination in fostering cultural creativity. Cultural conservation is defined as an effort that is planned, sustainable, and intended so that various cultural values are not only understood by the owner, but can revive all forms of creativity in living it. (Lailia Khasanah, Farah, 2019).

Batik Mangrove in the form of cultural exploration of batik art in nature conservation and culture of coastal areas, there needs to be a change or development in the design of Batik Mangrove in Kutawaru with a special study in more depth, related to this matter the author is interested in discussing several Batik mangrove motifs in Kutawaru, Cilacap Regency, Central Java.

The positive side of the developments described above is that they are able to create new opportunities in the textile world, including in the batik field with dynamic design demands and keep up with technological developments and the times. (Musman, Asti, 2011). These various visual issues certainly motivate LPJ to be able to create a batik motif that still has its own characteristics that make it different but still has a broad market. Among the many ways that can be taken is to hold innovations in the form of design exploration.

Research regarding Kutawaru mangrove batik whose LPJ production has previously been carried out by PT Holcim Indonesia Tbk. The findings are in the form of annual reporting with the subject matter regarding historical aspects, development planning progress data, assistance and others as actions to support the development of Leksana Batik Jaya.

From this matter, it makes it different from the current research in which now researchers will focus on Leksana Batik Jaya's products, namely the design of mangrove batik motifs. The visual representation is then described and translated until the results are obtained in the form of a holistic meaning.

The Kutawaru Mangrove Batik Motif becomes for researchers to study and examine in depth because mangrove batik has a motif that cannot be found in other areas because there is a depiction of the wealth and natural beauty of the Kutawaru Village area surrounded by mangrove plants. This beauty is then poured into 7 motifs that Leksana Batik Jaya uses as its mainstay. Another reason is that besides being used as clothing, this Batik Mangrove has a message in it so that people have a caring nature for mangroves which are increasingly threatened by their existence, for the last reason is that Batik Mangrove can increase the wealth of batik in Indonesia and be able to encourage the emergence of innovation in the field of batik.

Result and Discussion

Batik Mangrove Kutawaru is batik with the theme of the mangrove ecosystem in the Kutawaru Village area, the idea obtained comes from the creator of Batik Mangrove itself, Mrs. Titing Budiarti after she observed the natural situation around her and then poured it by creating a batik motif. In addition to mangroves, the mangrove ecosystem in the Kutawaru Village area has various other plants such as tali pitingan, eucalyptus, kembang Wijaya kusuma, kembang semanggen, breadfruit trees and coconuts. Furthermore, for fauna in the mangrove ecosystem, there are various animals, for example crabs, shrimps, groupers, and various other types of fauna. In addition to the fauna and flora, there are also objects that are used as mangrove batik motifs such as rocks, the Donan River, and ships or boats.

Leksana batik Jaya or commonly abbreviated as Leksana Batiki Jaya is an MSME business with a focus on developing Mangrove Batik production located in Jojog Village, Kutawaru Village. Batik Mangrove Kutawaru often has motifs in the form of several types of fauna or flora in coastal areas, almost similar to batik MSMEs in the Cilacap Regency area. What distinguishes it is that although the theme is similar, the types of flora and fauna chosen are not the same, this is due to differences in geographical location. Kutawaru and Nusakambangan Island are part of the Cilacap Regency area, which is separated by a river and directly adjacent to the Indian Ocean. This of course causes the plants there to be different from those in dry areas.

There are various types of plants in the Cilacap region and thus it inspires many craftsmen to make a Mangrove Batik Motif. There is something that distinguishes the Kutawaru area from other areas, namely that although it is relatively fertile, the Kutawaru area has wet soil characteristics because there are rivers around it and it borders the ocean, in addition to this, the soil and water in the Kutawaru area are increasingly polluted by the waste produced by PT Pertamina. Because of this, the plants that grow in the Kutawaru area are not as rich as other areas of Cilacap, but the advantage is that there are many plants such as coconut trees, mangroves, eucalyptus, and other plants that are able to thrive.

This natural factor makes the Batik Mangrove Kutawaru motif different from other batik motifs. Craftsmen in the Cilacap region often raise a variety of fauna and flora found in the region. Because in the Kutawaru area there are more mangrove plants, Leksana Batik Jaya raises the cell to be the source of the idea, both in terms of motifs and in terms of developing natural dyes. Thus, the craftsmen have a claim on their products, which is 100% mangrove.

The batik industry in Cilacap Regency began to experience development since 2010, the mushrooming batik MSMEs are accompanied by a variety of flagship motifs that describe the beautiful nature of the Cilacap region. Cilacap Regency has a patent motif, but the motifs and decorations tend to be diverse and the ideas are sourced from the surrounding natural conditions, thus the majority of batik from Cilacap Regency has a Flora theme, including the mangrove batik that Leksana Batik Jaya produces.

With the stages in manufacturing that require patience, tenacity, and thoroughness, Leksana Batik Jaya is able to produce a variety of superior batik and has its own characteristics in terms of its motifs, namely there is a depiction of the mangrove ecosystem in the Kutawaru area. The mangrove ecosystem is very rich because there are various types of mangrove trees which the craftsmen then make into an idea in making the motif design. In addition to mangrove trees, various marine life or marine fauna are also used as ideas when making motifs, such as lobsters, fish, crabs, and others. With this imagination, the craftsmen try to depict the beauty and natural wealth of the Kutawaru region into an art form that is contained in batik cloth by paying attention to aesthetic aspects and symbolism.

The technique in drawing Mangrove Batik Motifs is in the form of stilation and realism. There are some motifs that are drawn in full or original and thus look like real objects. The technique of stilation craftsmen use in depicting objects through a variety of shapes with the function of making objects more

beautiful. The images in the Mangrove Batik Motifs of the craftsmen are arranged tightly, without diversity, and written neatly so that it can be seen that the motifs are organized even though they are actually arranged randomly. Through the ideas and thoughts of the craftsmen, a design is realized in the form of motifs with interesting and unique aspects that can attract tourists or batik art enthusiasts.

Batik mangrove is highly favored by Leksana Batik Jaya but Leksana Batik Jaya is not satisfied with its production. They constantly innovate and develop their products so that market demands are met and all customers are satisfied. The most prominent thing related to Leksana Batik Jaya's innovation is its batik coloring. Since 2015, they have been developing natural dyes from mangrove plants. All parts of mangrove plants can be used as coloring materials from their stems, roots, leaves, or fruits.

Mangrove batik is an original batik typical of Kutawaru which has a number of classes or classifications then classified into based on the source of ideas, manufacturing techniques and coloring methods. The techniques used during the production of mangrove batik are three ways, including the stamp, write, and combination methods. The coloring classification is classified into two types, namely coloring through natural dyes and with synthetic dyes such as naptol and indigosol.

The design ideas in the mangrove batik model are derived from flora, most of which are the visualization of leaves, tendrils, flowers, and fruits. Although it is possible to make other parts appear such as roots and stems. In addition to this, there are also animal ideas that are also raised by the craftsmen of Leksana Batik Jaya. The geographical condition of Kutawaru Village is that there are waters around it in the form of seas, rivers or artificial ecosystems such as ponds and ponds. This makes the Kutawaru area an area where there are many aquatic faunas such as groupers, crabs, lobsters, shrimps, seahorses, squids, and others.

Discussion for this section there is a description related to the discussion on the design of the object under study, namely Kutawaru mangrove batik. The study is carried out objectively through extracting various objective data, dimensions, and physical aspects that can be observed in its representation. Visual representation is something that can then be seen directly by the eye with elements including shape, line, texture, shading, color, graphics, and symbols. In composing the visual elements, it requires experience and visual feeling so that the motif can be drawn properly.

An idea is an expression in every art, which means a creative expression done by the owner through a visual medium with a touch of creation or uniqueness. It is one of the activities of expression, both in feelings, and in thoughts. (Sumardjo, 1999). Meanwhile, according to (Eaton, 2010) and (Gie, 1996) have defined expression in art, especially in fine art, as the expression of an aesthetic feeling and idea through the medium of visual media. In the creation stage as one of the aesthetic expressions in fine art is an idea that is poured and channeled into a visual container. (Eaton, 2010). Thus, expression has demanded the existence of a concrete form of a work as an effort of creation that does not stop as an ability of imagination or ideas alone, (Ali Matius, 2011). In this matter, it is implied that in creating there is a process that needs to be passed, in other words, the process of creating works. According to L.H Chapman in his book (Sahman, 1993). The creation stage consists of three stages, including 1) Efforts in finding ideas (*inception of an idea*) or finding the source of ideas, namely the exploration stage in finding an idea, 2) The stage of *refinement*, development, and stabilization of the initial idea (*elaboration and refinement*). This contains the development of a work to become a pre-visual image which is then possible to be given a concrete form. 3) Visualization *in a medium* through the use of a medium.

Creativity in art can be defined as the achievement of *insight* or a new view that brings new rationality. Based on Munandar (1992) (1992), there is an understanding of creativity, namely the ability to make a new combination, based on existing data, facts, information elements. Creative expression is a self-actualization or so-called *self-actualizing person* in its role involving human imagination, the emergence of inspiration, and creation. In art there is creativity which is an emphasis on the process that produces something new and interesting from the past. (Feldman, 1967).

In the process of creating works of art, which is specific to the art of batik, it becomes a form of expression of the results of thinking and feeling that are poured into the form of works with media intermediaries and techniques in the manufacturing process. During the process of making Batik Mangrove in Kutawaru, three pillars were carried out, including exploration, design, and realization. 1) Exploration, which is the stage of studying the source of ideas 2) Design, namely pre-design, design, technique, media, and manufacturing process. 3) Embodiment, which is the final result of the artwork that is equipped with quality and artistic tests, supported by *craftsmanship* skills, (Gustami, 2007).

According to (Lailia Khasanah, Farah, 2019) The Batik Mangrove Kutawaru motif was produced by the creation of Titing Budiarti and the craftsmen from Leksana Batik Jaya. In naming the Batik Mangrove motif, it refers to the main motif and dominates the entire cloth sheet in it. In choosing 7 Batik Mangrove motifs based on 2 things, namely the aesthetic visualization of Batik Mangrove motifs and the meaning contained in all the motifs in it. The various motifs include:

1. Batik Motif Bebatuan Isen Mangrove

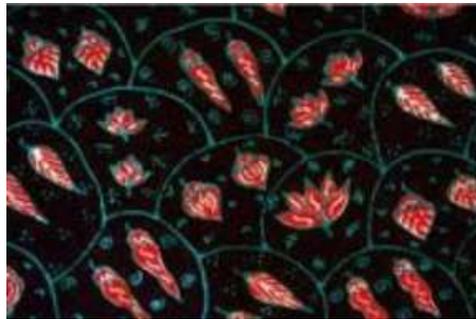


Figure 1. Mangrove Batik Motif of Mangrove Isen Rocks
(Source: Leksana Batik Jaya Catalog by Kutawaru KKN Team 2017)

Isen Mangrove Rock Motif Batik is a typical Kutawaru Mangrove Batik whose source of idea is Nusakambangan Island. Nusakambangan Island is a small island located on the south side of Kutawaru Village, so Nusakambangan Island still has a similar mangrove ecosystem. The batik motif tells that in the mangrove ecosystem of Nusakambangan Island, there are many large rocks, which are thus different from the mangrove ecosystem in Kutawaru Village. The mound image in the batik is a depiction of the many rocks there, then in the area there are various types of mangrove trees including tancang mangrove fruit, bogem mangrove fruit, and leaves.

2. Mawaran Batik Motif

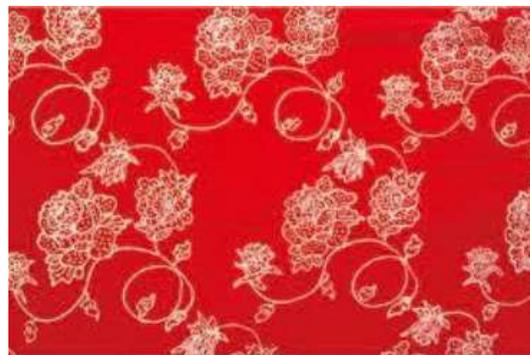


Figure 2. Batik Mangrove Mawaran Motif
(Source: Leksana Batik Jaya Catalog by Kutawaru KKN Team 2017)

This mawaran Batik Motif is one of the typical Kutawaru batik produced by Leksana Batik Jaya. The idea of making this motif originated from Titing's husband as the founder of Leksana Batik Jaya, who returned home with a rose. Rose flowers are not only visually beautiful, but also beautiful in meaning even though roses are not native to the Kutawaru mangrove environment. Batik Motif Mawaran means beauty and strengthens the feeling of love. Love in this case is not necessarily shown for couples, but also shown to siblings, children, friends, and others.

3. Batik Motif Tali Pitingan



Figure 3. Batik Mangrove Motif of Tali Pitingan
(Source: Leksana Batik Jaya Catalog by Kutawaru KKN Team 2017)

Tali Pitingan Motif Batik is one of the mainstay batik from Leksana Batik Jaya which is a picture of one of the natural diversity of ecosystems in Kutawaru Village. The motif in this batik is very simple but depicted densely and regularly. There is a story that describes the daily life of fishermen in this motif. Tali pitingan plant is one of the many plants that live in Kutawaru Village, but it does not have a significant function, usually only crab fishermen use this tali pitingan plant to tie crabs. The pititngan rope plant has a strong binding power so that crab fishermen choose to use this plant compared to buying rope.

4. Batik Motif of Mangrove Tendrils



Figure 4. Mangrove Batik Motif of Mangrove tendrils
(Source: Leksana Batik Jaya Catalog by Kutawaru KKN Team 2017)

Batik Motif Mangrove tendrils is one of the batik products of Leksana Batik Jaya production which later became a mainstay. The idea of creating this motif is almost the same as the batik motifs produced by Leksana Batik Jaya, which comes from mangrove plants around the Kutawaru Village area, but is depicted with stylization and has a different meaning. This motif is drawn like a mangrove plant that is upright and stands alone, even though it stands alone but still grows together and joins one another. The meaning is a hope for Batik Mangrove craftsmen in Kutawaru Village so that in the future it can become an independent small and medium-sized business but still close in terms of family.

5. Batik Motif Daun Putut



Figure 5. Batik Mangrove Motif Daun Putut
(Source: Leksana Batik Jaya Catalog by Kutawaru KKN Team 2017)

Batik Motif Daun Putut is one of the batik that illustrates the richness of the mangrove ecosystem in Kutawaru Village. The depiction of motifs in this batik is very simple or simple, but the way to make it is quite a lot of combinations of several plants in the mangrove ecosystem, starting from eucalyptus leaves, semanggen flowers, mangrove fruit or putut, and isen - isen. The emergence of the idea in making this motif is to show that the land of Kutawaru Village has wealth, soil fertility and abundant natural resources, which then from this idea the existing plants are combined in a unique motif.

6. Batik Motif of Bogem tendrils



Figure 6. Batik Mangrove Motif of Bogem tendrils
(Source: Leksana Batik Jaya Catalog by Kutawaru KKN Team 2017)

Motif Sulur Bogem Batik Motif is one of the Mangrove Batik which contains a combination of batik motifs typical of Kutawaru Village in the form of visualization of bogem mangrove fruit with archipelago motifs in the form of kawung originating from the Special Region of Yogyakarta. Leksana Batik Jaya, through this Bogem tendrils Motif, wants to show that the two motifs typical of Kutawaru Village and the Special Region of Yogyakarta can be a unified design that has a beauty value. This motif contains a great hope from Leksana Batik Jaya that by combining the two motifs, batik from Leksana Batik Jaya will reach a wider market and can be distributed throughout Indonesia and abroad.

7. Batik Motif Ketupat Mangrove



Figure 7. Batik Mangrove Mangrove Rhombus Motif
(Source: Leksana Batik Jaya Catalog by Kutawaru KKN Team 2017)

Batik Motif Ketupat Mangrove is a batik from the exclusive production of Leksana Batik Jaya, because it is only produced when approaching the month of Ramadan and Eid only. The idea of making this motif is inspired by ketupat which is a food commonly served during Eid al-Fitr, but in the creation of the design it is combined with various flora around Cilacap Regency. The depiction of the main motif of the ketupat consists of various elements, namely rice and the shape of the ketupat itself. The supporting motifs are several types of flora such as wijayakusuma flowers, eucalyptus leaves and semanggen flowers.

Discussion

The uniqueness of the Batik Mangrove typical of Kutawaru with its visual appearance depicting natural wealth in the form of mangrove ecosystems has attracted the attention of many audiences including the desire to study more deeply. The visual representation of Batik Mangrove Kutawaru has become a visual phenomenon that can be read through various sides as well as the reading or interpretation of the meaning contained in it. Batik Mangrove typical of Kutawaru Village is an environmentally-based batik creation precisely in the coastal area of the southern Cilacap Regency, where the majority of the area is mostly planted with mangrove plants. This draws attention to the potential development of batik in coastal areas, both as a craft center by raising several diverse mangrove batik motifs, as well as the use of mangrove plants as natural dyes in the batik coloring process.

Suggestion

Batik Mangrove typical of Kutawaru Village is quite good, unique, and interesting in the idea that the background of Batik Mangrove is taken from the potential of the region. but the geographical location of Kutawaru Village is quite far and must pass through a small river by boat. It would be nice for marketing to be further expanded with a shop in the city center that is not so far away. Then the batik motifs presented are quite interesting. However, it would be nice for the motifs to be more updated and a little complicated in the details so that there is not much empty space and monotony.

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