

Development Strategies for Batik Wonogiren: Promoting the Company Profiles and Product images

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Abstract

This is a community service research program implementing Problem-Solving Method targeted at identifying problems in UMKM (Micro, small, and medium-sized enterprises) and proposing solutions to ensure that the batik enterprise can operate as expected. The findings reveal that the batik Wonogiren visualization was affected by its manufacturers' knowledge and experiences.

The historical evidence of the presence of Pura Mangkunagaran batik manufacturers creating enterprises in Wonogiri became the beginning of the evolution of skill of entrepreneurs and artisans in Tirtomoyo District in manufacturing batik motifs to build concepts by revealing their aesthetically pleasing characteristics. In addition, various strategies for developing batik Wonogiren have been implemented by batik artisans/entrepreneurs. They include: (1) exploring new motifs to traditional batik motifs, (2) implementing marketing strategies, such as establishing a booth/show room in the production house, participating in batik exhibitions organized by relevant government agencies. It also involved offering/publicizing them on the internet through websites, Facebook, Instagram, and Tik-Tok.

The research employs observations and interviews as research methods for generating primary data. Interviews have been carried out with business owners, managers, and employees. Secondary data have been obtained by reviewing literature including journals, sales data, statistics from batik enterprises, and books.

It concludes that Wonogiren batik is distinguished by the presence of crushed themes in addition to traditional and evolved motifs, especially abstract/contemporary motifs. The growth plan for batik Wonogiren is focused on product marketing, which includes selling at home through marketing at each artisan's outlet, participating in government-organized exhibitions of products, and conducting online marketing through social media.

Keywords: Development Strategy, Batik, Wonogiren, Traditional, marketing

Introduction

Traditional arts and crafts in Indonesia hold different names, despite the fact that they use the same materials and have been performing for a long time. They have been passed down from generation to generation (Bachtiar, 2021). Traditional batik craft work, rich in aesthetic values and symbolic meanings, plays an important role in the Javanese rituals and customs (Tresnadi and Sachari, 2015). In fact, each motif formed from traditional batik incorporates the meaning of the symbols lined up in it (Lee, 2016).

Aesthetics in art expresses various values, especially the value systems of social groupings and must be appreciated. This is more so in batik motifs. They are essentially expressions of ideas in the form of flora, fauna motifs, geometric and non-geometric shapes, as well as color arrangements. Fauna or animal forms are also frequently displayed in a unified form of batik patterns, according to the natural environment and culture.

The development of traditional batik clothes has had a significant impact on their use. Batik cloths were originally used as a tool in ancient rituals and ceremonies, then as time and period passed, their unique use has developed. This is due to the artisans' rising concerns with the demands of the general population. Batik clothes have become a daily textile demand. In addition, there is also the desire for traditional clothes such as traditional Javanese clothes.

Batik Wonogiren is an artwork produced in the Javanese cultural environment. It is a traditional craft surrounded by Javanese culture, according to the Javanese traditions. Wonogiren batik has developed in the Mangkunagaran. Palace courtiers or descendants of noble families. They are among the artisans designated by Mangkunagaran Temple as the batik manufacturers. This was also carried out by Kanjeng Wonogiren and Raden Ayu Praptini Partaningrat as Wonogiren batik activists, who collaborated with the Mangkunagaran batik professionals and enterprises. Wonogiren batik has very specific characteristics in batik motifs that represent local knowledge (Nurchayanti, 2009).

Batik Wonogiren has passed through ups and downs. However, it was reported that in the 1980s, Wonogiren hand-written batik, which was already recognized as a producer of original hand-written batik and classic batik, became extinct owing to the introduction of printed batik or stamped batik (Supriyadi, 2023).

Batik *tulis* (hand-written) Wonogiren decreased its popularity when printed batik developed in Wonogiri in the 1980s (Wiyanti, 2015). Batik products using stamping techniques is easier and faster to work on, and thus they are produced in large quantities. The prices are more reasonable to the public in general (Siregar et al., 2020). However, apart from the introduction of the batik *cap* (stamped), there has been no regeneration of batik artisans at the time; the following generation has chosen to become government employees and businessmen rather than batik artisans. They believe that being a public servant has a better standing than being an artisan.

Batik Wonogiren, on the other hand, still exists, as evidenced by the participants in the batik craft exhibition in Wonogiri in 2023: The participants were as follows.

1. CV Batik Lestari from Bulurejo Mlokomanis Bulurejo,
2. Aladie Batik Craft from Ngricik Pule Selogiri village,
3. Batik Kenanga Mulya from Bledo Wonoharjo village and Rumah Batik Giri Kencana Wonokarto Wonogiri Kota
4. Parnaraya Batik from Kebonagung Sidoharjo,
5. Indriyani Batik from Mujing Banyakprodo Tirtomoyo village,
6. Fortuna Batik, from Tirtomoyo subdistrict represented by TSP Batik Wonogiren, Kartika Batik,
7. Rifky Batik, and while from Pracimantoro subdistrict represented by Batik Cikal.

A number of studies has been carried out in the same area. The Strength Opportunities (SO) proves to be a viable option for the Ana Batik Magelang's company to develop (Hastutik and Novitaningtyas, 2021); a study on development strategies for the batik industry in Kampung Batik Jetis Sidoarjo examine increasing production and enhancing the quality of batik products, and taking advantage on market opportunities (Setiawan and Wirjodirdjo, 2020).

The batik cloth Jati Kusuma company's products are not expensive, making them easily accessible to the people at large, yet the company has not used social media to advertise its products (Krisbiantoro, Sarmini, and Rahmah, 2023); development strategies of Banyuwangi Batik involve increasing aspects on brand image, making attractive batik education tour package promos, then creating a promotional media account by showing the advantages of typical Banyuwangi batik products (Utami, 2023). According to Suhartini, Mahbubah, and Basjir (2021), small and medium-sized batik companies must expand their market by increasing internet marketing and improving the quality and uniqueness of product material provided online.

A preliminary model design for the revitalization of classical batik art through interpretation was developed as part of an endeavor to preserve cultural heritage and encourage visitors' attraction in Surakarta through interpretation-based revitalization. It makes a significant contribution to the development of community-based tourism through various special interest tourism products for batik tourism objects. They provide benefits in the form of a multiplier effect, so as to provide additional income to the community, particularly those who live near the object. Visitors in Surakarta becomes a reference for promoting local community engagement in tourist development strategy, implementation and optimal use, as well as diversifying the tourism industry by providing tourism products based on the batik crafts. The strategy for developing Wonogiren batik used by batik craftsmen/entrepreneurs is to create:

- (1) new motifs in addition to conventional batik motifs that are still used, and
- (2) strategies that are mostly tied to product marketing.

This study was motivated by our observation to the Batik artwork manufactured in the Surakarta area and our desire to explore Batik Wonogiren types and their philosophical motifs, as well as the strategies used for product development and marketing prospect. Thus, efforts must be undertaken to reinvigorate traditional batik painting. These efforts include:

- (1) Raising public awareness of the existence of classic batik,
- (2) Socializing the types of motifs and meanings of classic Surakarta batik motifs through educational institutions, workshops, batik exhibitions, and promotions,
- (3) identifying the types of motifs and meanings of classic batik, and
- (4) interpreting the meaning of batik motifs in the context of socializing the philosophical values contained in classic batik motifs and decorations.

The number of interpretations carried out to help efforts to conserve classic batik as cultural treasure and to improve tourism in Surakarta remains relatively few. In this context, this study delves into batik Wonogiren through the aesthetics and meaning of batik motifs influenced by the culture of the Surakarta Palace. This paper examines the development of Wonogiren batik, studying the impact of classic batik from the Surakarta palace and Puro Mangkunegaran on numerous types of batik Wonogiren Tirtomoyo based on local wisdom. It also examines the aesthetics and meanings based on local wisdom.

Its aim is to facilitate the development of concepts of this form of batik as part of a strategic effort to improve Wonogiren batik manufactured in Wonogiri, Central Java, Indonesia.

Its objectives are:

1. To develop self-awareness and knowledge of fine arts, especially textile crafts, as well as contributing ideas about the concept of aesthetic value of batik Wonogiren traditional motifs and the development of traditional batik in general.
2. To provide the institutions involved in the field of batik Wonogiren arts, a foundation for more focused planning, coaching, and growth in line with the cultural context.

Research Methodology

This study is part of a community service research program implementing Problem-Solving Method targeted at identifying problems in UMKM (Micro, small, and medium-sized enterprises) and proposing solutions that can be used to solve problems so that the enterprise can operate as expected. Problem-solving is a method of identifying a problem and determining

a solution by encouraging an individual or a group of people to pay attention, explore, and think about a problem to further assess it in an attempt to provide a better solution.

This study consider selected batik Wonogiren enterprises in Tirtomoyo, Wonogiri, Central Java province as its formal object which include the following.

- CV Batik Lestari,
- Aladie Batik Craft Batik,
- Kenanga Mulya Parnaraya Batik,
- Indriyani Batik,
- Fortuna Batik Rifky Batik.

Primary data were collected through interviews and observations. Interviews were carried out with business owners, managers, and employees. Secondary data were obtained by reviewing literature including journals, sales data, statistics from batik enterprises, and books. The data analysis methods followed qualitative research procedures comprised of data collection, data evaluation or analysis, and conclusion formation (Westbrook, 1994).

Findings

A. Introducing Batik Wonogiren

Batik Wonogiren of Tirtomoyo is the original batik Wonogiren. The term batik Wonogiren is derived from Kanjeng Wonogiren or Raden Ayu Handyaningrat, wife of the Regent of Wonogiri (in power during the Republic of Indonesia's pre-independence period) in the 1910s. Wonogiren batik has a distinct feature known as *remukan* (crumbled). Crumbled motifs are produced by error during the batik producing process, but purchasers believe they are a distinguishing feature of the Batik Wonogiren and seem natural and appealing. Consumers appreciate Batik Wonogiren's crumbs, and *remukan* have become a distinguishing feature of batik Wonogiren.

Batik Wonogiren Tirtomoyo began to extend into marketing when it was established by the wife of the Regent of Wonogiri at the time, and after an extended absence, it began to revive again in 1993 when it was reintroduced by Tari Soemarno Putri in the TSP Batik business. Mrs. Tien Soeharto found the batik *remekan* motif when visiting Wonogiri and felt delighted since the design was distinctive, thus she asked for that it was used as a typical Wonogiren motif. The Wonogiri Regent's Decree (SK) Number: 431/03/501/1993 for Wonogiri Typical Wonogiren Batik has been standardized.

Batik Wonogiren, which has local wisdom, is standardized in its characteristics through four things: first, traditional patterns (light or slightly whitish color shades), *dasaran pethak*, *jene* (yellow) *ugi cemeng*, *sekaran* (flower patterns), animals, *wit-witan* (trees); the second part is broken (scratched or crushed) and the third part is broken (scratched or crushed). Even if the creation has diverged from the ties that have established a tradition, the three motif arrangements in classic Surakarta batik that are bound by certain rules are still maintained, as batik whose patterns and styles originate from traditional batik is updated with new motif elements (Susanto 1980), the four batik Wonogiren innovations include new batik patterns as the Wonogiren batik craft art's cultural history continues to be practiced in Tirtomoyo, Wonogiri and the Surakarta region. The acknowledgment stated could be used to address aspects of local cultural wisdom, the natural environment, as well as supporting local conditions that have survived and evolved in Tirtomoyo as batik Wonogiren develops along with its cultural aspects.

Such a description offers an overview of the background to the existence of batik Wonogiren with local knowledge, the varieties of traditional batik motifs affected by traditional batik from the Surakarta palace culture, which relates to the aesthetics and meaning of the symbols in the motifs. However, it has not been disclosed, properly understood, or documented. Therefore, batik Wonogiren is worth studying in order to discover aesthetic concepts and meanings based on local expertise

Batik Wonogiren is called after Kanjeng Wonogiren, a batik artist from Mangkunagaran Temple in Surakarta, and the wife of the Regent of Wonogiri. Kanjeng Wonogiren is the designer of Wonogiren traditional batik. The definition of Wonogiren does

not specify ownership or origin, although the term is derived from Kanjeng Wonogiren. Kanjeng is a term used to describe the traditional batik cloths in Wonogiri because it is well-known for *babaran*, or the process of adding color to batik (Djajasoebrata, 1972). This word is applied to his batik by the user community, as batik manufacturers who are descendants of the noble family of Pura Mangkunagaran. Kanjeng Wonogiren's work is sought after by Pura Mangkunagaran authorities and nobility, as well as the general population in Surakarta and the adjacent regions from the upper middle class.

A. Developing the Batik Wonogiren Motifs

Before new batik concepts were discovered, the previous motifs worked on by batik artisans in the Wonogiri region have been dispersed among 7 sub-districts, namely Tirtomoyo, Wonogiri City, Kismantoro, Selogiri, Pracimantoro, Sidoharjo, and Ngadirojo. According to Sunardi (2023) Tirtomoyo has become a batik center, with 13 artisans and 850 batik manufacturers emerging in 5 villages: Tirtomoyo, Dlepih, Banyakprodo, Bebisnis, and Ngargoyoso.

Traditional Batik Motifs

Batik Wonogiren from the Tirtomoyo is nearly identical to batik at Pura Mangkunegaran, particularly in its motifs. The technique embraced is what differentiates it. The process, most notably the Wonogiren (*remukan*) technique, distinguishes batik Wonogiren from batik at Pura Mangkunegaran and Surakarta Palace. Batik Tirtomoyo Wonogiren has a smooth, soft, and light hue, especially yellowish brown *soga*, which is nearly identical to the batik Pura Mangkunegaran. Batik Wonogiren is distinguished by the *remukan* or *remekan* 'crumbled' motifs. This distinctiveness therefore becomes a selling point, namely in the form of fractures in the batik design. Crumbled designs were initially produced as a result of accidents during the batik production process. The Tirtomoyo District people's role in producing batik Wonogiren motifs is to create new innovative batik motifs with a crushing effect on the batik motif. These batik motifs are inspired by historical Surakarta batik, the natural situations of Wonogiri, supportive communities, and social issues.



Fig. 1: Samples of Wonogiren Batik *Remekan*

Source: Sulisty, 2023

Traditional batik cloth motifs resembling this have existed ever before the Tirtomoyo design gave rise to the batik Wonogiren, among others *manyar sewu*, *ratu ratih*, *sido drajat*, *suryo suwito*, *sido asih*, *tirto tedjo kusumo*, *simbar*, *wahyu temurun*, and *sido mulyo*. Apart from classic concepts, batik Wonogiren from the Tirtomoyo tradition offers motifs for development or new inventions in line with the natural, social, and cultural environmental factors around the Wonogiri area. These new creations include a number of resulting motifs such as Gajahan motif, Satriyo Manah motif, Kupu Kongket motif, Urang motif, dan Alas-alasan motif, Keladi motif, Jemani motif, Gelondong kayu motif, as well as Serat Kayu motif.

Traditional batik, which has cultural symbolic meanings, is presently undergoing development, such that batik is no longer just a clothing material for customary ceremonies. However, it is highly diversified for a variety of uses, and is emerging in areas and being used by the wider society as well. The development of batik is essentially a mirror of the social and

cultural changes that are taking place in the society presently (Handayani, 2008). Current developments and innovations have broadened society's repertory, resulting in the production of numerous colors and forms, including classic batik, modifications, and new developments.

New Batik Motifs (*Remukan*, Abstract, Contemporary Batik Motifs).

a) Batik *Remukan* Motif

Batik Wonogiren is distinguished by a *remukan* (crumbled) pattern. This crumbled motif occurs as the batik cloth is in the form of channels formed when the wax (batik wax) in the cloth crumbles design. Batik *remukan* Wonogiren's growth was first impacted by a lack of wax raw materials (*malam*). Consequently, artists have worked around this by using used wax, which was derived from *lorod* water and batik wax after it had cooled or coagulated again. This used wax (*malam*) material is often blackish in hue. The results of manufacturing batik with second-hand wax allow the wax (*malam*) to not be entirely absorbed, causing it to fracture or break easily. Fragments thus arise on motif lines and the cloth base.



Fig. 2: Sample of Traditional Wonogiren Batik
Source: Sulisty, 2023

Each batik motif developed in Surakarta and Wonogiri began with symbolic meanings in the Javanese philosophy (Raharjo et al., 2014). At the time, not just anybody could wear them, and the motifs used were usually determined by one's social standing. The design elements used in traditional palace customs are known as larangan motifs. However, they have now become shared property. The steps required for use in officially traditional rituals at the palace, however, remain in place (Elliott, 2013; Laksana, 2016). This batik art also provides beautiful and ethical teachings in the form of visual appearances and life symbols that can primarily guide humanity towards perfection and real identity. This rule is achievable as batik art is a manifestation of the soul in life, which constantly develops actions and reactions and produces intelligent and excellent responses to issues based on the culture that has been developed. Batik art, which is rich in symbolic meanings in traditional clothing, is crucial in expressing the position and character of the persons who wears it.

b) Batik Abstract and Modern Motifs

The abstract or modern batik Wonogiren pattern is a batik motif that was produced based on ideas that take into account the Wonogiri area's geographical environment, such as its cashew producing location. Batik Wonogiren motifs include cashew nuts, geometric lines, and biomorphic patterns. There are also abstract batik styles that blend geometric shapes, such as little spheres, with emotive color strokes.



Fig. 3: Abstract motif of cashew fruit.



Fig. 4: Abstract motifs with geometric and biomorphic forms.

Source: Sulisty, 2023



This part shows the motif of using embroidery technique.

Fig. 5: Contemporary Model of Batik Dress

Source: Sulisty, 2023

Another bold attempt is when an artist combines traditional motifs with the batik technique and motifs with embroidery methods in an abstract batik Wonogiren pattern. Apart from that, there are other courageous batik artisans who find motifs using ciprat (splatter) method, such as Batik Cikal and Batik Kartika artisans. This ciprat method as batik initially arose in 2015, and it was done for pleasure by the artisans (Supriyadi, 2023). At the same time, as the splatter method arose, batik artisans started using natural colors. Natural color sources include raw plant materials such as *sepet* (coconut fruit skin), leaves include teak, *teger*, *tingi*, and *jambal* leaves, and wood bark motifs. The image below is an example of splashed batik design.



This motif is one of several examples of *cap*, *tulis* (hand-written), and *ciprat* (splashed) techniques used by Aris Supriyadi (43 years old) of Kartika Batik in the village of Cangkring Bugel Tirtomoyo.

These are motifs created by stamping, splashing and writing techniques.

Fig. 6: Batik cloth of splashed pattern design
Source: Sulisty, 2023

The value of batik artworks varies in response to trends in the society, desires and needs. In this sense, works of art are appreciated not only for their aesthetic values but also for their economic values, which influences their continued presence in the society (Hauser, 1982).

The Developed Marketing Strategies

In this era of globalization, competition in the batik industry is becoming more intense. The development of the batik industry requires that every batik manufacturer increase their innovations, creativity, and proficiency in order to provide batik quality that meets consumer expectations (Interview with Mulyanto, 2023). Batik entrepreneurs are also working to enhance and coordinate marketing activities in order to increase product sales. Marketing strategy is a technique for serving the market or market segment that an entrepreneur desires, so that high and low sales are determined by the good and bad marketing strategies used by a company in achieving its goals.

a) Establishing Stores

Each village in Tirtomoyo Wonogiri District has an average of two artisans, who solely exhibit and sell their batik at outlets. Because this outlet is in the form of a typical house as well as a place to live, it can be seen that the sales place is linked into the production place.



Fig. 7: Batik Wonogiren showcase and sales in an artisan's house (*gerai*).
(Source: Sulisty, 2023)

When determining the marketing strategy to implement, an enterprise must first consider the current market situation and conditions, as well as its position in the marketplace

as a whole. Thus, knowing this allows an individual to establish what goals and objectives are anticipated to be achieved in the field of marketing, in addition to how to reach those goals and objectives. The performance of a business can be measured by its ability to understand consumer tastes and offer items on a constant basis, which leads to increased sales volumes (Interview with Handayani, 2023).

b) Participating in government-organized exhibitions

To commemorate Wonogiri City's 282nd anniversary, batik artisans in the Wonogiri Region were invited to participate in a 5-day display of outstanding products in front of the Wonogiri Regent's official house in May 2023. To celebrate the grand opening of the batik exhibition, students took part in a Batik Carnival March. The Wonogiri Batik Festival significantly contributed to the rise in sales for the batik artisans in Wonogiren. The artisans of Tirtomoyo area well-benefited by the event. Each product manufactured by the Tirtamoyo wonogiren batik producers has distinctive features, but what sets them apart from other batik manufacturers is their inventive organization and blending of classic and modern designs to create novel patterns and limited editions appealing to consumers. In this context, "limited edition" refers to a limited quantity of a certain theme on a single piece of batik cloth; following pieces are created using a fresh motif, ensuring that the motifs remain continually unique (Interview with Handayani, 2023).



Fig. 8: Students performing a Batik Carnival on the street. (Source: Sulisty, 2023)



Fig. 9: TSP (Tari Soemarno Putri) and PANCA featured two stands at the batik exhibition. (Source: Sulisty, 2023)



Fig. 10: Various batik Wonogiren designs exhibited at the Wonogiri City's 282nd anniversary in 2023. Source: Sulisty, 2023

c) Online Marketing

Because of technological advances, the trend of promoting products online has drawn batik Wonogiren artisans, whether they anticipate to do so or not. Batik products are transmitted and marketed concurrently through the internet. Buyers who wish to purchase batik Wonogiren

do not need to visit the artisans' houses, but can look over the finished works and make a payment to the chosen artisan's bank account number. Tari Soemarno Putri (TSP) Tirtomoyo, an artisan, created the Wonogiren batik results which hosted Rumah Batik Kencana distributed through WhatsApp, Facebook: Giri Kencana Batik Wonogiri, Instagram: Batik Giri Kencana Wonogiri, and blog: Batik Giri Kencana.

Conclusions

Batik Wonogiren in Wonogiri, Central Java, Indonesia first emerged in the pre-independence era in the 1910s, and it continues to exist and develop in response to market desires, while maintaining its distinctive characteristics. Wonogiren batik is distinguished by the presence of crushed themes in addition to traditional and evolved motifs, especially abstract/contemporary motifs. These are a few examples of traditional motifs, such as *manyar sewu*, *ratu ratih*, *sido drajat*, *suryo suwito*, *sido asih*, *tirto tedjo kusumo*, *simbar*, *wahyu temurun*, and *sido mulyo*. Meanwhile, motifs such as Gajahan, Satriyo Manah, Kupu Kongket, Urang, and Alas-alasan, Keladi, Jemani, wooden log motif, and wood fiber motif have emerged as responses to the natural, social, and cultural situations surrounding the Wonogiri area.

The growth plan for batik Wonogiren is mostly focused on product marketing, which includes selling at home through marketing at each artisan's outlet, participating in government-organized exhibitions of products, and conducting online marketing through social media. Almost all artisans hold a contact code, such as a WA/HP number, email, Facebook (FB), Instagram, and Tik-Tok.

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