

PHILOSOPHY, DESIGN BATIK YOGYAKARTA, AND BATIK SURAKARTA MADE IN INDONESIA

Medina Diyah Kusumawati¹ and Endang Ruswanti Hartowiyono²

Abstract: if a person, including personal batik enthusiasts mingin then we know the various issues related to batik. From how to search for information, buy a variety of batik, the current developments. It is necessary that we have a broad knowledge about batik, but often forget the most important part of the philosophy and meaning of the image etched on the fabric. Batik is an art craft that has high artistic and have become part of Indonesian culture, especially Javanese kingdom. Batik was originally only used and produced by the kingdom and the environment. Fabric produced batik art reserved for the clothes of the king, the royal family and its employees. After batik art to the general public began to be developed around the royal Yogyakarta, then batik began to be marketed around the kingdom. Batik is not just artistic painting is inscribed on a fabric by using a tool such as batik with canting to include wax or night. Many stories can be extracted from a piece of batik cloth, because the motive or design drawn on a piece of batik cloth always has a hidden meaning and different.

Keywords: Philosophy, Design Batik Yogyakarta, Surakarta Batik in Indonesia

I. INTRODUCTION

Batik has long been known as the cultural heritage of the archipelago, an great nation is a nation that respects the culture, many cultural heritage of Indonesia, one of which is a batik cloth. For centuries the world know batik comes from Indonesia. On 28 September 2009 the United Nations Education Scientific and Culture Organisation (UNESCO) stated that batik is one of the cultural heritage of native Indonesia. On October 2, 2009, UNESCO established that batik as one of the World Cultural Heritage produced by Indonesia (Herawati, 2010). As the next generation there isnoble culture already rightly protected, conserved and make batik as part of the nation's character. Indonesia is obliged to promote batik to the world to be better known and loved. Culture and the arts have a flexible nature. Art evolved throughout history to obtain input and to absorb a variety of external environmental influences. Batik initially function as clothing materials, either in the form of scarves, headgear, long cloth or sarong, is still functioning as clothing materials.

However, due to the rapid development of batik era is now experiencing growth becomes more widespread, both form and function. This occurs because of an attempt was made to create a new form in its development process. Culture inherited ancestor has high artistic value and the identity of the Indonesian nation. Each work of art produced has meaning and philosophy were outstanding. Art is not an inanimate object, but something that can be felt by society beauty. Many things can be revealed from batik art, such as cultural background, beliefs, customs, nature and order of life, the natural environment, taste, skill levels. From time to time, people leave messages on the philosophy of batik works until now. Of meaning in works of art like this that make batik as a vehicle to inculcate noble values, prayer, hope, and expression of affection (Kartini, 2008). Culture develops a natural fit with the personality and follow the demands of the times. The specificity of batik is a level of

¹ ESA Unggul University Jakarta Indonesia

² ESA Unggul University Jakarta Indonesia

complexity that demands accuracy and patience are very high. Not in terms of image complexity, but rather on the process of multi-layered, in which is embedded a distinctive insights derived.

It is this fact that makes batik so human, all the beauty came from the heart of man, the spirit of an irreplaceable by even the most sophisticated machine (Herawati, 2010). Batik industry in Indonesia indirectly have emerged since the batik tradition in the archipelago. Indonesian batik industry still exist today, even with the inauguration of the United Nations that batik is a genuine world cultural heritage of Indonesia, emerging new spirit to preserve and cultivate the batik cloth (Wulandari, 2011). Here is a short trip Yogyakarta batik motifs oldest classical batik comes from the environment Mataram kingdom. King Mataram named Panembahan Senopati in Plered, Imogiri, which is now located in the region of Bantul, Yogyakarta. After several breeds, the kingdom moved to Kartasura, then to Surakarta. In times of tensions between the nobility in the kingdom of the Netherlands agreed Giyanti agreement that split the kingdom into the kingdom of Surakarta and Yogyakarta Kingdom. After this agreement was signed in 1755, the lane of Keraton Yogyakarta begged all the works of batik in Solo kingdom moved to Jogjakarta (Anas, 1995).

Since then, growing communities Yogyakarta batik craftsmen to meet the needs of the royal court and nobles. The tradition of making batik with natural dyes still continues today (Murtihadi, 1979). Javanese society is a society that subtle minds in attitude and uphold the social values and customs. By making batik art are indirectly will learn to be patient, with the emergence of creative and innovative. Batik is a beautiful work, the manufacturing process is difficult and takes a long time. Process from ideas then made a sketch drawing, design, drawing patterns, Mencanting, dyeing, finishing and melorot up to be a batik cloth. Batik motif has developed very rapidly. To achieve the motive of creative and innovative then take a step the following steps. (a) Reconciling traditional patterns of batik royal batik process pesisiran, and free modification for the sake of aesthetics. (b) Changing patterns of various types that come from regions in Indonesia, such as weaving Bali, Kalimantan, Papua, east Java (Isyanti, 2003). (c) the designers Indonesia has developmeant batik by inserting ornaments from various tribes in Indonesia. (d) Rests on batik patterns kingdom rich in meaning and variety ornamental regionalism, staining the elements of batik patterns.

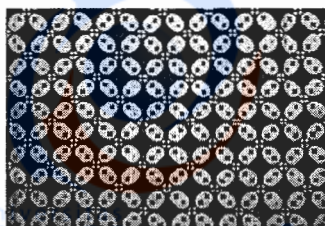
Staining on the background was done by dye, while at the pattern in several colors done coletan or a combination of both means the discoloration (Wulandari, 2011). No the wonderful work that is created without their ideas and creativity. In line with the development of batik, the result in the spread is also growing. Indonesian Batik art can be found not only in Java, but extends other regions such as in Bengkulu, Cirebon, Jakarta, and Palembang. Although Yogyakarta and Surakarta Javanese batik has many similarity when seen visually actually have differences, especially on motives that are owned and basic colors. In terms of background color has a dominant Surakarta batik is sogan or yellowish brown. While Yogyakarta has a dark background color or black and white with light brown or indigo ornament. Meanwhile, if viewed from Surakarta batik motives more delicate, feminine and evolve freely. Mean while, Yogyakarta batik motives which give the impression of masculine assertive with the development of the set.

In user mode Surakarta batik tend to open and unique, while the Yogyakarta batik arranged in various levels. While the prohibition of different motifs, motif ban on such Surakarta batik Udan Riris, Modang, and Cemungkiran. While in Yogyakarta batik had several motives including Sawat, Gurdo, and Parang Gurdo. Meanwhile the main motif, the motif that can be identified or marker origin motif fabrics, batik Yogyakarta has some kind, such as Parang, Gurdo, and Kawung (Hamzuri, 1985). But in Surakarta batik does not have any kind of leitmotif. The difference appears between Yogyakarta and Surakarta batik. Batik Yogyakarta is famous for three main motives, namely a machete, Kawung, and Gurdo. The motive is the motive most typical Yogyakarta. Surakarta batik while Gurdo have no motive, but motive machete. This motif also has differences with batik Yogyakarta, Surakarta motifs Parang motif has additional specific ornaments, not just pure machete alone. Basically motif consisting of two namely geometric motifs and non-geometric motifs.

Non-geometric motif has a characteristic motif or pattern that is not uniform and can vary from one side to the other side (Darsono, 2004). While geometric motifs have a neat arrangement, arranged and aligned facet is what will distinguish motif Jogjakarta and Surakarta in the values of the philosophy

contained in any scratches chanting. Batik Yogyakarta is one of the few Indonesian batik was originally created limited the royal family alone. Each motif embodied in scratches canting on batik cloth Yogyakarta is full of history with meanings and stories. This is what distinguishes batik batik Yogyakarta with others, in keeping batik Yogyakarta it has the exclusivity of a masterpiece of art and culture of Indonesia. The development of batik as a fashion trend among many parties, both for parents and young children. A variety of professions and economic background, the more smooth the appearance of modern batik motifs (Singgih, 1990). One often gets the spotlight is the motif Yogyakarta. Batik Yogya is basically a background or style batik with white base. This research using qualitative analysis (Suharsimi, 2006).

1. Batik Kawung Motif



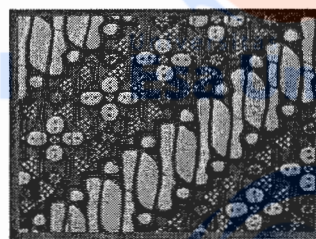
The floral motif of palm trees, batik Kawung rectangular geometric shapes cognition in Javanese culture symbolizes a doctrine of the human life. At first batik kawung used among the royal family, but after the establishment of the kingdom of Mataram batik kawung divided into two styles, is subject to different segments of society. Surakarta has kawung motif used by groups Punokawan and Abdi dalem priyantaka parallel, in the puppet characters, kawung motif is used by Semar, Gareng, Petruk and Bagong (Indah, 1985).

Meaning of Philosophy batik Kawung usually worn by the kings and the royal family as a symbol of courage and justice. Substances such as naphthol dyes, used as a long cloth, elements of geometric motifs. This batik cloth batik kawung named because his motives roundly shaped oval like kawung. For those of you who do not know, kawung is a kind of palm fruit is often called fruit fro. The motive Kawung geometrically arranged and aligned like a lotus flower with four petals. Javanese interpret the lotus flower as a symbol of purity and longevity. In ancient times this motif only used by office workers. Now many people from all walks of life who wears this batik cloth for clothes everyday. Batik fabric is perfect if you make souvenirs.

2. Batik Parang Motif



Naphthol dyes, used as rags when fiance, elements of Parang. What was the motive machete? One of the famous batik motif is the machete. This motif has a characteristic curved lines, which can be interpreted as the ocean waves at the center of the king.

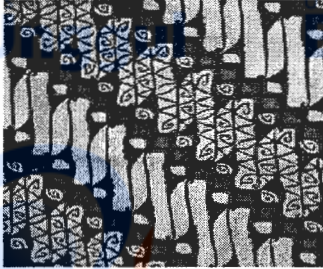


The composition tilt at Parang also symbolizes power, dignity, greatness, and fast motion, so that the wearer is expected to be swift and nimble. At the time of lane VIII, Parang motif became the main guidelines to determine the degree of nobility someone and be the provisions contained in Pranatan Dalem, is name Keprabon Ing Karatons Ngayogyakarta Hadiningrat in 1927. In the process, Parang motif raises many variations, such as Parang Barong damaged, Parang Kusuma, Prestige Parang, Parang Klitik, and Slope Sobrah (Hamidin, 2010). Parang Kusumo, batik is worn by the bride during the ring exchange ceremony.

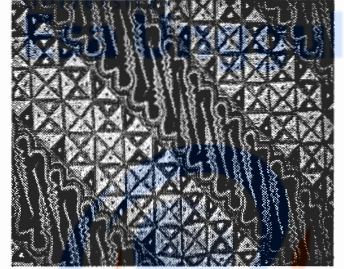
Parang Kusumo means flowers are blooming. Essentially the bride already for birthor spiritual marriage. Many say this motif is one of the oldest in Indonesian batik motif. Parang motif formed like arrangement of the letters S mutually intertwine from high to low and forms diagonal stripes. So is named parang motif which comes from the word meaning Parang Slopes. Interwomen Sunbroken motif that symbolizes continuity. While the motive of the letter S itself is taken from the waves for the Javanese symbolizes the spirit that never subsided. Long time ago, batik used machete soldiers who will go to war with the hope to come home with victory. Now, you can see parang batik

cloth that serve a wide variety of clothes everywhere. You can give this fabric for souvenirs to encourage friends who are struggling to achieve your goals.

(a) Batik Parang Rusak Motif



This motif is the only sacred motif used in the royal court. In antiquity, Parang Rusak usually used soldiers after the war, to tell the King that they had won the battle. This motif was created by Panembahan Senopati, the founder of the kingdom of Mataram.

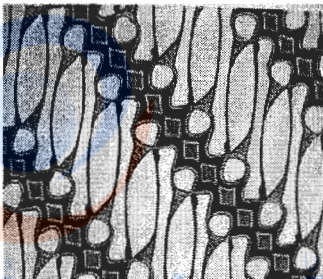


That said, the king often imprisoned along the southern coast of Java Island were met by a thousand mountain range that looks like a cliff line. Finally, he named the place imprisoned with pereng which later turned into a machete. At one point the hermitage there is a section that consists of cliffs or pereng damaged due to sea waves eroded the south, thus was born the inspiration to create a motif later named Parang Rusak Yogya and Parang Rusak Surakarta consists of Barong, Kawung and Sawat, this motif is considered sacred and is only used by the king and his family.

(b) Parang Barong Motif

This motif is derived from the word rock and lion. Parang Barong is most large machete and majestic, and because of the sanctity of philosophy, motives should only be used for the Kings, especially worn when conducting religious rituals and meditation. This motif was created by Sultan Agung Hanyakrakusuma king who wants to express his life experience as a king with all his duty and consciousness as a human being small in the presence of the Creator. Barong word means something big, and this is reflected in the size of the pattern on the fabric. Motif Parang Rusak Barong is the mother of all parang motif. This motif has a meaning that a king always cautious and self-control (Pramono,2008).

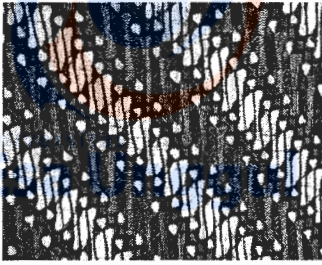
(c) Parang Klitik Motif



Batik motifs that symbolize subtle and discreet behavior. It used this motif is only worn by the princess. Parang Slobog is a motif that symbolizes constancy, accuracy and patience. This motif was used at the inauguration ceremony of government officials, because it symbolizes the hope that the officials are always given instructions and ease of doing all the tasks become responsible he replied. In addition to the official inauguration, slobokan or machete Slobog should only be worn in funerals only.

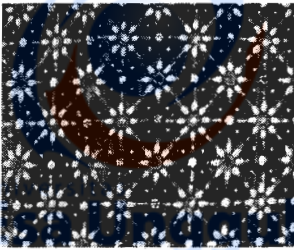
It is a symbol of the hope that the ghost of the deceased get the ease and smoothness of the journey facing the Presence of God Almighty, while families be abandoned also given patience in accepting the loss of one family's ordeal.

(d) Batik Parang Peni Motif

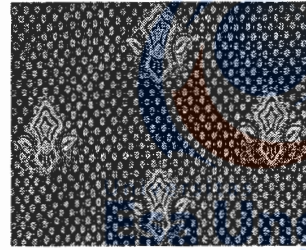


Batik Parang Peni used when mourn the dead or to attend a funeral normally used motif meaningless violence and with a darker color. So go to a funeral not apply batik Parang Rusak, Parang Gendhrek. But it can be worn for example Parang Kusumo, Parang Peni. So that the left we could get the scent of flowers and beauty and regularity as seen in the structure of the painting Parang Peni. The scent of flowers and beauty and regularity as seen in the structure of the painting Parang Peni.

3. Batik Truntum Motif



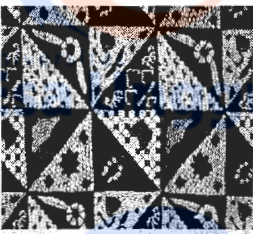
The word comes from the term Teruntum truntum-truntum, which means it grows again. So, this cloth symbolizes that blossomed again. Not only for the relationship, but also for the already married. In addition, said Truntum also means guiding and giving examples.



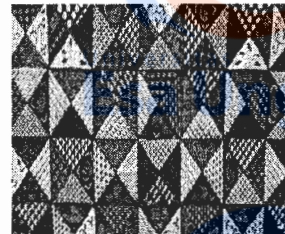
Truntum motif is usually the parents wedding ceremony of his son, and is expected to be a good role model for his son. Truntum fabric is usually black and white base color, floral patterns thereon are scattered into small pieces resembling Jasmine. Fabrics with this motif has been very popular on the island of Java, especially in Yogyakarta and Solo, which is the home town of batik cloth. Now, many of which make this fabric as the shirt or dress of Muslim women. Truntum fabric is perfect if as a gift to friends or relatives of women who've just engaged, or married. Batik Truntum still related to marriage, this motif commonly used by parents wedding. Truntum own means lead, so it meant that in a marriage of parents always give guidance to the children in wading through the new life that would become the family sakinah mawadah warohmah.

Soga natural dyes, used worn at weddings, the hallmark of scrapings, meaning Truntum means guiding philosophy, parents are expected to lead the bride (Hamidin, 2010). Truntum Motif created by Kanjeng Ratu Kencana or Consort Sunan Pakubuwana III meaningful love that grows back. He invented this motif as a symbol of sincere love unconditional, eternal and the longer feels the richer developing or tumaruntum. Because of its meaning, Truntum motif fabrics commonly used by parents bride on the wedding day. The hope is that love which will descend Tumaruntum the bride and groom. Sometimes meant also that parents are obliged to "guide" the bride and groom to enter a new life. This motif has always contained a combination of motives Truntum in it because it symbolizes the parents will always advise and guide the bride and groom in entering married life.

4. Batik Tambal Motif



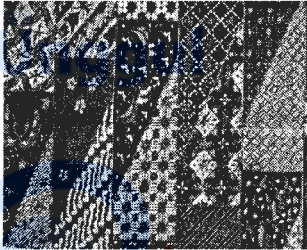
Soga natural dyes, used as a long cloth, motif elements: Ceplok, Parang, Meru etc., characteristic of scrapings. Meaning of the philosophy is the belief when a sick person using this fabric as a blanket, illness recover quickly, because the patched mean adding a new spirit.



Patchwork batik motifs have meaning meaningful patched patching or fixing things that are broken. In the course of human life is necessary and it should improve towards a better life, inner and outer. In the past, patchwork patterned batik cloth believed to help cure the sick. The trick is to wrap a sick

person with a cloth patchwork motif. This belief arises because people were sick thought there was something "less", so to treat it needs to be "patched".

5. Batik Pamiluto Motif



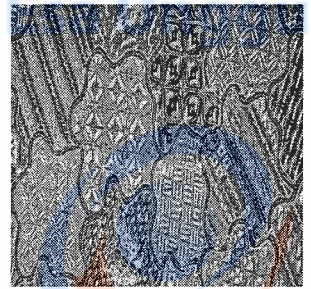
This motif is generally imposed during an engagement ceremony. Pamiluto word itself comes from the word meaning Pamiluto adhesive. The significance of the motif Pamiluto is that bride and groom couples mutually bonded to each other so that they can live and maintain good relations with the wedding until the time arrives. Motif Pamiluto batik Solo, batik was worn by the mother of the bride during the ring exchange ceremony. This motif members sense that the bond of marriage can not be separated as mimi lan mintuno.

Pamiluto comes from the sticky rice. Soga natural dye, usability as a long-time engagement fabric, motif elements: Parang, Ceplok, Truntum and others. Pamiluto philosophy comes from the word "sticky", meaning thead he sive, inthe Javalanguage could it mean kepincut.

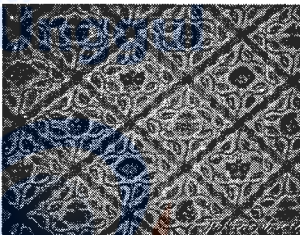
6. Batik Sekar Jagat Motif



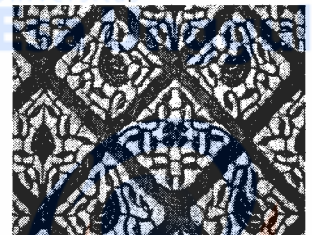
Sekar Jagat patterned batik trend to over images flowers are made specifically for Receptie or party. Epitomizes love and has the elements of the maintenance of peace. So no wonder if the motive is often worn in weddings, traditional party, a party of circumcision. Wearing motif is flower world expected future bride will live in harmony, both with fellow humans and to the environment.



7. Sido Wirasat Motif



Wirasat meaning emblem or symbol, in Wirasat batik fabrics are motifs Truntum patterns, shades Sido Mukti, Sido Luhur pattern, and pattern Sido Mulyo. Wirasat batik cloth worn by the parents of the bride. This is the hope that the family of the bride and groom both can live in harmony.

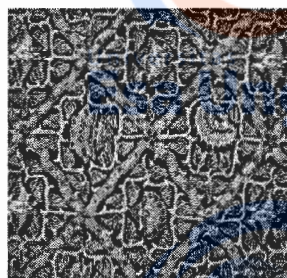


Wirasat Motif a development of motifs Sida Mulya, the contents of which consists of an assortment of batik motifs, among other motives Chicken Claw, Truntum, Sida Luhur, and Sida Mulya. Mean this motif, in order to be granted every request, achieving a high position, fulfilled all the material, also request guidance from God when gets dark so quickly given way bright.

8. Sido Luhur Motif



This motif has the same philosophy as the cornerstone which is happiness. Sido Mukti describe the happiness of mothers who would have children, other than that there is a motive *sido luhur*. Motif Sido Luhur usually worn by the bride at night weeding. This motif implies nobleness which means an expectation in order to achieve a high position and can be a role model of society.

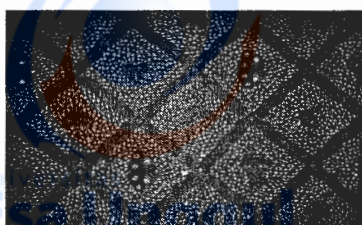


9. Sido Asih Motif

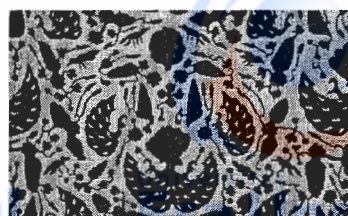


Motif Sido Asih Usually worn by the bride. Sido Asih batik motifs have meaning so that the householder's life is always filled with love. In a broader sense, batik Sido compassion means that humans develop a sense of love and compassion between people.

10. Sido Mukti Motif

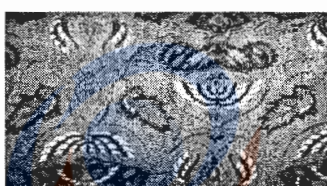


Motif batik motif Sidomukti also a very popular and easy to find because of its popularity. Usually used by the bride groom in traditional Javanese wedding ceremony, especially for the people of Solo.



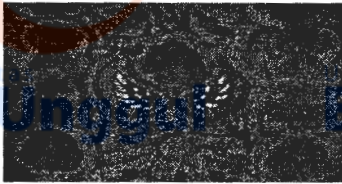
The word is derived from the word *sido Sidomukti*, which means so continuous and sustainable, as well as the meaning of words *mukti* prosperous life (Dhika, 2011). So, the bride wearing this fabric for her wedding in the hope of having married life are always wealthy, happy, and prosperous. It's perfect if you're giving this fabric to a friend who is getting married. Sido Mukti motif commonly worn by the bride, Sido Mukti motif that has meaning in a householder's life is always filled with sufficiency and happiness. In a broader sense, batik Sido Mukti is defined so that people develop a sense of family happiness. Soga natural dye, uses as a cloth in the marriage ceremony, Gurda motif elements, expected philosophy is always in adequacy and happiness (Mila, 2010). Batik Solo Sido Mukti usually associated with the bride, this motif is generally used for weddings. This means that a continuous and Sido Mukti means sufficiency. It means that the wear can live happily with the fortune that always fulfilled.

11. Batik Satrio Manah Motif



Fabric batik motif is Satrio Manah batik fabric pattern suitable for application procession. The groom and his guardian's wear fabric motif in the hope her application accepted by the bride. You see, a cloth with this motif symbolizes a knight who shoot a woman's heart. The batik fabrics you can give to friends or relatives who would apply for a boyfriend.

12. Batik Semen Rante Motif

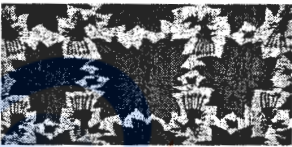


Historically, if the bride using a cloth with a pattern of this current application, the application means it is definitely acceptable. So you can give by batik cloth patterned cement Rante for your girl friend who will be spoken at his girlfriend

13. Batik Ceplokan Motif

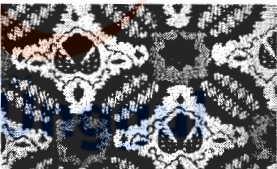
Batik motifs that is filled with patrons leaf pawpaw or papaya trees interspersed among them by painting a kind of bird with his shadow. As figures contained in Cokrak-Cakrik motif whose position the rear repel each other. Motif Cokrak-Cakrik generally have reciprocal meaning. Medium sense of the word Corak-Carik in appearance, temperament, face shape, face profile. So in Cokrak-Cakrik motif, described someone's face or doings of behavior. A pattern of behavior is fickle and sometimes interspersed with figures hiding behind the other. Ceplok in cludes a wide variety of geometric designs. Usually based on a circular rose, star, or other small shapes that form asymmetrical patten non the fabric overall.

(a) Batik Ceplok Cokrak-Cakrik Motif



This motif is precisely expounded to remind the wearer to be aware that he should throw one trait that is not good. He must always be aware that the behavior change will encounter many obstacles in her life.

(b) Batik Ceplok Kasatrian Motif



Fried Kasatriyan Solo, is used as a fabric in procession ceremony before the wedding the bride and groom sit on seats at the wedding. Soga natural dye, uses as the cloth as bridal procession, elements of Parang, Gurda, Meru has a typical scrapings, philosophy shreds middle and lower class used to look dashing (Hamzuri. 1985).

14. Batik Ciptoning Motif



Batik Ciptoning is worn while attending the official nature. Ciptoning batik motif gives the impression wise for those who wear it, it can be concluded the philosophical meaning of this batik is giving the impression polite, thoughtful, and authoritative. Soga natural dye, usability as a long cloth, motif elements include Parang, Puppet. Characteristic of this batik scrapings, a philosophy which is expected wearer into a wise man, was able to give the user the right path.

CONCLUSIONS, RECOMMENDATIONS and FUTURE RESEARCH

Each motif has a different philosophy to other batik motif. This is evidenced by various motif of Jogjakarta. While batik Solo is an empire with all its traditions and customs other than that Solo can be regarded as one of the cities with the motif that diverse. Lawean Solo is an area where a lot of batik artisans. Batik has become flesh and blood for them, and usually inherited from their ancestors. Batik motifs created any variety wide, hoping to bring good to the wearer. Motif batik solo, known among other things. Slobog batik means great, batik is usually used to mourn relatives who died.

Meaning contained within this motif so that the spirits of someone who died did not get a hitch journey and acceptable goodness. Satrio Manah motif batik is usually used by the trustee of the groom at the time of the procession woo a girl.

The significance of this motif so that the application can be accepted by the bride and her family. Semen Rante batik in the application process if the guardian of the groom wear Satrio Manah motif then for the bride to wear batik Semen Rante. The chain itself implies a strong bond, so his hopes when her application was accepted by the bride wants a strong and solid bond that can not be separated. Carrying cement, this motif worn after the wedding ceremony finished with the hopes of soon getting offspring pious and solehah. Bondet, derived from the word bundet worn by the bride during the first night. While Jogjakarta is the famous batik motif Truntum, Sidomukti, Sido Luhur, Slope, Kawung, Sekar Jagat, and Motif Ceplok.

Recommendations, for parents who have sons and daughters and even grandchildren should be taught to appreciate the heritage. If a few years ago motivated batik cloth worn as long, is now developed into clothes for the office, a shirt to get going nor to attend weddings. Batik motif is very interesting to mix and match with plain silk fabrics.

Limitation Research, this study has limitations that can not be literature that shows in the first year completed developed batik cloth in the kingdom of Mataram both Yogyakarta and Surakarta.

First author Medina Diah Kusumawati Psychology Program and assistant Lecture Esa Unggul University. Second author Dr Endang Ruswanti, SE, MM (Assoc Professor) Lecture Esa Unggul University.

REFERENCE

- [1] Anas, B. (1995). *Batik Indonesia Indah*. Jakarta: Yayasan Harapan Kita & BP3 TMII.
- [2] Suharsimi, A. (2006). *Prosedur Penelitian Suatu Pendekatan Praktik*. Jakarta: PT Rineka Cipta.
- [3] Darsono, (2004). *Seni Rupa Modern*. Bandung: Rekayasa Sains.
- [4] Dhika, P. (2011). *Perkembangan Desain Batik di CV. Sogan Jaya Abadi Desa*
- [5] Singgih, G. (1990). *Ensiklopedia Nasional Indonesia Jilid 5*. Jakarta: PT Cipta Adi Bangsa.
- [6] Hamidin, A. S. (2010). *Batik Warisan Budaya Asli Indonesia*. Jakarta: PT Buku Kita.
- [7] Hamzuri, (1985). *Batik Klasik*. Jakarta: Djamban. Hasanudin. 1996. *Pengaruh Islam pada Ragam Hias Batik Pesisir Utara Jawa*. dalam: *Ruh Islam dalam Budaya Bangsa*. Majalah. Jakarta: Kumpulan Karang.
- [8] Herawati, K. (2010). *Batikku Pengabdian Cinta Tak Berkata*. Jakarta: PT Gramedia Pustaka Indah.
- [9] Ismunandar. R. M. 1985. *Teknik & Mutu Batik Tradisional Mancanegara*. Semarang Dahara Prize.
- [9] Isyanti. (2003). *Sistem Pengetahuan Kerajinan Tradisional-Tenun Gedhong, Propinsi Jawa Timur*. Daerah Istimewa Yogyakarta: Kementrian 112 Kebudayaan dan Pariwisata Deputi Bidang Pelestarian dan Pengembangan Kebudayaan Balai Kajian Sejarah dan Nilai Tradisional Yogyakarta.
- [10] Mila, K. (2010). *Ragam Kain Tradisional Nusantara (Makna, Simbol, dan Fungsi)*. Jakarta: Bee Media.
- [11] Murtihadi. (1979). *Pengetahuan Teknologi Batik*. Yogyakarta: Departemen Pendidikan dan Kebudayaan.
- [12] Pramono, K. (2008). *Horizon Estetika*. Yogyakarta: Badan Penerbit Filsafat UGM.
- [13] Prasetyo, A. (2010). *Batik Karya Agung Warisan Budaya Dunia*. Yogyakarta: Pura Pustaka.