

The Development of *Wonogiren* Traditional Batik

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ABSTRACT

The knowledge, impression, and social-cultural background of batik makers (artisans) contribute to their creations, as in the making of Wonogiren batik. Wonogiren batik is strongly influenced by the artisans' background. Batik artisans and traders from Pura Mangkunegaran migrating to and developing Batik industry in Wonogiri were considered the initiators of batik industry growth in Tirtomoyo that maintains to concern the motifs aspects. Generally, Wonogiren batik artisans visualize their ideas into two-dimensional forms instinctively. Some even merely follow their sensibility gained from experiences to create an art. Social and cultural factors are the main factors correlating with each other and influencing the development of Wonogiren batik design. Social factor is a micro factor established from the interaction of the artisans with various communities and situations. Cultural factor is a macro factor, which directly influences the visualization of Wonogiren batik motifs.

Keywords: Surakarta traditional batik, *remukan* technique, environment, social and culture

INTRODUCTION

Wonogiren Batik is a traditional craft from Wonogiri district. It is made and produced using covering technique or stroking wax-resist and dipping dye on the cloths. Tracing back to its presence in Batik industry, *Wonogiren* Batik did not originally come from Wonogiri. Instead, the term *Wonogiren* came from the name of Pura Mangkunegaran's Batik artisan, Kanjeng Wonogiren or given the name Raden Ayu Handyaningrat. She was married to the chief of Wonogiri District who was ruling when Surakarta was under the throne of KGPA Mangkunegara VII up to VIII (Desy et.al, 2008).

Formerly, *Wonogiren* Batik was known for its best quality. The wax painting process was conducted thoroughly using high quality waxes and dyes imported from Germany such as naphthol, indigosol, and remasol. Only qualified cloths were chosen to produce a smooth and glamorous Batik. Consequently, only high-class customers such as royal families from Pura Mangkunegaran, great merchants, and government officers could afford *Wonogiren* Batik.

When national and political unrest occurred from 1965 to 1970, Indonesian Government implemented an economy policy called Government Economic Consideration (*Kebijaksanaan Ekonomi Pemerintah*) to ban or limit several imported commodities including Batik materials. High quality Batik materials were rarely found in the market causing the price to increase highly. Although great merchant could keep the industry running, this condition disadvantaged middle to lower class merchants and traders. Batik artisans and traders were looking for the alternative ways to keep their industry running. During this unstable condition, they unexpectedly found a new technique called *remukan* or shatters, which was by then creating special motifs known as *Wonogiren* Batik motifs.

Remukan technique was actually a process of recycling materials used in the process of making Batik. During the crisis, Batik artisans and traders had to choose lower quality Batik

materials such as cotton cloth that was previously avoided because they madeworse quality and unpolished product. Cotton was chosen because it was cheaper and less time consuming while second quality of wax was chosen to be used as the background or *tembokan* to be applied on the cloth.

The peeled wax used after the process or *lorodan* was reused to be applied on the cloth, thus the result was not bright; it was blackish. The *lorodan* wax applied was not absorbed by the cloth thoroughly. This dried wax became too hard and was broken on the cloth. The shattered motifs and blackish background appeared after the wax was washed away or peeled are nowadays known as the special motifs of *Wonogiren* Batik.

Batik craft as the cultural heritage of Tirtomoyo, Wonogiri district showed that the Batik industry was not a stagnant industry. Instead, the Batik industry is changing dynamically in accordance with cultural aspects. Studying the development of Batik industry in Tirtomoyo, Wonogiri was not merely studying culture in a stagnant and exclusive context but also studying batik industry as a tradition that needs preserving and developing dynamically.

RESEARCH METHODOLOGY

The research took place at Tirtomoyo, Wonogiri District. This area was specifically chosen because it was culturally integrated to the former Surakarta, the kingdom, and is currently connected to the current Surakarta, its administrative authority.

Based on the problems observed, this research used single case studies technique. A case study emphasizes on chosen possibilities before the researcher conduct the research. In the research, laws and regulation are viewed not only as positive law's norms but also as its own reality. The research examined the development of *Wonogiren* traditional batik industry; therefore, it is categorized as a development research.

The data were collected from the artworks of batik produced in Tirtomoyo, Wonogiri including the process and values. The interviews were also conducted toward professional and academic batik artisans, batik experts, people involved in batik industry and toward the local government to obtain the data. As supporting data, literature studies were also conducted through studying records and documents dealing with *Wonogiren* traditional batik.

Data collection technique used in this research is open-ended and in-depth interviews, which were conducted formally and informally to dig the interviewees' point of view, which would be source of data, displayed and its analysis. In-depth interviews mean the interviews that were conducted several times in the right time and right context, based on and relevant to the focus of study.

Participatory observation used in the research observed people's behavior or attitude, environment's condition, and all matters correlating to the research object formally and informally. This participatory observation required the researcher's participation in the development of traditional batik in Tirtomoyo, Wonogiri.

This research is a qualitative research using purposive sampling to collect the data from articles, documents, and other records. Purposive sampling technique classifies the data based on theoretical concepts, individual curiosity and empirical characteristics, and so on. It is commonly called as a technique that categorizes the criterion based selection. This technique also selected informant considered as having certain criteria or even developed the criteria based on the needs of collecting data (Patton, 1984).

Data triangulation was used to guarantee the validity of data. The analysis model used is flow model of analysis. Its analysis process consisted of three main components: data reduction, data display, and conclusion or verification. Those three components are related to each other and determining the result. The analysis process mentioned above can be conducted by creating interactive steps between the component and data collection process into a cycle process (Sutopo, 2002).

DISCUSSION

Design is commonly defined as the organization of visual arts components (Arfial, 2000). Based on Jumari, Okim Djamir and Wagimun, 'design' used in textile context has a different meaning to its common meaning. Design here refers to pattern or figure which is regularly repeated vertically or horizontally on a cloth (Jumaeri et. al., 1974). Chodiyah & Wisri A. Mamdy states that design is an organization of line, forms, color, and texture (1982).

Nowadays, the term 'textile' itself is defined into a wide definition. It refers to clothes made by woven, bond, pressed and so on. Textile plan means a refining process to fiber or cloth to improve the quality, esthetic, and function of the cloth. Textile is produced by woofing following a specific knot pattern of thread. The threads are divided into two directions creating 90° angle. The two directions are commonly called vertical and horizontal direction (Jumaeri et. al., 1974).

The term 'design' is newly absorbed in Indonesian Language that refers to plan and planning which does not resemble a scientific and professional term (Agus, 2005). In its early development, the term design has been attached to the term 'art' and 'craft' up to 1970. Nowadays, the term 'design' focuses on its functional and industrial aspects because the discourse of theoretical fine arts has strengthened its position in arts disciplinary.

The term 'design' is not merely used in the arts; it is also used in other fields to refer to the same meaning. Technology and manipulation places 'design' as the main motor of science and technology innovation. 'Design' here is commonly defined within technical context or as an engineering design in a widely used approach.

Based on its use, design emphasizes the process and not the product. Defining the term 'design' is indeed a designing since it needs a process. In the early 2000, 'design' is defined as the art works to fill the needs some ways. In this decade, the definition of 'design' is transforming from the definition of 'design' which emphasizes in functional decoration component and crafting.

In the globalization era, the definition of 'design' is transforming into an activity which focuses on competition. In the 1980, the definition of 'design' was enriched by professional and expert's opinion as follow (1) design is the defining of real facts into subjective phenomenon. This definition underlines that materialism world unifies human and the life within designing activities (2) design is a physical translation on social, economy, social structure, and resemblance of the era's culture. This definition emphasizes designer's role to interpret human's abstract and various needs into a concrete idea which resembles the era and (3) design is the cultural manifestation, as the product of values within a certain time. This definition marks the transformation definition of 'design' from 1980 in Indonesia. This definition is connected with contextual values representing the culture. It shows that design works does not only solve human's problems but also contain of values which develop the civilization.

The definition of 'design' above implicates that the definition of 'design' itself transforms along the civilization. It shows that 'design' has an important role in the culture. It is indeed the culture itself creating values in human history track. 'Design' is actually a man effort to empower himself through his works to live happily.

'Design' appears and works when a problem comes and needs solving. 'Design's problems generally are multidimensional and interactive. Solving the problems, 'design' needs integrated requirements because problem's pattern consists of requirements interaction limiting a solution taken by the designer. However, every problem has its own structure and characteristic. A good design comes from a designer who follows along that structure (Lawson, 2007).

'Design' as stated by Jakob (2000) lives within the values needed by the society. Aesthetic, religion, ethic, social, and norms are the discourse taken as consideration or basic in creation. Therefore, 'design' and social structure are not developing against each other.

'Design's scope' is unclear due to its parallel relation to the regular development of world cultural discourse. 'Design' covers all aspects, which can be solved by human imagination and creativity. Globally, design's profession is limited into a strict boundary. Designing which does not resemble the profession cannot be categorized as design works of fine arts such as design, architecture, and so on which have the established area.

Designing phases cannot be formulated into an exact measurement. A complicated or even modest design created by a designer cannot be formulated into a specific formula. Although the designer will eventually get the specific formula from his own approach, the success of textile design is determined by several aspects as follow (1) aesthetics; an excellence textile design must have an aesthetic appeal thus aesthetic aspect must absolutely be considered. Aesthetic aspects include shape, color, and composition. Lines, points, texture, and stroke contribute to the entire aesthetic shape. The knowledge of color and its characteristics must be comprehended by the designer to create an excellence design. Thus, the harmony of the entire combined composition of shape, color, or flat plane is necessarily needed (2) materials; esthetic and function level of a textile design cannot be considered as a fine art works if the materials chosen are not meeting the requirements. A designer must have a knowledge on textile and its characteristics; its absorbance, flexibility, etc (Nanang, 2005) (3) function; functional aspect is an important aspect in creating textile design. Functional aspect determines the selection of composition and materials. For instance, the composition of cloth textile will differ from interior textile because its material, color, and shape are aimed to a different function (4) process, a designer must recognize the technique and process of creating a product because a design is eventually transformed into a specific product. The effective choice on the material cost and easiest technique without decreasing its quality and aesthetic is the most preferable ability possessed by a designer.

Half of Wonogiren Batik type that was produced before and after development is displayed in Puspita Warni, a batik collection book. This Puspita Warni contains a batik private collection owned by the late Gusti Kanjeng Putri Mangkunegoro VIII and was taken as exhibition catalogue held in Jakarta Textile Museum on January 17-31, 1980. Puspita Warni exhibition aimed to review Batik development in Surakarta post World War II. The name Puspita Warni was taken from the name Gendhing Puspo Warno, a gendhing or Javanese musicalized poem. This gending Puspita Warni was always played along for KGPAA Mangkunagoro VIII and Kanjeng Gusti Putri when she entered Pendopo Ageng Pura Mangkunagaran. The preface and introduction part of Puspita Warni describes interesting facts about Batik Mangkunegaran. In the preface, it describes Gusti Kanjeng Putri

Mangkunagoro's concern to Batik development and her contribution to Batik arts. She also contributed to Batik industry as an artisan, a motif creator, and Batik collector.

Pura Mangkunegaran Batik has similar characteristics to Wonogiren Batik in its supple and mediate bright color. Its supple character came from the openness of Pura Mangkunegaran government, which is open to other culture. The authority of Pura Mangkunegaran as Kadipaten Anom or New Douchy and the governing of a young Duke, Pangeran Sumber Nyawa or commonly called Raden Mas Said resembled the liveliness of youth. His throne was represented in an official symbol with the colors of pare anom or young paddy, which are yellow and green.

The development of Wonogiren Batik design was initiated by the innovation and development of Batik motifs and style in 1967 by several prisoned artisans who were released in 1965. The prisoned artisans were creating the new style and motifs while they were prisoners. One of the prisoned artisans was the late M. D. Hadi who had innovated Batik Surakarta and Wonogiren since 1963. The developed and innovated works created by those artisans were highly appreciated by the society. Leading figures, merchants, experts, and artisans of Batik also contributed to this modern Batik development. This encouraged the initiation of other styles of Batik, which are categorized as modern Batik, including Wonogiren Batik.

Based on Sewan Susanto (1980), although it is modern, Modern Batik has its standardized process similar to Classical Batik. Further, he explained that based on its making process, Modern Batik can be categorized into five techniques, they are kerokan, lorodan, remukan Wonogiren, dissoluting with caustic soda, and lorodan magel. The result of remukan Wonogiren is the effect of shattered motifs appeared after the dying. The effect can be managed into colors variation by the process of dipping the cloth into the various dyies for two or more times. It will create a brighter color if the cloth is treated with shattering-dipping process for repeated times.

After the development, Wonogiren Batik was categorized as Batik Saudagaran or Merchant Batik due to the contribution of great merchant in Surakarta and Wonogiri in producing Batik with remukan technique. However, the remukan technique done by these merchants created different motifs to those made by Pura Mangkunegaran's artisans. Before the development, Wonogiren Batik with classical motifs was produced by merchants of Surakarta and Wonogiri. Danar Hadi Company was one of Batik companies originated from Surakarta that created Wonogiren Batik in development motifs. The use of surrealist and abstract in painting its motifs clearly shows that the development of Wonogiren Batik design moved out from traditional Batik standard and characteristics.

This characteristic was visualized by Tari Sumarno Putri (TSP) Batik, or Sumarno Putri Dance Batik within the works of Wonogiren Batik. Approximately 150 Batik works were created with this development. Half of that were the reproductions of Surakarta Classical Batik, which were made with Wonogiren remukan technique. The rest were generated from the ideas of TSP Batik, which were inspired by stories, experinces of life, wayang stories, plantation, and animal figures.

Wonogiren Batik development was also contributed by Batik merchants of Wonokarto, Wonogiri district. During their early production, they only produced only classical Batik Surakarta for the orders of Juragan Batik or Batik merchants around Wonokarto (a village in Wonogiri district). The production was conducted by three workers and five families. Wonogiren Batik design in Wonokarto was developed from 1990 until 2008. The peak of

success in Batik industry in Wonogiri happened during 1993 thanks to the strong encouragement of district government.

The district government gave assistance, loan supports, and helped in marketing. The big support was the enactment of District Decree Number 431 on Wonogiren Batik to encourage Batik design development and Batik functional extensification to explore the use of Batik. Four characteristics of Wonogiren Batik mentioned in the District Decree are white background, yellowish motif, shattered or remukan motifs, and flowers (plantation). Those characteristics are easily recognized and differed to other Batik motifs. The themes used as the development ideas or inspirations are social phenomena and Wonogiri special landscapes, which are the hills, mountains, and woods.

Generally, Wonogiren Batik design development are categorized into two categorizations, they are classic and new creation. Classical Wonogiren Batik comes from Classical Surakarta Batik, which is produced using Wonogiren remukan process and is dyed with new colors from chemical dyes, without sogan dye, or natural brownish. The original motifs of Surakarta Batik are maintained. There is no change in the isen-isen, or filling, or in the motifs except of its colors and its babaran. The example of the Classical Wonogiren Batik is Kawung motif from Classical Surakarta Batik.

The new creation of Wonogiren Batik is a new motif (never been made before) made using Wonogiren remukan process. It uses classical motifs aspects and pattern. The motifs originally come from the ideas generated by merchants and artisans and even based on customer's order. The examples of new creation Wonogiren Batik are Keladi and Parang Samurai. Keladi motif is inspired by the tren of collecting expensive plantation such as Anthurium Jenmani in 2007. Parang Samurai is the type of Wonogiren Batik in which its motif and its isen-isen are based on the order from Japanese customers. This type of Batik is the development Batik from Parang Curigo in which the Keris is replaced into Samurai.

Wonogiren Batik design, which was developed by Batik traders in Bedingin, sub-district of Tirtomoyo, was mostly influenced by natural condition, social phenomena, and customers' order. Its new creation was inspired by the classical motif characteristics, trends, and market demands. Those are important aspects in creating new designs. Half of the market demands of *Wonogiren* Batik are the demand the use of natural dyes such as Tarum's fruit, mahogany leather, mango's tree leather, and mangosteen's skin fruit, and tealeaves. The customers demanding natural dyes are increasing day by day. Despite developing the designs, *Wonogiren* Batik in this area does not leave its characteristics.

The new creation of *Wonogiren* Batik is commonly named after its source of ideas. *Lung-lungan*, *Parang*, *Semen*, and *Ceplok* were inspired from social condition whilst *Kembang Cengkeh* using *Wonogiren babaran* is famous for its *remukan*. The development of *Wonogiren* Batik design is also influenced by the Tirtomoyo sub-district's community who preserves the special characteristics of its Batik. It can be seen from the new creation of *Wonogiren* Batik made by the merchants or artisans in Tirtomoyo sub-district.

Based on the monography data from the Department of Industry and Trade of Wonogiri district, there are three areas of Batik industries; they are Tirtomoyo, Ngarjosari, and Bedingin. One of the officers states that local government has participated in accommodating the capital and marketing in the global markets. The local government has also enrolled in holding workshops and trainings to push the development of Batik design, which is marketable and preserving its special characteristics.

The experience in making Batik and the talent to see the markets and the trends are the main ground to innovate *Wonogiren* Batik. Although Batik traders and artisans are not formally studying Batik, they have talents to consider the best aspects in creating Batik design such as functions, aesthetics, materials, processes, mode trends, customers demand, and marketing; yet they keep preserving the special characteristics of Batik. This is an important indicator to preserve and develop *Wonogiren* Batik design in the globalization era without leaving its local genius.

The community, which consists of leading figures or *sesepuh*, government or *pamong*, customers, merchants, and artisans in Tirtomoyo sub-district, has a connecting role in developing *Wonogiren* Batik design. Batik artisans and traders play as the designer developing the design. The *sesepuh*, which is trusted by the community for its knowledge and experience in the cultural product and values, has a role in suggesting, counseling or as a counsel party. *Sesepuh* is commonly from the elders of Batik merchants or traders, or the elders of the society. They are considered as the elder generation in Batik industry. They contribute in creating the precise name of Batik motifs, functions and the process of making in traditional rituals, such as wedding ceremony. The description above can be shown in the graph performing the role of government or *pamong* including technical assistance, capital supports, and marketing aids. In this connection, customers play as the representative of the production area. They encourage the Batik artisans and traders to meet the customers' taste or orders. Due to the variation of customers' taste and order, *Wonogiren* Batik design is also generated in variations. Batik traders and artisans are the executors in realizing the ideas of design development, which is based on personal imagination (experience, knowledge, impression, and trends). Thus, their role in accommodating the customer's order, government's assistance, and *sesepuh*'s counsel are appointing them as the motor in the development of Batik design.

Social and cultural factors in developing *Wonogiren* Batik design have strongly influenced in the motifs visualization. It resembles in the design aspects in the *Wonogiren* Batik created by Tirtomoyo sub-district community and Wonogiri district. The descendant lines of Pura Mangkunegaran artisans also give a strong influence to the *Wonogiren* Batik production. No matter how they develop the new creation of motifs and design, the taste of Mangkunegaran characteristics linger. The motifs and colors used are those mostly ordered by the officers and royal families of Pura Mangkunegaran.

The cultural factors influencing the development of *Wonogiren* Batik design are interpreted from the themes and topics inspiring the Batik artisans and traders. The majority of the artisans claimed that they are mostly inspired by the cultural condition or natural condition of Wonogiri district such as woods, plantation, mountains, and hills. The interaction occurred in Wonogiri district is the inspiration, which is caught by the artisans to create the new motifs design. The strongest influence in the development of *Wonogiren* Batik is its background connection to Pura Mangkunegaran palace. The *Wonogiren* Batik track was initiated from the social and cultural aspects from the scope of Pura Mangkunegaran palace into the scope of *kawula alit* or common people. The interaction occurred within the two parties are creating a new culture. Social and cultural factors are bridged by the design in developing *Wonogiren* Batik. The sequence of ideas, experiences, needs, components, and aspects exist in Tirtomoyo community, are directed by the design toward the process of creating works, things, materials, or artifact.

Wonogiren Batik preserves its characteristic and remukan technique while trying to meet the taste of the markets and facing the globalization era. The classical motif of *Wonogiren* Batik before the development was still produced in several companies in Wonogiri. The

proof showing that *Wonogiren* Batik development is created by modifying the motif components is the idea of natural sources and the characteristic of *Wonogiren* Batik characteristic. The characteristic is visualized by the researcher by observing the development of *Wonogiren* Batik. The design development comes by combining the reproduction motif of the classical Surakarta Batik and *Wonogiren remukan*. The natural sources of Wonogiri district have also inspired the researcher to put them into Batik design, which gives a unique color to the Batik in Indonesia.

The motifs created by Batik artisans and painters are currently displayed in Dinar Hadi company's gallery namely *Galeri Batik Kuno (Ndalem Wuryaningrat)*. The motifs mentioned are *Sandang Pangan, Catleya, Pring Sedapur, Seruni, Api Revolusi* or *Smara Dahana, Lereng Api Revolusi Gringsing*, and *Merak.Lereng ApiRevolusi* motif is a reproduction of the *Lereng*, or classical Surakarta Batik which is combined with *Lidah Api*. The *Sandang Pangan* and *Api Revolusi* or *Smara Dahana* are batik visualizations, which are inspired by the everyday's experiences. *Sandang Pangan*, literally means food and cloth, is created to commemorate the crisis of food and cloth. At the time, people cannot afford staple food, rice, and cloth.

The other examples of *Wonogiren* Batik motifs displayed are *Lung Gumebyar, Sisik Kencono, Sinto Obong, Gebyok Setebah, Merak Ngigel 1, Merak Ngigel 2, Lar Garudho, Garudho Tinoto, Garudho Bekso, Gunungan, Umbul 2, Takisaji, Naga Suryo, Satria Kasmaran, Urang Watang, and Merak Baris*. Generally, the motifs created by M. D. Hadi, Sutrisni, Sugeng, Mrs. Moesa Siswadi, Sri Lestari, and Mrs. Suharto, are the design developed from Mangkunegaran Batik and Surakarta classical Batik. Using the basic of both styles of batik, artisans can develop the new creation of Batik design. This fact is also supported by the similarities in pattern and motifs between Mangkunegaran Batik, classical Batik Surakarta, classical *Wonogiren* Batik, and the new creation of *Wonogiren* Batik.

CONCLUSION

Based on the discussion in the research, it can be concluded that (1) the background of *Wonogiren* Batik was initiated by the development of Mangkunegaran Batik design. The definition of *Wonogiren* Batik did not come from the place it is originated, Wonogiri, but the name is taken from the initiator of *Wonogiren* Batik, Kanjeng Wonogiren, who comes from Pura Mangkunegaran to follow her husband, the chief of Wonogiri district. *Wonogiren* Batik is the *babaran* created by Kanjeng Wonogiren (2) in its development, *babaran* Wonogiren attracts the customers in the throne of KGPAA Mangkunegara VII – VIII. *Wonogiren* Batik is one of the special Batiks to have an authority within its creation to mark the power border of its area of production. Tirtomoyo is the biggest Batik industry in Wonogiri district that has a historical connection to the initiation of *Wonogiren* Batik in Wonogiri (3) the role of Tirtomoyo society in developing *Wonogiren* Batik design is creating the new creation of *Wonogiren* Batik using the *Wonogiren remukan*. Batik motif is inspired by tradition, natural landscapes of Wonogiri, customer's order, and social phenomena in Wonogiri. *Wonogiren* Batik created by Tirtomoyo artisans has given a real contribution to the development of social economy in Tirtomoyo. It also becomes the main commodity of Tirtomoyo to play in industry, trade, and tourism sector. The important role must be done by the people is reconstructing the image of Batik as a folk arts developing within the society. Whereas, *Wonogiren* Batik was formerly a part of Mangkunegaran Batik representing the symbol of the king's legitimation (4) the visualization of *Wonogiren* Batik is influenced by the experience and impression of the artisans.

The historical factor traced back the role of Pura Mangkunegaran's artisans in developing their occupations in Wonogiri as the initiator of the Batik industry in Tirtomoyo. It is the Batik industry, which creates new Batik motifs and keeps paying concern on the design aspects. Generally, *Wonogiren* Batik artisans visualized their works or expressed their ideas into a two-dimensional plane instinctively, not only following their sensitivity to the arts due to their experiences in creating Batik.

Social and cultural are two correlating factors, which influence the development of *Wonogiren* Batik design. Social factor is a micro factor existing within the society in the form of values or structure. Social factor in the Batik cloth is constructed within the interaction of the artisans with various communities and situations. Cultural factor is a macro factor, which directly influence the visualization of *Wonogiren* Batik motifs. It includes the connection between the area of Batik industry and its beliefs, customs, traditions, geographical location, and natural condition or landscapes.

The connection between Batik industry area with one of the cultural factors mentioned above is also influenced by the fact that Tirtomoyo sub-district and Pura Mangkunegaran are historically connected. The Batik industry develops slowly and adjusts with the values and rules of life in the society including the cultural way of life, which is the manifestation of beliefs. Geographical location and natural condition surrounding the Batik industry also influence the motif design variety. Design has a role to bridge human's ideas and thought and the reality in the society.

Globalization and systematical change implicate largely to the existence of Batik as the traditional craft in Tirtomoyo sub-district, Wonogiri district. Globalization has a strong influence in the ingression of global culture into local society through many media. Therefore, it takes over the local culture. However, globalization also opens up the possibility to establish mutual dialog between global and local culture.

The local culture heritage such as traditional Batik in many forms enriches the society with the priceless local wisdoms. This research tries to document traditional Batik arts as the Javanese heritage. Thus, it can be recorded as the society's intellectual rights. It is because traditional Batik of Tirtomoyo, Wonogiri district is one of the many social-cultural heritages, which is currently developing until today.

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