

BATIK PANDONO ABSTRACT LAWEYAN SURAKARTA AS AN EDUCATIONAL MEDIA AND COMMUNITY ART APPRECIATION

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ABSTRACT

Batik is a skill that has high artistic value and has become part of Indonesian culture. Pandono Batik Abstract has unique techniques, patterns and motifs, even more than others, so that it has only one style and motif in the world. Pandono Batik Abstract has different manufacturing techniques than conventional batik making methods. Advantages of Pandono Batik Abstract In addition to presenting bright colors, their uniqueness also lies in the process of making it done, not always following the existing standard. Pandono Batik Making Abstract can be done by standing and more likely to use a brush like painting. Considering that batik is written batik, the results of the patterns and motifs of Pandono Abstract Batik also have no limitations on certain standards, but from the level of creativity and flexibility of the technique of using tools by the craftsmen. The purpose of this study was to provide education to the community towards Pandono Batik Abstract using integrated learning methods.

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Introduction

This study aims to educate about Pandono Batik Abstract using integrated learning methods. This research is a qualitative study with a single fixed strategy which means that research is directed at one goal (one location, or one subject) as its main focus. Nevertheless the parts studied are still related to the overall context to get the full meaning in order to achieve the research objectives. Tunggal means that there is only one scope, namely Batik Pandono Abstract UKM, while it is fixed for the purpose of the research, it means that what must be studied is limited to the aspects that have been selected before carrying out the research. The learning model in this study uses integrated learning connected type. The application of the connected type integrated learning method in this study integrates inter-field studies that are interconnected with other fields. Namely linking between the fields of art studies with the concept of batik, linking skills with the development of creativity, and appreciation of art in batik works.

Batik is known as the art of drawing to decorate fabrics with certain motifs. Etymologically the word batik comes from the Javanese language, namely "tik" which has a point / automatic meaning (verb, making a point) which then develops into the term "batik". Musman and Arini (2011) state that batik is also a type of craft that has high artistic value and has been a part of Indonesian (especially Javanese) culture for a long time. Batik as one of the nation's cultural heritage born of the people, has developed along with the changing times and the surrounding environment.

The history of batik is indeed dominant in Java, according to Sularso (2009: 25) that India has written about Dwipantara or the Djawa Dwipa Hindu Kingdom on the islands of Java and Sumatra around 200 BC. It is this track record of the island of Java that has confirmed it as the center of batik art that has developed until now. It has been recognized worldwide that batik reached its golden peak in Java during the period of the Mataram I Kingdom, until the time of Mataram II which was divided into Surakarta



Palace and Yogyakarta. The history of batik in Indonesia is related to the development of the Majapahit kingdom and the kingdom afterwards. Batik development was mostly carried out in the days of the Mataram kingdom, later in the kingdom of Surakarta (Surakarta) and Yogyakarta (K.P.A. Hardjonagoro 1997).

Batik art is the art of drawing on cloth for clothing which became one of the family cultures of ancient Indonesian kings. According to Asti M. and Ambar B. Arini (2011: 1) based on the etymology and terminology, batik is a series of words mbat and tik. Mbat in Javanese can be interpreted as ngembat or throw many times, whereas tik comes from the word dot. So, batik means throwing multiple points on the fabric.

Initially batik was only limited to the Keraton, which began to expand its wings outside the Palace along with the needs and development of the era from individual needs to industrial. Industry in its simplest form, is expected to begin to develop in the 10th century when Java imported a lot of white cloth (mori cloth) from India (Iskandar and Kustiyah 2016).

Now batik has become part of traditional Indonesian clothing. Before the appearance of printed batik, initially all batik activities are done manually, namely by writing using the hand using a medium of batik tools called Canting, so that it is known as batik. Indonesia has a variety of types and patterns whose variations are in accordance with the philosophy and culture of each region. The rich variety of Indonesian culture has led to the birth of various traditional styles and types of batik with the distinctive characteristics of each region.

Surakarta City is one of the largest batik production centers in Indonesia. This is because the biggest batik transaction center in Surakarta city is Klewer Market and Kampung Batik Laweyan Surakarta which sell various types of fabrics, especially batik. Other traditional fabrics contained are lurik (typical Javanese fabric with striped cotton motifs) and weaving. There are hundreds of batik shops in narrow alleys along Kampung Batik Laweyan Surakarta.

The increasing popularity of batik encouraged the craftsmen to develop a variety of distinctive new motifs. One of them is an abstract batik motif, developed by Pandono, a batik craftsman



in Batik Laweyan Village, Surakarta, Central Java. Since the beginning of its development in 1970, the makers of abstract batik were quite numerous, but now the makers tend to decrease. This reduction in abstract batik craftsmen made Pandono's batik business more prominent. Pandono Batik motifs and motifs Abstract cenderung different in each manufacture. Abstract batik makers are free to express abstract painting strokes on batik media. Pandono developed the batik abstrak motif with bright colors in each of his works.

Contemporary abstract batik is batik that has the meaning of batik today where the manufacturing process is more developed by batik artists or batik designers to look for the latest breakthroughs in developing batik artwork or as new batik clothing modes. The motifs that are usually carried in contemporary batik are more stylishly free and not bound by forms of existing batik making rules (Santi 2018). Contemporary abstract batik can be processed in the form of printed batik without stamped or printed motifs but also made with handwork and high creativity to produce attractive batik patterns and colors.

No less than other types of batik which is a legacy of the past, abstract batik has also stolen the attention of batik cloth fans. The irregular motif was created based on the creativity of the batik maker so that this batik produced a variety of different patterns and colors in each of the making. As with other hand-made batik, the process of making batik abstractly is done traditionally, which is dicanting using Night then colored, boiled, and dried in the sun. Not only using Canting, the technique of drawing motifs can also be done by using a brush like painting on a canvas. Because it is done traditionally and manually, it is not surprising that just making one batik cloth can take up to three weeks.

Abstract batik cloth can be applied for various purposes such as clothing, jewelry, accessories, and paintings. Its free motive for making batik is liked by almost all ages, including teenagers. Abstract batik fans have also reached Europe. Apart from selling well in Asian markets such as Malaysia, Singapore, Brunei Darussalam, and India, many European people are interested in this native Indonesian fabric. Batik that continues to experience this development is



expected to become a favorite fabric of the global community.

To realize Batik Batik Pandono Abstract As a Media of Educational Creativity and Art Appreciation, researchers use various theories and literature reviews in analyzing, namely: (1) the theory of education learning education media and Connected Learning Integrated Model; (2) the theory of creativity; (3) theories about art appreciation; (4) an overview of the batik industry center; (5) reviews of batik; (6) a review of batik.

The theory of learning education media (education) is used to analyze educational values in the learning of contemporary abstract handicraft art in Laweyan Surakarta's Pandono Batik Abstract UKM. Learning theory is used to analyze learning that goes on to the community. The theory of creativity is used to find out the creation of abstract motifs found in Laweyan Surakarta's Pandono Abstract Batik.

An overview of the batik industry center is used to analyze the location of the research, namely the Pandono Batik Abstract UKM located in Batik Laweyan Surakarta Village and the establishment of the village as a Laweyan batik

tourism village. An overview of batik is used to analyze the development of batik art in the archipelago, and a review of batik is used to analyze the process of making batik, especially abstract batik in UKM Batik Pandono Abstrak Laweyan Surakarta.

The whole theory and literature review is used to analyze the meaning and make the learning and creativity media education process in UKM Batik Pandono Abstract Laweyan Surakarta which will later be aimed at the community. It is expected that the theories and literature review will be able to uncover the learning of abstract written batik art at UKM Batik Pandono Abstrak in Laweyan Surakarta in a comprehensive and in-depth manner.

Methods And Materials:

This research was carried out by applying a qualitative approach. Qualitative research methods are descriptive research methods, using analysis, referring to data, utilizing existing theories as supporting materials, and producing a theory. In general, qualitative research is carried out by interview and observation methods. Regarding the definition of qualitative research, Sugiyono (2015) suggests that



qualitative methods are often called naturalistic research methods because their research is carried out in natural settings and also in developing objects as they are. The instrument in this study is a person or human instrument, namely the researcher himself. For that a researcher must have extensive theoretical and insightful provisions, so that he is able to ask, analyze, photograph, and construct the social situation under study to be more clear and meaningful. Data from the research results of this method are more related to the interpretation of data found in the field.

The strategy that will be used in this study is single-embedded. Sutopo (2002) argues that the purpose of this embedded research is that the study is directed at one goal (one location, or one subject), namely UKM Batik Pando Abstrak in Laweyan Surakarta with a single resource person, Pandono, and community learning methods as the main focus. This research leads to one target, namely analyzing.

This study uses integrated learning methods with the type Connected (Connected). Prabowo (2009) suggested that the connected model (Connected) is a model of integration of field studies. This model actually organizes or

integrates a concept, skill, or ability that is grown in a subject or sub-subject that is associated with concepts, skills or abilities in the subject or other sub-subjects, in one field of study.

Linkages can be done spontaneously or planned in advance. Thus, learning becomes more meaningful and effective. Connected type integrated learning is learning that is done by linking one subject to the next subject, linking one concept with another concept, linking one skill with another skill, and can also link work that day with another day or the next day in a field study (Hadisubroto 2000).

Some of the advantages of integrated learning in the Connected type include the following:

- 1). Students, namely the community and students who join in the workshop activities held at the UKM Batik Pandono Abstract. have a broad picture as a field of study that focuses on a particular aspect because of the integration of ideas in the field of study.
- 2). Students can develop key concepts continuously, so that there is an interanalyzing process.

3). Integrating ideas in the field of study allows students to study, conceptualize, improve, and assimilate ideas in solving problems (Fogarty, 1991: 15). The existence of a relationship or connection between ideas in the field of study in integrated learning Connected type makes students can have a comprehensive picture of certain aspects that are studied in depth. Key concepts are developed with sufficient time so that they are more digestible. In addition, the advantages of integrated learning Connected type do not interfere with the current curriculum (Hadisubroto 2000).

This research was conducted by observing and interviewing resource persons namely Pandono as Batik Pandono craftsman Abstract about the batik making process in his UKM. The next researcher educated the public about Pandono Batik Abstract using the integrated learning Connected type in the hope that students will be able to express their ideas, ideas, and skills so that they can appreciate the work of Abstract Pandono Batik.

Results and Discussion:

UKM Batik Pandono Abstrak is located in Setono Rt 02 Rw 02, Laweyan, Surakarta,

Central Java and was founded in 1998 by Pandono who since its inception has applied the concept of contemporary batik with abstract motifs.

The increasing popularity of batik encouraged the craftsmen to develop a variety of distinctive new motifs. As the development of the fashion world also influences the development of the world of batik. Contemporary abstract batik is written batik with abstract motifs that are made without a stamp process or without a printing process. However, it is made with handwork and high creativity to produce attractive batik patterns and colors. Batik Pandono Abstract Besides presenting bright colors, its uniqueness also lies in the process of making it done, not always following the existing standard. Pandono Batik Making Abstract can be done by standing and more likely to use a brush like painting. Considering that batik is written batik, the results of the patterns and motifs of Pandono Abstract Batik also have no limitations on certain standards, but from the level of creativity and flexibility of the technique of using tools by the craftsmen.



Figure 1. The Nameplate of Abstract Pandono Batik in Laweyan Village, Surakarta.

(Source: Moh. Yudik Al Faruq, 2018)

The resulting motif is a combination of classical Javanese motifs, with the addition of improvisations with abstract patterns according to the wishes of the craftsmen so as to produce different motifs with other abstract motifs. This is because the level of one's creativity varies so that it does not produce the exact same work. Since the last few years, Pandono as a Batik artist has developed the inspiration of the Abstract Batik motif that combines bright colors in each of his works.

According to Pandono, abstract batik motifs are the result of the development of the creator's creative process, resulting in different patterns of batik motifs in each manufacture. This is in line with the research conducted by Wiradiredja

in the Stage Journal Vol. 25 No. 1, March 2015 entitled Creative Process in the Creation of a Source of Vision Vision in a District Mission which suggests that the challenge of creativity for artists can come from various things. This challenge can be a source of inspiration. The source of inspiration for creators of art can come from a variety of things including a formal challenge in objectifying an abstract, visionary and formal (rigid) vision and mission.



Figure 2. The process of making Batik Pandono Abstrak, by Pandono.

(Source: Moh. Yudik Al Faruq, 2018)

The process of making Pandono Batik Abstract is technically almost the same as making conventional batik. The tools used in the process of making Pandono Abstract Batik are also the same as the tools used in making batik in general, including various Canting batik, Night / batik candles, oil stoves, frying pans,

gawangan and others. While the material used can use Mori cloth or silk cloth.

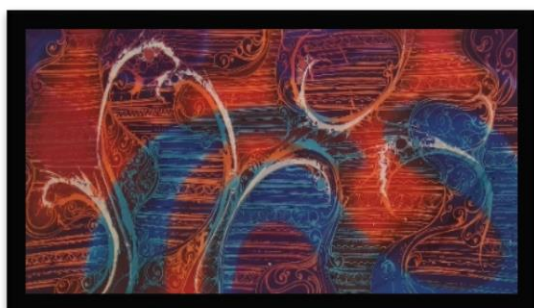


Figure 3. One of the Pandono Batik works Abstract (Source: Moh. Yudik Al Faruq, 2018)

The process of working on batik was started from Nyoret, which was to draw patterns of batik motifs on Mori cloth using a pencil. After the batik cloth was drawn with a pattern of batik motifs using a pencil, the next process of the cloth was painted using the Klowong Night with the Canting tool. The evening / heated candle is inscribed on the fabric by following the pattern that has been made. Batik cloth that has been drawn using the night (candle for batik), the next process is coloring the batik cloth. The coloring technique can be dyed or use a dab technique. If you use a dye technique, all the cloth will be dipped in a large container that has been given coloring. If you use a dab technique, batik cloth is stretched horizontally, then dyeing the dye using a brush or other tool.



Figure 4. The process of making Batik Pandono Abstract using a brush (Source: Moh. Yudik Al Faruq, 2018)

After the coloring process has been done and has been given a color reinforcement, the next process is nglorod batik cloth. This sagging process serves to release the Night / batik candles attached to the fabric. The method of nglorod is to cook water until boiling then the cloth is put in the water. The last stage in the process of batik is to wash batik cloth thoroughly and then dry it by drying it. Washing batik cloth aims to keep the cloth clean from the remnants of the night.

Community Art Appreciation Education Through Integrated Learning Methods with Connected Models. The research findings that will be described in the results of this study are descriptions of data that contain planning, implementation, and evaluation in the



implementation of the connected (Connected) type of integrated learning model in the Abstract Batik Pandonno UKM.

Integrated learning is a strategy that provides opportunities for students to develop their potential in a balanced, optimal, and integrated manner. Through integrated learning, students can gain direct experience so that they can add the power to receive, store, and apply the concepts they have learned. Integrated learning can be packaged with themes or topics about a discourse discussed from various perspectives or scientific disciplines that are easily understood and known to students. In integrated learning, a concept or theme is discussed from various aspects of the field of study, thus through this integrated learning several relevant concepts to be used as themes do not need to be discussed repeatedly in different fields of study, so that the use of time for discussion is more efficient and achieving goals learning is also expected to be more effective.

The Integrated Learning Model applied in this study is a connected model (Connected). Fogarty (in Prabowo, 2000), suggests that the connected model (Connected) is a model of integration of field studies. This model actually

organizes or integrates one concept, skill, or ability that is grown in a subject or sub-subject that is associated with concepts, skills, or abilities in the subject or other sub-subjects, in one field of study.

Connected type integrated learning is learning that is done by linking one subject to the next subject, linking one concept with another concept, linking one skill with another skill, and can also associate that day's work with another day, and can also associate work that day with another day or the next day in a field of study (Hadisubroto, 2000).

1) Implementation of Connected Model Integrated Learning

The connected (Connected) type of integrated learning steps towards the community in UKM Batik Pandonno Abstract includes the initial activities, core activities, and final activities.

a. Implementation of Early Learning Activities

Giving apperception, which is conveying learning objectives that aim to motivate students by giving an explanation of the

importance of learning the process of abstract batik making in UKM Batik Pandono Abstract. The initial implementation is carried out among others:

- Providing motivation that in the process of making abstract batik patterns not as complicated as in the conventional batik making process.
- Provide a reference or signs about the activities to be carried out. Example: batik in UKM Pandono Abstract does not have to be done sitting, it can be done by standing, not just using canting but can also use brushes, and not fixated on the existing motives and grips.
- Before starting the process of making Pandono Batik Abstract, then first what needs to be prepared is by preparing the tools and materials needed for the process of making Pandono Abstract Batik, including:
 - i) Prepare Mori cloth (cotton or silk): white cloth that is generally made of cotton as a batik medium
 - ii) Canting Batik: serves as a tool for forming batik motifs

- iii) Brush: This tool serves to make batik abstract style or close large blocks.
- iv) Night / Candle: serves to cover certain parts so that the dye is not affected
- v) Frying pan: made of aluminum serves as a place to heat the night
- vi) Small stove: serves as a source of panar to melt the night of batik.
- vii) Gawangan: serves to spread batik cloth. So called because this batik tool has a shape similar to football goal.
- viii) Prepare a batik coloring solution. Batik dyes have two junks, which are natural dyes and synthetic dyes (artificial dyes) that are fused to give color to batik cloth.

b. Implementation of core Activities

Core activities are the main activities in learning. Where is the process of making batik with abstract motifs in accordance with the creativity of each student. Students this time are the community and students who join in the workshop held at the Abstract Batik Pandono

UKM. Core activities include:

i) Nyoret - Drawing Batik Pattern

The process of working on batik is started from Nyoret, which is to draw patterns of batik motifs on Mori cloth by directly using canting. The process of drawing patterns of batik is arguably a job that requires courage and fairly good spontaneity skills. To be able to produce an image of an abstract batik pattern on the fabric properly, students or the community usually have to have the courage to have good skill creativity. Of course, Pandono as the monitoring teacher accompanied him as a facilitator.



Figure 5. Process of Abstract Pandono Batik

(Source: Moh. Yudik Al Faruq, 2018)

ii) Nglowongi - Painting Batik Patterns Using Night / Candle.

The next process of the fabric is painted using the Malam klowong with a canting tool. This heated Malam / candle is inscribed on the fabric by following the pattern to be made. The basic process of painting patterns with ToMalam is also commonly referred to as Ngrengreni because it uses canting Rengrengan, or also called Nglowongi for using Malam klowong. Josef (1993) argues that, "Nglowong is the first process of attaching candles, and is done using canting. At the time of nglowong motif lines will be formed according to the motif that has been smeared on the cloth to be made batik ". (p.73-74).

Not only using canting, the technique of drawing Pandono Batik motifs can also be done by using a brush like painting on a canvas. Because it is done traditionally and manually, it is not surprising that just making one batik cloth can take up to three weeks.

iii) The Process of Coloring Batik Fabrics.

Batik cloth that has been drawn using the Malam, the next process is coloring the batik cloth. The coloring technique can be dyed (soga technique) or using a dab technique. If you use a dye technique, all the cloth will be dipped in a large container that has been given coloring. If you use a dab technique, batik cloth is stretched horizontally, then dyeing the dye using a brush or other tool.

The coloring of batik cloth with colet techniques is mostly done by batik craftsmen if the batik cloth is designed to have many colors. By applying coloring to the areas of batik motifs, craftsmen no longer need to give Malam to batik cloth after being colored. Cain is left given a color amplifier, then the Malam can be directly highlighted or released from the fabric. The advantage of using dyeing techniques is that the colors that will appear on batik cloth can be more evenly distributed and easier. While the disadvantage of using dyeing

techniques is when you will need other colors, you will need a process of shooting cloth with Malam.

In coloring batik cloth with dyeing techniques, the fabric can start from the youngest color. This is so that when you need darker colors on batik cloth it's easy to do. If from the beginning coloring batik using dark colors, then when you need bright colors it will be very difficult. Dyes that are often used to make hand-made batik usually consist of natural dyes and some use synthetic dyes.

iv) Nglorod Malam Batik Process

After the coloring process has been done and has been given a color reinforcement, the next process is nglorod batik cloth. This sagging process serves to release the Malam / batik candles attached to the fabric.

The method of nglorod is to cook water until boiling then the cloth is put in the water. The work system in this process is; Malam / candle attached to the fabric is not resistant to heat, so that if exposed

to heat, the Malam / candle will melt and detach from batik cloth.

v) Washing and Drying Batik

The last stage in the process of batik is to wash batik cloth thoroughly and then dry it by drying it. Washing batik cloth aims to keep the cloth clean from the remnants of the Malam. The drying process can be done using sunlight or can be done by aerating.

C Implementation of Final Activities

The final activity can be interpreted as an activity carried out by the teacher to end the learning activities with the intention to provide a comprehensive picture of what has been learned by the students and their relevance to previous experience.

In the implementation of the final activity, there is an evaluation technique in the form of appreciation for works of art, namely in the form of abstract batik. Done by the way students or the community provide an assessment of the work of art from the work of other students.

According to Bahari (2008: 148) argues that art appreciation is a conscious process carried out by someone in facing and understanding works of art. Appreciation is the process of interpreting a meaning contained in a work of art. An art observer who is observing a work of art should first recognize the structure of the form of art, recognize lines or scratches, recognize the shapes (fields / buildings) that are presented, know the colors and various roles and functions, respect and interpret the meanings contained in inside it.

The final evaluation activity carried out in this study was in the form of appreciation of art by presenting the results of the abstract batik peseta which they had made at UKM Batik Pandono Abstrak Laweyan Surakarta. Furthermore, other students appreciated the work by giving their opinions and opinions on abstract batik.



Figure 6. Final evaluation activity in the form of Art Appreciation (Source: Moh. Yudik Al Faruq, 2018)



The active activities carried out by students from the beginning to the end have been able to provide a deep artistic experience because students are able to hone potential, creativity, intuition, emotion and satisfaction which is a combination of subjective attitudes and complex perceptions.

Conclusion:

The integrated learning connected model that was applied in the education of participants who participated in the workshop on making Batik Pandono Abstract Laweyan Surakarta has integrated inter-field studies that are interconnected with other fields. Namely linking between fields of art studies with the concept of batik, linking skills with the development of creativity, and appreciation of art for batik works. Students have a more comprehensive picture of some aspects that have been studied in more depth.

The application of integrated learning in UKM Batik Pandono Abstract Laweyan Surakarta makes students able to gain direct experience in batik, especially abstract batik so that it can increase the power to receive, store, and apply

the concepts they have learned. Students can develop critical abilities to assess and understand the meaning of artwork in appreciation of Abstract Pandono Batik.

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