

BATIK *GEDOG* TUBAN, EAST JAVA

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ABSTRACT

Batik gedog Tuban is an art product that gets its influence from Javanese, Islamic and Chinese cultures. The efforts to develop batik gedog Tuban as well as the production process raise the business of creative economy that opens employment opportunities for society. The findings including material, production process, functions, forms, and style were described in narrative. The findings show that batik craftsmen in Tuban have high awareness to preserve traditional art of batik because they are the inheritors of the expertise. There is self-awareness on the craftsmen to keep preserving and maintaining the traditional batik gedog for generations. Traditional batik motifs still survive until today and become a source of ideas for new creation motifs. The craftsmen make the collaboration of old and new values by being creative in making new designs. Thus, there are continuity and sustainability of traditional cultural values.

Keywords: batik, gedog, Tuban

1. INTRODUCTION

Tuban is a town in East Java. Its area is passed by regional roads Surabaya - Babat - Tuban - Semarang - Jakarta and it has a coastline of 65 km. Tuban Regency is passed by Daendels Rembang - Tuban road, Tuban – Babat road in the north (the main road in the northern part that connects Surabaya to Semarang and Jakarta). Tuban has a distinctive art that is traditional handmade batik made in the woven *gedog*, which is later known as batik *gedog* Tuban. Batik *Gedog* Tuban is one of Indonesian batik which is unique in the variety of decorative motif and has cultural values that influence the making process and the results. Based on the historical development of batik in the past, batik *gedog* Tuban was influenced by three major cultures that are Javanese (Hindu), Islamic, and Chinese culture.

In the reign of the Majapahit kingdom (XII-XIV century), Tuban was an area that still remained loyal to the king of Majapahit who embraced the ideology of Hindu-Buddhist (Ricklefs, 1998:9). During the spread of Islam, in the Tuban area lived a scholar named Sunan Bonang who was keen to spread Islam in the eastern coast of Java. Sunan Bonang died in 1486 and was buried in Tuban. Islam developed after Tuban was conquered by Demak in about 1527. Tuban was Majapahit's old port, which has been mentioned by Chinese sources since the XI

century. Although it embraced Islam before 1527, Tuban remained loyal to Hindu-Buddhist rulers in the rural area (Soeparmo, 1971:26).

Tuban was known by foreign merchants since the days of Kertanegara kingdom, proven by the presence of Tar-tar soldiers from China who were heading to Singosari anchored in Tuban. The evidence of the glory of trade in the past is the existence of Chinese trading community in Tuban. It was estimated that Chinese traders entered Majapahit by being anchored first in Tuban. Kublai Khan's expedition landed in Tuban and suffered defeat when attacking Java at the beginning of the XII century. Throughout the pre-colonial era, Tuban had a brilliant role as a trading port interinsulair and internationally, while also having a strategic maritime location. If people went to Java, according to a source book *Ying Yai Sheng Lan*, the ships reached Tuban first, then by going through Gresik that had a lot of Chinese people, people arrived in Surabaya (Soeparmo, 1971:10,21).

Both before and in the VOC era, the Chinese in the Netherlands Indies preferred to work in the field of trade. The space limitations posed by the economic structure of the Dutch had forced Chinese descendants to the brokerage area/*compradore* (derived from the Latin word *comparare*, which means brokerage) namely, Chinese entrepreneurs connected the international trade with the locals. Their intermediary role was solidified by understanding the needs of the local population. Generally *compradore* was a Chinese businessman who made close Chinese business to entrepreneurs or European banks as well as maintained the relationship (Widyahartono, 1989:136). The presence of these three cultures in Tuban resulted in the cultural mix of Hindu-Buddhist, Islamic, Chinese, and local cultures, including mixing in the form of arts. One of them is on the variety of ornamental motif of traditional batik *gedog* Tuban.

The main areas producing batik *gedog* Tuban are in the Kerek district (namely Margorejo village, Kedungrejo village, and Gaji village) and Merak district (namely Bongkol village). Currently, various factors influence the rise and fall of development of batik *gedog* Tuban. Not all the people know the information on the motif of traditional batik Tuban. There is not much information about the existence and development of batik *gedog* Tuban. The existing batik

industrial center is located far from Tuban. The interest of young batik artists joining the world of batik declines due to the decrease of persistence and patience in learning batik. In addition, the development of technological skills in the field of printing currently offers convenience and efficiency, and the designs are more varied. This keeps declining the interest in the traditional batik. In addition to high costs, the process of making traditional batik that uses spinning and writing techniques on a piece of woven *gedog* takes more time, resulting in the changing art of handmade batik to printing batik with cloth as the basic material.

Batik *gedog* Tuban contains high artistic value, which can be used as objects of art for the purposes of increasing the dignity of the nation. Batik *gedog* Tuban is very interesting to study in depth. The art of batik that is created creatively and innovatively can definitely be implemented in the development of the creative economy business that is able to give a positive and prospective expectation as an appropriate trading material. The development of motifs, patterns, technology, and application of the symbolic meaning of the traditional batik can add positive value to meet the aesthetic needs of today's society; the value of beauty is proven to last. The efforts to develop batik and traditional woven *gedog* Tuban are also beneficial to increase the local incomes. Thus, the effort to develop will likely generate creative economy businesses and foster employment opportunities for the wider community.

This research is a descriptive qualitative method. All findings of the data including the functions, materials, manufacturing techniques or manufacturing process, shape and style were described in a narrative way to obtain the aesthetic decoration of batik *gedog* Tuban. In the context of theoretical approaches that benefit analysis, Edmund Burke Feldman (1967) gives four things to consider namely the structure and elements of aesthetics, function and its application, characterized art styles, as well as media and its meaning.

2. FINDINGS AND DISCUSSION

2.1. Raw Materials of Woven Gedog and Their Processing

Batik *gedog* Tuban has characteristics that are not found in other traditional batik, which is the raw material is woven *gedog*. In terms of materials,

in Tuban there are known two kinds of traditional batik namely (1) batik that is made with superfine, *primisima*, silk, and cotton cloth, and (2) traditional batik made from woven *gedog* cloth which is then called batik *gedog*. *Gedog* term arises from the sound heard in the making process of woven cloth. *Dhok-dhok* sound is always heard when the cloth was woven. The sound was heard during one beat of the loom (which is called *liro*) to compress each strand of yarn woven. Therefore, the traditional loom used is called *gedog* loom or the weaving results is called woven *gedog*. Even after the woven cloth is made into batik, the word "gedog" is still attached, so that the batik produced using woven materials is called handmade batik *gedog* or batik *gedog* (Bandi, 1992/1993: 1, 9).

Batik Tuban is an art work done by craftsmen in their spare time when they are not working in the farm, especially at night. All is done by farmers, from cotton planting, spinning, weaving, batik writing and coloring. They spin with the hand loom and weave with a *gedog* loom put on the lap. The result is determined by the width of the loom and cleverness of the weavers. Coloring ingredients are grown in this region (Doellah, 2002:126). The color used by the craftsmen is in fact a little different from usual colors of other coastal batik. Batik *gedog* Tuban, although it is colorful, tends to be dark and a bit rough on the skin because it does not use *mori* cloth but woven *gedog* cloth (Ani Bambang Yudhoyono, 2002:49, 183). The craftsmen of batik Tuban, from generation to generation, make batik on woven cloth. The making process of Batik *gedog* Tuban takes about three months. They have to go through the long process of spinning, weaving, batik writing, and dyeing with natural materials to produce a piece of batik *gedog* cloth. There are two colors of woven *gedog* cloth that are ready for use in the process of handmade batik, namely bone white and light brown, two original color of the cotton as the raw material. Each end of woven *gedog* cloth is left to make tassels. The base of the tassels is woven so that it can hold the threads together and be used as decoration.

Woven *gedog* is cloth made of cotton material which the making process ranging from processing cotton into thread or *lawe* to processing it into woven cloth is done by hands supported by traditional equipment. The work that begins from "*mengantih*" or making a thread that is followed by weaving with a

traditional loom or known as *gedog* loom can be found in Tuban area. Weaving equipment being developed is a traditional loom or often referred to as Weaving Tools Not Machine (Bandi, 1992/1993: 4). The making process of batik *gedog* which starts from the raw material of cotton seeds up into yarn and woven *gedog* cloth has a high artistic value, which is done by the hands of skilled craftsmen for generations. The artistic value is realized in the woven *gedog* cloth because the making process and the tools used are still traditional.

Stages of the making process of woven *gedog* are among others (1) *mengantih* process (spinning threads that is a series of jobs ranging from preparing cotton into *lawe* yarn); (2) *nggiling* cotton (cotton that has been dried/*lawe* yarn, one by one is put into cotton mill so that the cotton seeds are apart); (3) *musoni* (unravelling cotton after being milled with a tool called *puson*). The shape of *puson* is similar to a bow, made of bamboo and rope of pineapple or bark. This equipment also comes with another component called *jedhul*; (4) *mengantih* (spinning cotton by using a device called *jantra* made of wood, bamboo and rope. The main components of this tool are: wheels, rope (*klindhén*) and *kisi*, (5) weaving (weaving *lawe* yarn to be woven cloth, the stages are: preparing *lungsen* thread, preparing *pakan* thread and weaving process activities (Bandi, 1992/1993:10-16).



Image 1. Left: The making process of *lusen* thread from cotton with traditional tools that have been modified with a dynamo. Right: The making process of black *lusen* thread. Weaving process is generally carried out by women. The instrument is made of wood; the process is done by sitting in a low chair/stool (Photo: Author, 2013).



Image 2. Left: The making of woven *gedog* with simple tools by one of the villagers in Kerek village, done by sitting on the ground. The traditional woven-*gedog*-Tuban tool is placed on the lap. Making yarn and weaving activities are generally performed by an elderly woman. In this village, the craftsman is working at home (not a company that has a woven *gedog* workshop); it is rarely found young woven craftsman. The girls only assist the grandmother or mother preparing raw materials (Photo: Author, 2013).

Right: Weaving tools not machine is more ergonomic; the making process of woven cloth is done while sitting on a chair. This tool can be found in a traditional woven *gedog* workshop of Zainal Abidin on Jalan Majapahit Gang Tenun no.9, Tuban. According to the owner, he chose female workers with consideration that they are more diligent and patient. The use of this *gedog* tool not machine further increases the productivity of the labor (Photo: Author, 2013).

2.2. The Making Process of Batik Gedog Tuban

The process of batik writing on woven *gedog* Tuban is done by *dirujak*. *Dirujak* means writing batik without patterns; the person writing batik in this way is called '*ngrujak*'. People who *ngrujak* are already experts, while people who are not skilled usually are just '*nerusi*' or '*ngisen-ngiseni*'. Another batik writing process is by making the pattern first on the cloth, usually done on *mori* cloth or cotton cloth for clothing. Writing batik both with *ngrujak* or with patterns is usually done by people who are experts, because the early stages determine the merits of the overall design of batik (Hamzuri, 1981:14).

The process of making batik on *gedog* cloth is the same with the process of making batik in general, namely (1) the *ngetel* stage (soaking the cloth that is used for writing batik in water for two days, so that the remains of a hardening thread substance used during the weaving process disappear); (2) *lengreng* stage or often called *ngengreng* (pattern making on cloth with a *canting*/closing the base pattern with a liquid wax), (3) *nerusi* stage (establishing views on patterns of batik cloth on the other side); (4) *nembok* stage (covering parts in the motif that are designed with a different color); (5) *nyelup* stage (soaking in artificial dyes

repeatedly depending on a wide variety of colors to be shown; (6) *mopok* stage (determining parts that are left open and parts that should be closed to avoid the influence of staining; (7) *medel* stage (staining of certain herbs called *tom* leaves (*tarum*); (8) *nglorot* and *nyuci* stage (melting the wax sticking to the cloth by boiling it); (9) the drying stage by being aerated, not directly exposed to the sun so that the color does not fade (Bandi, 1992/1993: 23-29).



Image 3. Left: The making process of batik *gedog* Tuban, making patterns or *lengreng* (closing part of a pattern with a liquid wax) and right: *nerusi* and *nembok* processes (Photo: Author, 2013).



Image 4. *Nyelup* process (coloring), *nglorot* (melting the wax sticking in the cloth by boiling), followed by washing stage (Photo: Author, 2013).



Image 5. Drying process by being aerated, dried in the afternoon. Especially batik *gedog* with natural dye being aerated not directly under the sun (Photo: Author, 2013).

2.3. Function/Usage of Batik Gedog Tuban

Most of batik Tuban is in the form of *jarit* or two-meter long cloth, and *gendhong* shawl. The long cloth is usually used as the delivery of the wedding from the groom to the bride, while the *gendhong* shawl is typically used by mothers to carry goods to market or into the fields. *Gendhong* shawl size is usually longer than the shawl in general. Besides *jarit* and *gendhong* shawl, there are shawls used in the ceremony of construction of a new house. The shawl is placed in the middle of *blandar*, with the aim that the house stands strong and sturdy, and the occupants inside get blessings and prosperity. The end of the shawl is decorated with tassels that add aesthetic value of batik *gedog* Tuban. Society of Tuban usually keeps batik cloth to bequeath to their children (Doellah, 2008:128).

In Tuban people know *selimun*, *lokcan* and *kembang waluh* shawls. *Selimun* shawl is believed to have efficacy to cure fever. People usually use *selimun* shawl to cover someone with a high fever, to reduce the heat. This shawl is made with yarn spinning, weaving, coloring processes, all using natural materials. The basic material of batik *gedog* Tuban is from timber and crops grown by the craftsmen. Natural materials are considered nutritious and considered to bring positive benefits. Besides this shawl, there is also public belief about *lokcan* shawl under the influence of China. This shawl is used by the local community to cover someone stung by a scorpion, while *kembang waluh* shawl is used for ritual ceremonies to get rid of bad luck (<http://female.kompas.com>).

Batik *gedog* Tuban is also used for clothing materials. The use of batik clothing that is functional as clothes collectively can show the character of social

existence. For example, silk, and fine and intricate scratches of batik will show the position of the wearer's social status. This is because the price of batik products made from silk is quite expensive and those can afford it are the ones who have high purchasing power. Similarly the price of batik gedog with a long and wide woven cloth, as well as the weaving process is very fine with a variety of intricate motifs is also expensive. In contrast to cotton with a simple but varied motif or woven *gedog* weaving tenuously, the price is cheaper; however, it does not mean the consumer with this material has a low sense of beauty. Sometimes smooth-rough or complicated-simple determines the different selling price.

Besides materials for shawl, *jarit*, and clothing materials, batik *gedog* Tuban is also used for interior accessories such as seat and pillow cases, tablecloths, curtains, as well as fashion accessories like handbags, purses, and others.



Image 6. Left: Woven gedog Tuban cloth in the ceremony of new house construction in Tuban put in the middle of *usuk* (Source: Ani Bambang Yudhoyono, 2002:49).

Right: Women in Ngluwuk hamlet, Gesikharjo village, Palang-Tuban wear *gedog* shawls to carry a bucket of fish (Photo: Author, 2013).

2.4. Form and Art Style of Batik *Gedog* Tuban

In Tuban, batik farmer gets the influence from China; it can be seen from phoenix decoration, *celuki* flower or *kembang waluh*, even a form of plants and animals that are arranged like a Chinese painting style. The types of batik Tuban are among others batik on white woven *gedog* (e.g. *tluki*, *guntingan*, and *ceplok*) and batik on upright or horizontal stripes woven *gedog* (e.g. *kijing miring* and *krompol tutul sanga*) (Doellah, 2002: 127-128). A mix of batik techniques and weaving techniques form a distinctive and unique decoration. In its development,

batik Tuban still retains its processing method which still exists as a coastal motif, known as batik woven *gedog* Tuban that becomes a special product of Tuban.

The motif or pattern of Batik *gedog* Tuban is various. Based on the basic shape, it can be grouped into two main categories as already mentioned earlier: the geometric and non-geometric motifs. Some are applying a combination of both. Non-geometric motifs apply motifs of plants, animal, and manmade and natural objects, as well as motifs of fantasy or new imagination as a result of ideas beyond the usual motif. After many requests from the buyers, motifs of batik creations also appear to satisfy consumers' tastes. Motifs of new creation is growing with the rise of batik craftsmen who have more experience by doing a lot of experiments, especially after batik *gedog* Tuban is developed for clothing materials. Consumers' tastes become a major consideration for developing motifs and their structures. Modified forms of the main motifs or additional motifs appear more dominant, so it is difficult to determine the true motifs, and some even combine them by taking motifs from outside Tuban. In addition, the arrangement of batik pattern can be done by spreading motifs repeatedly, intertwining, alternating, making rows, or varying the motif with other motifs. Patterns are arranged in symmetrical, asymmetrical, diagonal/oblique, and free arrangement. The style or technique of motif realization or illustration of batik *gedog* Tuban is by stilation or changing the form of a particular shape but not leaving the traditional motifs, and a combination of new creations made by composing some traditional motifs so that they become new creations.



Image 7. *Gedog* Tuban shawl with *guntingan* pattern (group of *lung-lungan* pattern), made by vegetable dyes. (Source: Doellah, 2008: 148).

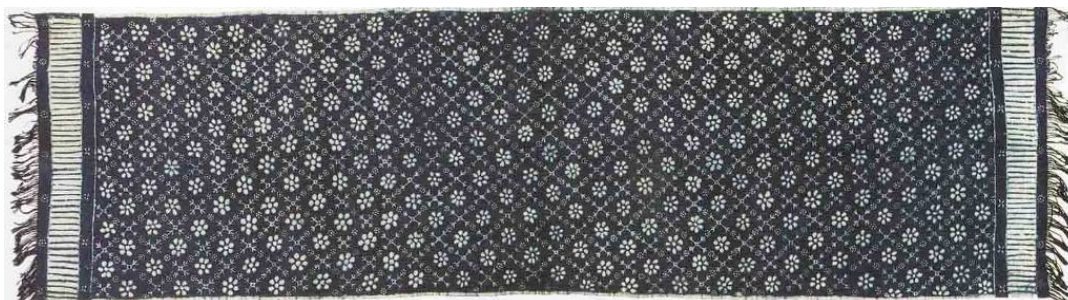


Image 8. *Ceplok* motif covered by the dots that form a geometric arrangement, made by natural dyes. Characteristic of *gedog* Tuban shawl is on the right-left sides are always stripe patterns with woven tassels (Source: Doellah, 2008: 148).

Regarding the motifs of batik *gedog* Tuban, they are known as *panji serong*, *panji lori* or *panji krendil* motifs. These motifs are formerly owned by the aristocracy. But now, batik Tuban can be enjoyed and collected by various backgrounds and society, regardless the social status. In addition to *panji* motif, batik cloth in the form of sarongs and long cloth in Tuban also has religious motifs such as *kijing miring* and *ilir-ilir*. To find out the influence of the traditional motifs of batik *gedog* Tuban, it needs to be recognized in advance the special motif of batik *gedog* itself (two motifs of batik *gedog* above, image 7 and 8 are a traditional batik *gedog* Tuban). Variety of traditional batik *gedog* Tuban that is included in the geometric motifs is classified as follows.

Batik *gedog krompol* motif is not produced on a large scale, due to lack of market interest, and the process is quite complicated so that the price is expensive. The raw materials used are not plain woven cloth used to make other motifs, but *lurik* cloth with a small-checked motif from white and navy blue or black *lawe pali* threads. In Javanese word, *krompol* refers to the notion of gathering or clustering. What is meant here probably because in reality the motifs that appear from that batik are in the form of clustered dots. *Panji lori* motif often appears with two colors, namely white and dark blue. The main motifs are in the shape of the rhombus structure and *isen* motif that is leaves arranged in the opposite direction. Another motif that serves as a barrier between the center of the cloth with the edge of the cloth is phoenix and flower motifs. The simple impression shown through this motif is quite appropriate to be worn by the elderly or young mothers (Bandi 55, 57).

Other motifs, including *jajar goyang* motif are ancient motif and the colors are simple; the basic color is darker: dark blue, dark brown or brownish red with a white motif. The name can be based on existing motif, which is due to the composition of the line and the making of the line then the forms of the motif seem capricious or swaying. Batik with *panji serong* motif uses dark color cloth with the white color motif in accordance with the basic color of the woven cloth. Motif pattern design is a fusion between dots (*cecek*), straight lines and curved lines, arranged harmoniously but not leaving regularity as the characteristic of geometric patterns. *Kenongo uler* motif features rhombus form and star arranged in opposite oblique direction. Rhombus motif seems to be very dominant, because when it is seen carefully, the star motif is shown with a mixing of a small circle and short strokes that lead to the four corners. *Kembang jeruk* motif is a geometric motif with one color namely dark blue (*wedelan* process). The main motif appears in two different forms and colors, namely the blooming flowers shaped lidded four and eight, with *isen* motifs in the form of a series of four strands of flowers arranged in the opposite direction of the petals of the main motif (Bandi, 1992/1993:59 – 67).

Panji puro kothongan motif shows three main dominant motifs, namely the square, flower and leaf motifs. Due to a series of leaf motif which is similar to the leaves on *panji lori*, then the name *panji* is used for *panji puro kothongan* motif. As a boundary between the center and the tassels, there is *tumpal* motif or stripes motif. Besides *panji puro kothongan* motif, there is also *tekuk dhengkul* motif that is a line forming an angle of 90 degrees which is decorated with a flower and leaf motif, as well as *isen* motif that fills lines motif forming a box. *Tekuk dhengkul* batik is usually used in the event of bowing or *sungkeman* to the parents. Unlike *tekuk dhengkul* motif, *sidomukti kedele kecer* motif features a rectangular shape with leaves decoration on certain sides of the rectangle. *Isen* motif that fills in the rectangular area is like scattered soybean. Batik *kedele kecer* is widely used in the circumcision (*khitanan*) ceremony or commonly used by *temanten* or groom.



Image 9. Left: *Kenongo uler*, middle: *lokcanan* motif, and right: *kembang waluh* motif
(Photo: Author, 2013).

Lokcanan motif is specifically influenced by batik *lokcan* in Pati. The picture of batik *lokcan* uses phoenix motif combined with a series of leaves and flowers. Differences in the shape of the main motifs are reasonable because in addition to different raw materials, cultural backgrounds and abilities of the craftsmen are also different. Therefore, a reduction, addition or change of the motif form is very possible. Another motif that is *kembang waluh* motif appears with three colors, namely white, dark blue and red. The main motif consists of a series of leaves and flowers, and phoenix. As the filling of the cloth, leaf and flower motifs are arranged in the strand associated with creeping, twisting stems filling the cloth (Bandi, 1992/1993: 69, 72).

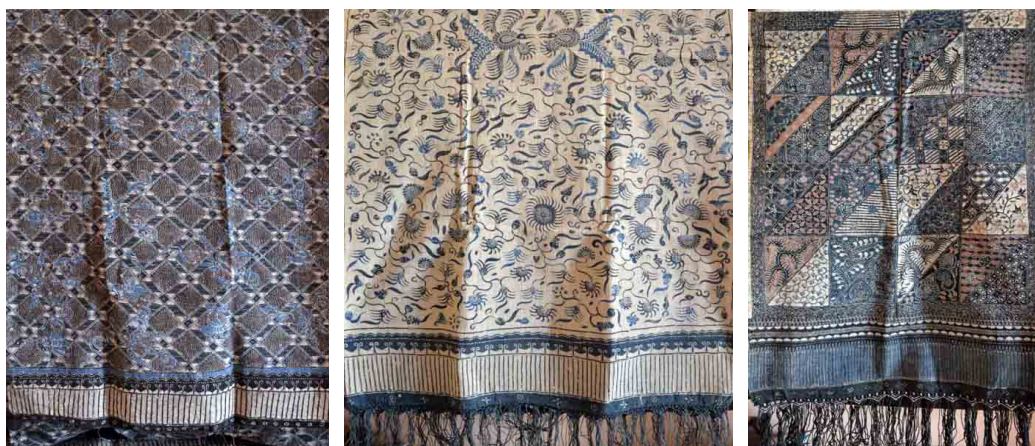


Image 10. Left: *Panji puro kothongan* motif written above the silk fabric, middle: *putihan* motif, right: new creation motif composed of a variety of motifs in the rectangular area
(Photo: Author, 2013),

Putihan motifs use white as the basic color matching the basic color of the cloth. Batik *gedog* with *putihan* motif is supported by several major motifs with some special dyes for these motifs, such as dark blue, light brown, yellow or red with the basic color white. Some of the main motifs are *lar-laran* (eagle) motif, phoenix motif, butterfly motif or other motifs, like *sulur-suluran* motif complete with leaves and flowers. *Ganggeng* motif in batik *gedog* at a glance is similar to *sulur-suluran* motif arranged to fill the entire center area of the cloth. The basic form of *sulur-suluran* motif is described quite large; the inside is filled by a series of fin motif, while the outside of *sulur-suluran* motif is decorated with scratches or short lines out (Bandi 1992/1993:75, 76). According to batik craftsman from Bongkol, batik *gedog* is called *hong* bird motif because there is a picture of *hong* bird, which is similar to the shape of phoenix, as the characteristic of batik *gedog* in general. Another motif is in the form of *lar-laran* that the form and style are almost similar to that shown in other motifs of batik *gedog*.



Image 11. Various motifs of *gedog* Tuban; development of traditional motifs in the various arrangement and size in traditional woven *gedog* workshop of Zainal Abidin at Jalan Majapahit Gang Tenun no.9, Tuban (Photo: Author, 2013).

Uker cantel motif is usually used for the *peningset* event or event of giving from future in-laws. Here is described in phoenix, flower and leaf motifs while another motif is short *lar-laran* that is *cemantel* or dependent of each other. Another motif that is *gringsing* motif has the main motif of birds, flowers and leaves with white filler motif. This batik cloth is usually used for the siblings of the bride/groom or the bridesmaid at the wedding. In general, cloth and shawl of

woven batik *gedog* Tuban are brownish. Dark color characterizes batik *gedog* Tuban, while vibrant color characterizes batik that uses basic materials other than woven cloth.



Image 12. Handmade batik by Emmy Lasminto at Jalan Majapahit No. 49 Karang-Tuban. The bright colors suggest a new, more daring creations. Emmy has produced many new creation motifs, which are generally used for clothing (Photo: Author, 2013).

2.5. Applied Media Development of Various Ornaments of Batik *Gedog* Tuban

Various ornaments of batik found in the field have a unique style and shape. Ornaments of batik are likely to be a source of inspiration for product designers, interior and furniture designers even to the architects for the development of each field respectively. Initially, batik is only used for clothes of the nobility of the kingdom, but as the time goes by, batik becomes the people's clothes (public domain). Batik develops not only to be *jarit*, shawl, gloves, tank top, *iket*, and clothing materials. Batik develops into an aesthetic element in a space such as pillow cases, tablecloths, wall hangings, partitions, etc.; both with handmade batik techniques and other techniques such as stamp, printing, painting, and other techniques. Starting in the early 1990s, it has begun to be used in materials other than cloth, for example wood, ceramics, glass, and others. Currently, batik can be found in a variety of media that is more unique, because batik can be elements of interior decoration and architecture. Its motifs may give a different nuance in the room if it is placed in the right composition. The composition is well designed so that it does not seem full and complex; a space becomes new media to apply batik ornaments.



Image 13. Implementation of batik *lokcan* motif on column, gate, signed, and flower pots in the Regent's office in Tuban and the public area in front of it (Photo: Author, 2013).



Image 14. New building (not yet finished) in front of a beach in Tuban. It can be seen that the roof applying batik motif that is widely used in woven *gedog* cloth Tuban (Photo: Author, 2013).

3. CONCLUSION

Based on the findings and analysis of the data, it can be concluded that the batik craftsmen in Tuban have high awareness to preserve the traditional batik art, both to maintain traditional batik and develop into new creations. Traditional batik motifs still survive until today and become a source of ideas for new creation motifs with affordable raw materials by the society. There is self-awareness on the craftsmen to keep preserving and maintaining the traditional batik for generations. There are continuity and sustainability of traditional cultural values. The craftsmen can survive in the field of batik art until now because they are inheritors of expertise. They make the collaboration of old and new values by being creative in making new designs.

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