

THE PRODUCTION PROCESS AND AESTHETICS OF BATIK MOTIFS AT WARDAH BATIK INDUSTRY HOUSE IN BANJARNEGARA REGENCY

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Abstract. Nowadays, the process of producing batik motifs has become an important subject of study due to the declining aesthetic value found in each piece created. Aesthetic value plays a role as a mediator in conveying the moral message inherent in each work. It also has a vital role as the spirit offered in each piece, making it crucial to preserve its existence. This study aims to describe the production process and understand the aesthetics of batik motifs at the Wardah Batik Industry House. The research uses a qualitative approach with data collection techniques such as observation, interviews, and document studies. The study found that the batik production process at the Wardah Batik Industry House includes the stages of creating batik designs, with ideas sourced from the local potential of Banjarnegara, which are explored and sketched into batik designs, followed by the production stages: transferring designs, batikting, dyeing, stripping, and soaking in softener. The aesthetics of the batik motifs at the Wardah Batik Industry House, from a Javanese aesthetic perspective, include: First, the cultural cosmological value, the order of the universe manifested in the depiction and repetition of motifs such as *Batik Daun Kelapa* (Coconut Leaf Batik), *Batik Dawet Ayu* (Ayu Dawet Batik), *Batik Wajan Canting* (Canting Wajan Batik), *Batik Ikan* (Fish Batik), and *Batik Parang Mrica* (Parang Mrica Batik), which are depicted symmetrically, balanced, and orderly, with repetition in both vertical and horizontal alignment. Second, symbolic classification, *empan papan* in the use of batik fabric for clothing, sarongs, and the depiction of motifs that apply the two-pattern categories like top-bottom and left-right. Third, the orientation of life values, harmony, religiosity, justice, mutual cooperation, family, egalitarianism, and respect, which are embodied in the distinctive batik motifs of the Wardah Batik Industry House.

Keywords: Aesthetic, Batik, Production

1. Introduction

Banjarnegara Regency is located in the heart of Central Java Province. Its central position in the province makes the culture of Banjarnegara highly diverse, influenced by the cultures of surrounding areas. To the north, there is the district famous for its coastal batik, Pekalongan; to the west, there is Banyumas with its traditional Lengger dance; to the south, there is Kebumen known for its *Kuda Lumping* art; and to the east, there is Wonosobo with its Lengger Dieng dance (Kusmastuti et al., 2020: 3). The diverse cultural influences from surrounding areas do not make Banjarnegara lose its own identity. Banjarnegara has its distinct cultural features. Koentjaraningrat (in Ipin, 2017: 11) mentions seven elements of culture, including religion, organization, science, language, livelihood, technology, and art. In Banjarnegara, the language has a unique accent known as the "ngapak" accent. According to Purwanto (2015: 17), the ngapak accent can be recognized in the pronunciation of vowels (a, i, u, e, o), which are pronounced clearly, as well as the emphasis on the "k" sound when pronouncing words or sentences ending with "k."

In addition to the language, Banjarnegara also has religious cultural traditions. One of these is the Suran tradition in Sirkandi Village, Mandiraja District, which is a thanksgiving ritual for the harvest (Banjarnegarab, 2021). In the arts, Banjarnegara is known for its Embeg dance, batik, and other traditional arts. The batik art is centered in Gumelem Village, where it is known as Gumelem batik or Gumelem hand-drawn batik (Sigabanjarnegara, 2018). Gumelem Batik products have a distinctiveness when compared to other hand-drawn batiks in regional markets (Adhilla et al., 2021). The uniqueness of Gumelem batik lies in the depiction of its motifs and the colors used. The motifs and colors used in each piece of batik serve as distinguishing factors and identify where the batik was created (Kurniawati, 2017: 125). Gumelem batik has unique motifs such as "*udan liris*" (rain motifs) and "*rujak senthe*" (spicy fruit salad motifs) featuring flower, *parang* (traditional motifs), and *kawung* (circular motifs), with dominant brown, yellow, and black colors (Kristi, 2020). Gumelem batik can be classified into two categories: classic and contemporary styles (Qiram, 2018). Examples of classic motifs are Parang Angkrik, Sidamukti, Parang Barong, Udan Liris, and Parang Kusuma, while contemporary styles include Ceplok Gunungan, Jahean, Sekar Tirta, and Candi Arjuna motifs (Mayestika, 2013: 58-85).

The uniqueness and distinctiveness of Gumelem batik have yet to match the recognition and popularity of batik from other regions such as Yogyakarta, Solo, and Pekalongan. One of the reasons for this lack of recognition is the limited information or literature available about Gumelem batik, leaving those interested in learning about it with insufficient sources. The marketing level of hand-drawn batik has not yet fully utilized technology to support the development of batik artists (Romadona & Mutaqin, 2022). Additionally, the Banjarnegara Regency Government has been seen as lacking in promoting Gumelem batik (Saputra, 2019). There are several Gumelem batik production centers in Susukan District, one of which is Rumah Industri Batik Wardah. Rumah Industri Batik Wardah is located at Jl. Mandiraja - Banyumas No. Km. 11, RT.2/RW.1, Semingkir, Panerusan Wetan, Susukan District, Banjarnegara Regency, Central Java Province (Husny, 2021: 75). The batik production activities at Rumah Industri Batik Wardah use five techniques: full printing, hand-drawn, cap (stamping), and a combination of printing with hand-drawn techniques (Husny, 2021: 74-75).

Hand-drawn batik is a technique that must be preserved as it is a cultural heritage (Susanti & Azhar, 2020: 106). Through this batik production technique, Rumah Industri Batik Wardah produces batik with high quality materials, batik-making processes, and excellent coloring. Rumah Industri Batik Wardah was chosen for this study due to the limited literature discussing its production process and the aesthetics of the batik motifs it produces. It is also one of the main batik production centers in Susukan District, with easy access since it is located along the main road. This accessibility adds value, as it allows students from nearby schools to visit and learn about the batik production process and the batik produced at Rumah Industri Batik Wardah. Additionally, the center also produces batik using the hand-drawn technique, which must be preserved to ensure its continued existence.

Based on these reasons, the researcher decided to conduct a study on the production process and the aesthetic motifs of batik at Rumah Industri Batik Wardah with the title "The Production Process and Aesthetic Motifs of Batik at Rumah Industri Batik Wardah, Banjarnegara Regency." The purpose of this research is to describe the batik production process at Rumah Industri Batik Wardah and to understand and depict the aesthetics of its batik motifs. The research aims to introduce, describe, and preserve the batik-making technique and its motifs' aesthetics. Furthermore, the findings of this study, which include information on the production process and the aesthetic motifs of batik from Rumah Industri Batik Wardah, can serve as additional material for teachers in local content education. According to the Banjarnegara Regency Regional Regulation No. 20 of 2013, through local content, regional culture is preserved and developed, making this study useful as a source of information or additional material about Gumelem hand-drawn batik for educational purposes or other cultural activities in schools in Banjarnegara Regency. Introducing Gumelem hand-drawn batik as a local culture to students can help preserve the art by sparking curiosity (Bekti et al., 2021: 1675).

This study uses a qualitative approach. According to Sugiyono (2013: 7-13), qualitative research is conducted in a natural setting, collecting data in the form of photos, images, or statements, making it descriptive and not focused on numbers. Qualitative research focuses on concepts such as meaning, definitions, characteristics, metaphors, symbols, and other aspects related to descriptions (Firmansyah & Masrun, 2021). The research was conducted at Rumah Industri Batik Wardah, located at Jl. Mandiraja - Banyumas No. Km. 11, RT.2/RW.1, Semangkir, Panerusan Wetan, Susukan District, Banjarnegara Regency, Central Java Province, on April 15, 2024. The focus of this research is on the batik production process and the aesthetic motifs of batik at Rumah Industri Batik Wardah, Banjarnegara Regency.

Data collection techniques in this research include observation, interviews, and documentation. Observation is considered a pure approach as it involves direct observation without altering or intervening with the existing conditions (Abubakar, 2021). Interviews allow researchers to adjust questions or the flow of conversation based on participants' responses (Romdona et al., 2025). The documentation technique is used to collect data and information in the form of books, archives, and documents (Maulidah, 2020). Direct observation focuses on the physical condition, batik production process, and the batik motifs produced by Rumah Industri Batik Wardah. Indirect observation focuses on the aesthetics of batik motifs at Rumah Industri Batik Wardah. Interviews focus on the socio-cultural conditions of Banjarnegara, the history of Gumelem batik, the origins and profile of Rumah Industri Batik Wardah, the production process, and the aesthetic motifs of the batik produced there. The informants in this research are two batik artisans and managers. The documentation technique is used to collect supporting data obtained through observation and interviews.

Data analysis in this study is conducted through three stages: data reduction, data presentation, and conclusion drawing (Miles and Huberman in Sugiyono, 2013: 246-253). The data reduction stage involves selecting relevant data related to the issue at hand. The data presentation stage presents the data in the form of descriptive sentences, tables, and photos

to make it clearer. The conclusion drawing stage involves drawing conclusions from the presented data, making it clear and concise, so it is easier for the reader to understand (Iskandar, 2024).

2. Batik Production Process at Rumah Industri Batik Wardah

The batik production process at Rumah Industri Batik Wardah involves the stages of creating batik motif designs and the stage of producing batik fabric. The process of creating batik motif designs and the batik production process are as follows:

1. Stage of Creating Motif Designs at Rumah Industri Batik Wardah

The design creation process is still commonly done manually (Damayanti, 2023). In the idea generation stage, Rumah Industri Batik Wardah uses the local potential of Banjarnegara as an inspiration for creating batik motifs, which serve as the identity of Gumelem hand-drawn batik and differentiate it from batik motifs from other regions. The local potential used as inspiration for the batik motif creation is explored by gathering data such as shape, color, and distinctive characteristics of the local elements. This ensures that when these elements are turned into motifs, their shapes can be identified or recognized. This is supported by the fact that many regions in Indonesia have declared their cultural identities through batik media, each with unique motifs (Magh'firoh, 2022). The collected data about local potential is used to create several alternative sketches while considering their composition. These alternative sketches are then selected and refined to clarify their shapes and sizes, so they can be used as references during the batik production process.

2. The batik production process at Rumah Industri Batik Wardah involves the following steps:

The process of transferring the design, the batik motif design that has been created on paper is then transferred to the fabric using a pen and a wide table as the base. The batik process involves using a canting and liquid wax. The batik design that has been transferred is then batiked starting with the outline of the motif or *kandangan* using a medium-sized canting, followed by the filling details using a smaller canting. In the coloring stage, the first coloring uses the brushing technique with *Remasol* dye and waterglass as a color fixer. The *Remasol* solution is made by mixing 50 grams of *Remasol* dye with 30 grams of soda ash dissolved in 0.5–1 liter of water at normal temperature, while 1 liter of waterglass is dissolved in 1 liter of hot water. The brushing with *Remasol* color is done on both sides of the fabric and left overnight, while waterglass is applied to the fabric and dried. The debatik process is done when the fixation process with waterglass is complete. This is done by using boiling water with 2 kg of soda ash to help melt the wax. The batik fabric placed in the debatik drum melts the wax on the fabric, and the floating liquid wax is discarded with a ladle. The batik fabric is then washed clean. The second batik process involves the "*nembok*" process, coloring with the dipping technique using naphthol AS-BO dye with a brick-red salt solution, Diazo Merah B, followed by debatik. Small *canting* and liquid wax are used in the second batik process to preserve certain details or colors on the fabric. The second coloring stage uses naphthol dye with the dipping technique. The naphthol dye solution and the Diazo salt

solution are used in the dipping technique. The naphthol dye solution is made by mixing 50 grams of naphthol with 25 grams of caustic soda, dissolved in 2.5 liters of hot water, while the color fixer solution is a mixture of 25 grams of Diazo salt with 2.5 liters of water at normal temperature for 5 sheets of fabric. The naphthol dyeing process consists of soaking the fabric in water and draining it, then dipping it into the dye solution for one glass of dye solution, draining it, fixing it with one glass of Diazo salt solution, and draining again. This process is repeated 3 times to achieve good color quality. The final debatik process to remove the wax from the second batik is done using boiling water mixed with 2 kg of soda ash to facilitate the removal of wax. The floating wax on the surface is discarded with a ladle. The batik fabric is then washed and drained. The drained batik fabric is soaked in a softener solution to soften the fabric, making it more comfortable to wear.

3. Analysis of Batik Motifs Produced by Rumah Industri Batik Wardah

The batik motifs produced by Rumah Industri Batik Wardah are inspired by natural forms. The batik created by Rumah Industri Batik Wardah includes several motifs, such as: Batik Motif *Daun Kelapa* (Coconut Leaf Motif), Batik Motif *Dawet Ayu* (Ayu Dawet Motif), Batik Motif *Wajan Canting* (Canting Wok Motif), Batik Motif *Ikan* (Fish Motif), and Batik Motif *Parang Mrica* (Parang Mrica Motif). These five distinctive batik motifs from Rumah Industri Batik Wardah are analyzed from the perspective of Javanese aesthetics as follows:

3.1 Coconut Leaf Motif Batik

The Coconut Leaf Motif Batik is inspired by the natural wealth found in Banjarnegara, specifically coconut tree plantations (Fauzana, 2021). The coconut tree holds significance as it is a tree with many benefits. The part of the coconut tree used as the inspiration for creating this motif is the shape of the coconut leaf.



Figure 1. Coconut Leaf Motif Batik

Source: Author's Documentation

The visual elements of the Coconut Leaf Motif Batik include the main motif, which is the Coconut Leaf Motif 2, as well as complementary motifs such as Coconut Leaf Motif 4, Coconut

Leaf Motif 9, Meru Motif, and Flower Motif, along with filler motifs like *Cecek* and *Sawut*. The depiction of these motifs is created through stylization, which is the transformation of shapes to achieve beauty without losing the original characteristics of the object (Fitianingrum & Supatmo, 2020). The pattern repetition is done both vertically and horizontally, with black color on the background.

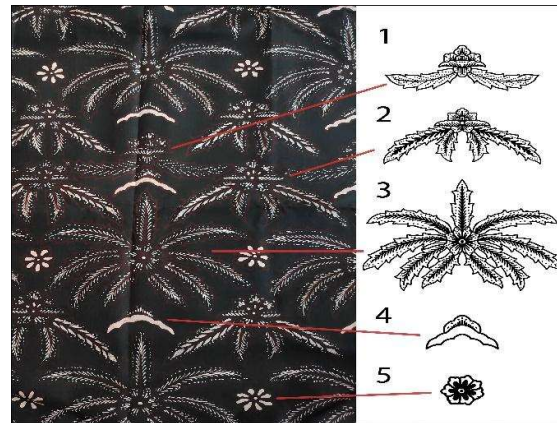


Figure 2. Visual Elements of the Coconut Leaf Motif Batik

Source: Author's Documentation

Description:

1. Coconut Leaf Motif 2
2. Coconut Leaf Motif 4
3. Coconut Leaf Motif 9
4. Meru Motif
5. Flower Motif

Coconut Leaf Batik, from the perspective of Javanese Aesthetics, holds a cosmological cultural value of order in the universe, which is represented in the Coconut Leaf Batik motifs. The main motif of 2 coconut leaves has a shape called "*blarak*," which represents a coconut leaf that is strong and not easily broken, and in its form, it is made to curve upwards. This symbolizes that, in life, despite having strength in various aspects, one should always focus on the natural ruler to achieve inner peace. The cosmological cultural value is also reflected in its symmetrical right and left design and the repetition of the motif, both vertically and horizontally.

The complementary motif of 4 coconut leaves features a shape called "*blarak*," which represents humans in their strong phase and emphasizes collaboration ("*rame ing gawe*"), while "*klari*" represents the elderly phase, symbolizing peace and harmony as the result of "*rame ing gawe*." The cosmological cultural value in the 4 coconut leaf motif is manifested in the symmetric right and left forms and the repetition of the motif in vertical and horizontal alignment. The 9 coconut leaf motif consists of five coconut leaves, symbolizing birth, life, and death, indicating the continuous cycle of life, urging that one should not only think about life on earth but also the afterlife to achieve welfare and safety. The cosmological value is shown in the orderly arrangement of the coconut leaf shape, with the motif's symmetrical right and left sides and its vertical and horizontal repetition.

The Meru motif represents a mountain or hill that provides everything humans need, such as plants, water, and sunlight, which are consumed by animals, and in turn, both animals and plants are consumed by humans. This interconnectedness illustrates that humans and other living beings are deeply reliant on nature and cannot be separated. The cosmological value in the Meru motif is also expressed through its symmetrical right and left design and the vertical and horizontal repetition of the motif. The flower motif also reflects cosmological cultural values, particularly through its vertical and horizontal repetition.

Symbolic classification relates to the use of batik fabric in daily life, aligning with proper placement and the depiction of the motif's shape (Husny & Syafii, 2021). The Coconut Leaf Batik fabric is more appropriately used as a bottom garment or tapih, as its position and motif are designed in a landscape orientation that stretches horizontally, making it suitable for both formal and informal events, worn by both men and women. The symbolic classification of the motifs in Coconut Leaf Batik is reflected in the depiction of the 2-leaf, 4-leaf, and 9-leaf motifs, as well as the Meru motif. These motifs are depicted symmetrically (right left or *tengen kiwo*) and have an upper-lower (*dhuwur-ngisor*) aspect, both fitting into the dual-pattern category.

The orientation of life values represents the social and cultural character of the Banjarnegara community and serves as guidance in actions and behavior. The value of harmony is reflected in the motif's form, which adapts natural shapes as a sign of respect and reverence for the universe, while interpreting the messages in nature so that life can align with it. The religious value is evident in the 2-leaf, 4-leaf, and 9-leaf motifs, symbolizing life and death, urging that life on earth be balanced by focusing on the ruler of nature and maintaining order and balance to achieve inner peace, welfare, and happiness.

3.2 Dawet Ayu Batik Motif

Dawet is a drink made from coconut milk, cendol, and Javanese sugar (Sutarti & Prathisthita, 2021). The Dawet Ayu Batik motif is created with inspiration from the culinary richness of Dawet Ayu, taking the form of *Angkring Dawet*. *Angkring Dawet Ayu* was chosen because of its distinctive feature, which is the miniature of the Wayang Semar and Wayang Gareng characters as the main motif.



Figure 3. Dawet Ayu Batik Motif

Source: Author's Documentation

The visual elements of Dawet Ayu Batik include the main motif, which is the *Angkring Dawet Ayu* motif, and complementary motifs such as the Butterfly Motif, Trumpet Flower Motif, Salak Motif, and Meru Motif, along with filler motifs like *Cecek*, *Sawut*, and *Cecek Telu*. The motifs in Dawet Ayu Batik are designed with the principle of stylization to simplify shapes without being excessive. The pattern repetition is done both vertically and horizontally, covering the entire fabric. The colors used include black for the background, white for the filler motifs, brown for the edges of the motifs, and yellow for the leaves in the *Salak* Motif, Trumpet Flower Motif, and Butterfly Motif.



Figure 4. Visual elements of the Dawet Ayu Batik motif

Source: Author's Documentation

Description:

1. Salak Motif
2. Butterfly Motif
3. *Angkring Dawet Ayu* Motif
4. Trumpet Flower Motif
5. Meru Motif

Dawet Ayu Batik, in the Javanese perspective, carries a cosmological cultural value that represents order in the universe or cosmos, as seen in the motifs of Dawet Ayu Batik (Husny 2021: 37-38). The Angkring Dawet Ayu motif carries a cosmological cultural value in its creation, using natural materials as a symbol of gratitude to the ruler of nature for providing everything that is necessary. The cosmological cultural value is also reflected in the components of Angkring Dawet Ayu, which are interconnected, such as the *dawet basket*, *penjalin*, *pikulan*, and the miniature Wayang Semar and Gareng. Additionally, there is an element of order in the design, where the motifs are depicted symmetrically Wayang Semar on the right and Wayang Gareng on the left along with a vertical and horizontal repetition of the motifs. The Butterfly Motif carries a cosmological cultural value in its metamorphosis process, which takes a long time to transform from a caterpillar, seen as bad, to a butterfly, seen as good and beautiful. This process symbolizes that a person's transformation towards goodness takes time. The value of order in the motif design is manifested in the symmetrical form of the motif on both the left and right, complemented by the addition of trumpet flowers, which harmonize the Butterfly Motif, and the repetitive motifs that are aligned vertically and horizontally. The *Salak* Motif and the Trumpet Flower Motif represent the cosmological cultural value of the life cycle, which involves the universe, from seeds growing to produce new seeds in an endless and continuous cycle. The value of order in the depiction of the Butterfly and Trumpet Flower Motifs is expressed through the symmetrical forms and the repetitive motifs arranged vertically and horizontally. The *Meru* Motif represents mountains or hills, which provide everything needed by humans and other living beings, with land, water, and sunlight. Plants are eaten by animals, and both animals and plants are consumed by humans. This order symbolizes that humans and other living beings depend on nature and cannot be separated from it. The cosmological cultural value in the *Meru* Motif is also reflected in the symmetrical form of the motif and the horizontal arrangement, which creates a zig-zag effect. The *Meru* Motif is a representation of mountains, with the higher parts symbolizing hills and the lower parts symbolizing valleys, places where living beings dwell. This depiction of the *Meru* Motif, as a backdrop for other motifs, shows that nature or the universe cannot be separated from other motifs or human life.

Symbolic classification relates to the use of batik fabric in everyday life, in terms of fitting with the environment and the appropriate depiction of the motif design (Husny & Syafii, 2021). Dawet Ayu Batik, with its fabric and motif arranged in a landscape format, is more suitable to be used as a lower garment like *tapih* for attending cultural or wedding events and can be worn by both men and women. The motifs in Dawet Ayu Batik apply a dual pattern category such as right-left or *tengen-kiwo*, and top-bottom or *nduwur-ngisor*, so it would be inappropriate if the positions were reversed. Additionally, symbolic classification is also found in the depiction of the motifs, which adapt natural forms without excessive modification.

The orientation of life values represents social and cultural character and provides guidance on how to act and behave in the Banjarnegara community. The value of harmony is manifested in the motifs, which adapt forms from nature as a form of respect and honor, and an attempt to interpret messages from the ruler of nature through the surrounding

environment. The values of cooperation and family are expressed in the depiction of the *pikulan* and *penjalin* in the Dawet Ayu basket, and the bamboo weaving on the Dawet Ayu basket. The *pikulan* and *penjalin* work together to lift the Dawet Ayu basket, making it easier to carry. The bamboo weaving on the Dawet Ayu basket interrelates, much like the ties between family members.

The value of justice is expressed in the form of the Angkring Dawet Ayu, which resembles a balance scale, with two baskets on the right and left and the *pikulan* connecting the two baskets. The religious value is found in the *penjalin*, symbolizing a vertical relationship with the ruler of the universe, and it is manifested in the miniature wayang, which refers to the character and traits of these figures. Moreover, the religious value is also found in the Butterfly and Salak Motifs. The Butterfly Motif, with the addition of the Trumpet Flower, represents a reciprocal relationship where both sides benefit, while the Salak Motif, with 10 leaves (5 on each side), represents the Five Pillars of Islam.

The egalitarian value, representing the idea that all people are equal, is reflected in the forms of Wayang Semar and Wayang Gareng, which are positioned at the same height and face each other, without turning their backs. The value of simplicity is seen in the simplified design of the motifs, which are not overdone, and in the use of batik colors that are calm and authoritative, with dominant dark tones.

3.3 Wajan Canting Batik Motif

The shape of the *wajan* (frying pan) and canting (wax applicator) used as motifs represent that Banjarnegara has a rich cultural heritage, namely the Gumelem written batik art, which is manifested in a motif adapted from the shapes of the canting and wajan. These canting and wajan motifs symbolize the batik craftsmanship practiced by the local community (Imanuddin & Hermanto, 2021).

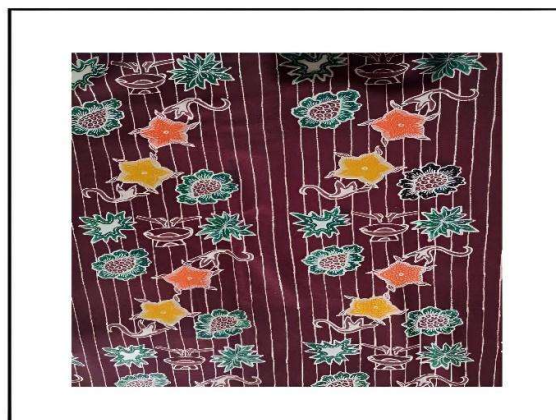


Figure 5. Wajan Canting Motif Batik
Source: Author's Documentation

The visual elements of the *Wajan Canting* Batik Motif include the main motif, which is the *Wajan Canting* Motif, and the complementary motifs, which are the Trumpet Flower Motif, *Salak* Motif, and Carica Leaf Motif, along with decorative motifs such as *Cecek*, *Sawut*, and *Sisik Melik*. The depiction of these motifs is created using the principle of stylization, simplifying their shapes without exaggeration. The colors in the *Wajan Canting* Batik Motif include: maroon for the background, *Wajan Canting* Motif, and the shape of *salak*, yellow for the bottom part of the Trumpet Flower Motif, green for the Carica Leaf Motif, and the surrounding shapes of the *salak*.



Figure 6. Visual elements of the *Wajan Canting* Batik motif

Source: Author's Documentation

Description:

1. Top side Trumpet Flower Motif
2. Top side *Salak* Motif
3. Right side Carica Leaf Motif
4. *Wajan Canting* Motif
5. Bottom side *Salak* Motif
6. Bottom side Trumpet Flower Motif
7. Left side Carica Leaf Motif
8. Vertical Lurik Motif

Batik *Wajan Canting*, from a Javanese aesthetic perspective, holds a cosmological cultural value, representing order in the universe or the cosmos, as seen in the motifs of Batik *Wajan Canting*. The *Wajan Canting* motif reflects cosmological values related to order, represented in the symmetrical design of the motif and the repetitive pattern, both vertically and horizontally. The Motif *Bunga Terompet* (Trumpet Flower) and Motif *Salak* represent the cyclical nature of life, which occurs repeatedly from seed to growth and development, eventually producing new seeds. The value of order is also evident in the design of the *Salak* motif, which, when closely examined, shows symmetry on both sides. The Motif *Bunga Terompet* and *Salak* follow a repetitive pattern, arranged both vertically and horizontally. The

Motif *Daun Carica* (Carica Leaf) and Motif *Lurik* also exhibit order in their repeating patterns. The Motif *Daun Carica* repeats vertically and horizontally, while the Motif *Lurik* is repetitive horizontally, with *Lurik Lajuran* (a vertical stripe pattern) from top to bottom.

Symbolic classification pertains to the use of batik cloth in daily life, according to the appropriate context, and the design of the motif. Batik *Wajan Canting*, positioned in a landscape format, with motifs filling the entire fabric, is most suitable and fitting for use as a lower garment for both formal and informal events. The motifs on Batik *Wajan Canting* follow a two-pattern classification, such as the *Wajan Canting* Motif, *Salak* Motif, and *Lurik* Motif, with symmetrical right and left designs, considering the top and bottom aspects. The orientation of life values represents social-cultural character and serves as a guide for actions and behaviors within the Banjarnegara community. The value of harmony is reflected in the adaptation of natural shapes into the motifs on Batik *Wajan Canting*, with simplified transformations including the *Salak*, Trumpet Flower, and Carica Leaf Motifs. Adapting natural shapes as motifs shows respect and interpretation of the messages in nature, as well as an effort to align with the surrounding environment. The concept of egalitarianism, where all people are seen as equals, is represented by two canting positioned at the same height and facing each other.

3.4 Fish Motif Batik

Fish Motif Batik is a batik whose design is inspired by the local potential of freshwater fish farming found in Banjarnegara. There are many types of freshwater fish in Banjarnegara (Ariyati, 2022), particularly in Tanjunganom Village, Rakit District. The large number of ponds in the village has earned it the nickname "the village of a thousand ponds."

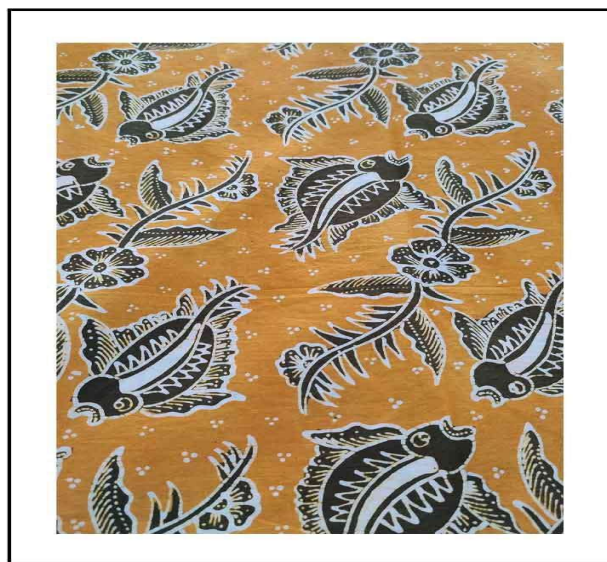


Figure 7. Fish Motif Batik

Source: Author's Documentation

The visual elements in the Fish Motif Batik include: the main motif, which is the Fish Motif; the complementary motif, which is the Water Spinach Motif; and the filler motifs, such as *Cecek*, *Sawut*, and *Cecek Telu* on the background. The depiction of the motifs is done by stylizing and simplifying their shapes. The motifs are repeated vertically and horizontally with yellow on the background, black on the inner part of the motifs, and white on the edges of the motifs or the borders.

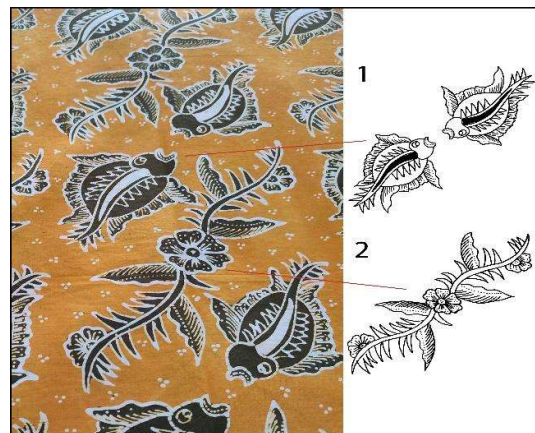


Figure 8. Visual elements of the Fish Motif Batik

Source: Author's Documentation

Description:

1. Fish Motif
2. Water Spinach Motif

The Fish Batik Motif, in the perspective of Javanese aesthetics, has cosmological cultural values that represent order in the universe or the cosmos. This is reflected in the Fish Batik Motif. The Fish Motif and the Water Spinach Motif represent the continuous cycle of life and death, as well as the interdependent and mutually beneficial relationships, with a repetitive motif arranged both vertically and horizontally. Symbolic classification relates to the use of batik fabric in daily life, adhering to the appropriate placement and representation of motif shapes. The Fish Batik Motif, designed in a portrait format with repetitive motifs arranged vertically and horizontally, is more suitable and fitting to be worn as an upper garment or shirt for uniforms or social events, suitable for both men and women. The Fish Motif and the Water Spinach Motif follow symbolic classification in their design by applying a two-pattern category, such as right-left or *tengen-kiwo* and top-bottom or *dhuwur-ngisor*. The right side is marked with a higher position than the left side. The orientation of life values represents social and cultural character, serving as a guide for action and behavior within the Banjarnegara community. The value of harmony is manifested in the adaptation of the motif shape, which takes inspiration from the surrounding nature, as a form of appreciation and respect for the environment, as it meets the needs for food, clothing, and shelter. The value of respect is reflected in the Fish Motif, where the fish on the right side (*kiwo*) is positioned higher than the fish on the left side (*tengen*). This difference represents that good practices,

such as eating, shaking hands, or giving and receiving, are better performed using the right hand, as using the left hand is considered impolite and inappropriate, or *ora ilok*.

3.5 Parang Mrica Batik Motif

The Parang Mrica Batik is a batik that highlights the local potential of pepper production in Banjarnegara Regency. *Parang* is the oldest Javanese batik motif and is categorized as a palace batik motif, symbolizing "continuity" in life (Kristie et al., 2019). The inclusion of the local pepper potential as a batik motif is an effort to indirectly introduce Banjarnegara's potential through the batik motif.

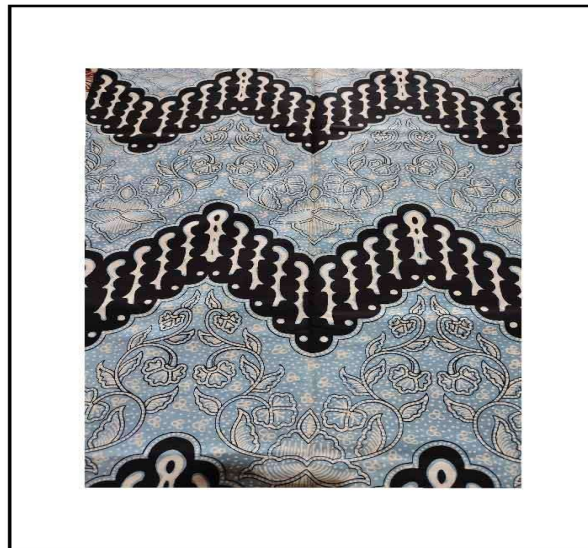


Figure 9. The Parang Mrica Batik Motif

Source: Author's Documentation

The visual elements of the *Parang Mrica* Batik Motif include: the main motifs, namely the Mrica Flower Motif and the *Parang* Motif; complementary motifs such as the Meru Motif; decorative motifs like *Cecek* and *Sawut* within the main motif, and in the background, there are decorative elements such as *Cecek*, *Cecek Pitu*, and *Mata Deruk*. The term "Parang Motif" is considered inaccurate because, according to Setiati and Handoyono (in Husny, 2021: 101), a Parang Motif must feature the *mlinjon* shape and not stand alone. However, the Parang Motif in the *Parang Mrica* Batik does not have the *mlinjon* shape and stands alone, making it more accurate to call it a geometric motif. The motifs are repeated in vertical and horizontal alignment, with blue on the background, black on the *kandangan* and within the *Meru* Motif, and white on the decorative elements.

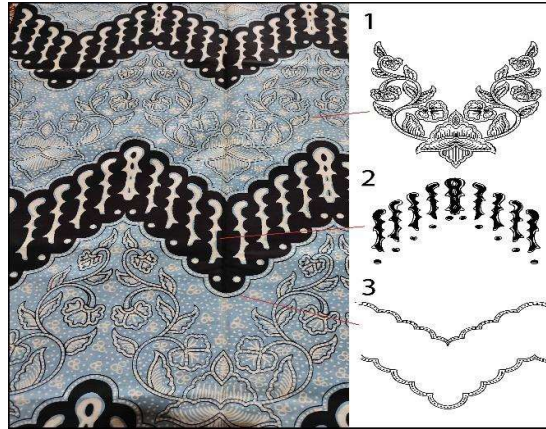


Figure 10. Visual elements of the Parang Mrica Batik Motif

Source: Author's Documentation

Description:

1. Mrica Flower Motif
2. Geometric Motif
3. Meru Motif

The Parang Mrica motif in the perspective of Javanese aesthetics has a cosmological cultural value, representing order in the universe or cosmos, which is depicted in the Parang Mrica motif. The Mrica Flower motif carries cosmological cultural value, symbolizing a cycle of life and death that occurs repeatedly. This life cycle begins with the seed of the Mrica, which grows with the help of the surrounding nature, eventually producing new seeds for new life in an ongoing process. The value of order in the depiction of the Mrica Flower motif is reflected in its design, which is made symmetrically on both the right and left sides, creating a harmonious balance. The geometric motif carries a cosmological cultural value in its depiction of form and motif repetition. The geometric motif is created symmetrically on both the right and left sides, forming the same shape and repeating vertically and horizontally in an orderly and systematic manner. The Meru motif has a cosmological cultural value in its depiction, which is also symmetrical on both sides. The Meru motif in the real world represents the shape of mountains, with the high part as the peak and the low part as the valley, where living creatures reside. In the Parang Mrica Batik, it also serves as a backdrop, creating a zig-zag impression when arranged horizontally and repeated vertically, symbolizing the inseparability of life and the Parang Mrica Batik.

Symbolic classification relates to the use of batik cloth in daily life according to appropriate conventions and the depiction of the motif shapes in their proper context. The Parang Mrica motif cloth, arranged in landscape format and filled with motifs, is most suitable and appropriate when used as a lower garment or *tapih* for both formal and informal events. The Mrica Flower motif has symbolic classification in its depiction, following a dual pattern, such as right-left (*tengen kiwo*) and top-bottom (*nduwur ngisor*), which is evident in the symmetrical depiction of shapes on both the right and left sides, considering the top-bottom aspect. The geometric motif has symbolic classification with dual pattern categories, namely

top-bottom (*nduwur ngisor*) and right-left (*tengen kiwo*) in its motif depiction. The top-bottom pattern in the geometric motif can be seen in nine geometric shapes, with the middle having the highest position, while the right and left sides are lower. The arrangement of these shapes symbolizes the Five Pillars of Islam.

The Meru motif has symbolic classification with dual pattern categories of top-bottom (*nduwur ngisor*) and right-left (*tengen kiwo*). This pattern is represented in its shape, which is designed like a triangular roof, with the center being higher than the right and left sides. When arranged vertically and horizontally, it creates a zig-zag effect, symbolizing the mountain peak at the top and a lower portion beneath. The orientation of life values represents the social-cultural character and acts as a guide in how to act and behave in the Banjarnegara community. The value of harmony is reflected in the motifs, which are adapted from natural forms such as mountains and the Mrica plant. The adaptation of natural forms as batik motifs is a form of respect and appreciation for nature, which provides the necessities for living creatures.

The religious value is embodied in the geometric motif, which represents the teachings of Islam, specifically the Five Pillars of Islam. When examined closely, the geometric motif shows five levels of height, with the highest part in the center and the right and left sides becoming lower. The highest level symbolizes the Shahada (faith), the next level symbolizes *Salat* (prayer), the following one symbolizes Sawm (fasting), the next symbolizes *Zakat* (charity), and the lowest level symbolizes Hajj (pilgrimage) for those who are able. This represents the idea that as Muslims, individuals must strive to fulfill these obligations in order to achieve inner peace and blessings.

4. The Meaning of Batik Motifs at Rumah Industri Batik Wardah

A motif is a design made up of lines, points, and areas that can be measured in size, observed for color, and felt for surface texture. Various lines or elements are influenced by the stylized forms of natural objects, with their own distinctive style and characteristics (Adriani & Fitriani, 2023). At Rumah Industri Batik Wardah, there is a diversity of motifs that reflect the rich artistic creations born from the island of Java. This diversity in motifs gives birth to aesthetic value. The aesthetic value found in batik motifs serves as a medium for conveying cosmological cultural values, where the order of the universe is manifested in the depiction and repetition of motifs such as the Coconut Leaf Batik, Dawet Ayu Batik, Canting Wok Batik, Fish Batik, and Parang Mrica Batik. These motifs are portrayed symmetrically, balanced, and orderly, with vertical and horizontal repetitive alignment. In the context of being used as clothing or tapih, batik is not only a garment but also a medium for conveying essential life values. The symbolic classification in batik can be represented through the depiction of motifs that represent a dual pattern, such as top-bottom and right-left. This pattern not only prioritizes visual aesthetics but also symbolizes balance and harmony, which are central to the philosophy of Javanese life. Such is the case with the batik motifs from Rumah Industri Batik Wardah, which carry a strong orientation of life values.

The value of harmony is depicted through the implementation of colors and shapes that complement each other, creating a balanced atmosphere. In addition, motifs often arise from elements of nature such as flora and fauna, reflecting the relationship between humans and the environment. Regarding religiosity, many batik motifs contain spiritual symbols, depicting beliefs and life norms that are highly respected by the community. The value of justice is also embodied in the symbolic classification of batik, where every layer of society can wear batik cloth regardless of social status. This creates equality and mutual respect among individuals from various backgrounds. All the motifs at Rumah Industri Batik Wardah not only serve as visual decorations but also convey moral messages about the importance of mutual respect and cooperation in achieving common goals. Therefore, batik cloth is not merely traditional clothing but a representation of profound life values. Through symbolic classification and proper application in its usage, batik is able to raise awareness of the importance of harmony, religiosity, justice, mutual cooperation, family ties, egalitarianism, and respect within society.

5. Conclusions

The production process of batik motifs carried out at Rumah Industri Batik Wardah involves two stages: the motif creation stage and the batik fabric production stage. In the motif creation stage, Rumah Industri Batik Wardah creates batik motifs based on the characteristics of Banjarnegara Regency, such as its natural wealth, unique cuisine, and culture, which are used as ideas for the creation of batik motifs. The adaptation of the local potential of Banjarnegara Regency into batik motifs can become a distinctive feature that differentiates it from batik from other regions.

The batik production process at Rumah Industri Batik Wardah includes preparing the batik media, transferring the design to the fabric, batikting, dyeing the fabric, removing the wax, and the final stage before packaging, which is soaking the batik fabric with a softener solution to soften the fabric texture, making it comfortable to wear for daily activities, both formal and informal events. The aesthetics of the batik motifs created by Rumah Industri Batik Wardah in the perspective of Javanese aesthetics reflect the cosmological cultural values, which suggest that the universe or cosmos has order and that order is reflected in the depiction of the Coconut Leaf Motif, *Dawet Ayu* Motif, *Canting Wok* Motif, Fish Motif, and *Parang Mrica* Motif. The motifs are portrayed symmetrically and balanced, with the motif repetitions being systematic and regular.

The symbolic classification involves the use of Rumah Industri Batik Wardah's batik fabric as applied art, with proper consideration of its position, such as landscape positioning being more suitable for the lower part or *tapih*. The motif depictions apply patterns in categories such as right-left (*tengen kiwo*), top-bottom (*nduwur ngisor*), and high-low. The orientation of life values in the batik reflects the values present in society, which serve as guidelines for behavior, conduct, and social interactions. These values are also a representation of the socio-cultural state of the Banjarnegara community, which includes values such as harmony, justice, religiosity, mutual cooperation, family ties, respect, and others, which are embodied in the

colors and motifs of Rumah Industri Batik Wardah's batik.

There are recommendations for using this as a learning resource in Craft and Fine Arts education to provide information and broaden the knowledge about the process of creating local wisdom products, specifically written batik art. The stages are followed systematically and can be used as a reference for understanding and creating decorative floral motifs. For educational institutions, it is recommended to involve and collaborate with Gumelem batik artisans in teaching activities, such as visiting the production site of Rumah Industri Batik Wardah and inviting Gumelem batik artisans to share information about Gumelem written batik with students. This way, students interested in local craftsmanship, particularly batik art, will get to know and understand Gumelem written batik.

Declaration of Conflicting Interests

The authors state that there is no conflict of interest in the publication of this article

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