



AN EFFORT TO PRESERVE NATIONAL CULTURE BY CREATING BATIK MOTIFS ON WOMEN'S CASUAL CLOTHING WITH THE THEME OF LARUNG SESAJI

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ABSTRACT

The work entitled An Effort to Preserve National Culture by Creating Batik Motifs on Women's Casual Clothing with the Theme of *Larung Sesaji* was created to satisfy the interest of revealing the meaning behind the celebration of *Larung Sesaji*. The work is aiming at creating a new batik motif with theme of *Larung Sesaji* as well as an identification of Indonesian culture applied in women's casual wear. The creator hopes that this effort can inspire the other creators to contribute to promote Indonesian culture through their works. This creation uses three stages and six steps, namely data collection stages, design stages, and embodiment stages. Data collection stage was conducted through an observation at the ceremony of larung sesaji. The collected data are then be used as a substance for the design stages, namely to design or visualize the source obtained into an alternative, selected, and perfected designs. The embodiment stage or making real works of batik was conducted with the cover dye technique employing natural colors and then sewing it to create casual clothing for women. The work managed to create four fashion creations, entitled *Bahtera Sagara* by the name of *Lakara Meraki* motif, *Rahsa Linuhung* in the name of *Abyudaya Dakara* motif, *Grahita Sampena* by the name of *Hirap Mara* motif, and *Dahayu Kalis* by the name of *Asa Arshaka* motif. Each creation is complemented by accessories such as earrings, hair ornaments and shoes. By this work, the creators try to introduce the public, especially young people, the idea of the important of preserving Indonesian culture.

Keywords: Batik Tulis, Casual Clothes, Larung Sesaji

INTRODUCTION

A tourist destination with a calm beach atmosphere away from the hustle and bustle of the city is indeed the dream of many tourists. The big waves typical of the southern sea are always a beautiful blend. Fine blackish brown sand is

not a reason to reduce its appeal. Apart from being a tourist object that presents natural beauty, the City of Blitar also introduces one of the cultural diversity places where it takes place on the beach, namely *Larung Sesaji*. *Larung Sesaji* is a traditional ceremony that is carried out as a form of expression of gratitude to God Almighty for the abundance of sustenance given to his people. Based on the results of an interview with Dwi Handoko as the head of Serang Village, which is located in Serang Village, on Saturday, 18 Desember 2021 at 06.36 P.M. He said that the *Larung Sesaji* ceremony was a manifestation of gratitude for safety, marine harvests or agricultural produce. Besides that, the meaning of this ceremony is to reject reinforcements (Dwi Handoko, 2021). The implementation of traditional ceremonies contains a set of symbols and symbols which are knowledge of norms, meanings, and values (Sunjata, 2012).

The ceremony was held on the first sura, coinciding with the first day of Muharram, the Hijri New Year, which was attended by the regent and deputy regent of the city of *Blitar*. In this tradition there are three stages of the procession, namely the preparation stage, the implementation stage, and the closing stage. The preparation stage is the most important arrangement before the ceremony takes place. Some communities are divided to prepare two tumpeng and other basic needs that support the smooth running of the event. Besides focusing on preparing offerings, the boat is a means of transportation which is important when later used as a vehicle when floating out to sea. At the implementation stage, before the *Larung Sesaji* ceremony begins, there are dances to welcome the Regent and Deputy Regent as well as invited guests. After delivering remarks from the Village Head and invited officials, the next procession is conveying a form of hope and prayer and burning offerings in the form of incense/incense by the elders. Tumpeng is paraded to the beach using bamboo which is assembled like a stretcher and carried by four people to the beach. When it is paraded, the residents follow it by wearing traditional clothes

Javanese *lurik* and kebaya as well as the typical clothes of warriors with weapons in their hands. In the ceremony the elders become important figures who lead the activities from beginning to end. Elders themselves are known as

someone who has higher knowledge who knows how to process the ritual offerings of *Larung Sesaji*. The offerings that are paraded to the beach are placed on a boat before being floated out to sea. Two or more boats are used each to bring tumpeng offerings to the middle of the sea. The final stage is closing the procession of throwing the tumpeng into the middle of the sea by the fishermen.

According to the description above, the *Larung Sesaji* traditional ceremony attracted the hearts of the craftsmen to become inspiration in creating clothing works with batik motifs. Batik motifs are made in the form of new motifs by stylizing the shapes of tumpeng *lanang* and tumpeng *wadon* and adding boat, fish and sea waves motifs. The technique used to make motifs using written batik techniques. Batik is a pictorial fabric that is made specifically, to become a work of cultural heritage that has developed over time. (Sudarwanto, 2019)

Batik art is a form of culture that is rich in values that breathe human life and the natural environment (Soekamto, 1984). Batik is a hereditary heritage from ancestors which until now has been developed and preserved. Batik in Indonesia is a whole of techniques, technology, as well as the development of motifs and culture by UNESCO designated as a humanitarian heritage for non-material oral culture (masterpieces of the oral and intangible heritage of humanity) since October 2009 (Musman et al., 2011). Batik has been part of Indonesian culture with high artistic value for a long time. The uniqueness of the written batik process is still maintained today. The processing process uses a canting made of copper to accommodate the hot melted wax. The hot melted wax flows down the canting pipe to form a patterned image on the cloth that has been given a pattern. In this modern era, many things can be reached very easily, but the lack of interest in knowing Indonesian culture is one of the triggers. From here the introduction of Indonesian culture in batik motifs and applied to casual clothing for adult women is an effective way.

Casual clothing is everyday clothing that emphasizes comfort when worn. This style of dress emphasizes practicality rather than beauty and beauty. The fashion model is often made not because it follows fashion, but because of considerations of ease of arrangement (Prihatin & Kusumasari, 2020). Currently casual clothing is able to be accepted by society as clothing that is used in both official and semi-casual situations. Therefore, the author chooses a type of casual clothing by applying the *Larung Sesaji* batik motif in certain parts of early adult women's clothing. Early adulthood is a period of individual development that lasts between the ages of 18-40 years. In women, early adulthood is the age when physical development reaches its peak (Santrock, 2011). The work consists of four casual clothes using natural dyes such as Indigofera, mango leaves, *jolawe*, mahogany tree bark, tall and mangosteen peel. The selection of colors from natural materials has distinctive characteristics and also aims to reduce environmental pollution. This work is expected to give meaning and be able to convey the author's message in every meaning contained in the final work.

METHODOLOGY

Exploration Stage

The exploration stage is the initial stage in designing the creation of batik artwork. Various elements of art are contained in it, both elements of visual arts and performing arts. The position of batik on the island of Java is very high, the noble predicate it bears seems to be in accordance with its existence and existence. (Cahyana et al., 2016) The value contained in the work is obtained from the results of data collection, observing what the *Larung Sesaji* ceremony is through books, journals, and conduct interviews regarding the sources used as support in the form of pictures and writing to strengthen the concept.

Design Stage

The design stage is an important stage in the embodiment of the work, basically the design stage is to write down or describe the ideas that emerge after the exploration stage. Make an alternative design according to the results of exploration. The ideas contained in the results of the analysis regarding the ceremony of *larung sesaji* are visualized in detail and easy to understand.

Embodiment Stage

The embodiment stage is a process from an idea that is depicted into an alternative design and then continues to create written batik works. The technique used is written batik technique using silk cotton as raw material. This hand-written batik uses a dye-dyeing technique using natural materials such as *indigofera*, mahogany, mango leaves, *jolawe*, and tree bark.

RESULT AND DISCUSSION

Exploration

Exploration is a data collection stage that aims to serve as an initial foundation based on the results of data obtained through official and trusted media and can be accounted for. In searching for data, the author looks for data through journals, books, and the results of interviews with sources. The results of the data obtained are analyzed and conclusions can be drawn to become reference material for the next stage, they are:

1. Concept Exploration

At this stage the worker collects data through journals, books and interviews. Extracting information through web journals, visiting the ISI Surakarta central library and the ISI Surakarta FSRD library. The creator conducted interviews in Serang Village regarding the concept to be taken. In addition, the data amplifier can explain in detail and detail, namely visual images or videos.

2. Motif Exploration

At this stage the craftsman processes the data into motifs using stylization or shape styling techniques. The depiction of motifs focuses on beauty both in form and arrangement. Batik motifs consist of the main motifs, namely, *gunungan lanang*, *gunungan wadon*, fish, sea waves and boats. Supporting motifs consist of water currents, sea plant tendrils, water waves, tendrils forming the sun and water gratitude. While the *isen-isen* consists of, *galaran*, water bubbles, *ukei*, small flowers and rice seeds. The motifs that have been drawn and arranged later on the cloth.

3. Fashion Exploration

In this stage, the worker makes observations on casual clothing and fashion trends that are much favored by women aged 20-27 years. The selected clothing model is adjusted to the purpose of use so that the clothing model prioritizes the comfort of the wearer. The main material in the clothing is of good quality in terms of texture which is smooth on the skin as well as thick and of course can absorb liquids. Today's women's casual clothing uses bold enough colors using natural colors.

4. Materials Exploration

In the final work, the author uses silk as a batik material. Silk fabrics are very flexible and their fibers don't rip easily. Has the ability to absorb sweat which is very suitable when used in warm and tropical air. It has a smooth and soft texture and can absorb moisture and liquids well so that it absorbs color faster when dyeing.

5. Technical Exploration

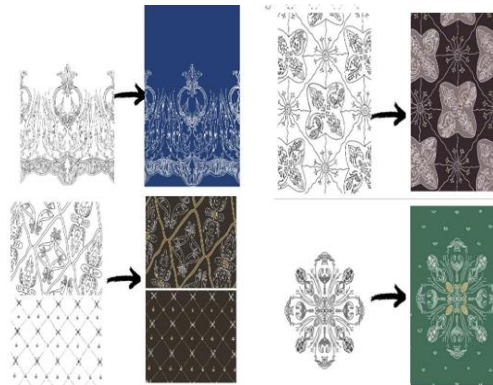
In the creation of batik motifs that are applied to casual clothing. In the technical exploration stage, the craftsmen start with the technique of stylizing

the motifs of the offering *larung*. Cultural products with such qualifications include a group of works of art called craft art, namely works of art that are made by relying on hand skills to fulfill a use function and an aesthetic function) which is done by reducing or adding objects. Stylization can also be interpreted as an ornamental structure that describes something and will be arranged in the ornamental field. The depiction of the *larung* offerings motif will be etched onto the silk cloth. This work itself is included in the written batik category because it is decorated with batik textures and patterns by hand. The canting used is the canting *klowong*, a canting which is usually used to make the main pattern of batik which requires larger (dominant) details. The coloring process uses a closed dipping technique with natural dyes. The colors used for the *larung sesaji* motif are blue, green, brown and dark brown. The use of natural colors was chosen because they have their own unique colors, have soft, harmonious, matching properties, and some can even be called pastel colors. Natural dyes usually contain a distinctive aroma that appears when combined with cotton fibers. Batik fabrics that use natural dyes have a higher value.

Design Stage

The design stage is an important stage in the embodiment of the work, basically the design stage is to write down or describe the ideas that emerge after the exploration stage. Make an alternative design according to the results of exploration. The ideas contained in the results of the analysis regarding the ceremony of *larung sesaji* are visualized in detail and easy to understand. In perfecting the design of the author's work to do several things, namely: Motif Sketch Result

The stage of visualizing the motif sketch design is made with various shapes and layouts that vary in each fashion design. The best sketch results will be sorted through the direction and input of the final assignment supervisor, so that the selected results can be refined by adding certain parts or reducing parts that are not suitable.



Picture 1. Motif Sketch

In determining the design results chosen and then realized, several aspects that underlie the process of designing clothes are:

1. Function Aspects

In designing clothing designs, what is meant by the functional aspect is giving views and directions so that the elements of beauty and comfort are mutually sustainable. In this case, the creators have the hope that the *Larung Sesaji* motif in casual clothing will become clothing that not only presents elements of beauty but also comfort so that it can be well received by the wearer or connoisseurs.

2. Materials Aspects

In choosing casual clothing materials, priority is given to comfort, such as fabrics that easily absorb sweat, so they are very suitable for activities or just relaxing. The materials used are silk and Sabrina. Silk fabric is a cloth that has a fine texture and strong fibers. Meanwhile, Sabrina fabric is a fabric that has an embossed and stretchy texture. Both of these materials have good quality and are suitable when used as casual clothing raw materials.

3. Aesthetics Aspects

The aesthetic aspect of *larung sesaji* batik in this casual dress lies in the decorative motifs and colors that are matched. The decorative motifs are obtained from the styling of the offering *larung* which the author takes several existing objects, such as waves, boats, offerings, and fish. Every motif on clothing is combined with colors that aim to animate and beautify so that it supports the aesthetic value of casual clothing.

4. Ergonomics Aspects

The ergonomics aspect is an approach/interdisciplinary approach that seeks to harmonize with what is being done. In the process of making works of art, the author carefully prepares the physical conditions, materials, tools, and environmental conditions. The ergonomics aspect seeks to adapt the work environment to the user/human. The purpose of these adjustments is to increase productivity and reduce discomfort while working.

5. Process Aspects

This aspect of the process itself is a way of creating works of art, which starts from the creation of motifs and clothing and then batik motifs on cloth. The *larung* offerings batik motif uses a canting *klowong* and then continues with the dye cover color technique with natural colors. Afterwards, the dyed and dyed fabric will be cut according to the pattern and sewn into casual clothing.

6. Economic Aspects

The economic aspect is a control in selecting the costs of materials, tools, and other supports that can affect the work process. In this aspect, it is a way of looking at things from an economic point of view. The impact of the economic aspect is that it can meet the clothing needs of the community among women. Therefore, it is very necessary to carefully calculate the target market and target age, namely women with a vulnerable age of 20-27 years.

7. Social Aspects

The social aspect in the creation of this work of art is it can be enjoyed and become a source of inspiration in the wider community. In the creation of ideas based on cultural results with such qualifications, this includes a group of works of art called craft art, namely works of art made by relying on hand skills to fulfill the function of use and function of beauty. (Wuryani & Putri, 2022) In addition, the creators hope that this work will be able to fulfill the needs of desires or express the feelings and expectations of the creators regarding *Larung Sesaji* in batik motifs for casual clothing.



Picture 2. Result of Design

Embodiment of Work

The realizing stage represents the original work of ideas and designs. Therefore, in order to support satisfactory results, stages are needed in making works. *Bahtera Sagara* means a boat that crosses a very deep sea. In the Big Indonesian Dictionary (KBBI) the word *bahtera* /bah-tera/ means boat; boat. While the word *sagara* comes from the Sanskrit language which means sea or ocean. The *Bahtera Sagara* batik dress has the motif name "Lakara Meraki". The name *lakara meraki* has the meaning of each word, the word *Lakara* in KBBI means a small boat and the word *Meraki* in Greek means to do something with soul, creativity and love



Picture. 3 Work 1 "BAHTERA SAGARA"

The main motif on the batik is the stylization of sea water and two boats facing each other. Supporting motifs in batik are water bubble motifs and sea plant tendrils. The *isen-isen* consist of *galaran* and *ukel*. The motif was taken from the offering ceremony which was carried out as a form of gratitude for the abundance of sustenance from God Almighty. The hope of this motive is for humans to use their soul and heart in doing something so that whatever is produced has its own energy that comes from the creator. The geometric decoration used is a repetition pattern. The color used, namely blue, is taken from *indigofera* dye using the dyeing technique.

In the process of coloring batik using *indigofera* dye in the form of a paste. *Indigofera* doesn't have a locking process because the locking process is automatic. *Indigofera* dye solution using a mixture of palm sugar/cane molasses and lime. The material is what can lock the color automatically. In the final stage, after *pelorodan*, the batik cloth is soaked in a solution of water added with vinegar, which aims to stabilize the pH contained in the *indigofera* color.

The blue color produced from *indigofera* depicts sea water which symbolizes calm and peace. Blue color symbolizes deep feelings. The white color combination gives the impression of a neutral color and goes with any color. *Bahtera Sagara's* fashion work consists of a top and bottom in the form of a skirt. Off shoulder top model with $\frac{1}{4}$ sleeve length. On the shoulder of the arm there is a strap that is given a shallow button so that it is easy to wear. This top

has drawstring on both sides so it gives a different look when it's tied or not. Undergarments have inner and outer models; the inner skirt is a pleated skirt model or commonly called a white pleated skirt. The outer skirt is decorated with live buttons on the right which is intended as a sweetener

The meaning of Sagara's Ark is a boat that crosses the ocean and the name of the *lakara meraki* motif means a small boat that does something with the soul. The two names have almost the same meaning, success is not achieved because of a coincidence, you need to work hard to conquer waves and storms. Doing it with the soul means that you can learn what you are going through so that you are ready for the next phase. "Life is like the ocean. People who are not careful in rowing a boat, holding the helm and guarding the sails, then he is shipwrecked by waves and waves. Lost in the middle of a vast ocean. Nothing will reach the edge of the land." (Buya Hamka, 1908-1981)



Picture 4. Work 2 "RAHSA LINUHUNG"

Rahsa Linuhung is the second fashion work which has meaning in every word, the word *rahsa* comes from Sanskrit which has the deepest meaning and the word *Linuhung* which means highest or noble is taken from the Big Indonesian Dictionary. *Rahsa Linuhung's* batik clothing has the deepest and highest sense of taste, likened to the deep and high feeling of human love for

God. *Rahsa Linuhung's* batik clothing has a name on its batik motif, *Ceplok Abyudaya Dakara*. *Abyudaya* means prosperous in Sanskrit while *Dakara* means all the time from Sanskrit. The meaning of the name of this batik motif is taken from the offering ceremony, in addition to conveying gratitude and wishing prosperity for the village and its people.

Rahsa Linuhung's clothing creation with an arrangement of motifs on the shirt except for the cuffs, collar and mid-front waistline on the shirt. The arrangement of the motifs on the skirt is located in the middle of the face with the diagonal pieces overlapping each other. The main motif taken is the offerings of *gunungan* and fish. The supporting motif consists of tendrils. The *isen-isen* consists of *ukel*. The batik pattern is made by repeating the geometric decorative pattern of the fried cutlet group. The color used is dark brown, brown is a color that can evoke a sense of strength.

Brown is a neutral color that gives a graceful and elegant impression. The coloring technique uses the dip cap technique. The color materials used are mango leaves, *jolawe*, mahogany bark, tall, and mangosteen peel. The first coloring process begins with boiling the mango and *jolawe* leaves until the water content reduces. The cloth that has been batik is dyed which will produce a yellow color, then in the first locking stage it uses an alum solution. The yellow color that is maintained is covered with liquid wax. The second locking process by using *tunjung* to produce black color. To fade the black color on the cloth, a third lock was carried out using a lime solution to produce a light brown color. The light brown color was maintained by covering the motif with liquid wax. Continuing the second coloring process using a decoction of mahogany, *tingi* and mangosteen rind with a fixation of the *tunjung* to produce a dark brown color.

The casual clothes for *Rahsa Linuhung* are made with a blend of batik cloth and Sabrina cloth, this dress consists of a top and bottom/two piece. The main ingredients used have been taken into account for their quality and

comfort. The silk material in batik cloth has a fine texture and strong fiber and Sabrina cloth is used as a combination in clothing. Both of these fabrics have liquid absorption so they are very comfortable to use during outdoor activities. On the top of the dress there is an open and close using live buttons. The center of the face has a horizontal cut under the chest which is sewn together with elastic. The lower cut of the dress uses Sabrina cloth. The smooth sleeve model is sweetened with wrinkles on the wrist. The collar uses Sabrina fabric to form an Eton collar model. The skirt with the span model is sweetened on a diagonal layer cut in the middle of the face that looks crossed.

The meaning of *Rahsa Linuhung's* work means the deepest and highest feeling, as it is human nature that has reason and mind to have the deepest and highest feeling for the creator. The meaning contained in the *Abyudaya Dakara* motif which means prosperity for all time is taken from the meaning/hope of the traditional ceremony of *larung sesaji* which is the source of the idea of creation. Here the creator draws a conclusion from the two names when they are put together as one meaning, that is, humans as intelligent creatures should draw closer to the creator so that in their persistence they gain prosperity for all time.



Picture 5. Work 3 "GRAHITA SAMPENA"

The third work, namely *Grahita Sampena*, in KBBI *Grahita* and *Sampena* means to understand/understand while the word *sampena* means blessing/blessing. The third work has a name on the batik motif, namely *Ceplok Hirap Mara*, according to KBBI, *hirap* means lost, while *mara* means

disaster/danger. *Grahita Sampena* has an arrangement of batik motifs on the top of the tank top and skirt. The main motif in batik is the *gunungan lanang* style. The supporting motif consists of tendrils forming the sun. The *isen-isen* consist of small flowers and rice seeds. The batik pattern used is geometric and regular repetition.

The color used is a slightly lighter brown than the second work. The choice of color is based on the color of wood and soil which is interpreted as a natural color. Wood is the trunk of a tree whose life requires soil as a medium for life and growth. Quoting from the book *Anyone Can Be Good at CorelDraw* by Septino (2021: 124), the color brown means comfort, simplicity, and classic. The brown color is obtained from the decoction of mango and *jolawe* leaves and then locked using alum solution to produce a yellow color. The yellow color on the batik cloth is maintained by covering it with liquid wax. The second vitrification process using *tunjung* solution produces a black color. The black color is faded using a lime solution to produce a light brown color. Light brown color is maintained/*nemboki* with liquid wax. The second color dyeing used a decoction of mahogany, *tingi* and mangosteen rind with alum fixation to produce brown color gradations in the previous lime fixation.

Grahita Sampena's casual clothing is made by combining Sabrina fabrics as a combination. The fashion model is adapted to the current fashion trends which are much-loved by women. Clothing with a simple and elegant style. Top model with a zip pull cap on the back of the jacket that can be removed. The batik *kemben* is combined with a long-sleeved white outer crop. The center of the outer face has a diagonal hem that looks cross and closes open using shallow buttons. The collar model used is the *eton* collar. The skirt in this third work uses a slit in the middle of the front of the skirt. The placement of the skirt pull cap is on the right side.

The meaning of *Grahita Sampena's* work is understanding blessing while the name *Hirap Mara* batik means disappearing disaster. The connection

between the two names in this work concludes that as human beings we not only ask the creator but are also able and also understand what is received. There is no eternal suffering nor happiness. Except for people who are good at being grateful and understand the blessings of the gift from the creator, they will forever feel happiness.



Picture 6. Work 4 "DAHAYU KALIS"

The title of the fourth work is *Dahayu Kalis*. *Dahayu* in Sanskrit means beautiful/beautiful and *Kalis* in Sanskrit means holy/clean. In this work, the batik motif has a name, namely *Asa Arshaka*, which is interpreted as a hope that is firmly rooted. The main motif in this fourth work is the stylization of sea waves. Supporting motifs consist of tendrils which are likened to water currents and sea plants. The *isen-isen* consist of a boat, a water hull, and a *uke!*. The arrangement of the batik cloth on the dress is found on both the sleeves and the skirt on the right side of the middle of the face and the left of the skirt in the middle of the back. The color taken in this work is green.

The green color itself symbolizes nature and freshness. Green gives the impression of serenity. The green color is obtained from the natural colors of *jolawe*, mango leaves and *indigofera*. How to get a green color by dyeing the color resulting from boiling mango and *jolawe* leaves and then distilling alum to

produce a yellow color. The yellow color is maintained by incising liquid wax. The second coloring uses a mixed *indigofera* solution, the dyeing results are green.

In *Dahayu Kalis* casual clothing, it consists of a crop top with a balloon sleeve model at the top using elastic rubber. The crop top model at the hem is cut diagonally in two layers so that it forms a cross. The middle of the back uses elastic rubber and is sweetened with a large ribbon.

The layered skirt on the right uses batik cloth, the hem of the skirt forms a diagonal. This work is made in a minimalist way that looks simply but gives a feminine and elegant impression. The meaning of this work is in accordance with the name Dahayu Kalis which means pure beauty. Meanwhile, the motif name *Asa Arshaka*, which means hope that is firmly rooted, can be concluded from the two names that strong-rooted hope comes from a pure heart.

CONCLUSION

The final work is based on an interest in the offering ceremony. The choice of this topic stems from the way the Javanese people express their gratitude by placing offerings in the form of harvests using boats in the middle of the sea. There are many ways for humans to convey their gratitude through verbal, heart, physical, and through property. The main motif in this work is the visual offerings (offerings/mountains), waves/sea, boats, and fish. The main motif is taken based on the meaning that the artist takes, such as offerings or offerings. Offerings are not stimulants that stimulate the benevolence of the creator but are a reaction to the benevolence of the creator.

The motive of the waves, the waves are a movement of ups and downs of sea water that occurs due to several factors such as wind, gravity of the sun and moon etc. Waves are described as obstacles that we often encounter in life. The boat motif is described as a means of passing and carrying offerings. The artist interprets it as a means of expressing gratitude. The fish motif is interpreted as a human image in living life, all good things are not merely done with ease but there are many things that must be passed like a fish that has to

swim against the current.

Batik motifs are stylized with repetition techniques that are applied to the fabric and sewn into women's casual clothing. The target for the use of casual clothing is the age group of 20-27 years. Casual clothing designs are made according to current fashion trends and most importantly prioritize wearer comfort. The creation of written batik works with the *larung* offerings motif on casual clothing is something new in preserving Indonesian culture. With this work, the creators introduce that batik clothing with sacred and sublime nuances has ethics and aesthetics that should be loved and preserved.

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