

## **The Development of the Batik Industry in Gemawang Village Semarang Regency (2008–2021)**

**Jihan Mahetsha Ariyanti<sup>1\*</sup>, Alamsyah<sup>2</sup>, Siti Maziyah<sup>3</sup>**

Universitas Diponegoro, Jl. Prof. Soedarto, SH, Tembalang, Semarang, Jawa Tengah, Indonesia<sup>1,2,3</sup>

Email: [jihanmahetsha@students.undip.ac.id](mailto:jihanmahetsha@students.undip.ac.id)

### **Abstract**

*This article examines the development of the batik industry in Gemawang Village, Jambu District, Semarang Regency, from 2008 to 2021. The study focuses on two key entrepreneurs, Abdul Kholiq Fauzi of CV Batik Gemawang and Saiful Nurudin of Tinctori, who played an important role in revitalising the local batik sector. Their creative work introduced motifs inspired by coffee plants, regional folklore, and Indonesia's seasonal cycle, particularly the rainy and dry seasons. Using a historical method consisting of heuristic data collection, source criticism, interpretation, and historiography, the research shows that the industry's growth was influenced by individual initiative, consistency, design innovation, and adaptable marketing strategies. The batik industry contributed to the local economy by creating employment opportunities and fostering community participation. It also supported the development of local tourism through educational visits that showcased traditional batik techniques. Although production and marketing declined during the Covid-19 pandemic, industry actors adapted through online sales and product diversification, allowing gradual recovery. Overall, Gemawang batik industry not only preserves cultural heritage but also strengthens the village's creative economy.*

**Keywords:** *Batik Gemawang, Industrial development, Marketing strategy*

### **Introduction**

Batik is a patterned textile produced by inscribing or drawing motifs onto plain white fabric. The motifs are created using molten wax as a resist material, applied with an instrument known as a *canting*. Batik continues to be preserved, and nearly every region possesses its own distinctive characteristics. In contrast to well-known batik-producing cities such as Pekalongan, Yogyakarta, Surakarta (Solo), and Lasem, Semarang batik remains relatively less prominent, despite its existence dating back to the Dutch colonial period in Indonesia. Semarang batik embodies distinctive values and unique characteristics reflected in its motifs.<sup>1</sup>

The earliest evidence of the existence of Semarang batik is indicated by the presence of a batik village that can be associated with the batik-making activities of the Semarang community. This village is estimated to have existed since the mid-sixteenth century.<sup>2</sup> In the late nineteenth century, a batik enterprise named Tan

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<sup>1</sup> D Yuliati, *Mengungkap Sejarah Dan Pesona Motif Batik Semarang* (Universitas Diponegoro Press, 2019).

<sup>2</sup> T. dan D. Y Suliyati, "Engembangan Motif Batik Semarang Untuk Penguatan Identitas Batik Semarang," *Jurnal Sejarah Citra Lekha* 4, no. 1 (2019).

Kong Tien Batikkerij was established in the city of Semarang by a Chinese-Indonesian entrepreneur, Tan Kong Tien. Tan Kong Tien's wife, Raden Ayu Dinartiningsih, possessed a Javanese aristocratic background, as she was related to Sri Sultan Hamengku Buwana III of the Yogyakarta Sultanate. The batik enterprise employed workers in three categories: batik motif designers (*carik*), batik artisans, and dyers. The batik production process was organized according to a home industry model, in which artisans carried out the batik-making process in their respective residences. These artisans' houses were located in areas surrounding the Tan Kong Tien Batikkerij enterprise, including Kampung Rejo Sari, Kintelan, Kampung Batik, Karang Doro, Mlaten Trenggulun, Kampung Darat, and Layur.<sup>3</sup>

Batik has not only developed in the coastal region of Semarang. At present, Semarang Regency also possesses distinctive batik that can be categorized as local batik. In Semarang Regency, particularly in Jambu District, there is a village fostered by an institution that implements a training program organized by the local government. The training institution is the Losari Foundation from Yogyakarta. The local government, in collaboration with the Losari Foundation, implemented this program in 2006 with the objective of training the community in batik craftsmanship.<sup>4</sup> The organizers of the training program expected that it would generate economic circulation capable of improving community welfare. The fostered village is Gemawang Village; consequently, the batik produced there is known as Gemawang Batik. Based on the researcher's interview with one of the employees of CV Batik Gemawang, the village has two batik industries, namely CV Batik Gemawang and Tinctori. These two batik industries constitute the primary sources for the researcher in the preparation of this article.

CV Batik Gemawang and Tinctori not only aim to develop batik in Semarang Regency, but also engage in educational activities related to batik and serve as local tourist destinations. Both batik industries endeavor to reduce unemployment in Gemawang Village by involving members of the surrounding community as employees. The objective of this involvement is to enhance the quality of human resources and to generate improved economic circulation, albeit not on a large scale.<sup>5</sup> The development of batik contributes to economic growth, promotes social openness, and establishes batik-making activities as part of cultural tradition.<sup>6</sup>

Abdul began producing batik in 2008, while Saiful commenced batik production in 2010. Each has distinct target markets and batik motifs. These two

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<sup>3</sup> Suliyati.

<sup>4</sup> Abdul Kholiq Fauzi, "Wawancara Dengan Abdul Kholiq Fauzi," 2024.

<sup>5</sup> Abdul Kholiq Fauzi.

<sup>6</sup> S. Afreliyanti, "Mengungkap Sejarah Dan Motif Batik Semarang Serta Pengaruh Terhadap Masyarakat Kampung Batik Tahun 1970–1998," *Journal of Indonesian History*, 2020.

batik industries have continued to develop, and their marketing capacity has enabled them to compete with well-established regional batik industries such as Batik Solo, Batik Yogyakarta, Batik Lasem, Batik Pekalongan, and even Batik Semarang itself.<sup>7</sup>

In 2021, CV Batik Gemawang and Tinctori encountered production difficulties and suffered financial losses as a result of the impact of the COVID-19 pandemic. Abdul and Saiful undertook various efforts to sustain their businesses amid unstable conditions. By mid-2022, both batik industries exhibited signs of recovery, and their marketing activities began to reach broader markets.<sup>8</sup>

Based on the foregoing background, the principal problem addressed in this study concerns how the two batik industries, CV Batik Gemawang and Tinctori, have developed and been able to compete with distinctive regional batik traditions that have existed since earlier periods, and have even succeeded in marketing their products at the national and international levels. Therefore, in order to address this problem, the following research questions are formulated: (1) How did the batik industry emerge in Gemawang Village? (2) How did the batik industries of CV Batik Gemawang and Tinctori develop during the period 2008–2021?

## **Research Method**

The method employed in this study is the historical research method. With regard to historical research methodology, four stages must be undertaken to reconstruct a historical event, namely heuristics (the collection of sources), source criticism, interpretation, and historiography.<sup>9</sup>

The author utilized several techniques at the source-collection stage. First, the researcher conducted interviews with informants, namely Abdul Kholiq Fauzi as the owner of CV Batik Gemawang and Saiful Nurudin as the owner of Tinctori, as well as several employees of CV Batik Gemawang and Tinctori. Second, documentary study was employed, consisting of photographs, books, and articles that are relevant to this research.

The second stage is criticism. Internal source criticism was carried out by comparing information obtained from oral interviews with entrepreneurs and employees with photographs and personal documents belonging to the industries to corroborate the sources. External criticism was conducted by verifying and

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<sup>7</sup> Saiful Nurudin, "Wawancara Dengan Saiful Nurudin," 2024.

<sup>8</sup> Saiful Nurudin.

<sup>9</sup> E. S. H Wasino, *Metode Penelitian Sejarah* (Magnum Pustaka Utama, 2018).

adjusting the information through books, online articles, and news sources relevant to this study, which also served as reference materials.

The subsequent stage is interpretation. At this stage, the author organizes the data according to chronological periods in accordance with the research questions in order to facilitate comprehension and ensure efficiency in the writing process of this study. The final stage is historiography. In this stage, the author composes a new scholarly work based on the sources that have been collected, arranging them chronologically and systematically with a clear focus on the topic, in accordance with the issues under discussion, and in a coherent sequence so that it may be readily understood by readers.

## **Results and Discussion**

### **General Overview of Gemawang Village**

Gemawang Village is one of the villages located within the administrative jurisdiction of Jambu District, Semarang Regency, Central Java Province. The village covers an area of 786 hectares and shares direct borders with two regencies, namely Magelang Regency and Temanggung Regency. Geographically, the northern and eastern parts of Gemawang Village border Bedono Village; the southern part borders Ngrancah Village, which is part of Magelang Regency; while the western part borders Sohorejo Village in Temanggung Regency.<sup>10</sup>

According to the demographic data of Gemawang Village, Jambu District, Semarang Regency, for the year 2019 as presented in *Kecamatan Jambu Dalam Angka 2020*, the population of Gemawang Village totaled 3,742 individuals, consisting of 1,842 males and 1,900 females. Based on the same source, the number of residents who were unemployed or not working was 1,012 individuals; homemakers totaled 570 individuals; private-sector employees 548 individuals; farmers/plantation workers 498 individuals; students 268 individuals; daily wage laborers 153 individuals; traders 32 individuals; teachers 16 individuals; civil servants 15 individuals; agricultural laborers 11 individuals; and residents engaged in other occupations 619 individuals. The highest level of educational attainment was elementary school or its equivalent, with 1,290 individuals.<sup>11</sup>

Gemawang Village possesses significant potential for development as a nature-based tourism area. This well-managed potential has been recognized by the local government and integrated into various development programs. The village offers a range of attractive natural tourism destinations, including Mount Watu, Tuk Putri, and Watu Payung. In addition to presenting natural beauty, the village also

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<sup>10</sup> Pratama Agus Eka, *Sistem Informasi Dan Implementasinya* (Bandung: Informatika, 2013).

<sup>11</sup> Fandi Tjiptono, *Strategi Pemasaran* (Yogyakarta: Penerbit Andi Offset, 2000).

promotes tourism based on education and the preservation of local culture, such as the coffee-processing facility at Kampoeng Kopi Banaran and batik production at CV Batik Gemawang and Tinctori. Visitors are able to participate directly in coffee processing and batik-making activities.<sup>12</sup>

### **The Emergence of the Batik Industry in Gemawang Village**

In 2006, Gemawang Village was granted the opportunity to become a pilot village through the government's National Program for Community Empowerment (Program Nasional Pemberdayaan Masyarakat Mandiri, PNPM Mandiri), which aimed to mobilize village potential to enhance productivity. Through this program, the government allocated funds amounting to IDR 300,000,000 to be utilized for various training activities, including batik-making training conducted in collaboration with the Losari Foundation training institution in Yogyakarta. Although these training programs were implemented, community response remained limited and suboptimal. The low level of knowledge and the lack of confidence among community members to attempt new endeavors constituted the primary obstacles.<sup>13</sup>

As a follow-up to these challenges, the first batik artisans' group in the village was established under the name Nyi Ageng Mangir. However, the consistency of the group members in managing the enterprise remained inadequate, and membership gradually declined. Consequently, the allocated funds of IDR 300,000,000 could not be utilized optimally and did not produce outcomes in accordance with expectations.<sup>14</sup>

In 2008, economic pressures prompted Abdul Kholiq Fauzi, a resident of Gemawang Village, to take the initiative to establish a batik enterprise. He invited three villagers who had previously participated in batik-making training to form a new group of batik artisans under the name Nyi Ageng Pandanaran. With initial capital of approximately IDR 2,000,000, Abdul and his three employees continued to practice producing batik and began marketing their products in a modest manner, starting within the local community through village meetings and by utilizing personal networks. Their efforts yielded results when, in 2009, the batik industry was introduced for the first time to the public of Semarang Regency through an exhibition. At that time, the participation of CV Batik Gemawang occurred incidentally, as it replaced another exhibitor who was unable to attend; nevertheless,

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<sup>12</sup> (Kemenpar, 2023)

<sup>13</sup> Abdul Kholiq Fauzi, "Wawancara Dengan Abdul Kholiq Fauzi."

<sup>14</sup> Abdul Kholiq Fauzi.

this opportunity marked the initial introduction of its batik products to a broader public.<sup>15</sup>

Saiful Nurudin, also a resident of Gemawang Village, is currently the owner of the Tinctori industry. Saiful initiated his batik production enterprise due to his family's economic circumstances, as he did not have permanent employment at the time. He is the son of a farmer who cultivated plants used as raw materials for natural dyes. Subsequently, he transformed his perspective by independently cultivating natural dye-producing plants and developing the idea of producing batik as a means of addressing his economic difficulties.<sup>16</sup>

In 2008, Saiful also began gradually cultivating plants used as raw materials for natural dyes in the garden surrounding his home. By 2010, he gained the confidence to establish a batik industry named Tinctori. With initial capital of no more than IDR 1,000,000, Saiful utilized batik-making equipment belonging to a relative who had previously participated in batik training to produce batik incrementally. The business owner continued to refine his skills, enabling him to further develop the enterprise to its present stage and to market Tinctori products internationally.<sup>17</sup>

### **Batik Industry of CV Batik Gemawang**

CV Batik Gemawang was established in 2008 at the initiative of Abdul Kholiq Fauzi, a local entrepreneur from Semarang Regency who was born on July 23, 1977. Although he did not possess a background as a batik artisan, Abdul demonstrated a strong commitment to developing the batik industry by participating in various batik training programs in several batik-producing cities to broaden his knowledge and acquire new innovations. This experience fostered his interest in developing his own batik products.<sup>18</sup>

The trajectory of CV Batik Gemawang may be divided into three phases. During the pioneering phase (2008–2010), the enterprise was initiated with capital of IDR 2,000,000 and employed three workers, despite limitations in knowledge and marketing strategies. Abdul addressed these constraints by learning directly from experienced batik artisans and undertaking apprenticeships in several batik centers. During the development phase (2011–2019), CV Batik Gemawang began to achieve stability, introduced innovations in design and dyeing techniques, and expanded its marketing through galleries, resellers, and e-commerce platforms. The transformation from a micro home-based enterprise into a small-scale industry was

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<sup>15</sup> (Fauzi, 2024)

<sup>16</sup> (Nurudin, 2024)

<sup>17</sup> Saiful Nurudin.

<sup>18</sup> Abdul Kholiq Fauzi, "Wawancara Dengan Abdul Kholiq Fauzi."

further strengthened by government assistance in the form of equipment and display cabinets. The crisis period of 2020–2021, resulting from the COVID-19 pandemic, led to a reduction in production and a decline in revenue. Nevertheless, CV Batik Gemawang continued to pursue marketing efforts through digital platforms. Signs of production recovery became evident in mid-2022, with consumer purchasing power gradually increasing, although not yet fully restored.<sup>19</sup>

Gemawang Batik products are divided into two principal categories, namely hand-drawn batik (*batik tulis*) and stamped batik (*batik cap*). Hand-drawn batik is produced using either natural or synthetic dyes, whereas stamped batik utilizes only synthetic dyes. The raw materials, particularly *mori* cloth and dyes, are sourced from Yogyakarta, Pekalongan, and Surakarta (Solo), which are major batik industry centers in Central Java.<sup>20</sup>

The batik motifs produced possess distinctive characteristics, as they are inspired by local potential. There are two principal concepts underlying the characteristic motifs of CV Batik Gemawang. The first is derived from the surrounding natural environment, specifically elements of the coffee tree, and the second is based on legends or folklore of Semarang Regency. Motifs incorporating elements of the coffee tree represent the primary plantation commodity of Gemawang Village, resulting in designs such as coffee blossoms, coffee beans, coffee leaves, as well as other plant motifs that depict natural abundance, including *senihe* leaf motifs and *pring dapuran* (bamboo grove) motifs. With regard to the legend-based motif concept of Semarang Regency, several motifs have been created, including the Baru Klinting motif, the Gedong Songo Temple motif, and the Palagan Ambarawa Monument motif, all of which are presented as distinctive identities differentiating Gemawang Batik from other batik products. The range of products is diverse, encompassing batik cloth, shirts, headbands, and *jarik*, with prices varying from IDR 70,000 to IDR 2,000,000, depending on the type of product, the complexity of the motif, and the quality of the materials.<sup>21</sup> This diversification constitutes a strategic approach to reaching various consumer segments, from lower-middle to upper-middle classes.

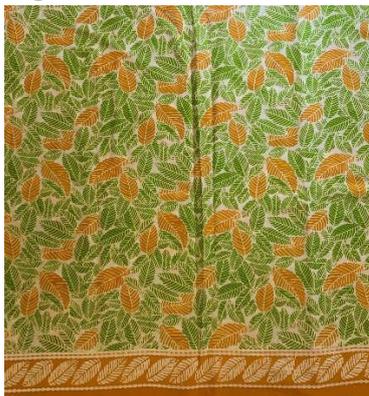
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<sup>19</sup> (Fauzi, 2024)

<sup>20</sup> Fitria Mintarsih, “Wawancara Dengan Fitri,” 2024.

<sup>21</sup> (Mintarsih 2024)

**Figure 1. Coffee Leaf Motif**



Source: researcher documentation 2024

**Figure 2. Coffee Flower**



Source: researcher documentation 2024

**Figure 3. Combination motif of Gedong Songo Temple and Palagan Ambarawa Monument**



Source: researcher documentation 2024

**Figure 4. New Klinting Motif**



Source: researcher documentation 2024

The production equipment utilized by CV Batik Gemawang remains traditional. The *canting* and stamping tools (*cap*) are operated manually using human labor. Although CV Batik Gemawang once experimented with the use of an electric *canting*, its use was discontinued because the results were considered unsatisfactory.<sup>22</sup>

In the process of designing motifs, CV Batik Gemawang has experienced developments, particularly in terms of media and techniques. Previously, the owner manually sketched motifs on paper using a pencil; over time, he began creating motif sketches using electronic devices. Nevertheless, the process of developing new motifs is not without challenges. One of the principal obstacles is generating compelling ideas capable of imparting a distinctive impression to the motifs.<sup>23</sup>

Promotion constitutes communication by marketers intended to inform, persuade, and remind prospective buyers about a product in order to influence their perceptions or elicit a response<sup>24</sup>. The development of promotion and marketing strategies for Gemawang Batik demonstrates significant change. Initially, Abdul relied solely on a door-to-door system; at present, marketing is conducted through a dedicated gallery, the establishment of an outlet at Kampoeng Kopi Banaran, participation in regional and national exhibitions, and the utilization of e-commerce platforms in digital marketplaces. However, e-commerce-based promotion and marketing remain suboptimal due to limitations in human resources with technological expertise.

Through a gradual process, Abdul successfully fulfilled the administrative and technical requirements necessary to formally register the brand's legal status and obtain an industrial operating license. At present, his batik enterprise is officially named CV Batik Gemawang and has become one of the leading batik

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<sup>22</sup> (Mintarsih, 2024)

<sup>23</sup> Abdul Kholiq Fauzi, "Wawancara Dengan Abdul Kholiq Fauzi."

<sup>24</sup> F Tjiptono, *Strategi Pemasaran* (Andi Offset, 2000).

industries in Semarang Regency under the trademark Batik Gemawang (Fauzi, 2024). The industry employs 13 workers, consisting of 3 male and 10 female employees, ranging in age from approximately 25 to 55 years. Working hours at CV Batik Gemawang are from Monday to Saturday, 08:00 a.m. to 4:00 p.m. Western Indonesian Time (WIB). However, working hours may be adjusted when large orders must be completed in accordance with deadlines agreed upon with consumers.<sup>25</sup>

Support from the local government has further strengthened marketing strategies, including through policies mandating the use of local batik as official employee uniforms. The Government of Semarang Regency has placed orders for batik fabric for civil servant uniforms from CV Batik Gemawang for several years. This policy has not only increased demand but has also fostered community pride in local products.

The batik production process inevitably generates waste. Liquid waste constitutes the largest category of waste produced, originating from both the rinsing of fabrics and the dyeing process. To mitigate pollution, liquid waste is treated using specific bacterial media designed to reduce pollutants before being discharged. CV Batik Gemawang also seeks to minimize other forms of waste through several initiatives, such as reusing residual wax as a material for applying patterns in stamped batik production and processing fabric waste into new products, including handkerchiefs and headbands.<sup>26</sup>

### **Tinctori Batik Industry**

The Tinctori batik enterprise was established by Saiful Nurudin, a native resident of Jlamprang Hamlet, Gemawang Village, Semarang Regency. At present, Saiful has successfully developed three batik production sites within his enterprise. One production unit is located in front of his private residence and functions as the operational control center as well as a venue for interaction with prospective consumers, while the other two units remain within the Jlamprang Hamlet area to facilitate coordination and supervision. The selection of these locations was based not only on considerations of efficiency but also on efforts to empower the local community by involving nearby residents as employees.<sup>27</sup> Thus, the presence of the Tinctori industry generates economic benefits for the local community, albeit not on a large scale.

Since the establishment of his batik enterprise in 2010, Saiful has been committed to making batik his primary source of livelihood, in contrast to many

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<sup>25</sup> Fitria Mintarsih, "Wawancara Dengan Fitri."

<sup>26</sup> Abdul Kholiq Fauzi, "Wawancara Dengan Abdul Kholiq Fauzi."

<sup>27</sup> Saiful Nurudin, "Wawancara Dengan Saiful Nurudin."

small-scale entrepreneurs who tend to maintain additional occupations. This consistency has been a significant factor in sustaining the enterprise to the present day. Saiful has officially registered both his batik industry and its trademark under the name Tinctori, a strategic step that strengthens brand identity, legal legitimacy, and the protection of intellectual property rights. The trademark registration has also enhanced consumer confidence and reinforced the brand image of Tinctori in the market.<sup>28</sup>

Tinctori utilizes production tools and materials that are standard within the batik industry, including *mori* cloth, batik wax (*lilin malam*), as well as synthetic and natural dyes. However, its production primarily emphasizes the use of natural dyes. These natural dyes are independently produced from the owner's private garden, particularly from *Indigofera* plants, which serve as the primary source of blue natural dye. In addition, several other plants are used for natural dyes, including mahogany bark as a base for red and brown dyes, *secang* wood as a base for brown dye, and *jalawe* as a base for yellow dye.<sup>29</sup> Other raw materials are obtained from suppliers, with monthly quality evaluations conducted and suppliers replaced when they fail to meet established standards.<sup>30</sup>

Tinctori produces two types of batik: hand-drawn batik (*batik tulis*) as its principal product and stamped batik (*batik cap*), which is manufactured based on special orders. The batik production process at Tinctori follows standard procedures, including fabric cutting, pattern application using batik wax, dyeing, wax removal (*lorot*), and air-drying.<sup>31</sup> The primary advantage of this industry lies in its use of natural dyes processed independently by Tinctori. Moreover, the organic waste generated from natural dye production can be processed into compost fertilizer, while residual batik wax is reused in stamped batik production.<sup>32</sup>

The production constraint most frequently encountered is the complexity of the natural dyeing process, which requires a high degree of precision. To minimize the risk of failure, color-mixing trials are conducted on a small scale prior to full production.<sup>33</sup> On the other hand, although most production processes remain traditional, Tinctori has begun to implement digital technology in management administration and order coordination. Overall, Tinctori's production system emphasizes the preservation of traditional techniques, the utilization of natural materials, environmentally sustainable waste management, and financial efficiency.

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<sup>28</sup> Saiful Nurudin.

<sup>29</sup> Vincent Adi Kristanto, "Wawancara Dengan Vincent," 2024.

<sup>30</sup> Turiyah, "Wawancara Dengan Turiyah," 2024.

<sup>31</sup> Turiyah.

<sup>32</sup> Vincent Adi Kristanto, "Wawancara Dengan Vincent."

<sup>33</sup> Trahsyasukmohiangsuci, "Wawancara Dengan Sukmo," 2024.

This strategy not only maintains product quality and authenticity but also affirms a commitment to the principles of sustainability within the creative industry.<sup>34</sup>

In terms of design, Tinctori features two distinctive motifs, namely the rain motif and the thicket motif, both inspired by Indonesia's climatic conditions. In 2024, Saiful introduced two new motifs, namely brick and spore. The initial designs are created manually by the founder and subsequently refined digitally by employees to enhance precision and visual quality. Adjustments to motifs in response to market trends are undertaken through consumer research and preference analysis, including accommodating requests for customized designs from clients.<sup>35</sup> Product prices vary according to type and motif complexity: hand-drawn batik is priced starting from IDR 700,000 per piece, while stamped batik starts from IDR 300,000 per piece, with possible adjustments reflecting fluctuations in raw material prices and operational costs.

**Figure 5. Belukar Motif**



Source: Tinctori Instagram Social Media 2021

**Figure 6. Brick Motif**



Source: Tinctori Instagram Social Media 2021

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<sup>34</sup> (Kristanto, 2024)

<sup>35</sup> Saiful Nurudin, "Wawancara Dengan Saiful Nurudin."

Promotion constitutes an activity intended to influence consumers so that they recognize the products offered by business owners to prospective buyers.<sup>36</sup> In terms of promotion and marketing, Tinctori has developed four principal lines that characterize its industry. First, Tinctori Experience, which focuses on educational activities such as batik training and apprenticeships. Second, Tinctori Supply, which distributes dyed fabrics, batik cloth, and natural dye materials. Third, Tinctori Service, which provides dyeing, immersion dyeing, and tailoring services for ready-to-wear products. Fourth, the Original Line, which is oriented toward the development of modern ready-to-wear fashion designs.<sup>37</sup>

In its initial stage, Tinctori's marketing relied on personal networks and batik enthusiast communities. As the enterprise developed, this strategy expanded through the utilization of social media and e-commerce platforms. For conventional marketing, products are consigned to partner stores in major cities such as Jakarta, Surakarta (Solo), and Surabaya, and are also marketed through various independent exhibitions. Marketing effectiveness varies according to product type: ready-to-wear products achieve more optimal sales through digital platforms, whereas batik cloth and dyeing services are more effectively marketed through relational networks and exhibitions, as they require direct interaction with consumers. Tinctori's target market encompasses both domestic and international consumers, with products exported to Japan, Switzerland, the United States, and Malaysia. The global market is directed toward environmentally conscious consumers who prefer natural dyes.<sup>38</sup> Accordingly, Tinctori positions itself as part of the global sustainable fashion movement.

Tinctori's competitiveness strategy focuses on sustainable design innovation and adaptation to fashion trends without abandoning its distinctive values. The products are positioned not merely as commodities, but as works of art possessing cultural and ecological value. Consumer feedback serves as the basis for the development of new products through simple market research conducted prior to mass production. In addition, Tinctori implements a collaborative strategy with influencers whose values align with environmentally friendly products. One such collaboration was undertaken with a member of the music group RAN to promote the ready-to-wear product line, which successfully expanded market reach and enhanced brand image among younger consumers. In the future, promotional strategies will be concentrated on digital advertising through Meta platforms

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<sup>36</sup> S Amanah, "Peranan Strategi Promosi Pemasaran Terhadap Peningkatan Volume Penjualan," *Lentera Kajian Keagamaan, Keilmuan Dan Teknologi* 13, no. 1 (2015).

<sup>37</sup> Saiful Nurudin, "Wawancara Dengan Saiful Nurudin."

<sup>38</sup> Vincent Adi Kristanto, "Wawancara Dengan Vincent."

(Facebook and Instagram) in order to achieve more targeted market segmentation.

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Overall, the integration of educational initiatives, digital marketing, strategic collaboration, and sustainability orientation positions Tinctori not merely as a batik producer, but also as an agent of cultural and environmental preservation. This positioning establishes Tinctori as a representation of a local micro, small, and medium enterprise (MSME) that has successfully integrated traditional wisdom with modern marketing strategies based on digital technology. Nevertheless, to date Tinctori has not participated in exhibitions facilitated by government institutions. Promotional activities are conducted independently through private exhibitions and digital marketing initiatives. The government plays an indirect role through macroeconomic policies, such as taxation and raw material price regulations, which may influence product pricing structures, although the impact remains fluctuating.

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## **Conclusion**

Research on the development of the batik industry in Gemawang Village, Jambu District, Semarang Regency, indicates that the existence of the batik industry in the area is the result of a prolonged process involving individual initiative, institutional support, and adaptive capacity in response to market dynamics. Two principal figures, namely Abdul Kholiq Fauzi through CV Batik Gemawang and Saiful Nurudin through the Tinctori enterprise, have played pioneering roles in the development of Gemawang's local batik by integrating traditional values with motif innovations based on local potential.

Historically, the emergence of the Gemawang batik industry can be traced to a batik training program organized by the Losari Foundation of Yogyakarta in 2006. Although the initial training encountered various challenges, both entrepreneurs succeeded in independently continuing their initiatives and developing batik-making skills at the local level. The progression of their enterprises is reflected in motif innovations, including motifs inspired by elements of the coffee tree, surrounding garden plants, rain and dry season themes, as well as product diversification encompassing both hand-drawn and stamped techniques using natural and synthetic dyes. Marketing strategies have likewise been developed through a combination of conventional and digital channels.

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<sup>39</sup> Vincent Adi Kristanto.

<sup>40</sup> Saiful Nurudin, "Wawancara Dengan Saiful Nurudin."

The COVID-19 pandemic exerted a considerable impact, particularly in terms of declining production and marketing activities. Nevertheless, through adaptive strategies such as the optimization of digital sales, product design development, and the expansion of customer networks, the recovery process was undertaken gradually. By 2022, although conditions had not yet fully returned to their pre-pandemic state, the batik industry in Gemawang Village continued to demonstrate sustainability and a positive growth trend.

Accordingly, the batik industry in Gemawang Village functions not only as a means of preserving local cultural heritage, but also as a driver of the community's creative economy. This achievement provides evidence that the synergy among local creativity, institutional support, and community participation can foster economic self-reliance while simultaneously maintaining cultural sustainability. In this regard, support from the local government is essential for further developing the marketing potential of Gemawang batik.

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