

Tenun Goyor: Exploration Concepts of Tegal Local Tourism That Begin to Forgotten

Wesnina¹ Esty Nurbaity A²

^{1,2}*Universitas Negeri Jakarta*

ABSTRACT

This research aims to find and explore one of Tegal local knowledges which began to be forgotten; Tenun ikat sarong goyor Tegal, regarding the motifs which consisting of meanings, colors, source of inspiration; the manufacturing process, as well as the occasion based function of ikat sarongs goyor. By using qualitative methods and snowball sampling technique, this research found that: i) Ikat Sarung Goyor is a culture heritage that had been exists since 1930s in Tegal ii) In general there are two classifications of Goyor motif according to the density of his motifs such as botolan and balian iii) The source of motifs inspired by the environment in accordance to the creativity of the designer/craftsman. iv) The manufacturing process has a long stage, with all process are by hand. v) Since there are no specific rules, Sarung Goyor can be used in every occasion.

Keywords: *ikats, sarong, Goyor, Tegal*

I. INTRODUCTION

In Indonesia has one area that has traditional hand weaving works is Tegal in Central Java province. Hand weaving is very famous in this area where it visualized in form of sarong called a goyor sarong. Since 1938 Tegal has been producing hand woven goyor sarong. As stated by the owner of hand woven fabric factory, Mr Husein Afif, the sarong made with traditional looms was available before Japan entered Indonesia.

Tegal is known as one of the producers quality weaving, and its products for exported to another countries such as Africa. In the last three years, exports goyor sarong from Tegal have significant increase (Suara Merdeka, 13 August 2012: 4). The ATBM (Non-Machine Weaving) hand weaving that is widely produced by Tegal community is a goyor sarong, developed by the people from Kraton, Mintaragen, Pekauman, and Kejambon Clans, which all can produce approximately 20,000 pieces of woven fabric annually (UKM Business, 13 October 2012). Goyor woven sarong are made using non-machine looms (Astri Rosiviana, 2013: 5). Its called goyor because the nature of the basic ingredients, rayon yarn, which is easy to absorb air and water, flexible or has the quality to drape flowingly and elegantly over a person's body so that it does not interfere when worn, and is smooth. This type of fabric is certainly suitable for Indonesian people who are in tropics. and very comfortable because it can adjust to the environment when used, meaning when the hot weather feels cool and warm when the weather is cold.

The use of ATBM in a woven goyor is intended to preserve the tradition and style of Tegal, as published in Media Bisnis daily 18 May 2013 [<http://mediabisnisdaily.com>]. From the results of researchers' interviews with several Tegal communities, many of them did not know that in their area, there were ATBM sarong weaving crafts. Therefore, researchers are

interested in examining in more depth the goyor sarong weaving about the scope of goyor sarong weaving; motifs consisting of meaning, color, and source of inspiration; making process; and the function of weaving is based on the opportunity to use. However, given the limitations of the author in various ways, and so that the discussion is more focused and focused on understanding the description described, the authors limit the problem to the woven weave goyor sarong from the scope, motives, manufacturing processes and functions based on the opportunity for use.

II. RESEARCH METHOD

This research is qualitative research, in accordance with the purpose of the research, which is obtaining data information or knowledge about the Tegal goyor hand weaving.

Data analysis is qualitative. In qualitative research, data is obtained from various sources, using various data collection techniques (triangulation), and carried out continuously until the data is saturated (Sugiono, 2013: 333). Bogdan and Taylor (Moleong, 2014: 4) interpret qualitative methods as research procedures that produce descriptive data in form of written or oral words from people and observable behavior. In line with this definition, Satori and Komariah (2010: 25) define qualitative research as a research approach that reveals certain social situations by describing reality correctly, formed by words based on relevant data collection and analysis techniques obtained from natural situations. This method can provide information and benefits for the development of science and can be applied in various problems. In this research, the qualitative method will thoroughly describe the goyor hand weaving sarong.

Qualitative data analysis is started from researchers collecting data sources from books, the internet and newspapers, then proceed with the process of systematically searching and compiling data obtained from interviews, notes, documentation of weaving goyor sarong, so that it can be easily understood and the findings can be shared with others.

This analysis technique refers to the model of Miles and Huberman (1984), that is data collection, data reduction, data display, and conclusion drawing / verification.

Data Collection

The first data analysis process that researchers do is data collection. Based on the results of the recording of the entire conversation without differentiating the conversation according to focus. The entire data was changed in form of documents to be raw interview data. Then the entire initial data is chosen according to the focus of the study.

Data Reduction

Data reduction is a process of selecting, focusing on simplification and transformation of data that arises from notes. After collecting data, researchers begin to summarize, select, choose the main things, focus on the things that are important and discard what is not necessary (Arikunto, 1995: 448). Thus the reduced data will provide a clearer picture and make it easier for researchers to do further data collection.

Data Display

After data has been reduced, the next step is to display data. In qualitative research, the presentation of data can be done in form of brief descriptions, charts, relationships between categories and flowcharts (Sugiono, 2013: 341). In this study the data is presented in form of tables and narratives that describe the data. By displaying data, it will be easier to understand what is happening.

Conclusion Drawing / Verification

The third step in qualitative data analysis according to Miles and Huberman is drawing conclusions and verification. Researchers draw conclusions from data that has been obtained. The expected conclusion is a new finding that has never existed before.

III. RESULT

Indonesian Weaving

Research on Indonesian weaving has been started by Europeans around the 19th century. Research on the patterns and techniques of making decorative ornaments on weaving, similarities and differences between one another. Weaving researchers in Kalimantan, A.C.Haddon, in his book *iban or Sea Dayak fabrics and their Patterns* (1936), show many similarities in woven technique of dayak in the areas of West Kalimantan, Central Kalimantan, and East Kalimantan as evidence of the

exchange of goods or barter between adjacent and adjacent regions.

Weaving itself can be interpreted as a work in the form of cloth made with yarn and put into 21 weaving tools. Weaving technique is basically almost the same as weaving technique, the only difference is the tool used. For weaving, we only need to do it by hand (manually) and almost without using tools, while in weaving crafts we use tools called lungs and weft. According to Indonesian Dictionary (1994), weaving is a craft in the form of material (fabric) made from yarn (cotton and silk) by inputting feed transversely on the lungs. In French the weaving itself is *Textere*, in English *Textile*, while in Latin the textile comes from the word *Texele* which means weaving or woven fabric. This is as stated by Djumaeri (1974; 7) explained that: "A process of weaving between warp and weft threads that are perpendicular to each other, both of these threads generally point vertically towards the horizontal, threads that are horizontal are called weft". From the above understanding it can be said that weaving is a fabric making technique that is made in a simple way which is where by combining yarn lengthwise and transversely. In other words the cross between the warp and weft alternately. Such weaving process is the structure of two interlocking yarns. Weaving is a textile work. Textile works are goods produced from the weaving process. The craft is made with fabric. Textile goods include all things that are made by weaving and knitting such as cloth, clothing, household equipment and others.

Hand woven or woven fabric is a craft weaving in form of cloth woven from strands of weft and warp that were previously tied and dipped in dyes. What is meant by the coloring of the tie itself is coloring the lungs thread which is in the vertical direction and the weft thread in the horizontal direction. In this process the part of the bound yarn will not be affected by the color, while the part of the yarn that is not bound will be affected by the dye. The term ligament in weaving according to Loeber and Haddon (1936) was introduced in Europe by A.R Hein in 1880 and became a Dutch term called *ikatten* and in English the word *ligament* means the finished result of cloth with the connective technique, and to tie for meaning the process of the technique.

In contrast to Loeber and Haddon, Arby (1995: 8) states that according to history the term hand weaving was first introduced by an Ethnographic-Indonesian expert from the Netherlands, G.P Rouffaen around 1900. Rouffaen examined the way of making decoration and at the same time the coloring process and concluded, This fabric is made by the technique of tying sheets of yarn so that in the process of dyeing or coloring it forms decorative patterns according to existing ties. For the name of this technique Rouffaen borrowed the Malay language term "*ikat*" so it was called "*Tenun ikat*" or hand weaving.

The word "*ikat*" comes from the Malay language. In terms of weaving this word refers to decorating techniques that can be applied to both warp and weft yarn or even to both (double tie) before the yarn is woven into a piece of literature / fabric (Jakarta Textile Museum, 2013: 40). According to Warming and Gaworski (1978: 114)

weaving with the design of weft from silk woven fabrics are applied in Indonesia especially by those who are influenced by Islam. Especially coastal areas which are crowded by migrants and often have contacts or outside relations (Suwati Kartiwa, 1989: 5). This technique is found in various regions in the Indonesian Archipelago. While the opinion of Gittinger (1980: 114) can be concluded that the areas that produce woven with gold or silver thread designs are in the same area as the area of design or motif of tie. The area is Sumatra, including the Riau Islands, Java and Bali which are in the western part of Indonesia. In the history of weaving in Indonesia it has been noted that the weaving of our country is produced using silk thread (Suwati Kartiwa, 1989: 6).

The expertise of the Indonesian people in making woven fabrics can be seen in the skills of making decorative ornaments or traditional motifs, namely relying on hand skills during the manufacturing process. All processes are carried out traditionally. This technique can be said to be a fairly complicated technique. Because in this stage what is done is to tie parts of the yarn where the yarn tied will not

be exposed to dye in the color dyeing process. And these skills have been passed down and passed down since the time of our ancestors (Suwati Kartiwa, 1994).

From this understanding, it can be said that the bundle is a technique of binding the yarn in which this step is carried out before reaching the color dyeing process traditionally. And this technique is done by tying the yarn using a rope or raffia. This process is carried out before reaching the yarn weaving stage and which will eventually become a woven fabric.

IV. DISCUSSION

This research uses direct observation instruments, data recording, and interview guidelines. The interview uses an interview guide with 16 questions concerning the scope of the goyor sarong in Tegal, 82 motives, the process of making, and the function of the woven goyor sarong weaving based on the opportunity for use, as described as follows:

Table 1. Typical Characteristics of Weaving Goyor Sarong According to Informants

NO.	CIRI KHAS	INFORMAN			
		HW1	HW2	HW3	HW4
1.	Bagian baik dan buruk kain terlihat sama	V	V	V	V
2.	Motif yang dibuat tidak bisa sama persis (konstan) antara motif kain yang satu dengan kain lainnya (khas).	V	V	V	V
3.	Warna tidak luntur/tahan lama	V	V	V	V
4.	Warna cemerlang/tidak kusam	V	V	V	V
5.	Teksturnya kainnya lembut/halus	V	V	V	V
6.	Tidak mudah kusut	V	V	V	V
7.	Tidak mudah robek	V	V	V	V
8.	Dapat menyesuaikan dengan suhu lingkungan saat dipakai	V	V	V	V

Scope of Woven Goyor Sarong Weaving

Field findings explain that the goyor sarong hand weaving is a sarong-shaped made with non-machine loom (ATBM) with rayon yarn as its main raw material. The Tegal goyor sarong industry is estimated to have existed more than seventy years ago, around the 1930s. This could be true considering that the loom used to weave the goyor sarong, the ATBM TIB model, was originally created by an institution called "Textile Inrichting Bandung" in Indonesia since 1922 (Project for Procurement of Books / Diklat for Secondary Technology Education, 1977: 79). While rayon is the first synthetic fabric ever made. This material was developed as a cheaper alternative to silk,

therefore rayon is called artificial silk. Nowadays rayon is produced more than other synthetic fabrics. Rayon fiber is made from cellulose compounds derived from wood pulp or short cotton fibers that are physically regenerated and transformed into fibers through the process of spinning fibers. At first, rayon was used as a covering for airplane wings and was widely used during wartime in 1914-1918, so it needed to build a factory in Spondon, England. Only in 1912 from the results of research led by Dr. Henry Dreyfus found a way to spin yarn, and the results of the fiber were given the name "Celanese". Furthermore, the manufacture of rayon fiber is then developed throughout the world (Suliyanthini, 2007: 209)



Picture 1. Goyor sarong (source : <http://108jakarta.com/lifestyle/2013/11/06/28215/-Sarung-Goyor-Dari-Tegal>, diakses 29 Agustus 2015, 12:45 WIB)

Goyor Sarong Weaving Motif

As technology develops, goyor weaving sarong undergoes very diverse motif changes and begins to develop motifs with a source of inspiration created by weavers. The inevitable change of generations of weaving craftsmen makes the motif of the goyor sarong increasingly diverse. But the old craftsmen pass their knowledge to the next generation so that this cloth does not disappear with the times. The four informants said that the motifs on woven goyor sarong are indeed diverse, but in this weaving it does not have a definite motif name, there are only grouping motifs according to the density of the ornamental variety, namely bottled motifs and balian motifs. That is because in the process of making motifs, the craftsmen only use their creativity spontaneously to develop/create

motifs, but most of the motifs that are used in woven goyor sarong have been selected for decades, and although there are changes, it will not be much different from the previous motifs. This is related to the theory that weaving craft developed by each tribe in Indonesia is a hereditary craft which is taught to children and grandchildren for the sake of preserving woven crafts. Weaving crafts that are owned in Indonesia are very numerous and varied. Motives generated from one region to another vary. Weaving motifs indicate that Indonesia has a variety of weaving crafts that each region has its own characteristics (Rosiviana, 2013: 20). Motive is a type of form that is used as a starting point/initial idea in making ornaments, which serves to show attention, recognize, and give the impression of feeling (Budiyono et al, 2008: 20).



Picture 2. Some Goyor Weaving motifs called Balian motifs

Sunaryo (2010: 14), emphasizes that motifs are the main elements of ornamentation. While ornaments are components that are added as decoration. The communicative product design creation process can be started from observing to recognize and study objects in the surrounding environment, so that understanding of the character of each object can be realized in an art work. Basic forms that exist in nature can be used as ideas to make various forms of motives according to the purpose. From natural forms (according to facts in nature) can be transformed into simplified forms, or can also existing motifs (classical or traditional) be changed into modern motifs, and can also be combined into two contemporary motifs. Motives can also be celebrated according to the

design created, and the style itself is a reflection of human attitudes or behaviors that mature themselves, in line with the dynamics of life (Sachari, 2009: 15). Weaving goyor sarong bundles have four (4) parts, which is the head or the surrounding community call it tumpal, body parts or commonly called kembangan, the edge and the edge of the sarong. The statement above is in accordance with the understanding of sarong in textile, which is a patterned woven fabric with a certain size, cylindrical shape, has a body pattern, a roll, edge, and edge (Wahyuni, 2015: 1). The most famous use of tumpal is found in weaving and batik, as well as in woven sarong or in sarong batiks there are lanes that cross the fabric. In Indonesia, especially Java, Madura and Bali, in the basic forms of the motifs,

each is given a name or feature taken from the terms of regional languages (mainly from Java) such as the term curls (ulir, ukel, and relung), trubusan, angkup, cawen, benangan and so forth.

In general, there are six colors of goyor sarong in Tegal namely red, black, white, blue, green, and yellow. But there are craftsmen who develop other colors such as orange and brown. Although there are two different color variations, the informants stated that the six (6) colors were the color of the goyor sarong that was worn from the past until now. Besides these colors are colors that are much in demand of consumers compared to other colors. This is related to the theory that, color has a very important role in the process of making woven fabrics. Color is used to show the beauty of existing woven fabrics. The nuances of a color can be the characteristics and tastes of an area, even the characteristics of a craftsman (Djoemena, 2000: 24). According to the informants the source of inspiration in the creation of motifs on the goyor sarong can be from anywhere in accordance with the creativity of the craftsmen.

In its manufacture, weaving goyor ikat does not have a standard source of inspiration. Motif woven belt goyor sarong much inspired by the surrounding environment. The motifs used are usually natural motifs and also geometric motifs that still take into account the value of beauty. From the observations of researchers, on October 27, 2015, several trademarks on the market, confirmed the opinion of the informants that the shape of the motifs used in woven tie goyor sarong are natural and geometric shapes. Chapman in Sahman (1993: 119), revealed that the source of inspiration was obtained from the idea of creating so that the process of creating works of art obtained from stimuli originating from nature and the surrounding environment was then responded by artists to new ideas in creating art. Sarong motifs in Indonesia in general are lines that cross each other, besides that there are also floral motifs and geometric motifs. This is due to the influence of the Islamic religion, in a relatively wide variety of decoration, it does not apply much to the human element. However, sarong or woven fabric for regional clothing uses elements of its motives more diverse and does not escape the various meanings of symbolism that are characteristic of an area (Taqwa, 2015: 13). So the motive can be said of a design or designs made from parts of the form, various lines that are affected in the form of stylation or styling and have their own characteristics. At present the meaning of the goyor sarong motif is not widely known, it can also be said that the craftsmen themselves cannot mention the meaning of the motifs used. Even though the weaving goyor sarong is made as a cultural heritage, the meaning of the motif cannot be mentioned. Most likely the motif is taken from an existing source. Given the City of Tegal as a cross town and transit city in the north coast area that allows all cultural influences into it. In line with this, the mixing of cultures along the coast of Indonesia makes the sarong pattern more varied. Islamic, Javanese, Chinese and Indo-European designs merged. Thus, coastal sarong have freer colors, patterns and patterns (Basri, 2013: 1).

Making Goyor Sarong Weaving

The informants have the same opinion that the production process of making woven sarong goyor weaving goes through many stages. There are 2 types of yarn used in this woven, warp threads for basic and weft threads for motifs. Initially the basic yarn is reeling and then dyed with bleach and then dipped in coloring then rolled and then rolled to a large roll until it is full after it is prepared in the weaving machine. For the first stage weft is reeled and bleached, then it is rolled and then burned. Then it is patterned (pictured) and tied according to the motif, then removed from the tray then dyed (colored) after being disassembled and then woven and then woven until the final stages of the sorting and finishing process. From the stages of the method of making woven goyor sarong weaving, according to the informants, it was seen that to produce a beautiful goyor weaving sarong, more precision, accuracy, and patience are needed. Because the manufacturing process goes through several stages and each stage uses hand (hand made) and requires no time that is approximately 10 days. Observations made by researchers on June 23 to July 7 2015 in weaving reinforce the opinions of the informants. Indeed, the steps involved in making woven goyor sarongs are very long and all the processes are done by hand / human labor. Suwari Katiwa (1994) states that the expertise of the Indonesian people in making woven fabrics can be seen in the skills of making decorative ornaments or traditional motifs, that is, relying on hand skills during the manufacturing process. All processes are carried out traditionally. This technique can be said to be a fairly complicated technique. Because in this stage what is done is to tie parts of the yarn where the yarn tied will not be exposed to dye in the color dyeing process. And these skills have been passed down and passed down since the days of our ancestors. This stage also reinforces that the goyor sarong tie weaving is a type of weft weaving. Weaving is a weaving weaving which is made up of weft or horizontal thread. In line with this, Katiwa (1987) revealed, weft weaving in which the form of decorative ikat on woven fabric is found in the weft section.

According to Warming and Gaworski (1978: 114) weaving with the design of weft from silk woven fabrics are applied in Indonesia especially by those who are influenced by Islam. Especially coastal areas which are crowded by migrants and often have contacts or outside relations (Suwati Katiwa, 1989: 5). The description is in accordance with the strategic location of Tegal city, namely as a liaison of cross-national and regional economic lines in the north coast of Java (PANTURA). As stated by the informants that the goyor sarong is not only marketed in Tegal, but also out of Tegal such as East Java, Bali, Lombok, etc. Even abroad, such as Africa and the Middle East. Weaving goyor sarong using raw material in the form of rayon yarn in its manufacture. The rayon yarn used in the bunch production process is R60 / 2 for basic yarn (warp) and R40 / 2 for motif (weft) yarn. The four informants explained that the use of rayon yarn as the main raw material makes the woven goyor tie bunch very

comfortable when worn because it is able to adjust the climate to suit the needs of the wearer. That is if the weather is cold wearers will feel warm, and if the weather is hot, these sarongs will feel cool on the body. The statement is in accordance with the characteristics of rayon which are porous (permeable), breathing (breathable), flowing (flowing), versatile (versatile), flammable, and delicate.

Functions of Weaving Goyor Sarong Bonds Based on Event

From interviews conducted by researchers, there are no regulations that limit the use of weaving goyor bunch. But this bunch can be used on special occasions such as weddings for celebrations, celebrations, praying, and other traditional events. In the use of motifs, weaving goyor bunch also does not limit for use. All circles of society can use existing motives. Likewise, the color of woven tie goyor sarongs. The informants' statement was in line with the observations of researchers on October 25, 2015, in one of the houses of the residents who were holding a praying. Here you can see a lot of guests who use goyor sarongs to attend the praying. Weaving goyor sarong itself has been widespread not only in Indonesia but also in other countries such as Africa and the Middle East. In fact, according to the HW1 informant abroad, the goyor sarongs are used for work.

Weaving goyor sarongs tie more sales to markets outside the region and abroad. This was stated by informants. They said consumers from outside Tegal were more interested in weaving goyor sarongs. The use of sarong is very wide, for relaxing at home to official use such as worship or marriage ceremonies. In general, the use of sarong on official events is related to complementing certain regional clothes (Taqwa, 2015: 12). Theologically, the sarong has been claimed to be one of the Muslim traditional clothing in Indonesia. Sarong is widely used for praying, going to the mosque, going praying to the place of relatives and friends who died, and celebrating the feast of both Eid al-Fitr and Eid al-Adha. Several factors make the sarong so inherent in the Islamic tradition in Indonesia, including: the sarong is very easy to wear; the size is long so it can cover genitals well; and loose and thick so it does not show the wearer's curves (Basri, 2013).

V. CONCLUSION

Tegal City is one of the regions producing woven fabrics in Central Java, which is called a goyor sarong. Goyor sarong is a tie-shaped woven sarong made from rayon yarn and woven by using a non-machine loom (ATBM). The woven sarong has been in Tegal for a long time, since the 1930s. There are 2 types of woven motifs of Tegal goyor sarong bundles, seen from the density between ornamental variations / motifs, namely the bottle motif and the balian motif. Bottled motifs have a relatively small and dense ornamental variety, the manufacturing process takes longer and the price is much more expensive than the

balian motif; Balian motifs have a large enough variety of decoration and the range between decoration types is wide, the process is certainly easier and faster than bottled motifs, the selling price is cheaper.

In general, there are six colors of goyor sarongs in Tegal namely red, black, white, blue, green, and yellow. But there are craftsmen who develop other colors such as orange and brown. Although there are two different color variations, the informants stated that the six (6) colors were the color of the goyor sarong that was worn from the past until now. Besides these colors are colors that are much in demand of consumers compared to other colors. The source of inspiration in the manufacture of goyor sarong ikat is obtained from the surrounding environment in accordance with the creativity of the designer / craftsman. The motifs that are commonly used are natural motifs such as flora and fauna as well as geometric motifs. Most of the craftsmen still use old motives because they are in great demand by consumers. In the manufacture of woven sarongs goyor sarongs there is no meaning contained in the motifs and colors. Because motives are created according to the creativity of the designer / craftsman, not based on sacred values that exist in society. So this weaving can be used for anyone and at any time. The process of making a goyor sarong has a long stage. To produce a beautiful goyor woven sarong, more precision, accuracy and patience are needed, starting from spinning yarn, giving coloring, painting motifs, to weaving it into a sarong. The time needed to change yarn into a piece of sarong is approximately ten (10) days with all the manufacturing processes using hands (handmade). The goyor sarong can be used in all occasions, such as worship / prayer, relaxing, even used in events such as a celebration, tahlil, bride suit, and so forth depending on the wearer. Because there are no rules or rules for using this woven sarong.

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