



TROSO WEAVING MOTIFS AS AN ARCHIPELAGO HERITAGE OF JEPARA'S DISTINCTIVE CRAFT WORKS

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Abstract

The Troso weaving motif is one of the cultural treasures of the archipelago that is full of aesthetic and philosophical values, which illustrates the distinctive identity of the Jepara community. This research uses a qualitative approach with a narrative-historical method to investigate the development of motifs such as Parang, Lurik, and Baron, from their origins to their contribution in the lives of local people. This approach also explores traditional stories as well as the experiences of craftsmen who play a role in preserving the tradition of Troso Weaving amidst modernization. The results show that the Troso Weaving motif is not only a symbol of the archipelago's, but also serves as a means of preserving local culture and a reflection of the social history of the Jepara community. These findings emphasize the importance of Troso Weaving as a cultural heritage that must be preserved through education and dissemination efforts to the community so that it remains relevant to the times.

Keyword: *Jepara Local Culture, Motif, Nusantara Art, Troso Weaving*

INTRODUCTION

Indonesia is one of the countries that has a diversity of arts and culture. The cultural diversity that exists in Indonesia is one of the priceless characteristics, a wide variety of tribes, and customs. Each region has its own artistic and cultural characteristics. One of them is about how each region has characteristics and patterns in dress. The tribes in Indonesia have certain characteristics in clothing according to their region, of course, equipped with distinctive fabrics and becoming a very stunning cultural heritage.

Of the many patterns and motifs of fabrics that have become cultural heritage, one type of traditional fabric that is famous in Indonesia is woven fabric. The diversity and uniqueness of woven fabric decoration is clearly reflected in elements related to ancestor worship and the greatness of nature. In every family or religious ritual activity, a piece of woven fabric is almost

always a very important part (Fajarena & Yustana, 2022). Tenun is a typical Indonesian

fabric made by spinning yarn lengthwise and crosswise (Utomo et al., 2022).

Jepara Regency is one of the areas that has a weaving craft, namely troso weaving. The name “Tenun Troso” is taken from a village in Pecangaan District, Jepara Regency. The uniqueness of this weaving is in the production process, which still uses manual looms (Mubarok et al., 2024). It is said that the skill in making this weaving has been learned from generation to generation since the colonial era. The residents of Troso Village even said that the weaving skills there had existed since the Royal period (Fajarena & Yustana, 2022), also thought to have emerged together with the Islamization process during the Mataram Kingdom, which was around the 17th century (Alamsyah, 2014). According to oral tradition, Troso weaving was created to fulfill the clothing needs of the local community used to meet the great scholars of its time.

The unique motifs of Troso weaving can be seen from its shape and pattern. At the beginning of the emergence of Troso woven fabric motifs, there were original motifs that characterized Troso ikat weaving, such as the lompong leaf motif, cypress motif, and Mantingan gate motif. However, most of the weaving craftsmen and entrepreneurs make weaving motifs according to consumer order requests and the influence of archipelago motifs, such as developing motifs by adopting from other regions, namely Bali, Sumba, Flores, and others. This resulted in the three motifs being unknown in form and appearance. (Rahmadika & Pratiwinindya, 2023).

Based on this background, on this occasion the author would like to examine how to make Troso weaving a heritage of the archipelago, wh the motifs and meanings behind Troso weaving that characterize it, how the process of making the woven fabric, and how the role of local communities in preserving the existence of Troso weaving in the national and even international arena.

METHOD

This research uses qualitative methods. Qualitative research is research that aims to deeply understand social phenomena through qualitative data collection (Indra, 2023). This method focuses on the meaning, experience, and views of the research subject, so the data produced is descriptive and not statistically based. In its implementation, the researcher acts as the main mediator who is directly involved in the data collection process through interviews, observation, and document analysis. The results of the research were then analyzed to identify patterns, themes, and meaningful understanding of the phenomenon studied.

The type of approach used is a narrative or his,torical approach. The narrative approach is a type of approach in qualitative research based on stories (narratives) of past events told by sources or a historical approach to analyze events in the past and their relationship to the current context (Darmanita & Yusri, 2020). It can also be said to be a process of critically investigating historical events and producing correct and appropriate interpretations of events. The selection of this approach is adjusted to the research objectives and the type of data required as shown in Figure 1:

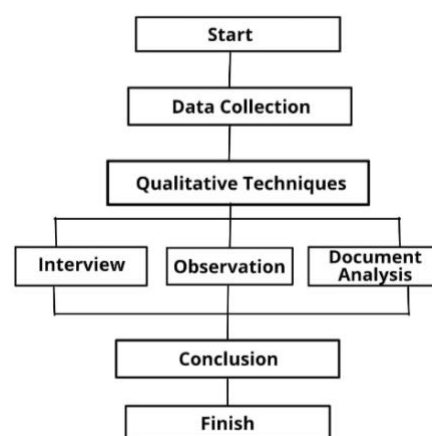


Figure 1: Flow Chart of Research Method

Data collection techniques were carried out by observation, interview, documentation, and literature study. Data

were collected through direct observation of the weaving process, in-depth interviews to explore the stories and experiences of craftsmen about the philosophy and meaning of motifs, and documentation that included literature and publications related to the weaving process and motifs (Handayani & Malasari, 2024). Observation was conducted by directly visiting the research location in Troso Village, Pecangaan Subdistrict, Jepara Regency. By observing and recording to obtain the required data or information. The data needed is the form of typical Troso weaving motifs, the process of making weaving, the role of the surrounding community, as well as additional data to complement and support this research. The next technique is to conduct interviews directly with the art actors of Troso weaving craftsmen, namely Mrs. S as the business owner of “Tenun Ikat Rejo Mulyo”, as well as Mr. A and Mr. M as weaving workers. The data in this research is in the form of oral data obtained through interviews with sources. Another technique is documentation, by collecting data in the form of written data, photos, images, and others related to the motifs and the process of making Troso weaving. The last technique is literature study through previous research journals, reference books that strengthen the data as a foundation in the design of the paper.

In this study, the data analysis technique used was data guided by the data analysis model according to Miles and Huberman (Handayani et al., 2024). The activities carried out in this data analysis consist of three stages, namely data reduction, data presentation, and conclusion drawing or verification. The Miles and Huberman model is widely used in qualitative research because it provides a systematic framework for organizing and interpreting data. Data reduction involves selecting, focusing, and simplifying the information obtained from the field, ensuring that only relevant data is retained for further analysis. Data presentation allows researchers to arrange the reduced data into an organized form, such as

tables, charts, or narrative descriptions, to facilitate understanding. Finally, conclusion drawing or verification ensures that interpretations are supported by evidence, enhancing the credibility and validity of the research findings. The explanation of each stage is as follows as shown in Figure 2:

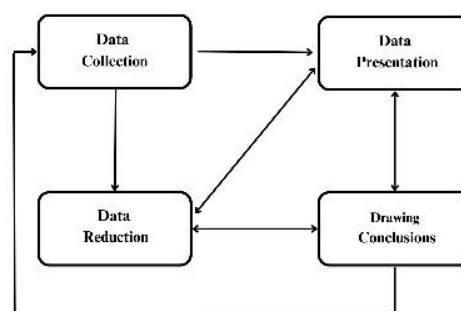


Figure 2: Chart of Data Analysis Method according to Miles and Huberman

1) Data Reduction

The first stage, data reduction, was carried out by simplifying the data obtained. The researcher selected relevant data, such as information on the types of Troso weaving motifs (Parang, Lurik, and Baron), the philosophy behind the motifs, the manufacturing process, and the role of Troso weaving in Jepara culture. Irrelevant data, such as information about other crafts that were not directly related, was removed to ensure the focus of the research was maintained. Next, the researcher summarized the data from the interviews or documents, reorganizing the random information into a structured narrative, such as the historical story of the Troso weaving motif. Then, the data was tidied up by grouping according to sub-chapters, such as the history of the motif, manufacturing techniques, and its economic potential (Handayani & Malasari, 2024).

2) Data Presentation

The second stage involves data presentation, where the results of the reduction are organized in the form of narrative text that is systematic and easy to understand. The information is presented in several sections, such as the history and philosophical value of Troso weaving motifs that discuss the background and meaning of motifs such as Parang and Lurik; traditional production techniques as well as recent innovations that explain the manufacturing process and modern developments; and economic contributions and cultural promotion strategies that outline the role of Troso weaving in the local economy and the preservation of Jepara culture. The main purpose of this presentation is to organize the data to be more informative and structured for the reader.

3) Conclusion Drawing or Verification

The final stage is conclusion drawing, which is formulated based on the data that has been reduced and presented. The conclusion shows that Troso weaving motifs reflect Jepara's rich cultural heritage with philosophical meanings and traditional aesthetics. In addition, Troso weaving has great potential to become a superior product in the creative economy sector based on local wisdom. Therefore, promotion and innovation efforts need to continue to be carried out to maintain the continuity of this heritage amid the challenges of modernization. This research provides an in-depth insight into the importance of Troso weaving as one of the cultural treasures of the archipelago that must be preserved and developed.

RESULT AND DISCUSSION

Troso Weaving as the Heritage of the Archipelago

Indonesia is known as a country rich in culture and tradition, with each region having distinctive characteristics that shape its identity. This wealth is reflected in various cultural heritages, such as art, language, culinary, and crafts that have been passed down from generation to generation (Sarwono et al., 2023). Traditional crafts, especially woven fabrics, symbolize Indonesia's diversity and creativity. Among this diversity, Tenun Troso from Jepara, Central Java, emerged as one of the woven fabrics that has strong characteristics and historical value. Troso weaving is one of the home industry businesses produced by the people of Troso Village which has been passed down from generation to generation by the previous craftsmen since the Dutch colonial era.

Troso weaving is one of the traditional weaving works that has become the identity of the Jepara community. The name "Troso" comes from the name of the village where this craft developed, namely Troso Village. This woven fabric is famous for its beautiful motifs, such as Parang, Lurik, and Baron, each of which has its own meaning (Sakti & Roisah, 2019). For example, the Parang motif symbolizes the endless struggle for life, while the Lurik motif is often associated with simplicity and togetherness.

The process of making Tenun Troso uses non-machine looms, a traditional method that requires high skills. With manual workmanship, each piece of Tenun Troso fabric is not only of artistic value but also contains the hard work and dedication of the craftsmen. In addition, the use of natural coloring adds aesthetic value while reflecting local wisdom in utilizing natural resources. In this modern era, Troso Weaving is not only preserved as a cultural heritage, but also developed to remain relevant to the needs of the times. Troso weaving in the archipelago is also an industry that reflects the independence of the Troso Village community which comes from the utilization of creativity, skills and individual talents to create jobs by producing and exploiting individual creative power. The Troso weaving industry is growing quite

rapidly. Many local and national designers use Tenun Troso as a material for contemporary fashion collections, both for formal and casual occasions. This woven fabric functions as an art product, but also contains deep philosophical and historical values, as well as providing a positive impact in the field of creative economy (Triyono, 2020).

Motifs and Meanings of Troso Weaving

Motifs are visual parts that are repeated or arranged in a certain pattern to create beauty, identity, and symbolic meaning in arts and crafts. Motifs can take many forms, such as geometric, organic, figurative or abstract, depending on the cultural context and aesthetics behind them (Sakti & Roisah, 2019). In traditional arts, motifs often depict the cultural values, beliefs or history of the people who created them. For example, batik motifs reflect the philosophy of life, while motifs in weaving often tell local stories or symbols passed down between generations. Based on its motifs, weaving enhances the artwork, but also serves as a medium for symbolic communication.

Weaving crafts have motifs that play an important role as a characteristic that represents the identity of a region. The selection of motifs is influenced by various factors, such as the social, economic and environmental conditions of the local community. For example, barong weaving motifs often display the natural wealth of a region, while certain motifs reflect the influence of foreign cultures or modern aesthetics. In addition, motifs in tenun are generally passed down from generation to generation, so each pattern has a deep meaning that reflects local wisdom. Understanding these motifs is key to better appreciating traditional art such as Tenun Troso (Maulidiyah & Syafii, 2023). The diversity of motifs also serves as a visual archive that documents the historical journey of a community. Each design not only showcases aesthetic beauty, but also embodies values, beliefs, and philosophical concepts rooted in local culture. Therefore, preserving

weaving motifs is not just about maintaining an art form, but also safeguarding the cultural identity of the region.

Troso woven fabric has a variety of beautiful and alluring motifs. Some of these motifs are:

Flora Motif



Figure 3: Flora Motif
Source: researcher (2024)

Based on the documentation obtained, there are various visual forms reflected in the woven blanket, and the blanket cloth with floral motifs has similarities with the depiction of lung-lungan. Lung-lungan in Javanese refers to the creeping parts of plants, which can include flowers, buds, leaves, to plant buds which are then stylized into interesting new forms (Putri & Syafii, 2024). In the production process, flora blanket weaving can be combined with other motifs, such as geometric zigzags, straight lines, and spatial shapes such as rhombuses, as well as other motifs.

Baron Weaving Motif



Figure 4: Baron Weaving Motif
Source: researcher (2024)

The Tenun Baron motif from Troso, Jepara, is known for its distinctive and elegant design, often combining geometric patterns and symmetrical lines. This motif depicts the

harmony between nature and the daily life of the Jepara people (Sakti & Roisah, 2019). The colors used in Baron weaving tend to be natural, such as brown, black and red, which gives a traditional and deep impression. Each piece of Baron woven fabric reflects the high skill of the artisans and has a philosophy of balance, beauty, and strong cultural values.

Lurik Weaving Motif



Figure 5: Lurik Weaving Motif
Source: researcher (2024)

The Lurik weaving motif from Troso, Jepara, is characterized by a simple yet elegant vertical stripe pattern. Lurik usually uses natural colors such as white, black, brown, and blue that reflect the life of rural communities. Although it looks simple, the lurik motif has a deep meaning that symbolizes serenity, simplicity, and harmony (Utomo et al., 2022).

Parang Motif

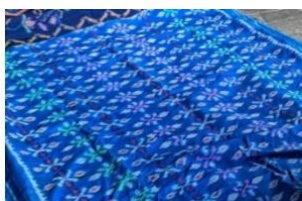


Figure 6: Parang Motif
Source: researcher (2024)

The Parang weaving motif from Troso, Jepara, is known for its pattern of lines forming the letter "S" which symbolizes strength, fluidity, and continuity. This dynamic parang pattern is often combined with colors, such as blue, black, red, or gold, creating an elegant and meaningful impression. The parang motif is believed to have a philosophy of a life journey full of challenges and determination, as well as a symbol of resilience and enthusiasm in the

face of various obstacles. The beauty and strength of this motif make parang weaving an important part of Jepara's cultural heritage.

Blanket Weaving Motif



Figure 7: Blanket Weaving Motif
Source: researcher (2024)

Blanket weaving motifs from Troso, Jepara, are famous for their simple yet elegant designs, often incorporating geometric patterns and bold lines. This motif usually uses soft colors such as brown, red, and beige, creating a warm and comfortable impression. Blanket weaving is often used for products such as blankets or body coverings, and has a philosophy of warmth, comfort, and closeness to nature and the daily life of the Jepara people. Its simple yet meaningful motifs make blanket weaving one of Jepara's distinctive cultural characteristics (Maisaroh & Permatasari, 2024).

Weaving Fabric Making Process

The process of making woven fabric is a series of steps that involve precision, skill, and diligence from the craftsmen. Woven fabrics are produced through a series of steps that begin with the selection of quality raw materials, such as yarn that is woven with certain patterns using traditional tools. Each strand of yarn is processed with great care, producing motifs that are full of cultural and artistic values (Putri & Syafii, 2024). The beauty of woven fabrics lies not only in the end result, but also in the creative process that connects tradition and innovation. This weaving technique that has been passed down through generations has a rich philosophy and deep meaning, making it more than just a fabric, but also a work of art full of history. The process of making Troso weaving goes through several very long stages.

The first step is to prepare the yarn. The type of yarn used is usually cotton yarn. The yarn is then rolled in a parallel or horizontal shape to form a neat arrangement of threads. This process is called *penyepulan*. Then, the yarn is connected to wood that is assembled in the form of a box or commonly called a *plangkan*, according to the desired size. The second step is designing the pattern. In general, patterns are formed based on consumer demand. You do this by shading the mold holes or stencils from the mica that has previously been made. The goal is to make it easier in the thread binding stage.

The third step is thread binding. The yarn that has been drawn or shaded according to the pattern, then tied using a *rafiah* rope. This aims to cover the motif pattern to be colored, and so that during the coloring process the yarn produces a pattern that matches the expected pattern. After all the drawn patterns are covered by the *rafiah* rope, the yarn is then removed from the *plangkan* to be colored. At this stage, it is usually done many times according to the many colors used in the weaving motif. The color paint used is natural paint. Yarn coloring is done by repeatedly dipping the yarn until the expected color density is obtained. For this reason, at this stage, to get the color according to the motif, the rope ties are opened at several predetermined points. Then, it is dipped again in a different dye to get the color according to the pattern made.

The fourth step is the drying process. The yarn that has been dipped in dye is first aerated in a place that is not directly exposed to sunlight so that the yarn dries quickly. There are also those who use the help of a dryer as an option if they are constrained by weather problems. Then the process of removing the rope, the *rafiah* rope that has been tied to the yarn is removed using solder or scissors. It can also be done with a knife or other sharp object. The yarn ties that have been cut off the rope, then the unloading of the yarn is carried out where the collection of yarn is again separated into strands of yarn.

The fifth step is that the strands of yarn are carried out in the plaiting stage. This stage usually uses a tool called *jantra*. Furthermore, the threads are arranged on the *bum wood*. The last stage of the Troso weaving process is weaving, this is the core part of the entire process of making woven fabrics. At this stage, all preparations must be made carefully so that the woven results are in accordance with the expected design and quality. Adjusting the non-machine loom (ATBM) is a very important preparation for the weaving process. Once everything is ready, the weaving process begins by moving the hands to arrange the weft threads horizontally while swinging the feet to move the pedals, creating a harmonious pattern between the warp and weft threads. To maintain the tension of the threads and the accuracy of the motif, these movements must be done rhythmically and regularly. In the end, the woven fabric will be produced as expected.

Preserving the Existence of Troso Weaving

Not only known as the “City of Carving”, Jepara also has other characteristics such as woven fabrics or known as Troso weaving. As previously explained, Troso ikat weaving is one of the specialties owned by Jepara Regency, in the form of cloth made of yarn woven by inserting weft crosswise with warp, which has historical value and also has a fairly high economic value (Hidayat et al., 2020). The high economic value is influenced by the process of making it which is quite difficult with skill techniques using hands, making it seen as having aesthetic value. Weaving products today are no longer only in the form of sarongs or headbands, but have begun to develop and innovate according to the progress of fashion trends in the form of various models of apparel (Anisah, Novia Na'am, 2021).

Along with the development of the times and the progress of the fashion world, the existence of Troso weaving does not fade away among the local community. Despite the fact that weaving today has decreased although not significantly, Troso weaving still has its own enthusiasts among the

community. This is evidenced by data from respondents taken from research on the existence of woven products with garment-made products in the Jepara area. Based on the results of descriptive analysis of research conducted by Novia Nur Anisah and Muh Fakhrihun Na'am (2021), it shows a sample of various factors with different average value indices, between consumers of garment products and consumers of woven fabrics. This proves that respondents do not always use garment products, but also continue to use Troso woven products.

It can be said that Troso weaving products are still in demand. The existence of Troso weaving production is still good. This is evidenced by the existence of 26 entrepreneurs and 448 crafters from various Troso weaving businesses in Troso Village (Anisah & Na'am, 2021). With technological advances, information about Troso ikat weaving can also be accessed through various sources in online media. This allows the potential for Jepara's distinctive local fabrics to be recognized internationally. The Visual Communication Strategy of the Troso Weaving Brand uses the internet as the main media for promotion and branding.

The rapid development of information technology, supported by the development of the internet that is increasingly advanced, provides convenience, especially in the application of E-commerce in the business world. E-commerce is a website for buying and selling goods or services by utilizing technology networks. This encourages entrepreneurs to switch to the digital world. In research conducted by Vera Selviana Adoe, Dessy Kale Uly, and Imelda Inang who used Mata Fashion Oebobo Boutique as a research object, mentioned that Mata Fashion Oebobo is one of the boutique shops with a business engaged in the sale of clothing, especially woven clothing with Jepara patterns located in Oebobo Market, Kupang City, NTT.

E-commerce has become one of the solutions in facilitating access to product sales and purchases and providing a variety of menu choices related to the various sales of

Troso woven fabrics in the local or international market (Adoe et al., 2022).

The community, especially the residents of Troso Village, also continues to make efforts that are useful for maintaining the existence of the Troso weaving itself. Some of the efforts made by them include introducing Troso weaving historically, how to make weaving, to maintain the sustainability of the weaving business from generation to generation. The efforts made also did not escape the active role of the younger generation who helped introduce and promote Troso Village as a tourist village, either manually or by using advances in information and communication technology in social media. So that indirectly, it can make local and foreign people get to know more about Troso Village and Jepara's traditional fabrics.

CONCLUSION

Troso weaving is one of the cultural heritages originating from Indonesia, especially from Jepara Regency, Central Java. As the heritage of the archipelago, weaving plays an important role in illustrating the diversity of Indonesian culture. Woven fabrics are often an important component, in every family or religious ritual activity. This shows that weaving has an important role in the traditions of the community. Thus, Troso weaving is one of the real examples of the cultural wealth that exists in Indonesia. The motifs and meanings contained in Troso weaving are also very interesting to discuss. The Troso weaving motif is also a characteristic that represents the identity of a region. In addition, motifs in weaving are generally passed down from generation to generation, so that each pattern has a deep meaning that reflects local wisdom. Some of the motifs discussed include flora, baron, lurik, parang, and blanket motifs. Through these motifs, the craftsmen not only create visual beauty, but also convey messages and values that are important to the community.

The process of making Troso weaving involves complex techniques and requires excellent skills. The process begins with the

selection of yarn, pattern binding, and weaving which is still done manually. This process not only focuses on the end result, but also on the experience and tradition passed down from generation to generation, which makes each fabric has a high historical value. One of the big challenges in today's modern era is to maintain the existence of Troso weaving. To keep Troso weaving relevant and competitive in the global market, local communities, the government, and designers must work together. This preservation effort involves not only fabric production, but also education and promotion about the cultural values contained in it. Therefore, Troso weaving will not only survive as a cultural heritage, but will also develop into an industry that has a positive impact on the local economy.

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CONFLICT OF INTEREST

The authors declare no conflicts of interest.

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