

Troso Weaving Industry as the Economic Activities Centre of the Local Community in Central Java

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(Alamsyah dalam proceeding volume 1-4, 23 rd conference of the internasional Association of Historians of Asia 2014, Centre for General Studies College of Arts and Sciences University Utara Malaysia (UUM).

Abstract

This article raises a topic about “Troso Weaving Industry as the Economic Activities Centre of the Local Community in Central Java” it is a discussion about Troso industry as well as its dynamics based on the community involvement. The existence of Troso industries can not be separated from cultural tradition of creative community that has lasted long enough in Jepara Central Java.

Weaving industry in Jepara has existed since in the 19th Century. In 20th century the weaving industry was growing in line with public demand both local and international. This Troso weaving creative industry, which has a traditional base, is economic centre of the community, such as businessmen, craftsmen, and labors. The community dependence on this sector is very high so that about 40% of the working age population relies on this economic activity. In marketing their products, they use various media ranging from personal marketing, *showroom*, *internet*, *web site*, exhibition, and other media. The products are partly marketed in the local level of Central Java and mostly sent to various archipelago such as Bali, Jakarta, Surabaya, Bandung and other areas. Most of the products are also marketed to various countries such as England, Canada, America, Japan, Netherland, and etc. Troso weaving craft in Jepara has become the city’s identity besides Jepara is well known as a carved city. Troso weaving craft in its development is able to absorb sufficient employment.

The existence of Troso weaving industry which begun in the early 21st century still exist despite they use human labor in the production process. Even the weaving industry is growing. Craftsmen, businessmen, and labors synergy and adjust to global development both in motif, marketing, and intregration with local tourism.

Keyword : Industry, Weaving, Identity, local, motif.

A. Introduction

Administratively Troso Weaving Centre located in Troso Village, Pecangaan District, Jepara Regency, Central Java. Troso is one of the twelve villages in Pecangaan District, precisely located 1.5km from the capital of Pecangaan District or 15 km south of the capital city of Jepara Regency (Monograph of Troso Village in 2012)

In this village there is roped weaving craft that become one of *icon* from Jepara City, Central Java. This weaving is the form of the creative industry that reflects the community’s independent. Creative industry in Troso village Jepara has existed for a long time and

developed rapidly in Jepara. Schrieke (1960:153-200) explained that Jepara in the 17th century to the 18th century was a coastal area in the northern coast of Java that was very strategic and coordinated Surabaya, Madura, Gresik, Tuban, and the Eastern Coastal areas of Java North Coast. In Jepara, the creative industry tradition continues until the period of Dutch East Indies, Japan, old order, new order, to the reformation order (Alamsyah, 2012: 19). Until in this early 20th century, Troso weaving industry became the centre of economic activities of the local community in Troso Jepara (<http://www.http://www.suaramerdeka.com/harian/0405/24/eko10.htm>).

B. Weaving from Time to Time

For Troso village's community, weaving is the community's tradition that has been done for generations. At the beginning weaving craft business in Troso Village was a sideline activities. The craft activities was just to fulfill their own needs. Therefore, the villagers felt that they have an obligation to develop the weaving activity, so that weaving and all activities which are related to weaving become the community's livelihood (Eko Punto, 1992: 20; Bappeda Jepara, 2006: 68, interview with Sunarto, January 2013)

In Jepara historical course, weaving activity has existed since 19th century (Algemeen Verslag Residentie Jepara, 1831-1832). Weaving activity for Troso community has existed since 1935 by using a technology tool called *Gedog* loom. In 1943, It is estimated that weaving technology started to improve by using Pancal loom. Since 1956 to the 21th century, the weaving technology uses non-machine loom (Alat Tenun Bukan Mesin (ATMB)) and semi-automatic (<http://st289154.sitekno.com/article/13949/tenun-ikat-troso-karya-leluhur-yang-ditinggalkan.html>, Interview with Sunarto, January 2013).

Weaving activity experiences ups and downs. Troso community start to develop the weaving intensively in 1960s. The products are mori, lurik and sarung ikat. The weaving manufacture in this period still produced "kantet" that was a roped weaving which use a middle spliced in the fabric. Troso community make the roped weaving with "lompong" motif. The raw material used at that time was rayon yarn . In 1969, the production activity of Troso roped weaving only served the local community demand, especially for the middle spliced sarung (Interviewed with Sunarto and Ali Azhar, January 2013).

The Troso roped weaving development occurred in the 1970s. In this period, Troso weaving craftsmen began to collaborate with artisans from Bali. Pioneering collaboration

with Balinese craftsmen was carried by Troso's public figure named Kusen. Weaving product ordered by Balinese artisans push the Troso's craftsmen dynamics. The demand is getting more and more as it gets "overflow" production order from Bali. From that point on, Troso weaving grows rather fast (Interview with Sunarto, January 2013; Interview with Mulyanto, January 2013).

This condition does not last long because in 1972 the business started by the craftsmen went bankrupt as the product were difficult to market. The marketing of roped weaving product is just for the limited area. Roped weaving product such as sarung was only for the local market, Jepara. At that time, in quantity, they had abundant production or *over product*. But consumer who need the roped weaving product were just a few. Towards the 1970s, motifs produced by the craftsmen mostly influenced by motifs in Bali and Sumba which is usually named Sumba motif. But in the creativity side, the skills of roped weaving craftsmen in doing motif innovation was still very monotonous and not supported by the banking so that most of craftsmen and businessmen have capital difficulties. This condition makes the craftsmen existence were hard to develop. As the result of Troso weaving bankruptcy, then many people who migrate to other regions with various professions (Bappeda Jepara, 2006: 69; Interview with Sunarto, January 2013).

Troso roped weaving was growing in 1988 in line with the governor's letter about the obligation of wearing Lurik uniform (Troso weaving clothes) every Friday for the Government Civil Servant (PNS) in Central Java Province. The policy can bring back of the the fame of Troso Roped Weaving Clothes. At that time Troso weaving clothes reach its peak popularity. The Governor's instruction is very helping the weaving craftsmen as well as re-raise the weaving centres in Central Java (Central Java Governor's circular number 025/219/1988). In 1988, it did not only produce sarung but also produce cloth and the other products. Most of the fabric were cotton. At that time, most of its product were in the form of uniform so that the craftsmen were overwhelmed in producing. In 1980s, tens of weaving craftsmen began to develop kind of Balinese, Sumbanese, and Floresnes roped weaving.

This condition continued until 1990 where roped weaving or lurik business were growing because there were a lot of demand. In 1990s, Troso weaving began to use materials made from *cotton*, rayon, *polyester*, silk, and material taken directly from nature (fibers) (interview with Sunarto, January 2013). This business was shaken since Bali bomb had happened and the burning of Tanah Abang market in 2000s. The Troso weaving clothes turnover was down and its payment was choked up. Although it is not as advance as it was in

1990s, in 1997, when economic crisis occurred or monetary nationally, it also has an impact on the most roped weaving craftsmen. Most of the craftsmen out of their business. But, it did not mean that the industry which a traditional tool was dead. All of the production activities were faltered and stalled. In 1998 the Troso weaving clothes came back. In 1999, there was a craftsman who still survive and most of them were bankrupt (<http://www.suaramerdeka.com/harian/0407/05/nas14.htm>; Interview with Ali Azhar, February 2013)

In 1998, it was noted that there were 165 units that doing weaving activities, and in 2001 there was a decline because weaving activity was left 96 units. Since 2000, the Troso weaving activity actually has re-emerged. The craftsmen and businessman gained a lot of *orders*, or orders from Bali. However, this situation did not last for long because in 2001 there was bombing in Bali (Bali Bombing I) so that many productions ordered from Troso were delayed or *pending*. Before Bali Bombing I happened, the orders from Bali was pretty much as usual. The orders had been made by Troso craftsmen. But with the Bali I incident, the product was not taken by the Balinese businessmen. Bali Bombing brought a *significant* influence towards Troso weaving activities (Jakarta Raya Newspaper, 26 November 2005; Jawa Pos Radar Kudus Newspaper, 20 March 2006; Jawa Pos Radar Kudus Newspaper, 29 March 2006)

The condition worsened by the second Bombing in Bali which is well known as Bali Bombing II. Bali Bombing I did not yet recover the economic conditions of Troso community who run in the weaving sector but it was followed by Bali Bombing II done by Amrozi and his friends. The bombing incident happened in Bali really influenced towards Troso weaving activities. It is because most of the craftsmen were dependent on the *order* from Balinese craftsmen and Businessmen. The roped weaving production re-excited starting in 2003- 2004 when the demand from Bali increase rapidly until this 2014 (Interview with Sunarto, January 2013, interview with Ali Azhar, February 2013).

After tragedy of Bali bomb II, in 2005 the Governor of Central Java made policies regarding the wear of batik and lurik for civil servants (PNS) in the whole of Central Java every Thursday. These conditions had a positive impact on the market of traditional weaving in Troso village because the production could rise up to 100 % (<http://www.suaramerdeka.com/harian/0505/17/eko12.htm>). This Policy was also followed by the Regent of Jepara in 2006 which obligated the civil servants in that regencies to wear

batik uniform every Saturday. The prioritized batik was local product that is none other than batik Troso .

In August 2010, the Governor of Central Java also socialized the usage of LurikTroso as uniform for civil servant. Civil servants were required to wear Troso weaving clothes every Wednesday. The usage of Lurik Troso was expected to raise local products, revive the rural economy, and preserve the local wealth ([http // bajutenun batik.wordpress.com / page; http://m.suaramerdeka.com/index.php/ read/cetak/2010/01/29/97063](http://bajutenunbatik.wordpress.com/page;http://m.suaramerdeka.com/index.php/read/cetak/2010/01/29/97063)). This government support had contributed to the development of Tenun Troso (<http://st289154.sitekno.com/article/13949/tenun-ikat-troso-karya-leluhur-yang-ditinggalkan.Html>).

In 2013, the center of traditional Roped weaving clothes in Troso was one of small industry that had an opportunity to develop. The industry contributed the economic development of Troso and Jepara community.

C. Production Process and Weaving Product

Textile industry in Troso Village still maintain the handmade quality. The cloth that is pure produced by hand using non-machine loom (ATBM or Alat Tenun Bukan Mesin) (<http://wisata.kompasiana.com/jalan-jalan/2012/10/20/kampung-troso-wisata-belanja-jepara-yang-eksklusif-502465.html>). Production process of Troso roped weaving is different from batik production process. The production process of Troso weaving is more sophisticated, (*nyelimet*), meanwhile batik activity is simpler both in the process and the equipment used. Production process of Troso weaving is started from a yarn which then processed to be roped weaving by involving many labors and various types of equipments. In processing batik, it only needs *canting*, cloth, wax, and simple tools. Batik process also does not require a large area.

There are 2 (two) stages in doing production process of roped weaving, they are *Lusi* and *Pakan*:

1. Preparation Process of *Lusi*

Lusi originally from a word *lungsi* that is a yarn which has elongated direction. In this process, the cloth was originally derived from yarn which has elongated direction (*lusi*). The preparation of yarn which done in the lusi process are:

a. Immersion

That is a process of giving color to the yarn

b. *Pengelosan*

That is inserting the yarn in to *dugel spull*.

c. *Menghani*

nyeker, in which *spull* put on a shelf and moved to a drum.

d. *Ngebong*

Move the yarn from the hani drum to a BOM equipment

e. *Mencucuk*

In this process the yarn inserted to an equipment or GUN eye. *Sling gun* so that webbing occurred.

a to e stages are the preparation of lusi.

2. *Pakan* Process

Pakan is a process to feed the cloth so that the webbing occurred *Pakan* process are:

a. *Ngelos*

Ngelos is a process to whirl the yarn or move the yarn to los equipment.

b. *Ngeteng*

Move the yarn or organize the yarn from yarn shelf to plangkan equipment.

c. Make motif (like a person who make batik)

d. Motif is roped with raffia fibre by the expertise

Troso Weaving is called a roped weaving because the motif is roped.

e. All Motif are immersed.

f. Disclosure

g. The yarn that has been given motif separated one by one

h. *Dipalek* (memalek)

move the yarn from the *streng* form to *paletan*.

i. Weaving

Production process of Troso roped weaving is done by the residents who work for a craftsman Some of this craftsmen are pure as a craftsman and some of them perform as craftsman as well as bussinessmen. Most of the craftsmen run the production process in Troso settlement which located a bit protude to the village. Most of products from the artisans are deposited to *showroom* owner which located on roadside. The product partly sold directly by the craftsman to some *suppliers* in some regions, and the other are marketed by themselves (Interview with Sunarto, January 2013; Interview with Mulyanto, January 2013).

In outline, the existence of *showroom* owner can be classified into some types; *first*, the showroom owner make or process the production by themselves from the start until it becomes a roped weaving. *Second*, They produce the product by themselves, but when there is a lack of production, the *showroom* owner orders the roped weaving from craftsmen. Basically the products of small craftsmen in Troso is taken by the showrooms located on roadside such as Mulya Tunggal, Krajan, and Limo Application. *Third*, The showroom owner take all products from craftsmen as done by Dewi Shinta, Mulya Tunggal, Asri Jaya companies, and etc.

In every company there is a product characteristic in its production process. In 2008-2010, the production process was directed to make more white weaving cloth to supply the cloth needs in Pekalongan Central Java. Lurik Troso product was apparently able to supply 70% lurik needs in Java market. While the 20% was provided by Pekalongan, and the 10% provided by Pedan, Klaten.

In the production process, every company has a various number of machine. There are some companies which have machines less than 10, some of them have 10 machines, 50 machines, 100 machines and even 100 machines. Usually 1 loom can produce 3 meters roped cloth/ a day. If they have 50 units of loom so they will produce about 150 meters roped cloth/ a day. The most widely product produced in 2002-2008 because there were a lot of weaving cloth demand from Pekalongan. The average price of the roped cloth was about 40-60 thousands a meter. The material used to produce the cloth is yarn gotten from Bandung. The yarn from Bandung has a cheaper price than the yarn from India. Besides producing weaving cloth from cotton, they also produce weaving cloth from silk. The price of silk cloth is about 150 to 250 thousands a meter. When the silk cloth price is compared to the cotton cloth price that only 50-60 thousands/ meter, it has a quite high range.

The types of products produced are roped weaving cloth with various motifs, Lurik cloth, Plain colored cloth, Batik weaving cloth, *Three in one* dress cloth (sarong, scarves, clothes), Sarimbit cloth (for marriage couples), Sarong and scarves (one set for women's fashion), Sarong, Prayer mats, Various types and sizes of scarves for both men and women, Various types of veils, Silk scarf, Blanket cloth with various motifs and sizes, Curtain cloth, Tablecloths in a set with the seat cushion, Table cloth made from fragrant roots, both the great size for a guest table and small size for a telephone table, Tablecloths made from sticks, both the great size for a guest table and small size for a telephone table, Wall decoration from

stick, Various types and sizes of pillowcase, Tissue box, Magic com cover, Mattress, Pillow, and etc. Various types of ready-to-wear clothes for men, women, and children.

Troso weaving clothes which is marketed in Bali basically produced in Troso, Jepara. Most of the tourists do not know that the cloth sold in Bali is made in Jepara. They only know that the weaving cloth is made in Bali ([http:// bajutenun batik.wordpress.com/page](http://bajutenunbatik.wordpress.com/page)). This Troso does not fade, durable, and long lasting. The Price of Troso weaving cloth depends on its quality, thick or thin of the cloth, width of the cloth and the design. The Prices starts from Rp. 35.000, - up to Rp . 700.000, - . The highest price is for long dress that reaches Rp . 700.000, - . Besides that, there are also silk and cotton weaving cloth for the upper classes; it costs 1- 2 million rupiah. The price offered is varied, such as cotton curtain costs 35 thousand rupiah per meter, cloth for outfit costs 25 thousand rupiah per meter. Silk costs from 100 thousand rupiah per piece up to the most expensive can reach 1,5-2 million rupiah per piece (<http://wisata.kompasiana.com/jalan-jalan/2012/10/20/kampung-troso-wisata-belanja-jepara-yang-eksklusif-502465.html>;[http:// st289154.sitekno.com/article/13949/tenun-ikat-troso-karya-leluhur-yang-ditinggalkan](http://st289154.sitekno.com/article/13949/tenun-ikat-troso-karya-leluhur-yang-ditinggalkan);<http://desatroso.blogspot.com>).

D. Variety Weaving Motifs

Troso roped weaving motif is always changing. It is caused the craftsmen always make innovation to create new motif and design. There are times when the craftsmen make the motif according to market demand. The craftsmen usually make motif based on the orders. Especially in this last period, the craftsmen of roped weaving start to receive orders according to the customer demand that sometimes wants motifs from other regions as well as a combination of several other cloth motifs. This is also done so that the Troso craftsmen can compete fairly with others. The combination of several motifs from the other areas make the latest motif of Troso weaving cloth can keep up with the times and be able to enrich the existed motif of Troso weaving cloth (interview with Solikhul Huda January 2013).

The high Bussiness *instinct* on the most Troso community has inspired their creativity. It can be seen on the Troso cloth performance today which has many variations, colors, motifs, even made from a variety of alternative materials such as silk fiber, banana fiber, pineapple fiber, chicken feathers, and so on. The creativity and abillity to adopt and adapt the other types of roped weaving clothes is the one factors which successfully extend the life of Troso cloth as a high-valued traditional cloth, so it is not lost in middle of the flow.

A craftsman, in term of motifs, is depending on the Bali market's demand. On the other hands, the creativity of making motifs are also low so that tracing motifs between craftsmen become a common (*lumrah*) sight. When there is a good motif and sold out in market, then craftsmen are busy to trace them. This condition is not favorable for craftsmen who are creative to make new motifs.

Some motifs development as the impact of the orders from craftsmen, for example are the fame of Endeh motif, it is a motif that has no more splice. Sarong which produced has no more splice or los, it is also known as NTB motif. The marketing of NTB motif in every store in Bali orders roped weaving from Troso. Craftsmen try to make something different from the other craftsmen in the term of motifs, colors, and quality. Usually something that distinguishes a craftsman with the others is the quality of color resistance in Lurik, whether it is fade quickly or not. Chemical processing or coloring should be based on the proper use of the dye recipe. Therefore, the process of color mixing is not known by all craftsmen. Usually the craftsmen have an ability to mix color derived from training and mentoring activities. In 1975, the government had often given education and training for the craftsmen related to the right color mixing. Such knowledge was very useful for craftsmen.

In the current development there are found many new motifs. Roped weaving motif which is combined with Batik silk has emerged in mid-2004. In this year, the available weaving motif are ethnic, traditional, classic, unique, and modern contemporary (<http://st289154.sitekno.com/article/13949/tenun-ikat-troso-karya-leluhur-yangditinggalkan.html>). In production process, various kinds of yarns, unique and exclusive motif pattern of cloth are woven into a beautiful work, sophisticated, exhausting, and takes a long time. This is the reason that make Troso cloth is very exclusive and sold at high prices. In 2012, the quite famous motifs among others are Cempaka, SBY, Barong, and Bamboo trees. Cempaka and SBY motifs are most sought by consumer. One of the privileges of Troso weaving is it can adapt to various design from various culture both national and international (<http://wisata.kompasiana.com/jalan-jalan/2012/10/20/kampung-troso-wisata-belanja-jepara-yang-eksklusif-502465.html>; <http://www.suamerdeka.tv/view/video/33018/kenalkan-tenun-troso-kepada-masyarakat>; https://www.facebook.com/permalink.php?story_fbid=191552950962757&id=191520774299308&stream_ref=10)

E. Labor

In 2011, in Troso there were about 383 businessmen or craftsmen. The total of ATBM equipment approximately 5.000 units. While the workers absorbed approximately 7.500 people. The labor absorbed by the company was done through *gethok tular*. In general, the labor come from Troso village itself, Demak Regency, Pati, Rembang, Pekalongan, Pemalang, Tegal, Solo and Lasem. Usually they work in Troso Weaving industry because there is their relative or neighbour who have ever worked in that place, so they are interested to do it (Interview with Sunarto, Jamal, Sulbi, Ali Azhar, January 2013).

The labors of Troso weaving industry who aren't from Troso village start to work early and come home in the afternoon. However, since there are lending loom for labors in their home, then the labors become easier and can earn more wages because they do not spend money for transportation costs (<http://For-Mass.Blogspot.Com/2011/03/Desa-Tedunan-Demak-Potensial.html>). The labors work by piece-work models. These labors receive weekly wages. Most of them are teenagers who drop out from school, women, and the elderly (<http://st289154.sitekno.com/article/13949/tenun-ikat-troso-karya-leluhur-yang-ditinggalkan.html>; <http://For-Mass.Blogspot.Com/2011/03/Desa-Tedunan-Demak-potensial.html>).

At this time Labor is a main problem in the Weaving industry in Troso. Many excel labors needed, but the Human resourches available are not as expected. It is related to the technology changing of making the weaving in Troso. There are companies which have 80 ATM and ATBM machines. Each two machines requires 1 operator. Thus for the operator, this company requires 40 labors, not to mention for other jobs. As with any other craft place, the labor provision is difficult at this time. It happens because the skilled labor usually break away from the employer to become independent entrepreneurs even though only a small business.

There are also companies that the labors are their own neighbours. Each labor has his/her own job spesifications. There is a labor who has a duty to *ngelos* yarn, draw, rope, dye, and weave. Usually the production process especially weaving can be taken home by the labor. When the weekend comes, that is Thursday after 15.00 o'clock they flock to deposit their work and ask the wage for their work. Every week a weaver is usually able to weave up 6 to 7 pieces of pattern cloths with a length 2.5 m of each. Meanwhile, the plain cloth is faster to make, which is 10 m a day. For the wage rates, it is depending on the type of motif complexity. For this kind of super cloth that cost Rp. 400.000,- / meter, some of employer give Rp. 80.000,- per cloth pieces as the wage. For patterned cloth the wage is usually Rp.

50.000,- for men weaver and Rp. 30.000,- for women weaver. As for silk, the wages depend on the fineness of weaving. There are four variants of wage for the silk weaving, they are Rp. 25.000,-; Rp. 40.000,-; Rp. 60.000,- and Rp. 70.000,- (Interview with Sunarto, January 2013; Interview with Jamal, February 2013).

Labor recruitment process is done without going through the formal test process. It means, usually little kids who are still studying in Elementary, Junior high school, and Senior high school play with loom in their house because their parents have a side job as a weaver. Some of them like to help ngelos yarn, try to weave, or even pay attention how to draw and do roping process as well as coloring. These children help their parents after back from school. So that after they are graduated from school then they usually come to their parents' employer or to the other craftsmen.

The cost for a draftsman is more expensive when the demand is low because it is done manually. But when the demand is high, the cost is cheaper because the process is done by copying (*diblat*), it is not done one by one. A drafter usually not serve an employer, but because of their versatility, they could meet some weaving employers. Similarly, the roper and color dyer. They usually get wholesale to finish the order quickly so that the yarn can be weaved quickly. For such special order, the employer should spend pretty much money because they have to give additional wages and overtime costs.

Usually the buyer already give the motif to be made as well as the color. By just having a simple sketch drawings, a drafter will be able to translate the images into yarn to be weaved become a beautiful cloth. Wages for a man labor is 38.700 a day. While the wages for a drafter for 1.5 hours is about 40 thousands. The designer should have a special skill and he has a limited power so the wages is expensive. Every Friday, the labor is off and most of *showrooms* are closed (Interview with Sholihul Huda, January 2013).

F. Marketing and Management

Although Troso weaving cloth is a home industry, but the products have been marketed in Bali, East Nusa Tenggara (NTT), West Nusa Tenggara (NTB), Lombok, Jakarta, Bandung, Bogor, Pekalongan, and other areas. These products have also been exported to America, Australia, Japan, Canada, Europe, Singapore, Malaysia, and Africa through an intermediary or third party (<http://bajutenunbatik.wordpress.com/page>).

The product prices are varies. There are cheap, adequate, and expensive. Some of the marketing system are based on the orders, some of them are displayed in a showroom, and

there are some that are marketed through exhibition media which is held by Department Industry both in Jakarta and Central Java, as Inna-Craft and UMKM exhibitions in JCC, ITC, Thamrin, and the other places in Jakarta.

As an example the exhibition which lasted for 4 days, usually rent a stand for their own with average price Rp. 10.000.000,- (ten million). As for the other operational preparation such as lodging for the employees, meals, goods transportation, and other needs are estimated to run out around Rp. 15.000.000,- (fifteen million rupiahs). Eventhough they spend a high funds, but the result is quite significant. Every time there is an exhibition, the customer always visit the stand. The biggest advantage is usually take place at UMKM Inna-Craft exhibition. On that occasion, the average profit are about Rp. 116.000.000,- (one hundred and sixteen million rupiahs). On the other exhibitions usually the craftsmen gain profit from Rp. 90.000.000,- until Rp. 95.000.000,- (ninety million rupiahs until ninety five million rupiahs).

The marketing of the other products is done by sending the goods to the different places. Most of the marketing is sent to Bali, Jakarta, Yogyakarta, Solo, and areas outside Java such as in Lampung, Sulawesi, NTB, Flores, Papua, and etc. The product sent to those places are different for each others. For Bali, Yogyakarta, and Solo, the products sent are made from silk, especially a various types of scarves and shawls, both the stiff products and the smooth products. The marketing to Malaysia, especially to Serawak is in the form of sheets and pilowcases with antique ethnic motifs. The competitor is Bali. Besides this product is marketed as an souvenir in tourist location, it is also sent to abroad. For delivery to Japan and Netherlands it through the third person who residing in Kuta; for shipping to Canada through the third person who residing in Sanur; there are also goods shipping to Japan through the third people who residing in Yogyakarta. The silk shawl products are also ordered by Garuda Indonesia Airways (GIA) as one of the souvenir of the archipelago airlines. The price is more expensive several times when it get GIA labels.

For Marketing area in Jakarta, most of the products sent are smooth roped weaving with the price approximately Rp. 20.000,0 – Rp. 400.000,-. For the order out of Java Island, the motif usually follows that region, for example in Lampung, the trademark is a picture of the tower and elephants or cloth filters. In order to extend its market share, there are businessmen who plan to manufacture bags by using artificial skin modification, so the selling price can be pressed again.

Marketing with the system sending the goods first and followed by the payment, lately cause problems. The payment congestion is the case that causes the capital money is

not return. These things makes the craftsmen should be more careful when throw the product onto the market.

Every company has tips to be able stay afloat. Some of them handled by themselves in order to keep the confidentiality of the business network marketing.

Individual buyers usually comes to showroom to buy cloth about 1-50 meters. The cloth bought is used to make a civil servant uniform, wedding ceremony, and other activities.

Not all product marketed is roped weaving product. But there are also Batik Jepara products that made by herself. Even she make an innovation by combining the weaving product and batik in a cloth material product or finished product. The weaving pure product and combination product of weaving-batik are displayed in *showroom* to be marketed. The marketing are also done through exhibitions, especially exhibition in Jakarta and in major cities in this country.

In Troso and in her *showroom*, in a certain season, the entire village becomes crowd with local and foreign tourists who intend to buy batik as the typical souvenirs of Troso. To serve the customer, it is produced various batik dresses, start from the material that is not sewed yet, moslem dress, various model of shirt until bed-cover.

In 2006, the marketing of Troso weaving industry products were still more on the domestic market, although actually the potential market products abroad were open. In 2007, sales volumes fluctuated, but the marketing process were still running. In 2009, this products marketing in Jepara were less intensive. In Jepara, Troso weaving cloth sellers was rare in traditional markets. As the result, people prefer choose the clothing production outside of Jepara. Nevertheless Troso weaving cloth quality was not inferior to other products outside of Jepara. Ideally Troso weaving cloth is sold in the traditional markets in order to attract local consumers so they do not have to buy in Troso village directly (<http://m.suaramerdeka.com/index.php/read/cetak/2009/08/14/76876>; <http://m.suaramerdeka.com/index.php/read/cetak/2010/01/29/97063>). In 2010, the marketing are more extensive. However, the fluctuation in the market is not free from problems such as raw materials which is increasingly difficult, unattractive product design that is not suitable to markets, until marketing problems. Foreign markets are controlled by broker ([http://suaramerdeka.com.](http://suaramerdeka.com;); <http://www.suaramerdeka.com/harian/0407/05/nas14.htm>).

In 2014, the shopping center is never empty of visitors every day. Consumers or tourists came from different cities, and including foreign tourists. Most of the visitors who

come to that centers always buy Lurik weaving cloth or Roped weaving cloth as a souvenir (<http://desatroso.blogspot.com>).

In managing her business, the management used is a family management. This management model use family member to control and manage. Although empowering by family members, as a healthy company then all personel involved must get a proper appreciation and in accordance with the capabilities of the company. With management model that she handled, there are weakness. Considering that only certain people know things related to her business, especially marketing program, production, and the design.

For businessmen, family management is considered simpler. Especially in profit management, because if there are some profits can be used directly to add and enlarge the capital. So far, in her opinion, if the capital is bigger than the company's accounts receivable, then it considered that the company's financial is health and the operational cost still can take advantages as well as not to disturb the collected capital. Thus, for the financial management by using the traditional management is considered to be easier. It is mainly related to the capital increase and for the sake of company's financial security because the one who hold and manage it is the owner of the company.

G. Closing

Troso weaving is a local economic activities that has been existing since hundreds thousand ago. The activities are explored by the community since 1960s with ups and downs. At the beginning, Troso weaving is a craft activities used to fulfill their own need. In line with time increased, the economic activities which is a local level in the beginning apparently preferred by regional market, nasional, and international. Marketing model, and motif innovation increase very fast. Up to now Troso weaving has become an important part in the economic life of Troso and Jepara.

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List Of Informants

1. Name : H. Ali Azhar, S.Sos.
 Age : 65 Yars Old
 Address : Jl. Bugel-Troso Pecangaan Jepara
 Job : Owner of TUNAS HARAPAN *Showroom*
 Other Position : The leader of Troso Weaving Association
2. Name : H. Sulbi Ahmad
 Age : 55 Years old
 Address : Jl. Bugel KM 1,5 Troso RT 5 RW 5 Pecangaan Jepara
 Job : The owner of KAPAS SUTRA
 Other Profession : Cooperative members
3. Name : H. Mulyanto
 Age : 50 years old
 Address : Jl. Bugel Troso Pecangaan Jepara
 Job : The manager of LESTARI INDAH PUTRA
 Other Possition : The board of cooperative
4. Name : H. Abdul Jamal
 Age : 40 Years old
 Address : Jl. Bugel Troso Pecangaan Jepara
 Job : The owner of LIMO APLICATION
 Other Position : Village secretary/ The board of the cooperative
5. Name : H. Sholikhul Huda
 Age : 44 Years old
 Address : Jl. Bugel Troso Pecangaan Jepara
 Job : The owner of HOUSE OF HOEDA'S
 Other Position : Designer
6. Name : Hj. Susiati
 Age : 40 Years Old
 Address : Jl. Bugel Troso Pecangaan Jepara
 Job : The owner of HOUSE OF HOEDA'S & Batik Developer
7. Name : Sunarto
 Age : 60 Years old
 Address : Jl. Bugel Troso Pecangaan Jepara
 Job : Craftsman
 Other Possition : The board of cooperation