

Research Article

Application of Embroidery and Beading Techniques to Woven Fabrics Lurik with Gunungan Motifs on Fashion Products

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Abstract.

Embellishment is a technique of decorating the fabric's surface that is usually applied to the product to make it look more attractive or beautify its fashion. Embellishment techniques are often used in embroidery and beading. The material used in this technique is usually just thread embroidery and uses various types of plastic beads, sequins, glass, and natural materials such as stones and shells. In the 15th century in Byzantium, art embroidery was something luxurious, so only certain people could afford it. In Indonesia, the beading technique is used as a decorative object in clothing that supports the interests of customs. Indonesia also has traditional woven fabrics and shadow puppets that are considered ancient because they have existed since the royal era. The woven fabric is Lurik Woven Fabric. Combining techniques of embroidery and beading on Lurik Woven Cloth by taking inspiration from Gunungan wayang kulit and using it as an embellishment on the product can provide a 3-dimensional effect and will present embellishment which is more modern and can be used in the long-term (sustainable). So, there is also novelty starting from traditional Indonesian fabrics and techniques of embellishment. In this research, we will develop more optimally regarding applying Lurik Woven Fabrics as the basis of the technique embroidery and then add technique beading as embellishment on the product fashion. This study uses qualitative methods, such as literature studies, interviews, field observations, and exploratory experiments. The results of this study were in the form of an exploration of technical experiments in embroidery and beading by adding Lurik Woven Fabric material to embellishment on the product fashion.

Keywords: beading, embellishment, embroidery, Gunungan, Lurik Woven fabric, product fashion

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1. Introduction

Embellishment is included in the technique of surface textile design, which one embellishment is a technique of decorating the surface of the cloth to beautify the surface from the decoration patterns made [1]. Embellishment is commonly used in embroidery and also beading. The type of clothing usually uses embellishments that designer wear,

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demi-couture, and high fashion. Addition embellishment on a dress will add value to craftsmanship, so the selling price or price will be higher. Also, adding embellishments on fashion products will add texture to the surface of the fabric from the technique embroidery. It will also give the three-dimensional effect of the technique beading. Basically, embroidery and beading are done by hand or included in the category, which can impress beauty and luxury. The royal attire also differs from the clothing worn by ordinary people; for example, the Lurik Woven Cloth used by courtiers will differ from that of the prince. Courtiers can only use one type of motif, but princes can use striated woven fabrics with various motifs. These things have something to do with royal clothing, which can reflect their social status because they value craftsmanship.

Indonesia has several types of traditional woven fabrics, one of which is Lurik Woven Cloth, one of the legacies of the Mataram kingdom [2]. Princes and royal courtiers usually use Lurik woven fabrics as everyday clothing. In addition, Lurik Woven Cloth is used in traditional and religious events. The independence of the Republic of Indonesia in 1945 also had an impact on the existence of Lurik Woven Cloth, because at that time the government was importing loom machines so that this caused Lurik Woven Fabrics that were produced still using ATBM (Non-Machine Weaving Tools) to be threatened. In the sixties, the government tried to re-elevate Lurik Woven Fabrics by facilitating the procurement of lawe threads for places that produce Lurik Woven Fabrics. Apart from that, in the eighties also instructed civil servants to wear clothes using striated woven fabrics on Fridays and Saturdays, but these efforts were unsuccessful. Efforts to preserve Lurik Woven Cloth are still being carried out so that the cloth does not become extinct or disappear and even completely unrecognized. The culture originating from Central Java, apart from the woven fabrics that need to be preserved, is that shadow puppets need to be preserved so that they do not become extinct with the times. In addition to its unique shape, wayang kulit has a story and philosophy for each character.

2. Research Methods

The data collection method used in this study is a qualitative method, namely, studying literature originating from the web, books, and journals to obtain data about various kinds of Central Javanese culture, technical information about embroidery and beading, and also about embellishment itself. Next, the interview method is used to get information about Lurik Woven Cloth and Gunungan.

The next method is to conduct field observations at shops that sell the beads to get data about the types of beads and grades of each, to see firsthand the embroidery technique and beading used in fashion products. The last method is conducting experiments. Experiments were used on various types beads to know the quality of each beads based on quality, resistance to color fading, characteristics and visualization, and compatibility with the concept. In addition, he also experimented with various techniques, from beading to finding what kind of techniques could be used and fit the idea that had been created.

2.1. Study Literature

2.1.1. Embroidery

Embroidery, or what is commonly called embroidery, is a technique to change the appearance of the fabric's surface using different embroidery stitches by hand or machine [3]. In *The Art Of Embroidery Designs* (2016) [4], From 330 AD to the 15th century in Byzantium, the art of embroidery became a luxury item so that only certain people could own it. At that time, embroidery ornaments were combined with ornaments made of gold. Along with the development of the times, embroidery ornaments can be used in various fashion products and have developed in the tools and manufacturing processes. The sewing machine is the main equipment used to make embroidery on the fabric's surface.

2.1.2. Beading

Beading is attaching beads using threads and needles to the fabric's surface [5]. The beads used are sand sequins, stem sequins, bamboo sequins, Czech, pearls, crystals, etc. In Indonesia, the beading technique is used as a decorative object in a dress with a formal impression, such as a wedding dress, kebaya, or clothing that supports traditional interests.

2.1.3. Striated Woven Fabrics

Lurik woven cloth comes from the Javanese look, which means lines; Lurik woven cloth also has a religious meaning from the s" which indicates a low line or trench that leaves

an impression [2]. Lurik Woven Fabric comes from Central Java, namely Yogyakarta. Lurik Woven Fabrics are produced using ATBM (Non-Machine Weaving Equipment). The use of Lurik Woven Cloth still exists and is still being preserved. Lurik woven cloth is used in the palace environment as daily clothing, a requirement for several traditional ceremonies, and everyday clothing for people outside the palace. Woven fabrics are included in *wastra*, an absorption word from Sanskrit, which means a traditionally worn cloth piece [6].

2.1.4. *Wayang Kulit*

Wayang kulit imitates a puppet made from sculptures using buffalo or cowhide leather. The person who moves the shadow puppets and manages the storyline of the shadow puppet show is called the puppeteer. The puppeteer is the most important part of the shadow puppet show [7]. Some mountains are displayed at the start, change, and end of a story. *Gunungan* is a puppet with a shape resembling a mountain [8]. Each arrangement of the mountain carvings has a philosophy about life, from when humans existed until humans left the world. There is no shadow puppet show without showing *Gunungan* [9]. That's how important the *Gunungan* is in the shadow puppet show.

2.2. Interview

2.2.1. Striated Woven Fabric

According to the results of an interview with Mr. Afriani Irfani, the owner of Kurnia Lurik, previously, the *Telupat* motif was not allowed to be sold freely; this motif was only used by royal courtiers. However, these motifs are currently allowed to be sold freely on condition that the user does not enter the palace environment when wearing this motif. According to the results of an interview with Mrs. Ny Mj Prabucahyaning as a royal courtier at the Yogyakarta palace, the *lurik* cloth worn by courtiers is also called *Peranakan* clothing. The motif of the dress is only one motif. The philosophy of Lurik Woven Fabric is strongly related to the Creator and humans who are like a straight line.

2.2.2. Gunungan

According to the results of an interview with Mr. Subandi Giyanto, Gunungan has a shape that resembles a mountain. It has a meaning about life, and the top of the Gunungan is made sharp as a symbol of remembering the Creator. In wayang performances, Gunungan is used as a sign of a story's beginning, changing, and ending.

2.3. Observation

Observation was done to get data about the type and grade of each bead on shop Victory Accessories, Obras Cepat, Le Peyette, and Minka Accessories. Apart from that, observations were also done at boutiques Anggia Handmade to see regular direct technique embroidery and beading used on fashion products. Results from observation on which shop sell some materials beads that at the store the sequins sell beads with grade which tall and sell several type beads which not sold on third shop other like Seed Beads with size 1 mm.

3. Result And Discussion




In the initial exploration, the author explores the motifs of Gunungan using embroidery and beading techniques, applying them to the Lurik Woven fabric.

Findings: Based on the experiments that have been carried out, there are 7 explorations. Using beading techniques to create motifs on mountains has the potential to explore shapes further and become limitless. Embroidery techniques are only used in a few motifs, not for the whole. We can still show striated woven fabrics and get a 3D effect from beading. The cloth remains white. Lepaan is the process of covering the background of a wide batik cloth using batik wax, or the term *dilepa*. Compared to the yellow color of Batik Garutan gumanding, it is slightly different from the yellow color of Cirebon Batik, the yellow color of Batik Garutan gumanding looks brighter.

4. Conclusion

Through this research, the application of embroidery and beading techniques as an embellishment by adding traditional woven fabrics, namely Lurik Woven Fabrics, can be applied to fashion products. As stated in the introduction, embellishment is a technique

TABLE 1: Exploration Process.

NO.	TECHNIQUE/PROCESS	EXPLORATION RESULTS	RESULT ANALYSIS EXPLORATION
1.	Embroidery and beading with Hayat tree ornaments, palace gates and stairs, and ponds.		Motives are more embossed and also look shiny.
2.	Embroidery and beading with ornaments of Hayat trees, palace gates and stairs, flames and ponds.		Forming a motif on a gunungan using a beading technique can further explore its forms. Embroidery is only used for some ornaments.
3.	Embroidery and beading with ornaments of Hayat trees, palace gates and stairs, flames and ponds.		Forming a motif on a gunungan using a beading technique can further explore its forms. Embroidery only

that aims to decorate the surface of the cloth. Application embellishment with technique embroidery and beading will add texture to the fabric’s surface and create a three-dimensional effect. In addition, by adding Lurik Woven Cloth, considered ancient, it becomes even more modern and can last longer. Promoting Wayang Kulit, especially Gunungan, is also an effort to revive the culture of Central Java so that it can still be known through its products.

In the initial exploration, a stylization process was carried out to facilitate the process of embroidery and beading so that the exploration process could successfully visualize the Gunungan in its original form and can also make it easier when composing for exploration. Use of materials for beading selected according to the concept and can support the shape of the Gunungan.

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