

## Research Article

# Application of Embellishment Techniques to Fashion Products with Pekalongan Buketan Batik Inspiration

Sophia Dewi Anjani\* and Ahda Yunia Sekar

Telkom University, Bandung, Indonesia

**Abstract.**

The fashion business is now experiencing several advancements, including the employment of methods for manufacturing decorations, among others. However, many people in Indonesia have yet to recognize the enormous potential for developing cultural diversity by preserving Indonesian culture by utilizing traditional cloth in a way that adapts the Batik Buketan motif using the Tasik Embroidery technique, which will be combined with beads made into embellishments and applied to fashion products. The local fashion sectors have changed dramatically over time, starting with the processes utilized to create wonderful fashion goods using sustainable principles. Several designers apply embellishment methods, such as designer Biyan Wanaatmadja uses floral patterned embroidery and beading accents; Benita Oktaviana applies a custom-made cheongsam with embroidered elements; Nita Senoadji uses Indonesian traditional literature motifs which he applied in the form of embroidery; and Cynthia Tan adds custom-embroidered lettering on the wedding dress. This research provides an understanding of why designers play such a crucial role in maintaining Indonesian culture. This research employs qualitative methods of investigation. The findings of this study take the shape of an experimental examination of beading mixed with Tasik embroidery techniques, which will result in new decorative innovations in the form of bead embroidery that can be applied to fashion goods created with beading techniques.

**Keywords:** embellishment, tasik embroidery, sustainable, buketan batik

Corresponding Author: Sophia Dewi Anjan; email: sophiadewianjani@student.telkomuniversity.ac.id

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## 1. INTRODUCTION

Buketen batik is a type of batik that is popular in Pekalongan. The name buketan came from the word “bouquet,” which implies flower arrangement. The floral ornamentation, as the name implies, is clustered as if linked in a flower arrangement, giving this batik its distinct character. Buketan batik is also easily identifiable because of the influence of other cultures such as China, Gujarat, and the Netherlands, as well as the use of highly feminine decorations such as butterflies, hongs, cranes, sparrows, and vines [1]. Until now, Pekalongan has been Indonesia’s major batik manufacturer, with output dispersed over the archipelago and exported to a number of nations. This city contains

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a large number of batik villages. Batik-related activities add color to people's daily lives in diverse city areas. Batik is an essential of daily life for Pekalongan locals and one of their best products. Pekalongan is known as the "city of batik" due to its reputation for producing batik. This artwork stems from a long-standing custom in Pekalongan. Pekalongan batik's development is fostered by the longstanding batik heritage, which is both an economic need and an inspiration to create exquisite works of art [2].

Embellishment is a method that involves adorning the surface of a textile using various surface design techniques in order to improve the attractiveness and utility of the product. The embellishing method is beading. Beading is an embroidery method in which beads are strung over the surface of the material. While embroidery is a thread-based embroidery method applied on cloth. Beading and embroidery can be done with bones, ruffles, cloth, leather, stone, shells, wood, seeds, and other materials. Embroidery can be done on a computer, by hand, on a towel, manually, embossed, and so on [3].

Based on the two approaches described above, it was discovered that the application of beading techniques in Indonesia has not been adequately handled, and the potential for beading techniques has not developed quickly enough due to a lack of creativity for the shapes utilized [4]. Furthermore, the craftsman's perspective on the substance of a bead frequently mirrors natural shapes, such as the shape of flowers and leaves. Because it is still not optimally processed, the potential for bead embroidery is quite broad, as students can draw inspiration from anywhere to create new motifs and compositions by adopting Indonesian culture, which includes many things such as traditional dances, traditional houses, flora and fauna, cultural heritage, batik, and so on.

Embroidery is the decorating of cloth or other materials with a needle and thread. Metal pieces, pearls, beads, bird feathers, and sequins can be used as needlework ornaments, in addition to threads. Common embroidery stitches include chain, basting, hem, and cross stitches. Embroidery can be done by hand, with sewing machines, or by computer. Sharing skills can enhance one's life skills through education and practice throughout society. Embroidery is not among such capabilities [5]. According to [6]: "In general Motifs in the environment often consist of four types of decorative shapes. There are several sorts of decorations: Naturalist Motifs are motifs based on natural shapes. Motive Geometric, measurable motifs. Motive Decorative motifs inspired by naturalism and geometric shapes. and Abstract Motifs, specifically irregular motifs. Tasikmalaya embroidery is done two ways: manually with a sewing machine and by computer. With

Tasikmalaya's quick expansion and demand for embroidery, computer machines are being used more than manual sewing machines to create embroidered motifs.

Sustainable fashion seeks to reduce harm to both the environment and humanity. As a result, they take sustainability into account throughout the manufacturing process, from raw material selection to production. Tasikmalaya Embroidery Micro, Small, and Medium Enterprises (MSMEs) have long been the pride of Tasikmalaya Regency in West Java, but they are under threat of extinction. According to Abu Akhmad Sa'dan Hariri, 2023, adviser to the Tasikmalaya Embroidery Association, the Tasik embroidery company may help the local government by providing work for individuals on the road, allowing them to establish themselves. Furthermore, Tasikmalaya embroidery workers and enterprises have been declared as intangible cultural treasures (WBTB) in 2021, however they are now in a coma and on the danger of disappearing. The goal of this research is to help preserve Indonesian culture by adapting Indonesian archipelago themes, such as bouquet batik and embroidered decorations, and applying them to fashion goods. Furthermore, it is critical to help preserve the endangered lake embroidery method by employing vendor services and contributing to the development of new motifs for commercial applications.

## 2. RESEARCH METHODS

The authors employed a qualitative approach in their study, collecting data from the literature through interviews, observations, and experiments. The literature review technique gathered secondary data to supplement the knowledge needed for the investigation. The next strategy involved doing field observations at multiple bead stores in Bandung to collect data from a range of beads of varying grades. The next author's experiment is the exploratory approach, which involves testing the beads by immersing them in various liquids for a certain amount of time to evaluate resistance. The embroidered material with beads is then strung on the fabric's surface using the beading technique that corresponds to the inspired theme.

## 3. RESULT AND DISCUSSION

As for the description of the changes that have occurred during the process of this research, namely by adapting the archipelago motifs from Batik Buketan as inspiration and making them into decorative embroidery motifs that will be applied to fashion

products, Based on the results of experimental activities conducted by conducting tests with the technique of dipping beads into various liquids for a certain period of time to determine the resistance of the beads to color.

### 3.1. Initial Exploration

In this initial exploration, the author arranged beads on the surface of the fabric with various beading techniques, including trail stabbing, basting stitch, hooked sequin sowing, and chains.

TABLE 1: Material Exploration 1.

Exploration Results	Materials And Technique	Analysis
	Material: bead sand bead with Japanese quality. Technique: Beading	Using Technique stab beading trail to create solid straight line.
	Material: bead sand bead with Japanese quality Technique: Beading	Motive multiplication Sand sequin, sand chain colorful with using sequins.

The findings of an early look into the development of modules or other beading techniques employing a variety of beads, including sand, rods, sequins, and Japanese and Indian pearls. This module also includes texture and 3D effects, which may highlight the usage of brightly colored bead materials and generate a range of techniques such as sewing, chaining, and sowing sequins.

### 3.2. Concept and Design

The design concept is based on the inspiration of Batik Buketan from Pekalongan. Pekalongan batik pattern variants are fantastic. Buketan batik is characterized by feminine ornamentation and vivid colors, which are influenced by cultures such as China, Gujarat, and the Netherlands. Buketan batik is one of the most advanced Pekalongan batiks. The phrase batik bouquetan is derived from the word “bouquet,” which implies flower arrangement. Flower ornamentation, as the name implies, is the signature of this batik, which is organized as if knotted to resemble a bouquet of flowers. Other ornaments may include butterflies, phoenixes, cranes, lilies, and European vines. Based on these

ideas, the author feels he can transform the Batik Buketan concept into a fashion design concept.



**Figure 1:** Moodboard.



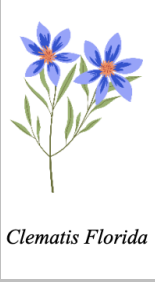





This mood board concept is called Lilian Xema, which is a blend of Sundanese and Latin for exquisite flowers. This is represented by the buketan batik, which has a prominent theme of the lily blossom and is a treasured Indonesian cultural legacy with a feminine and delicate personality. This mood board is intended to express a feminine and beautiful vibe.

### 3.3. Advanced Exploration

In this follow-up exploration, the author organized beads on the fabric's surface using several beading techniques, creating flat stacked leaves with one color of beads and a combination sequin in the shape of a daisy flower with many colored beads.

The findings of a first look into the development of modules or other beading techniques employing a variety of beads, including sand, rods, sequins, and Japanese and Indian pearls. This module also has texture and 3D effects that may highlight the usage of bead material by employing vivid colors and creating a variety of designs, including daisy blooms, leaves, and daisy flower groupings.



TABLE 2: Material Exploration 2.

Inspiration	Exploration Results	Materials And Technique	Details
 <p><i>Peony</i></p>		<p>Material: bead sand bead and pear with Japanese Quality. Technique: Beading</p>	<p>Peony Flower Exploration using the basting stitch technique and the trace stitch using sand and pearl sequins.</p>
 <p><i>Clematis Florida</i></p>		<p>Material: bead sand bead with Japanese Quality Technique: Beading</p>	<p>Florida Clematis Flower Exploration using basting stitch and trace stitch techniques using sand and pearl sequins.</p>
 <p><i>Ranunculus Arcis</i></p>		<p>Material: bead sand bead with Japanese Quality Technique: Beading</p>	<p>Ranunculus Flower Exploration Arcis uses the basting stitch and trace stitch techniques using sand sequins.</p>
 <p><i>Cherry Blossom</i></p>		<p>Material: bead sand bead with Japanese Quality Technique: Beading</p>	<p>Cherry Blossom Exploration using basting stitch and trace stitch techniques using sand and pearl sequins.</p>

### 3.4. Final Exploration

Furthermore, in the final research, the author used numerous beading techniques as well as a combined sequin sewing technique to place beads on the embroidered surface. In addition, the Tasik embroidery

TABLE 3: Material Exploration 3.

Basic Exploration	Exploration Results	Details
		<p>Combination of Exploration of Tendrils Flowers using the basting stitch technique and tracing stitch using sand sequins and pearls.</p>

The selected exploration results formed modules or a variety of beading techniques, using various types of beads on the embroidery surface, embroidery with a two-color block technique, and embroidery with a four-color gradation technique, resulting in the module looking more real.

## 4. Conclusion

The process of transferring the ornamental shapes of Batik Buketan, which originated in Pekalongan, into embroidered decorations for use on fashion goods begins with a quest for inspiration based on the phenomena of the virtually extinct tasik stitching method. Aside from that, the author contributes to the preservation of Indonesian culture by adopting Indonesian themes such as bouquet batik and embroidered decorations and applying them to fashion goods. The motifs transferred by tracing the black and white designs onto parchment paper with a marker are then used as a reference for tracing on fabric with carbon paper, and the cloth holding the motif is now ready to be embroidered.

With this research, the writer may conclude that the bead embroidery technique is acceptable and can generate well-developed thoughts. According to literary studies sources, embellishment is a technique for adorning and embellishing the surface of a textile in order to create a 3D impression, with the embellishment application already creating a 3D effect by combining beading materials with tasik embroidery. Beading or beading methods are used to add ornamentation. The ornamentation also mimics the texture of the modular beaded material, which is only utilized over the embroidery and fabric in specific spots to stay dedicated to the design concept. Garutan does not recognize prohibitions or conventional decorations since Garutan Batik themes are created by the expression of individual batik artisans. Tasikmalaya and Ciamis have had the greatest effect on garutan batik. Batik Garutan is influenced by the surrounding environment, current trends, and flora and fauna themes created using geometric and non-geometric patterns. The colors in Garutan Batik are dominated by deep ivory (between beige and soja), while the designs employ dark hues like blue, red, black (dark brown), and dark green.

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