

A MIXING OF PEKALONGAN BATIK AND *TULLE* FABRIC FOR FASHION PRODUCT

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Abstract

Batik Pekalongan is one of renowned *batiks* in Indonesia with its beautiful and fascinating varies of motif and colors. Since *batik* producers always dynamically follow the changing times, trends as well as accept other cultures' influence come to the city, therefore the products are rich with a mixed of varies of motif and colors.

In the other hand, *tulle* fabric, or commonly said as tile, is one of popular fabrics to be used as a raw or additional material for kinds of fashion products. Because of its unique characteristic, *tulle* fabric has a great potential to be more beautiful when it is produced optimally. Therefore, a mixing of two kinds of fabric with different characteristics is performed. It comes with deeper visual analysis pertaining to the origin and development of the fabrics with literature review, field observation and survey. While experimental method is used to mix both fabrics.

This research aims to socialize Pekalongan *batik* and *tulle* fabric and dig more its potential, so that by exploring both fabrics through mixing, it is expected that it can maximize the fabrics' potential and improve the quality as well as good aesthetic value of each of the fabric and its mixture to enrich kinds of qualified-high-class-textile-material for fashion product.

Keywords: Batik Pengalongan, Tulle, Rekalatar

1. Introduction

Pekalongan batik is one of renowned batiks in Indonesia with its beautiful motif and fascinating color. It is because Pekalongan batik makers are always dynamically follow the trend and accept influence from other nations' culture that come from coastal area of this Java Island, so that batik produced is rich with a mixture of ornament and color. Since batik comes in form of fabric or textile product, therefore batik is close with fashion world and always becomes an interesting topic to be discussed and processed.

While *tulle*, or as known as tile, is a type of fabric that is popularly used as raw or additional material for fashion product. Because of their unique characteristics and big potentials to be optimally produced, therefore a mixing of these two types of fabrics is performed.

This exploration's objective is to socialize Pekalongan Batik and *tulle* fabric and dig up their potentials, which therefore it is expected that this exploration can maximize potentials as well as improve quality and aesthetic value of each fabric and their mixture to enrich textile

material for a high class and quality fashion product. It is expected as well that it can give variation among the attractiveness of fashion industry currently.

As a varied and unlimited raw material of fashion product, it is expected that this batik Pekalongan mixture can be on the same par and compete with other classy fabrics. If these two products with different characteristics are mixed separately, it will improve both fabric's aesthetic value and quality since those two characteristics will complete each other and thereafter create a new characteristic.

2. Material and Methods

Upon a big interest on Batik Pekalongan, it is not difficult to get it from out of its city of origin, Pekalongan. In a big city like Bandung, Batik Pekalongan is usually sold at shopping centers like Pasarbaru, Kosambi, Kings Shopping Centre, and ITC Kebon Kelapa.

It is sold in form of long fabric, sarong, *jarik gendong*, shawl or clothes. Its raw material used usually is prime cotton or *pimisima, mori* and kinds of silks. Price starts from Rp.20.000 for sarong, *jarik* or shawl can reach thousands rupiahs depends on the fabric, motif, difficulty level on its making process, color and technique used in the making process.

Favorite motif is floral motif like *buketan, tabur, kawung, wit, lereng* and so on. Bright colors is a typical batik Pekalongan. But unfortunately, its uniqueness is not optimally processed, those are sold are not having Early process to enable it to be used as clothes. Based on observation result at several textile shopping centers, those fabrics are usually applied merely sequins and beads, and given prada and embroidery. While actually, batik Pekalongan will become a lot more beautiful if its texture, color and shape are processed optimally.

At the other side, *tulle* synthetic is sold more at fabric stores or convection equipments for its clothes or accessory needs, like bag, shoes, handycraft and so on. In Bandung, those stores are available at along Jalan Otista and Tamim. Tulle is usually sold Rp. 3500 to Rp 15.000 per meter, depends on its softness level, type of fiber and elasticity.

Tulle used for clothes is having a quite rapid development in Indonesia, eventhough it is still rarely worn as daily wears, but *tulle* is used a lot for wedding gown, ballerina skirt, night gowns and accessories like scarf, hat and hair accessories, as well as decoration. Some of

Indonesia's well-known designers have used *tulle* in their designs, such as Sebastian Gunawan, Didi Budiharjo, Oscar Lawalata, Biyan and so on. The designs vary from wedding gown, *kebaya*, night gown, skirt and kinds of accessory. Nevertheless, they are still do not optimally processed the fabric, and merely take the color. Usually *tulle* is made as a stack of layers or wrinkled. While actually, with kinds of fabric technique process, texture, color and shape of *tulle* can be maximized.

Based on interview result with Nuniek Mawardi, a fashion designer with the label of Nuniek Mawardi, Nuniek Rosa and Beau, as well as members of APPMI-Asosiasi Perancang dan Pengusaha Mode Indonesia (Indonesian Fashion Designers and Entrepreneurs Association) and IPBM-Ikatan Perancang Busana Muslim (Moslem Fashion Designers Association). According to David Landart, a world development watch from France predicts that fashion in Indonesia, ethnic themes will always and should always be appeared. Ethnic with local content that typically Indonesia, which make it different with those from Japan, China, Pakistan or India which have strong characteristics as well. For instance, APPMI always suggests and directs its members to always use and process products and cultures of Indonesia, like in ethnical fashion show.

This research will use qualitative research methods with eksperimentatif approach. The experimental process will be applied to the primary material whics is: *tulle*, Pekalongan's Batik and also the merger between the two materials.

3. Result

In Early exploration, the author starts by processing merely batik Pekalongan to know its character and motif. Not yet mixed with *tulle*. Because based on previous lesson, *tulle* fabric is flexibele so that it can adjust in further exploration with this Early exploration.

Techniques used in this exploration are as follows:

1. Bleaching
2. Machine sewing
3. Foil and Flocking
4. Puff screen printing
5. Gutta gliter
6. Hand embroidery
7. Sequin

Below is documentation of Early exploration:



Figure 1. Result of Early Exploration

After perform Early explorations and knows the fabric character and motif, to simplify and focus on the experiment, at first, the author makes image board. Image board with bright floral theme is chosen to adjust main raw material, batik Pekalongan that has bright colors and floral theme.







Figure 2. Image Board






Exploration







In further exploration, there is a mixing with *tulle* and towards it, there are performed several mixing techniques, to maximize both aesthetic value and characters. Varies of fabric process techniques, color, additional material, application and so on is chosen, refer to the image board and always consider design principles.




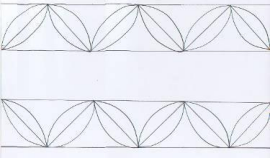


Further exploration results are as follows:


Table 1. Exploration Process

| NO | EXPLORATION | REMARK |
|----|---|---|
| 1 | <u>Exploration 1</u>  | Making process and technique: Bleaching and Foiling on batik fabric – layering at the back of batik fabric and tulle – inclined machine sewing – cutting. |
| 2 | <u>Exploration 2</u>  | Making process and technique: Bleaching and Foiling on batik fabric – layering at the back of batik fabric and tulle – inclined machine sewing – cutting – perpendicular machine sewing from previous direction. |
| 3 | <u>Exploration 3</u>  | Making process and technique: Bleaching and Foiling on batik fabric – Layering <i>tulle</i> at the back of batik fabric – machine sewing in square shape – cutting. |
| 4 | <u>Exploration 4</u>  | Making process and technique: Layering and machine sewing on tulle – flocking and cutting on batik – mixing with machine sewing. |
| 5 | <u>Exploration 5</u> | Making process and technique: Layering and machine sewing on tulle – |

| | | |
|----|---|---|
| |  | embroidery and cutting on batik on top of tulle. |
| 6 | <u>Exploration 6</u>  | Making process and technique: Foiling and cutting on batik – mixing on machine sewing – cutting and hand sewing on tulle as accent. |
| 7 | <u>Exploration 7</u>  | Making process and technique: Cutting and foiling on batik – mixing with machine sewing – cutting and hand sewing on tulle – adding flower pistil detail by hand sewing. |
| 8 | <u>Exploration 8</u>  | Making process and technique: Flocking and cutting on batik – mixing with machine sewing – hand sewing on tulle as accent. |
| 9 | <u>Exploration 9</u>  | Making process and technique: Tie dyeing and machine sewing with silver thread on batik – mixing with tulle by machine sewing – adding sequin detail – wrinkle – machine sewing. |
| 10 | <u>Exploration 10</u> | Making process and technique: Foiling and machine sewing on batik – wrinkle – machine sewing on batik – fold and machine sewing on tulle. |

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| 11 | <u>Exploration 11</u>  | Making process and technique: Foiling on batik – wrinkle – machine sewing in horizontal direction – wrinkle and machine sewing on tulle – machine sewing in opposite direction. |
| 12 | <u>Exploration 12</u>  | Making process and technique: Flocking on batik – seam – machine sewing – mixing with tulle – wrinkle – machine sewing. |
| 13 | <u>Exploration 13</u>  | Making process and technique: Foiling on batik – seam – machine sewing – wrinkle and machine sewing on tulle – hand embroidery |
| 14 | <u>Exploration 14</u>  | Making process and technique: Layering and machine sewing on tulle and brocade – machine sewing on batik as accent. |
| 15 | <u>Exploration 15</u>  | Making process and technique: Layering and machine sewing on tulle and brocade – machine sewing on batik. |

| | | |
|----|--|---|
| 16 | <p><u>Exploration 16</u></p>  | <p>Making process and technique: Foiling on batik – wrinkle and hand embroidery on batik and tulle mixing.</p> |
| 17 | <p><u>Exploration 17</u></p>  | <p>Making process and technique: Knotting on tulle as feeding thread – woven with batik lungsi thread.</p> |
| 27 | <p><u>Exploration 27</u></p>  | <p>Making process and technique: Tie dyeing and flocking on batik – layering with tulle on top of batik – smock with this</p> <p>pattern: </p> |
| 28 | <p><u>Exploration 28</u></p>  | <p>Making process and technique: Foiling on batik – wrinkle with hand sewing – layering with tulle.</p> |
| 29 | <p><u>Exploration 29</u></p>  | <p>Making process and technique: Foiling on batik – wrinkle – mixing with tulle with machine sewing – wrinkle with hand sewing.</p> |
| 30 | <p><u>Exploration 30</u></p> | <p>Making process and technique: Foiling on batik – layering with tulle on top</p> |

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| |  | | <p>of batik – hand sewing – wrinkle.</p> |
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After exploration finish, exploration results are applied in form of fabric sheets bigger than in experiment size that is 75cm x 150cm. There are three fabric sheets are made:



Figure 3. Final Fabric

4. Conclusion

Conclusions of this research are as follows:

1. It is important to know fabric character that is going to be processed to maximize fabric's potentials.
2. Even both fabrics have different characteristic, in this mixing, both of them can perform their excellent characteristic and appears to be a new innovative material.
3. Exploration technique on fabric is really wide and varies; therefore the result can also be varies if we do it properly.
4. Indonesian culture product especially its textile products are rich and beautiful, therefore it is essential for us, Indonesian, to process and enrich them.

5. The global conclusion about this research are public interest on fashion is growing and developing nowadays. And public taste towards fashion is relatively varies, therefore do not be afraid of trying new things as long as can give a maximum result.

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