



RUNTAS: Jurnal Fesyen dan Wastra Nusantara
Vol 1 No 1 June 2023
E- ISSN: 2988-6546 (Online)

A SOURCE OF INSPIRATIONS FOR BATIK MOTIFS IN CASUAL CLOTHING: PEARL OYSTERS

Aldina Silvie

Indonesian Institute of the Arts Surakarta

Email: aldinasilvie2107@gmail.com. Phone: 089515237581

Abstract

The Pearl Oyster theme is brought up in this work's final project as a potential source of inspiration for the design of batik motifs for casual wear. One type of marine life that has practically all of their bodily parts is the pearl oyster. has a selling point, including the shells themselves, pearls, and shells. The goal of this final project is to design a batik motif that may be used to decorate casual garments using the inspiration provided by pearl oysters. The author chose this theme in an effort to highlight the value involved in the pearl-creation process and to promote the worth of natural cultivation. The author develops works of art through multiple stages, including exploration, the design stage, and the embodiment of the work, using a variety of reference materials. Five pieces of casual batik apparel, including two for men and three for ladies, were produced as a result of the work's realization. Careful experimentation is required when using uncommon fabrics, such as denim fabric, for batik. Each work is given a title that reflects the plot of the pearl it depicts and the value it contains; for example, work 1 is called Bawono, work 2 is Lelono, work 3 is Murco, work 4 is Kahono, and work 5 is Mustiko. This design is an example of industrial innovation that gives motives priority.

Keywords: Batik tulis, casual clothing, exploration, experimentation, Pearl Oyster

INTRODUCTION

Indonesia is a maritime nation with a sea area that is larger than its land size and a plethora of marine life, including fish, coral reefs, mussels, oysters, plankton, and other animals. One of them is the pearl oyster, which is a significant fishery product with substantial economic value and a stable aquaculture industry in Indonesia. The waters of the archipelago, which have the potential to grow the pearl cultivation industry, encourage this. For the purpose of hatcheries and

injection operations, foreign laborers (Japanese) initially learnt pearl oyster cultivation techniques.

However, in the 1980s, there was also a transfer of technology from foreign employees to Indonesian workers along with the advancement of marine technology (Hamzah and Setyono, 2010). The author's fascination with gorgeous pearls, followed by his or her curiosity about pearls' history, price, and cultivation, served as the initial inspiration for many of the works that he or she has written. Additionally, the author's goal to create informal and comfortable clothing is influenced by his proximity to water and the seaside. The author also mentioned Oyster Mutiara as a potential source of inspiration for batik designs for casual apparel.

In addition to satisfying the author's curiosity, the choice of the pearl oyster as the inspiration for the batik motifs for casual clothing serves as a reminder to those who wear fashion of the patient process that pearl oysters go through before producing beautiful, high-value pearls. The significance of protecting the sea, which is home to pearl oysters, the sea's significant impact on regulating the planet's climate, and as a fashion enthusiast where this apparel is worn for casual attire. Never before has the concept of incorporating pearl oysters into batik designs been considered.

METHODOLOGY

According to SP Gustami, there are three steps involved in the process of generating works: exploration, design, and embodiment of works (Gustami, 2007). The experiment was done by the author using denim fabric, which is typically used for batiks when primsissima fabric is used.

A. Exploration

The purpose of this stage is to investigate the origin of ideas as well as the procedures of problem formulation and identification (Gustami, 2007). A work of art is first designed through exploration. At this point, it serves as a way to investigate where the design's inspiration came from. Design exploration and fashion form exploration are the two explorations now

underway. Referencing information from data mining or other sources, such as books, journals, the online, in-person trips to libraries with already-existing sources, and video searches.

B. Design

According to Gustami (2007), design contains outcomes that are developed based on the acquisition of analytical results that are formed and carried forward into the visualization of concepts. This stage is where concepts, ideas, and designs are realized and made ready to be used in the production of works. The gathered data is then represented graphically in design sketches to generate alternative designs, which are then chosen to provide enhanced designs.

C. Embodiment of the work

Putting ideas or notions into practice by turning them into pieces of art that embody batik motifs on denim fabrics utilizing batik writing techniques and dyeing with remasol, and then putting those works of art into practice by turning them into casual wear

RESULTS AND DISCUSSION

The author's interest in pearl oysters, which can be used as batik motifs and is intended to inspire future works, was the starting point for the creation of the works. the process of creating batik artwork using the basic concept of wearing casual attire to represent pearl oysters. The following are various stages of Dallam's artwork titled "Pearl Oysters as a Source of Ideas for the Creation of Batik motifs on Casual Clothing".

A. Motive Design

This pattern is based on a representation of a pearl oyster's habitat on the seafloor, together with supporting motifs of coral reefs, marine plants, water bubbles, and sand mountains.

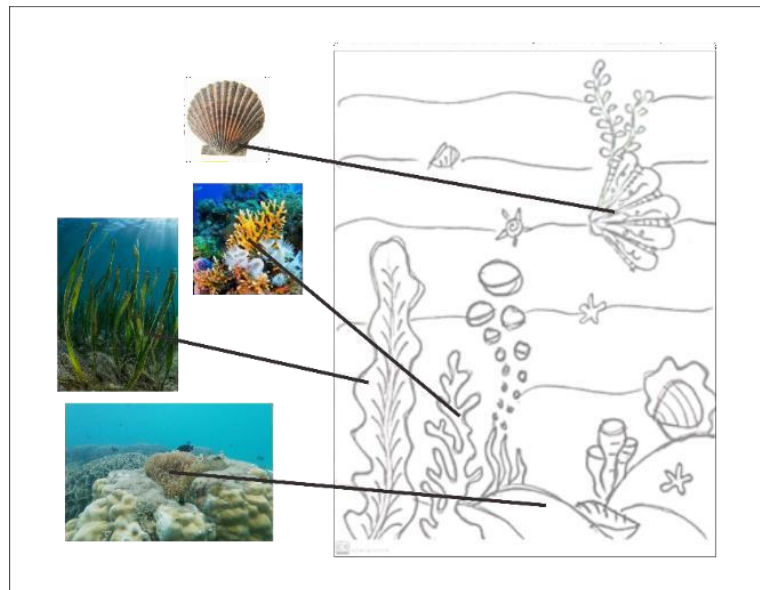


Figure 1. Motif Design 1

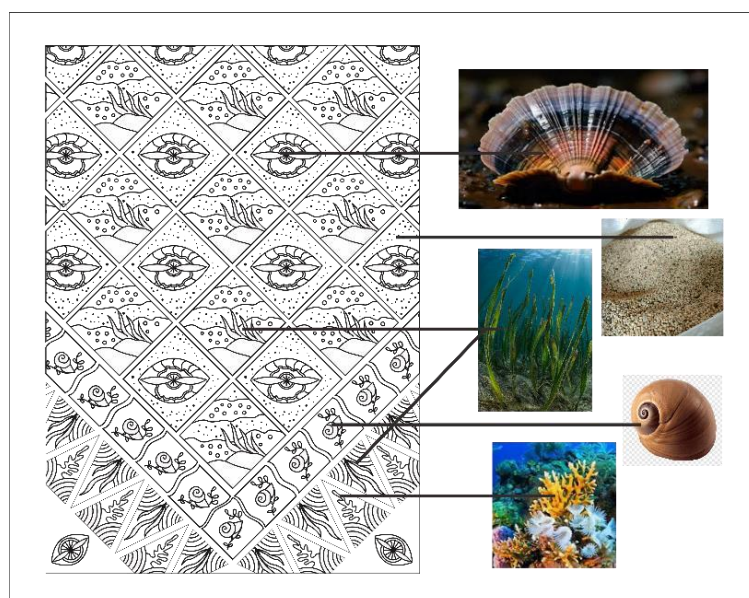


Figure 2. Motif Design 2

This design was inspired by the shape of an oyster, the ancestor of pearl producers, which opens slowly and has sand sprinkled all around it until it is eventually entered. The supporting motifs, which take the form of sand mountains, sea plants, corals, and V-shaped tumpals, are organized in repetition with the motifs.

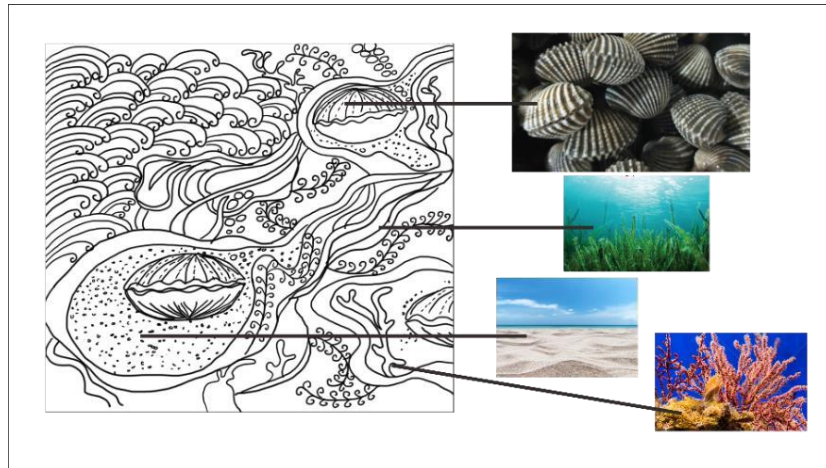


Figure 3. Motif Design 3

This theme was inspired by the pearl shell, which is completely covered in sand all around the oyster, indicating that the oyster had acquired sand before retiring to the seafloor. with additional supporting motifs like coral reefs, nets, and sea plants.

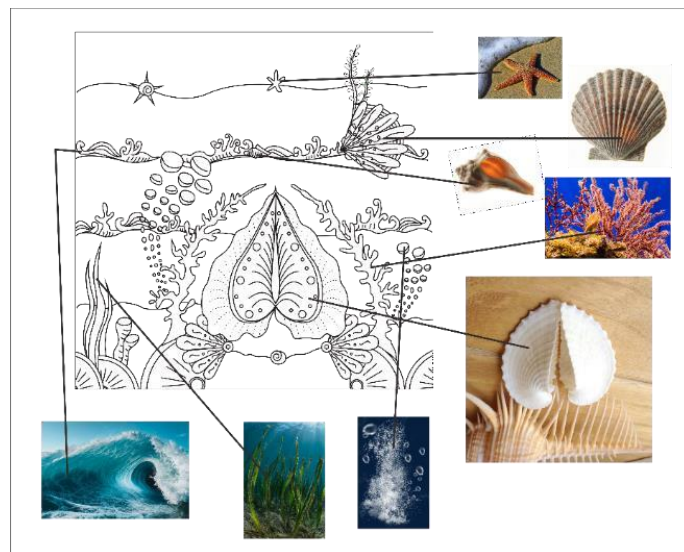


Figure 4. Motif Design 4

The open oyster is the inspiration for this theme, however the pearl is still inside the oyster before it is finally retrieved. coral reefs on the sides of oysters, water bubbles, waves, corals, and marine plants serve as supporting motifs.

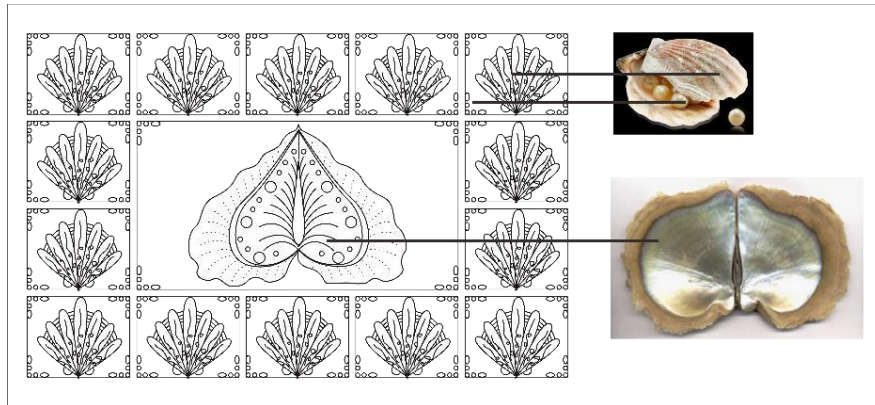


Figure 5. Motif Design 5

The basic motif of this design is an oyster shape that opens to reveal a pearl, and the spread of the pearl signifies the pearl is the product of the oyster's patience during the entry of foreign materials in the form of sand.

B. Fashion Design



Figure 6. Casual fashion design 1

This ensemble is made up of a blouse with three-quarter length sleeves and V-collar pants.

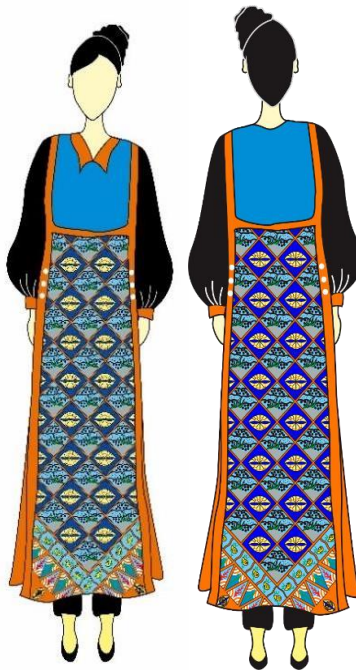


Figure 7. Casual fashion design 2

This ensemble has an overalls dress with balloon sleeves. A dress with a slit and top buttons is placed next to a long to wrist and V-shaped collar.



Figure 8. Casual fashion design 3

This ensemble features an obliquely cut dress with 3/4 length sleeves and pleated fabric accents on the top of the shirt.



Figure 9. Casual fashion design 4

A long cardigan with two additional straps in front and pants make up this ensemble.



Figure 10. Casual fashion design 5

This costume has a cardigan top with 3/4-length sleeves and a long skirt with stacked li patan in the shape of a cross.

C. Works



Figure 11. Photo works 1

The outcome of work 1 is called "Luru" and features the "Bawono" pattern. "Luru," which translates to "search," is understood in this context to signify the act of digging up something of great value. It is compared to a human person who is seeking information in how it is portrayed. To create something, one must first look for it to learn about its history, surroundings, and accumulated knowledge. This "Bawono" motif refers to the world with its contents, which is compared to spreading the world's luxury together with its way of life. The undersea scene in this motif, which includes marine biota, corals, starfish, fish, oysters, sand, and other living things, is the inspiration for the name Bawono. But there must be one of the most stunning animals, namely pearls, hidden below all living things. This pattern is shown in its aquatic setting.

Batik patterns are created using non-geometric shapes, and the main motif displayed on the Bawono motif is a representation of marine life. Other supporting motifs include marine plants, coral reefs, sand, water bubbles, and additional isen-isen like cecek and sawut. The color composition uses the colet and dip cap techniques and is composed of blue, white, golden soja, cream, green, yellow, pink, and black. Blue is derived from the color of seawater, green from the color of seaweed, yellow from the color of shellfish, pink from

coral reefs, cream from the color of pearl shells, and white from pearls. Black is derived from the dark depths of the sea, where there is no natural lighting.

The loose-fitting, collared shirt from the piece titled "Luru" is worn with 3/4-length long sleeves for informal wear. Even though it is a shirt, it is nevertheless cozy to wear every day. The meaning of work 1 with the motif "Bawono" is that many organisms depend on their survival, and that the sea as well as land are vastly diverse biomes. You will be valued there if you are in the appropriate setting. Even though 70% of the earth's surface is covered by seas, just 30% of it is land, the sea is one of the sources of human life in addition to forests. More oxygen is produced by even the oceans than by woods. That is why it is crucial to protect the ocean.



Figure 12. Photo works 2

Work 2's output is dubbed "Laku" and features the "Lelono" motif. In pararian, practice, which refers to a journey or process, is inextricably linked to the term "travel." According to this definition, humans are processes that, at first, are unable to become capable of obtaining things or helping others. This is connected to the raising of the pearl oyster symbol, which is the process of creating lovely pearls over a long and difficult trip. Lelono's image of pearl oysters rising to the surface of the sea uses the concept of journey. He encountered an alien thing in the form of sand while traveling.

The Lelono motif is depicted as a depiction of the main motif, which is a half-open shell with sand surrounding it that later penetrates and injures his fragile, bony body. The batik design is made up of geometric patterns. Then there are supporting motif elements like sea plants, sand, water bubbles, and more isen-isen like clumps and palm oil. The color composition uses the colet and dipping caps techniques and comprises of blue, golden soja, cream, green, yellow, pink, and black. There is no lighting in nature since blue is derived from the color of seawater, green from sea plants, yellow from shellfish, pink from coral reefs, cream from the hue of pearl shells, and black from the shadowy underwater depths.

The color composition, which includes the hues blue, golden soja, cream, green, yellow, pink, and black, was created using the colet and dipping caps processes. Since blue comes from the color of seawater, green from sea plants, yellow from shellfish, pink from coral reefs, cream from the color of pearl shells, and black from the murky depths of the ocean, there is no illumination in nature.



Figure 13. Photo works 3

The culmination of three pieces with the title "Tuhu" and the motif "Murco". Murco, which means consistent, is used to describe what is obtained in this case. If on the way he encounters a disaster or enters sand during the making of a pearl, he withdraws and accepts freely. In human life, this is

analogous to holding back, suppressing resentment when someone hurts you, and accepting freely for the calamity you experience until it eventually yields a valuable value. Murco's intentions This denotes seclusion, following which the oyster sinks to the ocean's floor. Due to the introduction of foreign objects in the form of sand, then fast or remain silent. We are also urged to fast or abstain from doing anything hurtful in the world.

As for the main theme from this Murco motif, the shell shuts with a foreign substance, specifically sand, which harms his body yet he is patient and restrained. The batik pattern is constructed with non-geometric patterns. Then there are supporting motif elements like nets used for farming, coral reefs, marine plants, sand, water bubbles, and more isen-isen like sawut. The color composition uses the colet and lid dip technique and consists of blue, golden soja, cream, green, pink, and black. There is no lighting in nature since blue is derived from the color of seawater, green from seaweed, pink from coral reefs, cream from the hue of pearl shells, and black from the shadowy oceanic depths.

The casual attire in the piece titled "Tuhu" is a frock with a batik-patterned, crooked skirt and 3/4 long sleeves. The lesson contained in this Murco motif's content is to exercise patience if you are able to create a more attractive and pricey substitute despite the fact that there are many people who will damage you.



Figure 14. Photo works 4

Work 4's output is titled "Mesu" and features the "kahono" motif. In order to remove pearls or harvest by sensing oysters one at a time, one must remain covered during the pearling process. This is known as kahono, which means controlling or guarding what is obtained. If we have obtained what is the fruit of our search, process, and consistency, then we must guard. Human existence teaches the importance of consistency in everything, consistency with values, and consistency with goals. Oysters with a tiny opening are used to illustrate the kahono pattern. Finally, a really beautiful pearl is produced after the oysters fast or prevent from allowing foreign objects within. This conveys a lesson that comes from having patience.

The basic motif of this Kahono theme is a slightly open shell with pearls within, while the batik design is made up of non-geometric patterns. Coral reefs, marine plants, sand, water bubbles, and other isen-isen elements including clumps and palm oil serve as supporting motif elements. The color composition uses the colet and lid dip technique and consists of blue, golden soja, cream, green, pink, and black. Blue is derived from the color of seawater, green from marine life, pink from coral reefs, cream from the color of pearl shells, black from the darkness of the ocean depths, and white from pearls. The informal attire featured in the piece titled "Mesu" comprises of a cardigan with long sleeves and somewhat baggy pants.



Figure 15. Photo works 5

The culmination of five pieces is titled "Nyatu" and features the "Mustiko" theme. Mustiko is a Greek term that refers to the combination of search, travel, process, and consistency that results in valuable value. In oysters, pearls are pictured as stunning, glittering gems emerging from the sand after a painful process. In life, we shall harvest what we have sown, be patient while dealing with difficulties to remain calm, be consistent with our values to achieve success, and so on. The Mustiko motif denotes majesty or beauty. After a protracted procedure, this oyster eventually achieved its apex, having first ingested foreign materials in the form of sand to produce magnificent and expensive pearl oysters.

As for the main theme from this Mustiko motif, the shell is seen from the side and the pearl has emerged from the shell. The batik pattern is made up of geometric designs. with a reptilian arrangement of pearls. Then there are supporting motif elements like more isen-isen like cek and sawut. The color composition uses the colet and dipping caps techniques and consists of blue, golden saga, cream, and black dyes. Blue color is derived from the hue of the ocean, cream from the hue of pearl shells, black from the shadowy depths of the sea, and white color is derived from pearls. The informal attire in the piece titled "Nyatu" comprises of a long skirt that crosses somewhat wavy in front of a cardigan with 3/4-length sleeves.

CONCLUSION

The author's fascination with gorgeous pearls, followed by his or her curiosity about pearls' history, price, and cultivation, served as the initial inspiration for many of the works that he or she has written. Additionally, the author's goal to create informal and comfortable clothing is influenced by his proximity to water and the seaside. The author also mentioned Oyster Mutiara as a potential source of inspiration for batik designs for casual apparel. The lengthy natural process that oysters go through to produce pearls makes them valuable, thus an alternate method is to cultivate pearl oysters to shorten the process, make it more effective, and provide a prospective commercial

opportunity. Casual apparel is designed with the goal of boosting the Pearl Oyster motif and is marketed for millennial women and men between the ages of 17 and 35. This is being done as part of the author's endeavor to raise awareness of the value of pearl farming and the beauty of pearls. It is then translated to casual attire by emphasizing wearer comfort, with the hopes that the next generation of millennials would be able to keep pearl oysters alive.

This final project was created using the stages of investigation, planning, and embodiment as well as other art creation techniques. The exploration stage involves gathering information and sources to use as a guide for drafting motif designs and casual attire. Following the selection and refinement of a number of potential designs to make them ready for implementation, the planning stage is carried out. After the design is complete, which is a kind of realization into the form of actual work, the embodiment of the work is carried out. While creating the piece, the author experimented with written batik on Denim fabric, a departure from the regular use of primissima fabric. The colet and dip cap dyeing method employs Remasol dyes. Each piece made alludes to the process the oyster goes through to make pearls. There are 5 works total among them, 2 for men and 3 for women.

The first is titled "Luru" and features the Bawono motif with the meaning of the world with its contents that shows the habitat of pearl oysters, which is on the seabed with the luxury of the contents in the sea where there is one of the most beautiful creatures, namely pearls. The second piece, "Laku," has a Lelono motif, which symbolizes travel. Getting lovely pearls requires a long trip and is undoubtedly not simple. The next piece, "Tuhu," features a Murco motif that denotes solitude. After his journey, he entered a foreign object—sand—that wounded him, but he refrained from speaking or fasting. The fourth piece, "Mesu," features the Kahono motif, which means to open slightly. After returning to the sea floor and finding solitude, a magnificent pearl is eventually depicted with a cangkang that is just a little bit open. The fifth piece, "Nyatu," has the Mustiko motif, which denotes grandeur or beauty. When the process had finally reached its climax, he had produced a very exquisite pearl as the reward for his

patience. Therefore, the value or message that the author wishes to express is contained in the title.

SUGGESTION

Following are some ideas for creating artwork using this final tugas:

1. Occasionally, the manufacturing experimentation process in the field differs, which results in a mismatch with the expectations previously sought; therefore, patience and accuracy in the process execution are required
2. There must be a thorough testing phase before using denim fabric to create batik, as this has never been done before.
3. The dyeing procedure is carried out roughly 4-5 times since the fabric fibers utilized cannot be pierced by color, causing the color to expand everywhere and making it impossible for the color to set during the course of the night.
4. The fabric will readily break, therefore the pelorodan procedure must be careful and avoid becoming too hot.
5. Because direct sunlight might lessen the color density, the color drying process is not permitted to be subjected to it. Drying takes place for at least one day and one night until the color has fully dried..
6. The process of making this Final Project work required time, accuracy, and talent in both the batik and tailoring processes.
7. Increase the number of reading sources you use so that your understanding grows as you write the work's final assignment.
8. It is anticipated that the author of this work will alter people's perceptions of the value that nature holds and the necessity of protecting it.

REFERENCES

- Ernawati, Izwerni, & Nelmira, W.N.D, (2008) Fashion design, ed. Winarto, volume 1, Jakarta: Directorate of Vocational High School Development, Directorate General of Primary and Secondary Education Management, Ministry of National Education. pp: 1-23.
- Gustami, S. P. (2007). Pearl grains of eastern aesthetics: the basic idea of the creation of Indonesian craft art. Prasista. Yogyakarta:304.

- Haswan, F., & Nopriandi, H. (2020). Design of Kuansing Batik Sales Information System Model. *Journal of Computer Engineering*, 6 (2), 207-211.
- Hidayat, H. D. (2022). Marine Biota Educational Tour with Ecological Architectural Concepts in Morowali = Marine Biota Educational Tour with Ecological Architectural Concepts in Morowali (Doctoral dissertation, Hasanuddin University).
- Iskandar, R. (2014). The development of the Salem Batik Craftsman Community in Brebes Regency in 1960-2002. *Journal of Indonesian History*, 3 (1).
- Kristiningrum, E., & Bendjamine, B. L. (2018). Support standardization in pearl oyster cultivation. *Journal of Standardization*, 20 (2):147-158.
- Kusumaningtyas, R. F. (2011). Copyright protection of batik motifs as the nation's cultural heritage. *Pandecta Research Law Journal*, 6 (2).
- Lambey, N. S., Kuntjara, A. P., & State, I. N. S. (2014). Designing marine life-themed underwater fashion photography. *DKV Adiwarna Journal*, 1 (4), 12
- Murtono, M., Handriyotopo, H., & Marwanto, A. B. (2013). Revitalization of Batik Packaging Design in Bayat sub-district, Klaten with Nusantara Typography. Klaten. pp:26-27
- Nugraha, E., & Mulyono, M. (2017). *The Sea of Life*. STP Press.
- Srianjani, D. (2020). Property of Manten Tebu as an idea for the creation of wedding kebaya fashion batik motifs (Doctoral dissertation, Indonesian Institute of Arts (ISI) Surakarta).
- Sudarwanto, A. (2019). Application of Transformation Form Model using the Strongest Character Technique to Produce Batik Motifs. *TEXTURE: Art and Culture Journal*, 2(1), 1-11.
- Sudewi., Supii, A. I., and Rusdi, I. (2010). Pearl oyster (*pinctada maxima*) with differences in initial stocking size. *Proceedings of the aquaculture technology innovation forum*. pp: 325-330.
- Sukadi, M.F. (2002). Improvement of aquaculture technology. Vol. 2, No. 2, 2002: 61-64.
- Wulandari, A., & K, M. N. (2011). *Batik Nusantara*. 1st Ed., Yogyakarta:Andi Offset,
- Wardana, I. K., Sembiring, S. B. M., & Mahardika, K. (2013). Application of improved management in pearl oyster hatchery (*Pinctada Maxima*). *Aquaculture Media*, 8 (2), 119-126.