

Combination Of Shibori And Embroidery Techniques In Textile Products



Elvin Setiowati

Prodi Kriya Tekstil, Fakultas Seni Rupa dan Desain, Universitas Sebelas Maret Surakarta, elvinsetiowati@student.uns.ac.id

<https://orcid.org/0000-0002-5559-7962>

Theresia Widiyastuti

Prodi Kriya Tekstil, Fakultas Seni Rupa dan Desain, Universitas Sebelas Maret Surakarta, Theresia_widiastuti@staff.uns.ac.id

<https://orcid.org/0000-0002-4614-753X>

Keywords:

Shibori, Embroidery, Dandelion, Surface Design

ABSTRACT

The development of shibori products in the last 5 years has attracted many consumers. This condition is in contrast to the demand for the craft of embroidery. Efforts to combine the shibori and embroidery technique to add aesthetic value and provide a special texture. Besides that, it is expected to produce a different visual appearance from merely giving patterns to fabrics with the shibori technique. The stages of the design method include problem analysis, problem-solving strategies, data collection, and the visual study process. The results of the design are sheets of shibori patterned fabric, namely Arashi shibori and itajime shibori combined with embroidery techniques by raising the idea of dandelion flower motifs on the surface of the fabric to give a new impression on the shibori fabric.

Kata Kunci:

Shibori, Sulam, Randa Tapak, Desain Permukaan

ABSTRAK

Perkembangan produk *shibori* dalam kurun waktu 5 tahun terakhir diminati banyak konsumen. Berbeda dengan kerajinan sulam yang kurang begitu diminati oleh masyarakat. Upaya memadukan teknik *shibori* dengan sulam bertujuan untuk menambah nilai estetika dan memberikan tekstur khusus, menghasilkan visualisasi yang berbeda dibandingkan dengan pemberian corak pada kain yang hanya menggunakan teknik *shibori*. Tahapan metode perancangan meliputi analisis permasalahan, strategi pemecahan masalah, pengumpulan data, dan proses studi visual. Hasil perancangan berupa lembaran kain bermotif *shibori* yaitu *arashi shibori* dan *itajime shibori* yang dikombinasikan dengan teknik sulam dengan mengangkat ide motif tanaman bunga randa tapak (*dandelion*) pada permukaan kain untuk memberikan kesan baru pada kain *shibori*.

INTRODUCTION

Tie-dye which is known as shibori in Japan means a variation or way of decorating and strengthening a textile surface before dyeing it (Widodo, 2012: 104). The difference between shibori and tie-dye is that the basic techniques in tie-dye are a small part of the shibori techniques (Wada, Kellogg Rice, and Barton, 1999; Wardoyo & Widodo, 2016: 83).

Indonesia has many shibori products such as sheet cloth to textile products for fashion and interior textile needs. With the many Indonesian people's interest in shibori products, especially women, the writer wants to make an innovation to produce a generally different shibori textile product. Besides that, there are only a few innovations are made in combining shibori products using other techniques.

The shibori can be further developed by enriching the motifs through innovation and creativity that will produce a quality and visual aesthetic. Thus shibori will continue to survive and develop through the combination of high technology and handwork (Suantara, et al, 2018: 68).

Embroidery is one of the mainstays in the creative industry sector in Indonesia. It is generally produced over the generations. In some areas in Indonesia, embroidery techniques have developed very well. The domestic and foreign cultural influences have resulted in a challenge for the Indonesian young people to preserve the embroidery craft. Thus, the development of embroidery crafts is encouraged to increase public demand. The diversity of embroidery crafts, if developed and managed properly, is expected to improve the lives of craftsmen and other supporting sectors (Wacik, 2012; FK, 2019: 4).

METHOD

To achieve the design objectives, the research employs problem analysis and problem-solving strategies.

a. Problem Analysis

The design problem lies in combining the shibori technique and embroidery technique to produce an innovative and creative surface design of a textile product.

The selected shibori techniques include arashi and itajime to show different shibori motifs. The arashi technique will produce line motifs such as waves, and itajime technique produces geometric and floral motifs. Based on the technique, the embroidery is processed manually and mechanically. Certain types of thread are used to result in a visually attractive combination of shibori and embroidery.

b. Problem Solving Strategy

This design requires a strategy to understand the characteristics that will be displayed from the combination of shibori techniques with embroidery techniques through several data collections including observations, interviews, literature studies, visual studies, and production process studies. This is aimed to help strengthen the design concept and minimize failures during the production process.

The choice of fabric material is needed so that in the color binding process in the shibori technique, the resulting motif can be formed optimally. The fabric used in this design is natural fibers, whereas most shibori techniques use silk and cotton/cotton fabrics. Cotton fabric is an alternative because the fiber quality can bind colors quite well. In addition, it has an affordable price and is suitable for the textile product.

Black remazol synthetic dye was chosen because it has a fashionable and strong impression. It can be combined with all colors, and it looks neutral and free. In addition, taking the dandelion can add visual aesthetic value to the product and can strengthen the visuals on the surface of the shibori cloth so that the results obtained are more optimal and attractive. In the

embroidery technique, embroidery with rayon was chosen because it produces a shiny color effect and has a soft look on the embroidery so that the fabric looks casual yet luxurious.

RESULT AND DISCUSSION

a. Surface Design

In this design, motifs and colors are decorated on the fabric surface after it is woven. Appearance and color play a major role in the creation of aesthetic appeal (Rizali, 2017: 34). Various techniques can be used to produce the surface design, including jumputan (ikat), shibori, batik, printed textiles, or novelty techniques.

b. Shibori

The shibori cloth dyeing art originates from Japan. It was developed in the 8th century. A term that refers to the technique of decorating textile materials by forming motifs produced through the barrier of a bond, folding, basting, and shavings before being dyed in a color solution. After dyeing, ties, or basting, they are opened and produce a motif that follows the shape of the bond (Hadisurya, et al, 2011; Yusrina and Ramadhan, 2018: 242). In Indonesia, five basic shibori techniques are often used. They are kumo and kanoko, arashi, nui, and itajime.

1. Kumo and Kanoko Shibori

The kumo shibori technique is done by tying it, but on the tied part, such round objects as small stones or marbles are added. After that, the object is wrapped and tied using raffia or rubber bands. The results obtained from the kumo motif can be seen in Figure 1.

2. The kanoko shibori technique has similarities to the kumo shibori technique, except that kanoko does not use objects in the bond, but directly binds it according to the desired pattern (Figure 2).

3. Arashi Shibori

Using a pipe, this technique wraps the fabric diagonally on the pipe, then one end of the fabric is shifted towards the other end so that the fabric will shrink. The resulting pattern is shaped like a raindrop. As the name implies, the word "Arashi" means storm, so it can be interpreted that arashi shibori is rain in the middle of a storm (Figure 3).

4. Nui Shibori

It is a shibori technique in which the process is carried out by sewing or basting on the fabric following the motif that has been made. Then the thread is pulled so that the fabric shrinks. After that, it is tied (Figure 4).

5. Itajime Shibori

In this shibori technique, the fabric is folded several times like an accordion fold. Then it is folded again into a rectangular or triangular shape. After that, in the middle of the folds, a barrier of wooden blocks or ice cream sticks can be added and tied using a rubber band (Figure 5).

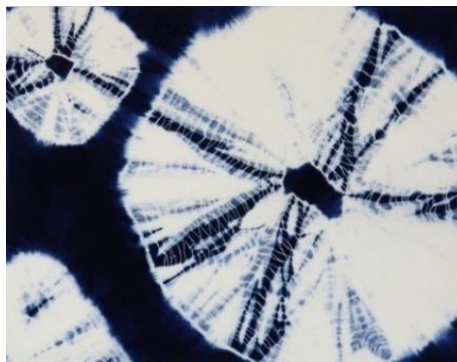


Figure 1. *Kumo Shibori Motif*
(Source: www.sumiredesigns.com)



Figure 2. *Kanoko Shibori Motif*
(Source: id.pinterest.com)

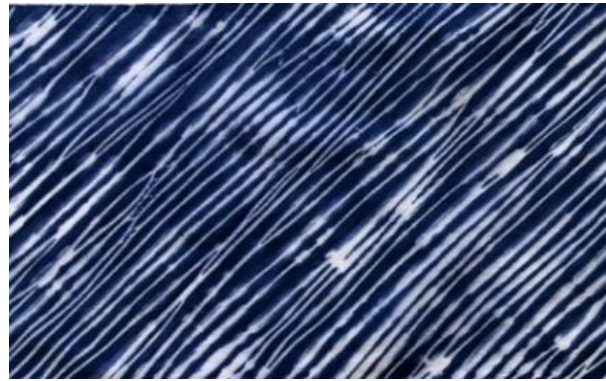


Figure 3. *Arashi Shibori Motif*
(Source: commonfold.wordpress.com/2013/08/08/arashi/)



Figure 4. *Nui Shibori Motif*
(Source : www.milpoint.com)

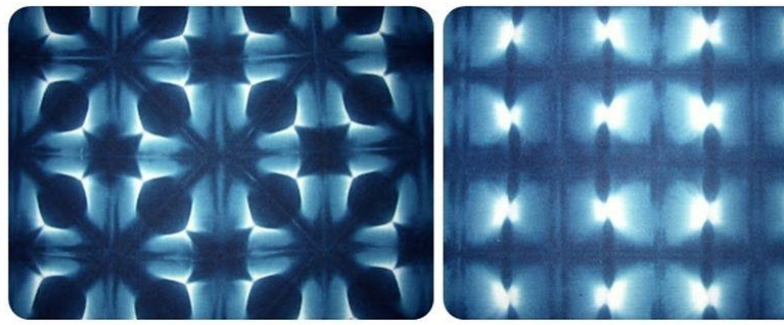


Figure 5. *Itajime Shibori Motif*
(Source: <https://id.pinterest.com/pin/218002438191038559/>)

a. Sulam

Sulam is a technique of cloth decoration that uses a needle and thread. The term sulam is synonymous with the English word embroidery (*im-broide*) (Suhersono, 2004: 6; Budiyo, 2008: 177). The embroidery can either be manual or mechanical. This is intended to meet market needs. Currently, embroidery does not only use yarn and fabric but other materials such as ribbons, and natural fibers. Some are even combined with beads or sequins (Budiyo, 2008: 177).

b. Dandelion

The tread plant or dandelion (*Taraxacum Officinale*) is a wild plant that grows a lot in grassy environments such as grass fields, roadsides, and mountain slopes (Figure 6). The dandelion plant has yellow flowers and will turn white when the flowers begin to dry and become seeds. In addition, the leaves are green and have a jagged shape at the edges. The benefits contained in the dandelion have medicinal value because it contains fiber, vitamins, and minerals which are mostly located in the leaves. The flowers can be used as ornamental plants that symbolize feelings of love, hope, loyalty, and joy.





Figure 6. *Dandelion Plant*

(Source:dermeva.com/tips/manfaat-dandelion-untuk-kecantikan/)

a. Design Concept

This design has the concept of producing textile products in the form of sheets of cloth through a shibori and embroidery combination. There are many shibori fabric products with various motifs, but there is no innovation in their development. This encourages the author to make innovative development of motifs by enriching the visual and aesthetic values and adding texture to the textile work. The simple and monotonous shibori motif inspires the author to apply embroidery techniques on shibori cloth, to provide different visuals on shibori cloth. In making a design several following aspects must be considered.

1. Technical Aspect

1. The appropriate techniques are needed to realize a design. This design uses itajime technique and arashi technique to produce floral, geometric, and wave motifs for manual and mechanical embroidery techniques applied to dandelion floral motifs.

2. Material Aspect

The prime cotton material is mainly used because it has a fairly good quality of natural fibers and has a fairly low level of damage during the embroidery process. For the embroidery thread, Jens rayon is used because it has a shiny color effect and a soft look on the embroidery. Therefore, it has a casual yet luxurious look.

3. Functional Aspect

This design is intended for women aged 25-31 years. The design can be combined into various formal and casual fashion modes in an event as an alternative to a more unique, innovative, and creative appearance. It has a graceful, expressive, and casual look.

4. Aesthetic Aspect

This design unites the composition of motifs and colors.

a. Motive

The motifs produced in the shibori technique include flowers, geometrics, waves, or a combination of these motifs. By combining or adding elements of embroidery techniques that take the source of the idea of the dandelion, the fabric produces a different visual appearance from shibori fabric in general.

b. Color

Black color is used to provide the identity of the wearer and improve self-confidence. The dominant use of dark colors makes the embroidery motif more visible so that it looks strong and formal.

5. Market Aspect

This design is intended for women aged 25-31 years who like innovative and expressive products for an alternative appearance. People have different preferences. Therefore, this design is suitable for various formal and casual fashion modes in an event.

a. Visualization

Through a series of studies, eight designs are visualized, two of which were visualized in the form of a sheet of 200 cm x 115 cm cloth. The other six designs are only visualized in the form of drawings without production. The application of the shibori technique that uses remazol reactive dyes is combined with either manual or mechanical embroidery techniques with the visual idea of the stylized dandelion. In addition, each design has different characteristics when processed into an alternative panel design that combines the two techniques.

The first design is a 200 cm x 115 cm panel design with shibori fabric which was developed by combining manual and mechanical embroidery techniques. The design consists of the basic motif of lines produced from the arashi shibori technique and manual and mechanical embroidery techniques on the dandelion motif using block technique (silhouette) coloring. This is intended to look bold with a simple but attractive concept by applying a symmetrical composition to the design.



Figure 7. Design 1
(Source: Elvin Setiowati)



Figure 8. Cloth Sheet Design 1
(Source: Elvin Setiowati)

The second design is a 200 cm x 115 cm panel design that consists of a basic motif that looks like a flower resulting from the shibori technique. Embroidery technique with a dandelion motif that resembles the original plant includes flowers, leaves, and stems. To give the effect of unity, a dandelion motif is arranged randomly.





Figure 9. Design 2
(Source: Elvin Setiowati)



Figure 10. Cloth Sheet Design 2
(Source: Elvin Setiowati)

CONCLUSION

This design project combines two textile techniques with different characteristics. They are embroidery and shibori using a synthetic remazol dye. The project ranges from looking for problems and needs through literature studies to the realization of sheet textile products.

To get different visual manifestations of shibori motifs in general, itajime shibori and arashi shibori techniques are chosen to develop into something different and interesting. The dandelion flower plant was chosen to produce a new and innovative shibori cloth sheet. The motif of the dandelion is applied through embroidery techniques to provide the expected visuals and textures on the surface of the shibori cloth. In this design project, both techniques are visualized on a primed cotton fabric which has an economical price and has fairly good absorption of remazol synthetic dye. Primed cotton fabric has a fairly maximal weave and is quite good when it comes to manual or mechanical embroidery processes. In addition, the functional value obtained on the sheet of cloth leads to an alternative textile product.

The design has developed a response to a demand for sustainable development and the demand for shibori in the community, due to the inversely proportional declining public interest in embroidery craft. Thus, development and innovation are needed by raising the source of the idea of the dandelion flower plant to produce a different design. This design is expected to be an alternative for the community, especially for the younger generation of women who like innovative products.

REFERENCES

- Budiyono, dkk. 2008. *Kriya Tekstil Untuk SMK Jilid 2*. Jakarta : Direktorat Pembinaan Sekolah Menengah Kejuruan.
- Rizali, Nanang. 2017. *Tinjauan Desain Tekstil*. Surakarta : UNS Press.
- Rochima FK, Matsna. (2019). Perancangan Motif Bunga Anggrek Hitam Dengan Teknik Sulam Pada Tenun Lurik Yang Dibuat Dengan Alat Tenun Bukan Mesin Untuk Busana Convertible [skripsi]. Surakarta (ID): Universitas Sebelas Maret.
- Suantara, Dermawati, dkk. 2017. “Eksplorasi Teknik Shibori Dalam Pengembangan Desain Motif Tradisional Indonesia Pada Permukaan Sandang” dalam jurnal *Arena Tekstil* Vol. 32 No.2 Januari 2018.
- Wardoyo, Sugeng, & Suryo Tri Widodo. 2016. “Inovasi Perancangan Motif Tie-Dye (Ikat Celup) Di Kota Yogyakarta” dalam jurnal *Corak: Jurnal Seni Kriya* Vol. 5 No. 1 Mei 2016.
- Widodo, Suryo Tri. 2012. “Kriya Tekstil Tie-Dye (Ikat Celup): Sebuah Media Eksplorasi Estetis Yang Populer” dalam jurnal *Corak : Jurnal Seni Kriya* Vol.1 No. 2 November 2012,
- Yusrina, Tria, & Mochammad Sigit Ramadhan. 2018. “Pengaplikasian Teknik Shibori Dengan Eksplorasi Motif Dan Tekstur Taktil Pada Produk Fashion” dalam *Jurnal ATRAT* Vol. 6 No. 3 September 2018

