



Prince Sambernyawa's Mnemonic Dish as the Inspiration for Creating Batik Motifs in Couture Fashion

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ABSTRACT

This final project is titled "Prince Sambernyawa's Mnemonic Dish as the Inspiration for Creating Batik Motifs in Couture Fashion". The creation of this work is inspired by Raden Mas Said's struggle and by the philosophy of *jenang katul*, which serves as a symbol of his closeness to the common people. The mnemonic concept was used as the basis for this creation because mnemonics are techniques that help people remember through specific symbols and experiences. *Jenang katul* was chosen as a mnemonic tool because it holds historical and philosophical significance and is used as an offering in Javanese traditions. The creation of the batik motifs was inspired by the story of Raden Mas Said, who drew a war strategy from Nyi Ageng Karang's simple advice on how to eat *jenang katul*. This story is represented through the "Nuju Pusat" motif, which depicts a strategy of attacking from the periphery toward the center. Furthermore, this work also highlights the values of the Tri Dharma and Raden Mas Said's spirit of nationalism, such as a sense of belonging to the homeland, the courage to defend one's birthplace, and a spirit of unity. Through this couture fashion piece based on batik motifs, it is hoped that the public will view the work as a reminder to love, preserve, and develop Indonesia's culture and homeland.

INTRODUCTION

According to a source (Ari, 2025), *Jenang Katul* is understood not only through written sources but also through oral traditions and cultural practices that are still alive in the community. *Jenang Katul* has a strong connection to Raden Mas Said's struggle because it is synonymous with the lives of the common people, who were the main supporters of his cause. In this historical context, *Jenang Katul* serves as a symbol of simplicity and of the closeness between the leader and the people who faced the war together.

The source explained that *jenang katul* serves several important functions, first, as a food source or logistical provision during the struggle. In wartime, villagers provided simple food within their means, including *katul* pudding, which was easy to make from readily available ingredients. Second, *katul* pudding serves as a reminder that Raden Mas Said did not forget the contributions of the common people who had helped and protected him during the struggle. Therefore, *katul* pudding holds not only practical value as food but also profound historical and social significance.

Furthermore, the source explained that *jenang katul* is then honored as a *pancen*, an offering intended to commemorate someone who has rendered meritorious service. In Javanese tradition, a *pancen* often contains foods associated with the figure being commemorated. Since Raden Mas Said is closely associated with *jenang katul*, this dish is used as a *pancen* in various commemorative traditions. Thus, *Jenang Katul* serves as a reminder of the struggle, leadership values, and the relationship between Raden Mas Said and his people.

The source also linked *jenang katul* to mnemonic theory, the concept of using specific objects or symbols as memory aids. In this context, *jenang katul* can be understood as a mnemonic object that represents the collective memory of Raden Mas Said's struggle. Therefore, the creation of batik motifs inspired by the visual form of *jenang katul* is considered innovative because it not only highlights its physical form but also represents the meanings of memory, struggle, and respect for history. Through the process of deforming and stylizing the shape of *jenang katul*, the resulting motifs can serve as a visual medium that reminds the public of Raden Mas Said's struggle, which lasted approximately seventeen years, to secure the safety, protection, and well-being of the people.

Jenang katul is a traditional food in Java, particularly in Central and East Java. It is commonly found at Javanese traditional events such as *hajatan* and *slametan*, and is also served as an offering for the deceased, commonly known as *Pancen* or *Sajen*. According to Septia, *jenang katul* is made from rice bran cooked into a pudding and mixed with coconut milk and liquid palm sugar; it is simmered until it becomes a liquid, poured into a glass, and topped with thick coconut milk, after which the coconut milk pudding is placed near the altar (Septia, 2024).

Jenang katul symbolizes Raden Mas Said's closeness to the common people, evident during his struggle against the Dutch colonizers. In one incident, Raden Mas Said was surrounded by Dutch East India Company troops in a small village. He took refuge in a hut belonging to Mbok Rondo deep in the forest, where he was served and ate the *jenang katul*. He scooped the *jenang* from the hot center, prompting Mbok Rondo to teach him the wisdom of eating *jenang*





from the edges toward the center to avoid the heat. This philosophy was later linked to the guerrilla warfare strategy employed by Raden Mas Said, which involved attacking the enemy from the periphery or flanks rather than directly from the center. This tactic proved effective against the Dutch forces surrounding him. (Prayoga, 2022). Katul jenang symbolizes simplicity and closeness to the common people, while also serving as a symbol of the common people's struggle against colonialism through clever and tenacious means. Raden Mas Said did not hesitate to eat the food of the common people, demonstrating solidarity with and a deep understanding of the plight of the common people who formed the foundation of his struggle. Thus, jenang katul is not merely a food but also a symbol of the common people's struggle, which Raden Mas Said embodied and championed through guerrilla tactics and a spirit of solidarity in the face of colonial rule (Prayoga, 2022). Jenang Katul symbolizes the fact that we humans are social beings who cannot live alone and always need help from others. Just as Prince Sember Nyawa, commonly known as Raden Mas Said, did during the war against the Dutch, Raden Mas Said and his followers ate only Jenang Katul, which the community gave them as a symbol of his generosity and respect for the common people.

When Raden Mas Said visited Nyi Ageng Karang's hermitage, he was treated to three traditional dishes rich in philosophical meaning. The three dishes Nyi Ageng Karang served to Raden Mas Said were young coconut water and Jenang Bekatul, which was served with the instruction to eat it from the edges rather than the center. This contained a philosophy of war strategy: to attack the enemy (the Dutch) gradually from the periphery, rather than directly at the center of their power, similar to a guerrilla strategy. A tekukur bird (or derkuku) was given because, according to a divine revelation received by Nyi Ageng Karang, "whoever eats this will become noble." This came true when Raden Mas Said later became Mangkunegara I. Young coconut water is sometimes mentioned in some versions as a complement to the feast, symbolizing purity and new hope, although it is not always listed in primary written sources. Thus, the two main foods consistently mentioned in historical sources are jenang bekatul and tekukur. At the same time, young coconut water appears more frequently in oral folklore as a complement to the feast.

Couture fashion consists of garments that feature attractive, unique, and luxurious designs. Couture, or haute couture, refers to garments created as one-of-a-kind pieces and not intended for mass production. As a result, the wearer feels special when wearing such garments. Couture is a term for high-end, exclusive fashion. (Kharisma et al., 2023) In Raden Mas Said's "Hidangan Mnemonic" haute couture collection, this exclusivity is evident in the design, materials, and intricate manufacturing process.

Couture (derived from the French word meaning "to sew") is the art of creating high-end, fashionable garments custom-made for specific clients. The process is done by hand, with intricate attention to detail, using luxurious materials and advanced techniques. Haute couture symbolizes exclusivity, the highest level of creativity, and manufacturing techniques recognized by French law. Haute couture is governed by the Fédération de la Haute Couture et de la Mode (FHCM). This organization has specific requirements for a brand to be designated as haute couture. Only fashion houses that meet the strict criteria set by the FHCM, such as having an atelier in Paris, employing at least 15 permanent staff members, and presenting collections twice a year, are recognized as official members of the haute couture community (Fédération et al., n.d.).

Through jenang katul and the mnemonic concept, a connection is established through the story of Raden Mas Said or Prince Sember Nyawa and his encounter with Nyi Ageng Karang, along with several other tales that evoked an emotional response to this jenang katul dish in Raden Mas Said. Consequently, at a certain point, jenang katul became an offering placed near his grave.

Based on this background, the creator seeks to explore this mnemonic concept to produce a work that serves as a medium for mnemonic theory, one that can be studied through haute couture garments inspired by Raden Mas Said's mnemonic food. This approach also has the potential to boost the dish's popularity, reviving its appeal through this creative concept.

LITERATURE REVIEW

Mnemonic techniques are methods for memorizing information with the help of aids. These aids can take the form of acronyms, object associations, or "connections" (remembering something based on its relationship to something else). Additionally, mnemonic techniques are a way to make something easier to remember by creating formulas or phrases, or by linking words, concepts, and imagination. In other words, mnemonics are techniques for using memory in a specific way. One of the goals of mnemonic techniques is to transfer information from short-term memory to long-term memory and to make it easier to recall information that has been previously stored (Cayati 2024).

Septia (2024), "The Meaning of Ubarampe in the Ngitung Batih Ceremony During the Month of Suro in Dongko Subdistrict, Trenggalek," notes that jenang katul is commonly used as an offering in various Javanese ceremonies to honor all unseen entities considered part of the family entities that accompany us wherever we go and have cared for and protected humans since birth. Based on this explanation, it is only natural that jenang katul has been used as an offering by people in Java, including Raden Mas Said, demonstrating his closeness to the common people and his efforts to fight for them against the Dutch East India Company. This sense of nationalism will later be expressed in the creator's final thesis project as motifs and silhouettes in couture fashion.

Prayoga (2022), in "Prince Sambernyowo's Guerrilla Warfare Strategy," states that Raden Mas Said's closeness to the people meant he did not hesitate to eat the jenang katul served by Nyi Ageng Karang, a resident of the hut.





Meanwhile, hundreds of Company soldiers began to spread out and surround every corner of the village. While the jenang katul was still hot, Prince Sambernyawa scooped it right from the center and ate it. Of course, it was very hot. "Prince, when you eat jenang katul, do not start right in the middle, start from the edge first and work your way around, so that by the time you reach the center, it is already cooled down," said Nyi Ageng Karang. Prince Sambernyawa was stunned, pondering Nyi Ageng Karang's words. It was based on Nyi Ageng Karang's advice that he routed the Dutch East India Company troops by sweeping in a circular motion from the edges, just as Mbok Rondo had recommended when eating the katul pudding. From this story, the artist created a batik motif called "Nuju Pusat." As the story goes, this motif uses the katul pudding as a mnemonic device in the tale of Raden Mas Said's encounter with Nyi Ageng Karang and his fight against the colonizers, through her simple instructions for eating it.

Utami (2023) "An Analysis of the Attire of the Female Warriors of Mangkunegara I is Palace at the 1991 Palace Festival." Clothing can convey a person's taste, identity, or affiliation with a particular group. Furthermore, a person's social status can be identified through their choice of clothing. Unfortunately, the younger generation's appreciation for cultural heritage has diminished amid the globalization of contemporary culture, even though Indonesia is rich in cultural diversity. Therefore, it is crucial to preserve cultural traditions—including traditional clothing to safeguard their intrinsic value. Nevertheless, cultural practices adapt to the changing times, making them more readily accepted by the general public. Similarly, the creator's work serves as both a mnemonic device and a medium of communication to preserve culture through fashion.

Through this final project titled "Prince Sambernyawa's Mnemonic Dish as the Inspiration for Creating Batik Motifs in Couture Fashion" with the collection named "Pangling," the hope is that it may serve as a reminder for us always to feel a sense of belonging to our homeland, Indonesia, and to develop it to the point where other nations would hesitate to colonize Indonesia again. By selecting the jenang katul offering as a mnemonic device—and using it as the foundation for creating couture batik fashion motifs to produce a work rooted in authentic historical narratives, the hope is that Raden Mas Said's goals for the Indonesian people will gain an additional tool to help realize them.

METHOD

The creation of batik motifs based on the concept of Raden Mas Said's Memory Dish (Mnemonic)* as an idea for creating couture batik fashion works employs a creative method proposed by Guntur. This method was selected because it provides a theoretical framework that supports the creation process through four stages: exploration, incubation, conceptualization, and materialization, each of which has specific functions and outcomes within the creative process.

This final project emphasizes the visual beauty of the garment as a whole, encompassing the batik motifs and the stories behind them, the fashion designs, and the production techniques that bring the original sketches to life. Through these optimal results, the garments are intended not only to serve as a medium of aesthetic expression but also as a medium for information and promotion of Jenang Katul, the mnemonic food associated with Raden Mas Said, and to function as a historical learning medium for students.

The creation of combined stamped and hand-drawn batik artworks, visualized as couture garments in this final project, is based on the mnemonic dish of Raden Mas Said Jenang Katul, presented in four couture garments, divided into two couples. The creative process refers to Guntur's theory, which explains four stages of artistic creation, as outlined below:

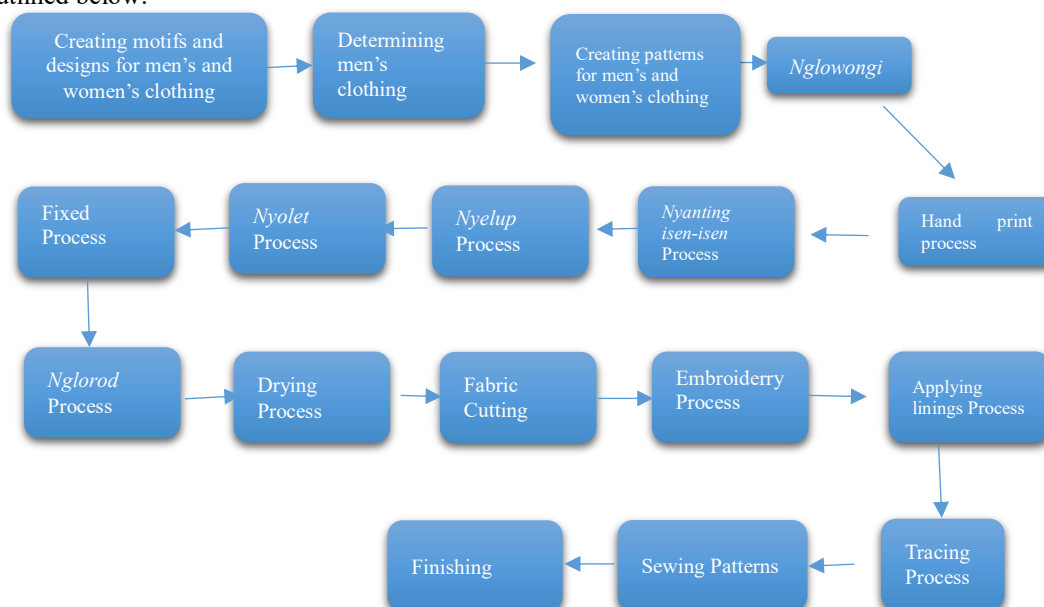


Figure 1. Flowchart system



Figure 2. Design motif

Exploration Stage

Exploration is an investigative activity aimed at obtaining deeper information regarding a particular phenomenon, object, or issue. It is commonly conducted at the initial stage of research to collect data, discover new ideas, and identify relevant variables and indicators before proceeding to more advanced stages. At this stage, the author collected data through a literature review conducted at the library of the Faculty of Fine Arts and Design, Institut Seni Indonesia (ISI) Surakarta. The author also conducted direct interviews with competent individuals in relevant fields. In addition, exploration was conducted using electronic literature sources, including images, descriptions, and academic journals. This exploration stage enabled the author to synthesize existing data into motifs, colors, and fashion designs, thereby establishing a strong academic foundation for the work's creation. The exploration activities included:

- Exploration of the visual form of *Jenang Katul*
- Exploration of *Jenang Katul* as a mnemonic food
- Exploration of the tools and materials used in making *Jenang Katul*
- Exploration of batik-making and dyeing techniques
- Exploration of couture garment construction techniques

Incubation Stage

The incubation stage is the process of maturing and reflecting on ideas and issues observed during the exploration stage. Various experimental trials are conducted using different techniques to develop creative concepts for the artwork. The considerations at this stage are described as follows:

- Material Experimentation

Material experimentation is conducted to test and evaluate materials to be used in the creation process. At this stage, the author experimented with various types of fabrics, dyes, and supporting materials to determine the most suitable materials for the final work.

- Technical Experimentation

Technical experimentation refers to a logical and rational procedure for designing a series of interconnected components that function as an integrated system to achieve predetermined objectives. This work employs several techniques and processes. The batik fabric combines stamped (*cap*) and hand-drawn (*tulis*) batik techniques, representing a traditional batik development method that requires a high level of precision. Furthermore, the garment construction incorporates appliqué techniques and hand sewing, both of which are commonly used in couture fashion.

Conceptualization Stage

The conceptualization stage is the final stage before the artist or designer realizes the intended work. This phase involves the design process, including creating fashion sketches as the visual foundation of the artwork. Designers are encouraged to develop ideas creatively through a range of sketches to determine the most appropriate design in line with the established concept.

Conceptualization also serves to translate research findings and ideas into a more concrete visual form. Various design elements, such as silhouette, proportion, details, and aesthetic values, are systematically planned and arranged. Through this stage, concepts that were previously abstract become visualized, making them easier to understand and implement in subsequent stages.

In this project, the author designed couture garments that emphasize uniqueness, innovation, and exclusivity. The design process was based on the primary concepts of *Jenang Katul* as an offering associated with Raden Mas Said and mnemonic theory as the creative approach. These concepts served as the foundation for determining the form, details, and visual character of the garments. Additionally, planning was conducted regarding production techniques, material



requirements, and motif placement to ensure that every design element effectively conveyed the intended meaning.

Materialization Stage

Materialization is the stage in which the artwork is realized and produced, based on the ideas that have passed through the previous three stages. At this phase, artists or designers may evaluate the realized work. The author selected the best outcomes from the preceding stages to determine the most suitable elements for the couture collection while also considering environmental aspects and impacts.

The materialization process can be divided into several major stages. The first stage involves material preparation, including batik motif creation, fashion design development, and pattern making, with the objective of ensuring all materials are ready for production. The second stage focuses on transforming the developed ideas into finished garments ready for use in the context established by the creator.

RESULT

The final artworks represent the culmination of the entire creative process, which has progressed through the stages of exploration, incubation, conceptualization, and materialization. In this final project, the artworks consist of two couture couple ensembles that function as a mnemonic medium representing the legacy of Raden Mas Said. These garments reinterpret and renew the role previously served by the jenang katul offering as a mnemonic device. The garments were specifically designed for the 2025 Putra Putri Lawu ambassadors, who look to Raden Mas Said and Nyi Ageng Karang as role models in promoting tourism development in Karanganyar. Through these works, it is hoped that the cultural heritage of Jenang Katul will gain recognition and popularity alongside the stories of Raden Mas Said and Nyi Ageng Karang, contributing to the continued growth and cultural advancement of Karanganyar Regency.



Figure 3. The Design of Raden Mas Said and Nyi Ageng Karang

This artwork is titled *Wadah Dedongan*, which can be interpreted as “a vessel of prayers.” The title represents the common people during the colonial era, a period marked by both oppression and economic hardship. Due to limited access to adequate food and clothing, many people relied on burlap sacks made from coarse jute fibers as makeshift garments. Traditionally, burlap sacks were commonly used to store agricultural products such as rice, coffee, grains, potatoes, and other food commodities. The primary motif selected for this design is *Kulit Dedongan*, which represents rice husks. Historically, rice husks were processed into bran and cooked as a staple food substitute for rice by communities experiencing food shortages. The motif symbolizes the hopes and prayers of ordinary people who placed their trust in freedom fighters to liberate the nation from colonial rule.

The shawl incorporated into the women's garment features a contrasting motif titled *Takir ing Ksatria*. This motif conveys the idea that individuals should be able to organize and guide their thoughts wisely. The meaning is derived from the words “ta” and “kir,” interpreted as “to arrange” and “to think.” Within the motif, the *takir* (a traditional leaf container) is filled with *jenang katul*, representing the story of Raden Mas Said as a champion of justice and the defender of the people. Based on these symbolic meanings, the title *Wadah Dedongan* was chosen to represent a vessel that holds the prayers and aspirations of ordinary people who placed their hopes in Raden Mas Said for freedom and justice.

DISCUSSION

The Creation of Batik Motifs Inspired by Raden Mas Said's “Mnemonic” Concept as the Creative Concept for Couture Batik Fashion Designs. The creative method used in this final project is the one developed by Guntur (2016). This method was chosen based on theories that support the successful creation of this work through four stages: exploration, incubation, conceptualization, and materialization, each with specific functions and outputs in the creative process.

Exploration

The exploration phase is the initial stage of the creative process, during which various ideas, motifs, forms, and materials are explored broadly and openly. Exploration is a process of searching for and gathering information,





references, concepts, and techniques that will serve as the foundation throughout the creative process. At this stage, the creator has not yet narrowed down or definitively decided on the work but is actively exploring various alternatives that will ultimately align with the message they wish to convey.

Concept Exploration

The exploration began with an in-depth study of mnemonic theory, or the art of remembering, and an examination of jenang katul as a food that reflects Javanese history and culture. This study was conducted to gain a more specific understanding of the story behind jenang katul and its alignment with mnemonic theory, which would then be implemented as the foundational concept for the designer's final-year fashion motif by exploring the form of jenang katul and dissecting its production process to identify base materials suitable for incorporation into batik motifs.

The creator also delves deeply into couture fashion, a key aspect of this work. Couture fashion refers to garments produced through a highly specialized process, with only one garment made per design to maintain the exclusivity of both the garment and its owner; this concept is commonly used for exclusive events of any nature. On this occasion, the designer created this piece specifically for the sons and daughters of Lawu Karanganyar, whose vision aligns with the designer's final project honoring the history of Raden Mas Said and Nyi Ageng Karang as the guiding spirit of the organization, to support the progress of the Karanganyar region.

This collection is positioned as exclusive attire made specifically for a single person, typically worn for photoshoots, attending exclusive events, or similar exclusive occasions. Accordingly, the couture garments are crafted with meticulous attention to detail, grounded in carefully structured ideas and concepts, and executed with great care to ensure the final pieces embody the intended conceptual boundaries and creative vision.

Form Exploration

- Exploration of Motif Forms

To create the batik motifs in this work, the artist explored the form of jenang katul, the base material, and the tools used to make it, employing stylization techniques to develop alternative batik motifs while maintaining a balanced composition. After exploring the motifs, the artist came up with four names for the four motifs resulting from the conceptual exploration, and the exploration of the form of jenang katul included:

Kulit Dedongan Motif. This motif is inspired by the shape of rice grains that have fallen from their stalks, incorporating stylization techniques and traditional batik elements, namely, the main motif, supporting motifs, and isen-isen. In this context, it refers to the husk of the rice grain commonly known as dedak or katul, which serves as the primary ingredient for making jenang katul, a dish into which each person who eats it imbues a prayer. Katul itself served to stave off hunger among the common people at that time.

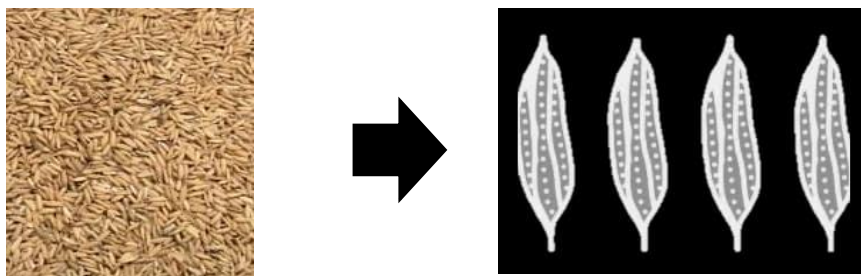


Figure 4. *kulit Dedongan Motif Stylized*

The design of the “Kulit Dedongan” motif uses a stylization technique that combines natural rice fibers with “isen-isen ceceg” patterns, resulting in a natural rice motif with a subtle touch of traditional batik.

Takir ing Ksatria Motif: The takir itself is a container, often used to hold jenang katul, made from banana leaves shaped like a boat. It carries a philosophical meaning of organizing one's thoughts, derived from the words “tata” and “pikir,” which together signify the act of organizing one's thoughts, much like Raden Mas Said, who organized his thoughts to formulate a strategic plan for resistance.

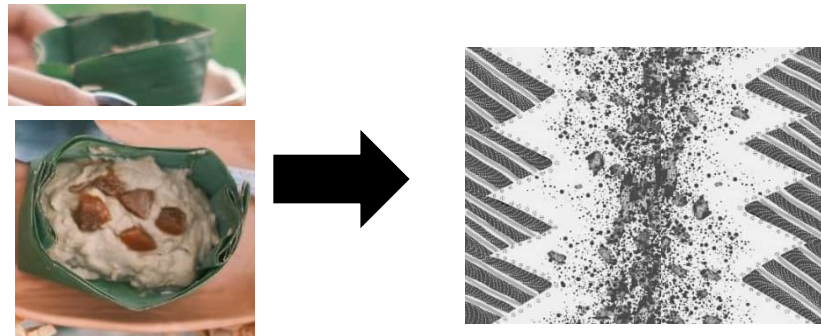


Figure 5. Takir ing Ksatria Motif Stylized

The takir's shape has been reimagined for this motif. At the same time, takirs are typically shaped like boats. In this design, the artist chose to depict it from a top-down perspective, making the katul pudding the central motif and the takir a supporting element, adorned with ceceg and ceceg 7 patterns. The katul pudding is rendered using the ciprat technique to create the silhouette of melted, grated sugar.

Nuju Pusat Motif: This motif is specifically derived from the words of Nyi Ageng Karang to Raden Mas Said, who stated that jenang katul must be eaten from the edge toward the center, meaning that one should attack the enemy by sweeping through the ranks from the periphery toward the center.

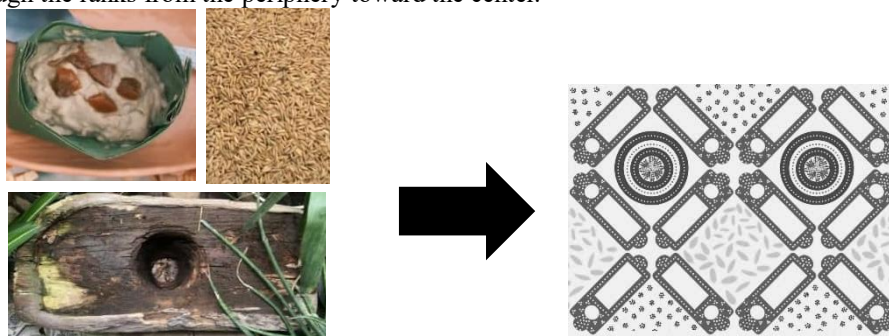


Figure 6. Nuju Pusat Motif Stylized

The stylization of this batik motif features numerous combinations, such as the katul pudding transformed into a ceplok shape, alongside a circular main motif with a single central point symbolizing that the katul pudding must be eaten from the edge toward the center. This motif is combined with supporting motifs, such as the shape of a mortar arranged to resemble kawung batik, combined with the “beras kutah” and “ceceg 7” motifs to form grains of Javanese sugar.



Figure 7. Mbumboni Donya Motif Stylized

The Mbumboni Donya motif is inspired by the story that Jenang Katul was the food of the common people who placed their hopes in Raden Mas Said during the struggle against the colonizers. They offered this simple dish, jenang katul, filled with prayers and hopes to aid him in his fight against the colonizers.

In the Mbumboni Donya motif, the arrangement of the main and supporting motifs follows distinct patterns. The main motif, a stylized depiction of a coconut, is arranged in opposite directions to allow for greater freedom in batik application. It is paired with supporting motifs of “beras kutah” and a mortar, which harmonize in their functional purpose: the mortar is used to separate katul from rice grains.

- Exploration of Garment Shapes

This stage involves exploring garment shapes and silhouettes for Couple Couture, taking into account the intended use and the visual placement of batik on the garments. As these are a couple of outfits, the designer has chosen a mermaid-style dress silhouette paired with a bustier for the women’s garment. In contrast, the men’s garment features a suit cut with pattern modifications to complement the women’s garment.

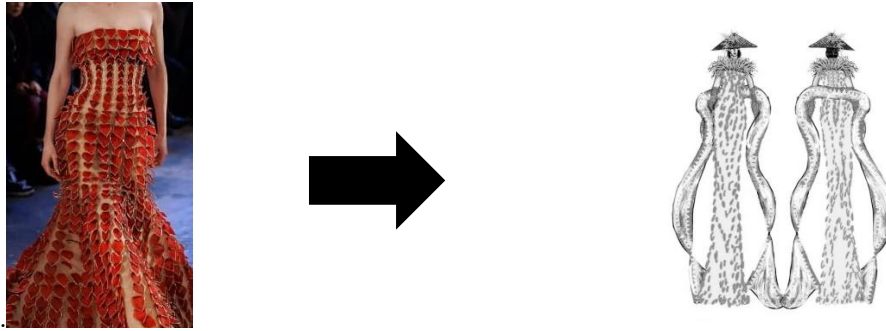


Figure 8. Couture Sketch 1 (*Wadah Dedongan*)

The “Wadah Dedongan” series explores women’s fashion silhouettes, featuring a mermaid silhouette that accentuates the hourglass figure. This is achieved through the construction of the bustier and hips, which taper toward the knees and flare out at the bottom, creating ideal hourglass proportions.

These garments are designed for exclusive and timeless occasions, such as couture gowns, using appliqué techniques to apply Kulit Dedongan batik that forms rice motif patterns, along with gold mica to represent the leaves and stems of rice plants, which simultaneously adds a touch of luxury to the garments.



Figure 9. Couture Sketch 2 (*Wadah Dedongan*)

The men’s garments in the Dedongan Couple Series feature a suit-like silhouette that is both flexible and oversized, combined with a high collar and a waist belt to create an inverted A-line at the top that appears more voluminous, giving the wearer a bold and confident look.

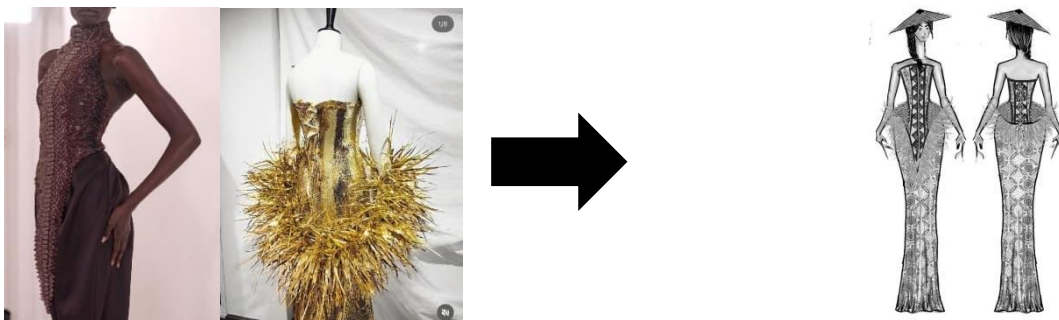


Figure 10. Couture Sketch 3 (*Donganing Pribumi*)

The women’s garments in the *Donganing Pribumi* couple series feature a long, bustier-style silhouette that extends downward to create a taller appearance for the wearer, along with a mermaid skirt that accentuates the body’s curves while maintaining modesty, much like the traditional use of the “kemben” in the past.



Figure 11. Couture Sketch 4 (*Donganing Pribumi*)

The exploration of the final silhouette in the *Donganing Pribumi* Couple Series features a unique blend of fabric layering, such as layered button plackets on the shirt and layered pants that play with pattern combinations to harmonize with the women's garment, thereby maintaining the composition as a couple's outfit.

Material Exploration

Material Exploration involves selecting the types of materials used to create each garment with precision and care to ensure they align with the planned design, taking into account both aesthetic and historical considerations. At this stage, batik dyeing is also an area for exploration, involving color testing with Remasol dyes to achieve the colors specified in the design. This is a crucial step to ensure that the selected materials and techniques are most appropriate for realizing the design concept.

- Rayon twill

Rayon twill is a fabric that combines cool, drapery rayon fibers with a diagonal weave (twill). This fabric is known for its softness, opacity, and cool, comfortable feel when worn in tropical climates. Given these characteristics, rayon twill is ideal for women's skirts—soft, opaque, and with a drape that aligns with the established design. In this collection, rayon twill plays a significant role not only in skirts but also, for example, as the fabric used to create “kulit dedongan” batik, which is finished with embroidery and applied according to the pattern. Furthermore, rayon twill is used in the pants of the men's “Donganing Pribumi” series because its draping characteristics make it ideal for pairing with the designs.

- Slub Cotton

Slub cotton is a fabric with a striped texture and a somewhat stiff yet lightweight character; it also offers good air circulation due to its loosely spun fibers. This fabric is highly suitable for bustiers and men's attire, as seen in this collection. Both men's garments use slub cotton because its bold character lends a sturdy finish, and the impression—whether formal or casual—depends on the garment's design.

- Sakura Silk

Sakura Silk is a fabric characterized by its lightness, smoothness, and luster. Because it is so lightweight, it flutters easily in the wind, creating a dramatic effect; given these specifications, this fabric is highly suitable for use as a shawl in women's garments in this final project.

- Jute

Jute is made from 100% eco-friendly fibers derived from natural jute. It is a fabric with a coarse, strong, and thick texture, making it highly suitable as a complementary material to help realize the design. It also carries historical significance: during the Japanese military occupation, people were forced to use jute sacks as makeshift clothing. However, for use in this work, the jute sacks have been thoroughly cleaned and made free of dirt. It is precisely because of this historical background that the creator chose jute sacks as a fashion combination paired with “Kulit Dedongan” batik, which features a rice motif—a fitting choice, since jute sacks were often used to store foodstuffs, including rice.

- Gold Mika

The gold mica in this work has a significant impact; among other things, it enhances the piece's opulence by providing a shimmer that represents rice plants turning golden yellow and ready for harvest. Additionally, the gold mica here functions similarly to sequins, adding a luxurious and exclusive finishing touch.

Incubation

The Incubation phase is the stage where ideas and concepts gathered during the exploration phase are refined. These ideas and concepts will be evaluated and refined by considering their conceptual, technical, and functional aspects. During this phase, several alternative designs generated during the exploration phase will be selected and further refined to make them more specific.

The Incubation stage will begin with an in-depth reflection on how the mnemonic concept aligns with the visuals





explored. This stage focuses on whether the developed visuals represent the mnemonic concept integrated with jenang katul, which serves as a medium for remembering a hero's deeds. Using visuals to aid memory is a mnemonic theory concept that helps people remember things more easily; in this context, the visual of "jenang katul" serves as a mnemonic tool applicable to various segments of society.

Does conducting a fundamental analysis of "jenang katul" in the exploration of motifs successfully represent the correlation between "jenang katul" and the mnemonic concept? Do the selection of colors and the silhouettes of the garments support the concept of couture fashion while also representing the history behind the theme?. Specifically, the creator dissected the process of making "jenang katul" while exploring its forms to create motifs and garment designs inspired by it. Consequently, the creator explored colors by observing the natural hues in "jenang katul" and other elements used by its makers; from this, the creator selected the color palette for this couture collection.

For the "Wadah Dedongan" couple, does the use of appliqué techniques combined with burlap in this series serve as a mnemonic device, much like the jenang katul offering that Raden Mas Said described? Does the choice of silhouette for these garments reflect the essence of couture?. Using jute as a fabric in the "Wadah Dedongan" couture series is an appropriate choice, given the historical context: jute was once used as makeshift clothing deemed unfit for proper wear, yet the indigenous people held captive by the Japanese adapted it into their attire. By highlighting this poignant story, jute also serves as a mnemonic device, allowing us to deeply appreciate and honor the struggles of our ancestors during the colonial era.

For the "Donganing Pribumi" couple collection, do the selected motifs adequately represent "jenang katul," which played a significant role in the history of Karanganyar?. This couple's collection features stylized motifs inspired by "jenang katul" itself, the very "jenang katul" that Nyi Dipo personally gave to Raden Mas Said during his quest for divine revelation, which took the form of a derkuku bird. From that, Jenang Katul, Raden Mas Said devised a war strategy to destroy the Dutch East India Company by attacking from the outskirts toward the center of their defenses. In short, this led to the Giyanti Agreement, which divided the Mataram Kingdom into two, namely Surakarta and Yogyakarta. At the same time, Raden Mas Said named the region where he sought his revelation "Karanganyar" and elevated Nyi Dipo to the title of Nyi Ageng Karang. This occurred around 1755–1757.

Is the concept of mnemonics already represented in the batik motifs that have been explored? Moreover, does the application of batik in this couture attire support the theory of mnemonics?. By using batik motifs specifically designed to represent the mnemonic theory and incorporated into these garments, the mnemonic concept is further reinforced; thus, the general public will find it easier to understand the meaning behind the garment's name and the visual elements used.

Through this in-depth reflection, a more detailed understanding is gained of how to realize ideas and concepts that must align with the garment's construction and the intricate details of the motifs, thereby creating a result that conveys the narrative of the concept—carefully crafted through these specific details. This stage also identifies areas requiring further attention before proceeding to more detailed working drawings.

Conceptualization

The conceptualization stage is also referred to as the design stage. At this stage, the creator emphasizes the development and arrangement of batik motifs into couture garments based on ideas inspired by *Jenang Katul* as a mnemonic medium. The design process consists of several stages, including the creation of alternative designs (sketches). The next stage is refining the selected sketch into a final design that combines batik motif illustrations with alternative fashion illustrations. The final stage of this process is preparing a worksheet that outlines the artwork production process and the materials and accessories used in the final piece.

Alternative Motif Designs

The development of alternative motif designs is a visual exploration aimed at identifying forms most relevant to the mnemonic concept. Various motif alternatives were developed by stylizing the visual form of Jenang Katul and by analyzing the materials and tools used in its preparation to achieve a deeper mnemonic meaning.

The first Alternative Motif Design 4 (Kulit Dedongan). The alternative motif sketch above is inspired by a stylized form of rice stalks that still retain a highly natural appearance. The motif is arranged in an orderly composition because the final batik application will utilize the appliqué technique, in which pieces of fabric are arranged and attached to form the motif.

Alternative Motif Design 5 (Kulit Dedongan). The motif sketch above is a refinement of Alternative Sketch 1, featuring additional stylization and the incorporation of ceceg isen-isen (traditional batik filler patterns). These additions provide a stronger traditional batik character while enhancing the aesthetic quality of the batik composition to be arranged later.

Alternative Motif Design 6 (Takir ing Ksatria). The motif above is inspired by hot jenang katul served in a takir container. The composition consists of jenang katul, palm sugar, and takir, which serve as tumpal motifs on both the right and left sides.

Alternative Motif Design 7 (Takir ing Ksatria). This motif is composed of stylized forms of jenang katul in a takir container viewed from a top perspective, combined with traditional Javanese batik elements such as ceceg, ceceg





pitu (seven-dot motifs), and ceceg sawut. Additionally, splatter batik techniques complete the composition by representing the granules of palm sugar contained within the jenang katul.

Alternative Motif Design 8 (Nuju Pusat). This motif features a composition centered on the stylized form of a lesung (traditional rice mortar), a tool used to separate rice husks from rice grains. It is combined with bundles of rice stalks, beras kutah motifs, and jenang katul, all served in a takir, which serves as the primary motif.

Alternative Motif Design 9 (Nuju Pusat). This motif combines stylized forms with traditional batik filler patterns. The lesung incorporates ceceg isen-isen, while the jenang katul is transformed into a circular ceplok motif. This design aims to optimize the symbolic meaning of jenang katul, which is traditionally eaten from the edge toward the center. At the same time, the circular motif serves as the focal point of the batik composition.

Alternative Motif Design 10 (Mbumboni Donya). The motif composition resembles Alternative Motif Design 5, with the primary difference being a change in the main motif, which also alters the design's meaning. Coconut becomes the central motif, symbolizing one of the key ingredients used to create the savory flavor characteristic of jenang katul.

Alternative Motif Design 11 (Mbumboni Donya). This design is a refinement of Alternative Motif Design 7. Significant improvements can be seen in the detailed stylization, enhanced with ceceg elements and redesigned forms to achieve greater visual beauty. The refined shapes, combined with a repetitive motif arrangement, create a larger and more harmonious overall pattern while maintaining the same symbolic meaning.

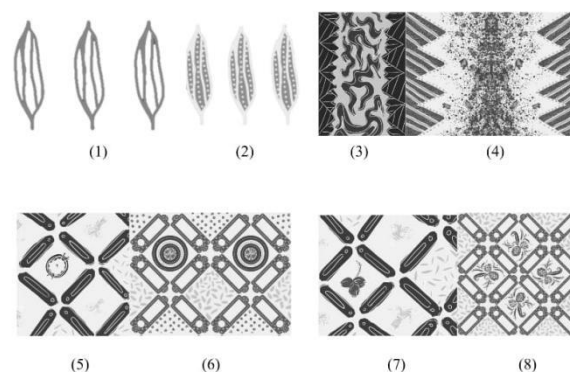


Figure 12. Alternative Motif Designs

Alternative Fashion Designs

This section presents various alternative fashion designs created to translate the emotional and mnemonic concepts into couture garments. Each design explores different silhouettes, layering techniques, and garment constructions while considering functionality, comfort, and suitability for the intended users. This stage serves as the foundation for determining the strongest design direction both visually and conceptually.

Alternative Fashion Design 1 (Wadah Dedongan). The alternative fashion design above combines a bustier and skirt into a single dress. Embroidered batik motifs are arranged and applied using the appliqué technique. Burlap gloves and a silk shawl complement the garment. The relationship between these elements conveys profound historical and psychological meanings.

Alternative Fashion Design 2 (Wadah Dedongan). This design combines a bustier and skirt into a dress featuring embroidered batik motifs applied through the appliqué technique. The motif arrangement forms rice stalks on the front and flowing tendrils extending downward, creating a lengthening effect for the wearer. The garment is paired with a shawl featuring takir and jenang katul motifs to create a balanced visual composition.

Alternative Fashion Design 3 (Wadah Dedongan). The alternative garment above features a jacket-inspired silhouette with an oversized cut. It is combined with a high collar and a waist belt, creating an inverted A-line silhouette. The upper section appears more voluminous, giving the wearer a strong and dignified appearance.

Alternative Fashion Design 4 (Wadah Dedongan). By combining a structured jacket construction with flowing trousers and appliqué techniques, this design establishes continuity between the men's and women's garments. Both garments share the same conceptual meaning: to provide wearers and the wider community with an experience that conveys the collection's mnemonic concept.

Alternative Fashion Design 5 (Donganing Pribumi). This alternative design features a dense batik composition and the full application of rice-stalk motifs on the trousers to create a flowing visual effect. The cuffs are designed with extra height to produce dramatic balloon sleeves, enhancing the garment's bold and majestic appearance.

Alternative Fashion Design 6 (Donganing Pribumi). The alternative fashion design above features an A-line silhouette with a wider lower section, achieved through loose-fitting trousers and additional layers. This construction creates a broad lower silhouette while maintaining a slimmer upper body.

Alternative Fashion Design 7 (Donganing Pribumi). This alternative design presents an inverted A-line silhouette with added volume in the upper section. Gold acrylic accents are incorporated to represent rice plants while also

influencing the garment's final structure and visual impact.

Alternative Fashion Design 8 (Donganing Pribumi). The garment above features an elongated bustier that tapers downward, creating the illusion of a smaller waist and fuller hips. This construction creates an hourglass silhouette that accentuates the wearer's body shape.

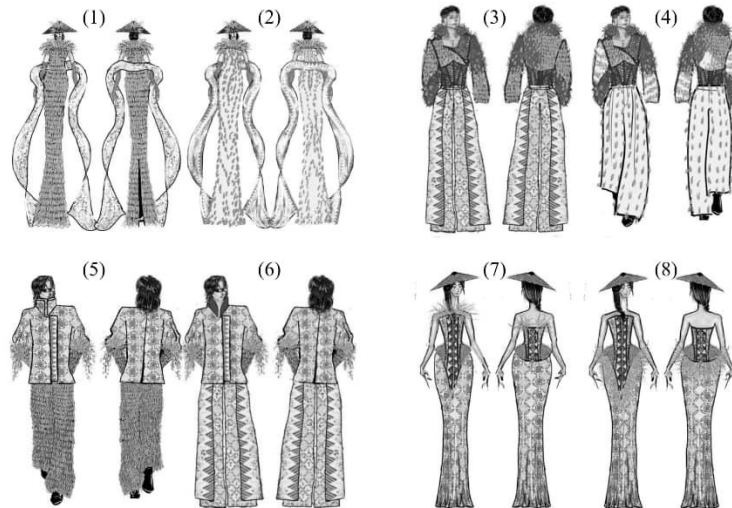


Figure 1 Alternative Fashion Designs

Chosen Design

This stage involves the design selection process based on conceptual, visual, and technical considerations. From the various alternatives developed, the most representative motif and garment designs with the greatest potential to be realized as ready-to-wear works were selected. The chosen designs were determined through a consultation process with the final project supervisor. These selected designs will serve as the primary reference for the subsequent stages of the creation process.

- Selected Motif Designs

From the various alternative motif sketches created, the following batik motif designs were selected for each concept based on their conceptual suitability, clarity of symbolism, and technical feasibility. The selected motif designs include Designs 2, 4, 6, and 8.

- Selected Garment Designs

From the several alternative garment designs developed, the following were selected. The chosen garment designs are presented as colored fashion sketches that show both the front and back views. The selected garment designs include Designs 2, 4, 6, and 8.

Refined Designs

At this stage, the selected designs are further refined through the placement of motifs, color detailing, and material selection to ensure they are ready to be realized as ready-to-wear garments. The outcome of this stage represents the final design form before entering the production process.

The women's garment design from the Wadah Dedongan couple series combines a bustier and skirt into a single dress. Embroidered batik elements are arranged using the appliqué technique, forming rice motifs on the front and vine-like patterns extending downward to create a lengthening visual effect for the wearer. The garment is complemented by a shawl featuring takir and jenang katul motifs, creating a balanced composition.

The men's garment design from the Wadah Dedongan couple series combines a structured jacket with flowing trousers. The appliqué technique creates visual continuity between the men's and women's garments, conveying a shared meaning that provides both the wearer and the public with an experience related to the mnemonic concept embodied in the collection.

The women's garment design from the Donganing Pribumi couple series features an elongated bustier that tapers downward, creating the illusion of a smaller waist and fuller hips, thereby producing an hourglass silhouette for the wearer. Rice plant accents are achieved through gold mica embellishments strategically placed on the bustier to enhance the hourglass effect further.

The men's garment design from the Donganing Pribumi couple series features an A-line silhouette, characterized by wide-legged trousers with layered details that create volume in the lower section while maintaining a slimmer upper section. The batik motifs used are consistent throughout the set, creating a cohesive appearance while preserving distinct symbolic meanings within each garment.



Materialization

Materialization is the phase in which ideas and concepts are transformed into physical works by translating design sketches into tangible creations through high-level technical execution. This phase includes the batik-making process and garment construction, beginning with the preparation of materials and tools, pattern drafting, motif transfer onto garment patterns, batik production, pattern separation, sewing, and finishing.

Artwork Realization Stage

By understanding a clear and structured workflow, the creation process becomes easier to manage and can be completed according to the planned schedule.

- Batik Motif Design Development

The creation of batik motifs is a crucial stage that must be carried out carefully, with consideration for the concept and theme to be presented. The process begins with rough sketching to explore the fundamental forms of *jenang katul*. This exploration examines the utensils and ingredients used in its preparation, as well as the historical background of *jenang katul*. Various design alternatives are then developed and evaluated based on form, symbolism, meaning, and clarity of interpretation. The selected motifs are subsequently refined with additional details before being transferred onto the fabric.

- Garment Design Development

This process aims to translate concepts and ideas into garments through the application of form and motifs. The garment design serves as a guideline and limitation for achieving a final work that aligns with the intended concept. The process begins with rough sketches drawn on paper to achieve more natural and flexible forms. Once a sketch is selected, it is refined through digital drawing, including motif placement and color planning.

- Determination of Standard Women's Measurements

The measurements for the couture garments are based on the actual body measurements of the 2025 Putra Putri Lawu Karanganyar titleholders (Habi and Verlinda) who will wear them.

Table 1. Determination of Standard Women's Measurements

Description	Measurement
Garment length	150 cm
Waist Height	38 cm
Bust Circumference	90 cm
Waist Circumference	68 cm
Hip Circumference	92 cm
Shoulder Width	37 cm

- Determination of Standard Men's Measurements

The measurements for the couture garments are based on the actual body measurements of the 2025 Putra Putri Lawu Karanganyar titleholders (Habi and Verlinda) who will wear them.

Table 2. Determination of Standard Men's Measurements

Description	Measurement
Garment length	75 cm
Shoulder Width	40 cm
Hip Circumference	96 cm
Trouser Length	103 cm
Thigh Circumference	66 cm
Crotch Width	68 cm

- Pattern Making

Pattern making is the process of translating garment designs into measured pattern pieces to realize the design as a three-dimensional garment. Once completed, the patterns are transferred onto batik fabric using pencil markings.

- *Nglowongi* (Wax Outlining)

At this stage, the transferred motif outlines on the fabric are covered with hot wax using a size-2 canting tool, also known as a *canting klowong*, to preserve the pattern throughout the batik process.

- Stamping Process (*Pengecapan*)

The stamping process uses copper stamps that contain only the outline components of the repeating motif. The fabric is placed on a stamping table prepared with damp foam covered by a plastic sheet. The stamp is heated in molten wax until the wax reaches the proper temperature. The stamp is then lifted, briefly drained, and repeatedly applied according to the predetermined pattern across the fabric surface.

- *Isen-Isen* (Motif Fillings)

Isen-isen refers to the internal decorative elements of batik motifs designed during the stylization process. At this stage, the artist uses hand-drawn batik techniques to fill in these details on the fabric that has already been outlined and stamped. A size-0 canting tool is used to maintain consistency and precision.





- Dyeing (*Nyelup*)

Batik coloring involves several techniques. The first coloring stage uses immersion dyeing with pure Remasol dyes. After dyeing, the fabric is dried in a shaded area. The color recipes include:

- Yellow: 30 g Remasol Yellow FG + 10 g Remasol Brown GR in 3,000 ml water.
- Cream: 30 g Remasol Yellow FG + 20 g Remasol Brown GR + 2.5 g Remasol Turquoise Blue G in 8,000 ml water.
- Brown: 1 liter of prepared cream dye solution + 50 g Remasol Brown GR + 2.5 g Remasol Turquoise Blue G + 2.5 g Remasol Yellow FG + 5 g alginate in 2,000 ml water.
- Green: 2 liters of prepared cream dye solution + 40 g Remasol Yellow FG + 40 g Remasol Turquoise Blue G + 5 g alginate in 2,000 ml water.

- Brush Coloring (*Nyolet*)

After drying, the fabric undergoes a second coloring process known as *nyolet*. Remasol dyes mixed with alginate are applied by hand to create a thicker consistency that prevents color bleeding and facilitates the application of contrasting colors.

- Fixation (*Fiksasi*)

The dyed and painted fabric is fixed with water glass (sodium silicate). This can be applied either by brushing or immersion. In this project, the brushing method is used to reduce material consumption and ensure complete coverage. After application, the fabric is left to rest for a minimum of two hours and a maximum of forty-eight hours to lock in the colors and prevent fading.

- Wax Removal (*Nglorod*)

The wax removal process aims to eliminate wax and fixation residues by boiling the fabric in hot water mixed with soda ash. This helps release the wax from the fabric fibers.

- Drying the Batik Fabric

The fabric is thoroughly washed to remove any remaining residues and then dried in a shaded area.

- Fabric Cutting Process

Before cutting, the fabric is ironed to ensure accuracy and neatness. The patterned fabric can then be cut directly along the waxed outlines. In some cases, patterns are transferred again before cutting.

- Embroidery

Fabric featuring the *Kulit Dedongan* motif is embroidered along the motif's edges before proceeding to the cutting stage.

- Application of Interlining Layers

Certain garment sections require the application of supporting materials such as *mori gula*, fusible interfacing (*kufner*), and dacron. For bustiers, this stage occurs after the lining and boning are attached. The purpose is to create a more structured and refined final garment.

- Pattern Tracing (*Peraderan*)

This process is essential for restoring the exact pattern dimensions, ensuring that the final garment is sewn accurately according to the intended measurements.

- Sewing

Sewing is the process of joining traced fabric pieces to create a garment that conforms to predetermined measurements and design.

- Finishing

The finishing stage includes several activities, such as attaching motifs with the appliqué technique, hand-finishing selected sections of the garment, installing buttons and hooks, and trimming excess threads. Finally, the garments are pressed with an iron to secure all components and achieve a polished appearance.

CONCLUSION

The findings of this Final Project demonstrate that the visual form and historical significance of *jenang katul*, an offering associated with Raden Mas Said, can be translated into couture fashion through the application of mnemonic theory. The batik motifs were created through a stylization process based on the original visual characteristics of *jenang katul*, while maintaining essential elements of mnemonic theory. The creative process began with visual research on *jenang katul* and its ingredients, followed by the development of motif compositions to produce balanced designs that harmonize with the garment concept while conveying the historical values embedded within it. These results demonstrate that mnemonic theory can be effectively applied to motifs and visual designs that are rich in symbolic meaning.

Couture fashion was selected as the medium of interpretation because it offers greater freedom for visual exploration and possesses an exclusive character that strengthens the communication of historical and cultural concepts. Furthermore, the couture approach offers greater artistic value, which can increase public interest in cultural history and fashion. Collaboration with regional tourism ambassador organizations is also expected to support the development of educational tourism while introducing local culture to a wider audience. Therefore, fashion functions not only as an





aesthetic medium but also as a means of cultural preservation, communication, and the reinforcement of regional identity.

The naming of the collection and motifs was undertaken to strengthen the mnemonic concept, enabling the public to recognize, understand, and preserve local cultural heritage more easily. This Final Project demonstrates that the integration of the visual characteristics of jenang katul, its historical values, and mnemonic theory can be realized through couture garments featuring representative batik motifs. The use of a batik stamping combination technique (batik cap kombinasi) was found to be an effective visual medium for conveying the historical values and cultural meanings embodied in the batik motifs.

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