



APPLICATION OF BALINESE ORNAMENT (*KEKETUSAN KAKUL-KAKULAN*) IN *ENDEK* WOVEN FABRIC WITH AIRBRUSH TECHNIQUE FOR EVENING DRESS

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Abstract:

Purpose : The use of *endek* fabrics in creating evening clothing can increase creativity so that it can produce innovative evening dress designs with curvaceous ornaments, besides that it can be a cultural heritage.

Research methods : The stages in the process of creating evening dress designs consist of three main stages, namely the idea stage, the mindmap method stage, and the design process stage.

Findings : The creation of evening dress takes modern tradition as the concept. The traditional concept can be seen from the application of traditional Balinese ornaments, namely *keketusan kakul-kakulan* as a motif on *endek* woven fabrics with the airbrush technique. While the modern concept can be seen in the silhouette of the evening dress which is designed not out of date, unique and fashionable, and comfortable to use.

Implications : Evening dress with *endek* woven fabric with a *kakul-kakulan* motif is one of the innovative evening wear choices for women to be used on formal occasions and as a form of appreciation for Balinese cultural heritage and *endek* cloth weavers

Keywords : *endek* woven fabric, *keketusan kakul-kakulan*, evening dress.

INTRODUCTION

Clothing is everything that someone wears that can support appearance [1]. Reviewing the purpose of people wearing clothes, it turns out that everyone's goals are not necessarily the same. Some people see it from the point of view of physical needs, while others see it from a psychological point of view. While in one side, people dress for a reasons of physical need for protect their body, in other side people don't wear clothes for the same reason. This is due to differences in tradition, nature conditions, habits, and values prevailing in the community.

Clothing is related to human attitudes and behavior, which is a symbol of a person's role and social status. It contains appreciation for the recognition, justification and identification of the user. Dressing is part of the non-verbal communication process through symbols [2]. These symbols are in the form of markers or markers that allow others to determine a person's status. This status shows others how he should behave, how others should behave to him.



Basically, the pattern of symbolic interaction states that humans live in an environment with symbols, and behavior is stimulated by these symbols. These symbols are present through communication interactions between the wearer and other people. The interaction that can be accepted by a community depends on the extent of the network of symbols, where the symbols have a common and mutually agreed meaning in a culture.

Although most of these symbols are communicate verbally, some translate them by visual appearance, such as gestures, movements and objects. Clothing is the main object that is used symbolically in human interaction. Appearance carry a symbolic message to the recipient, but the message received is not always appropriate. The level of consistency between the two messages (sent and received) is a measurement of the effectiveness of the interaction.

There are various forms of clothing and many of them are related to the gender role of the wearer. Women's clothing in generally is conspicuous, so that it can invite the attention of others, both from fellow women themselves or the opposite sex. Women generally like to wear evening dress, as a lifestyle necessity and following trends so that they are not out of date (up tp date). Women's clothing has actually existed since ancient times because women and clothing are an inseparable combination, these two things play an important role in the journey and development of a work of art. The meaning of women's clothing is as a refinement of appearance and reflects personality [1]. Women will never be separate from a sensitive thing, namely appearance.

Women's clothing can be classified based on the occasion of its use, namely women's casual clothing (daily clothing), women's formal clothing (workwear, party wear/evening clothing), and women's activewear (sports clothing) [3]. One of the three categories is formal attire, in which evening wear is included in formal attire which is interesting for a deeper review. Party dress or more commonly known as evening dress is the clothing worn to attend a party. When a woman attends a party, women certainly want to look their best to respect the party organizers and other guests. Besides that, evening dresses are the most interesting clothes to explore, because evening clothes are one of the clothes to support one's appearance so that users become confident with their appearance.

From the materials used for evening wear, there are various kinds of traditional Balinese fabrics, namely: *endek* and *songket*, imitation leather, and natural leather, as well as natural materials that can be obtained around us. Today the use for evening wear uses a lot of cloth, both traditional Balinese cloth and other materials on the market such as cotton, lace, *endek*. One of the materials that have not been widely used is traditional Balinese materials, as it is known in Bali that the application of *endek* woven fabrics is widely used. Nowadays, the use of *endek* traditional cloth is only for *kamen* (sarong). *Endek* cloth is a traditional Balinese cloth, which is made in the Bali Region.

Judging from the use of *endek* fabric, in the past the *endek* weaving was used only for individuals and families who were only worn at certain times, especially traditional and religious ceremonies. However, nowadays *endek* fabric is sold

freely, and its use is not only as a means of religious ceremonies. Now, this *endek* fabric has been used as a scarf, *kamen* (sarong), or evening dress. However, the use of *endek* fabric as a material with Bali ornaments such as evening clothes is still rarely found.

The creation of evening dress using *endek* fabric as the main material and supporting materials can preserve the local culture so that more and more people know that *endek* fabric is not only used as a means of the ceremony, but can also be used as clothing materials. The use of *endek* fabric in the creation of evening clothing can increase creativity so that it can produce innovative evening dress designs with *keketusan kakul-kakulan* ornaments, besides that can preserve the existing culture. *Kakul-kakulan* ornaments are the starting point of various motifs in Bali. Judging from the repetitive theory, the *kakul-kakulan* will be more beautiful and very harmonious with the pepalihan forms that exist in traditional Balinese buildings. From the point of view of art, namely in symmetrical balance, the *kakul-kakulan* are very expressive and are more elegantly applied to cloth or woven. The creation of evening clothing with the inspiration of *endek* and *kakul-kakulan* fabrics as ornaments is closely related to the field of fashion design.

Based on this explanation, the creation of evening clothing using *endek* fabric is a solution to the problem of preserving traditional Balinese fabrics so that the creation of evening clothes with traditional *endek* fabric can be easily identified as well means of promoting this traditional cloth. The use of *endek* cloth as a material for making evening clothes can help preserve Balinese culture so that *endek* fabric is increasingly known to the other community and abroad. This will help the weaver to market their work which will later the weaver more excited to produce even better *endek* fabric. Likewise, fashion designers will be more creative to produce works using traditional materials with *keketusan kakul-kakulan* ornaments so that they can participate in preserving culture.

The concept taken in creating this evening dress is traditional modern, where the modern concept is to create an evening dress with unique designs, elegant and comfortable to wear. The traditional concept can be seen from the use of materials, namely *endek* fabric which is a traditional Balinese fabric, so the combination of these two concepts produces a design that is up to date, unique, and fashionable.

RESEARCH METHODS

The method or process of creation is a systematic way of realizing works of art. Aims to produce ideal and accountable fashion design work [4]. The stages in the process of creating evening dress designs consist of three main stages, namely the idea, the mindmap method, and the design process.

a) The Idea

The first stage is the determination of the idea of creating which is then followed by determining the concept of the creation. In this creation, the chosen idea is an evening dress using airbrush *endek* fabric. The concept can be understood as a strategic rationale to achieve the goal. Concepts are thought-provoking, and not operational. The concept

requires implementation and plan. Determination of ideas is also followed by observation, gathering information either through interviews or through literature and ideas through methods. The data collection method was carried out to obtain primary data and secondary data as information related to the subject and object of the design.

b) The Mindmap Method

Mind Maps are the easiest way to put information into the brain and take out the information from the brain. Mind mapping is a creative, effective way of note-taking that will literally “map” our thoughts. It is a simple way to implement in the creation process [5].

The Mind Map in this creation is used as a first step to explore various sources of ideas that are in the mind, then they are poured into creative notes as an effort to generate creative ideas. The mind map method is very helpful in finding creative ideas through lateral thinking to find the relationship between one object and another. Finding possibilities - possibilities that were unexpected before and as an effort to minimize errors.

c) The Design Process

The design process for this evening dress begins with making a sketch of the evening dress, then proceeds with measuring, drawing patterns, grading, cutting patterns, sewing, and finally finishing for the refinement of the evening dress design.

FINDINGS

The creation of evening dress designs with *endek* fabrics using the airbrush technique as a source of inspiration is based on several kinds of literature and scientific journals related to this creation. The choice of evening attire is due to the fact that nowadays evening clothes are often worn by women in Bali on various occasions, especially formal events.

In order to examine these problems, it cannot only rely on knowledge of evening fashion but must also be followed by an understanding of the accompanying concepts including a number of relevant theories. The theories are chosen properly so that they can be used to analyze the problems studied.

This paper discusses evening dress as a lifestyle, where clothing in social reality has become an interesting phenomenon in Balinese life and has become a basic need that is no less popular with today's clothing. Clothing has become a historical-cultural image, has developed into a lifestyle product, and has become one of the types of needs that are currently consumed by Balinese women. By wearing clothes that are trending or the latest releases on the market, it gives psychological confidence to the wearer and this is a lifestyle demand that must be done.

1. Evening Dress

Evening dress for women is part of the cloths grouping based on occasion [6]. Cloths based on occasion means that clothing users must adjust the clothing worn to the place or event or activity attended because every opportunity

demands a different type of clothing in terms of design, material, and color of the cloths. Cloths based on occasion divided into three : activewear, casual and formal clothing.

Activewear is the clothing worn for sports or outdoor activities. Usually, activewear uses materials with high elasticity, lightweight, and easy to absorb sweat. Casual clothing is clothing that is worn daily or for non-formal activities such as sightseeing, relaxing, and so on, which is comfortable with a simple design. Formal clothing is defined as clothing that is suitable for use on formal or official occasions such as going to the office and parties. On formal occasions such as going to the office, the formal clothes worn are called work clothes. Meanwhile, on the occasion of the party, the formal clothing worn is called the party dress or often called the evening dress [7].

Forms of evening dress vary and many of them are related to the gender role of the wearer. The main principle of evening dress is its free form to provide space for both designers and users to express themselves. The material used for the evening dress is high-quality material with dark colors.



Figure 1. Sample of evening dress for women
[Source: Reference [4]]

2. Endek Fabric With Airbrush Technique

Endek fabric is only used by certain people. For example the kings or descendants of nobility. In the past, this fabric was used by the elderly and the nobility. *Endek* cloth began to develop in 1985, namely during the reign of King Dalem Watuengong in Gelgel Klungkung [8]. This *endek* cloth then developed around the Klungkung area, one of which was in Sulang Village.

In Bali, in general, *endek* fabric is used as *kamen* as a clothing attribute to temples. However, *endek* fabric, which is now increasingly popular, makes textile entrepreneurs compete to produce quality products such as fashion, bags, clothing, hats, wallets, shoes, and so on [9]. Balinese traditional woven

fabric is a big challenge for the Balinese people to maintain its sustainability. Balinese people also have to be steady, pay attention to the rules for using the cloth.

Airbrush is a painting technique by utilizes wind pressure [10]. The wind pressure referred to here is the pressure generated by a machine tool called a compressor. Furthermore, the air from the compressor is channeled through a hose to an atomizer which is also equipped with a paint storage tube. Thanks to the wind from the compressor, the liquid paint sprays in the form of droplets so that the results of the spray on the media look very smooth. The airbrush technique on *endek* fabric is used as an alternative to the *endek* motif coloring technique on the pakan yarn or known as the "*nyatri*" technique [10]. The Airbrush technique can produce more detailed motifs in a more efficient time.



Figure 2. Sample of *Endek* Fabric with Airbrush Technique
[Source: Reference [10]]

3. Design Elements in Designing Evening Dress

Clothing, where clothing is a basic human need that cannot be abandoned in human life. From its function, clothing protects the body from the influence of nature, adapts to the civilization in which humans live, and can make a person's appearance more attractive. Looking at the function of clothing, there are several elements that need to be considered in designing a dress, including evening clothes. The elements are line, direction, shape, size, color value, and texture [1].

a) Line

The line is a link between two points, in creating a line of clothing as one of the necessary elements and influencing a fashion as a shadow of the outer sideline of a fashion model called a silhouette.

b) Direction

Directions and lines are related because all lines have directions, namely vertical, horizontal, diagonal, and curved. Each direction has a different impression. Vertical lines give the impression of majesty, horizontal lines give the impression of a calm feeling, diagonal lines and slanted lines give a dynamic impression, and curved lines give the impression of being flexible, cheerful, and happy.

c) Shape

Creating an evening dress design will be based on several shapes which are generally called geometric shapes and other shapes as

variations on a person's figure. Forms can be applied as fashion forms or as structures or as decorative.

d) Size

In an evening dress design, shapes, lines are often different sizes. Size must be considered because it affects the design results. The design elements that are considered in a design need to have a balanced size so that they become a harmonious whole, both the design unit and the wearer of the clothing.

e) Fabric Colors and Patterns

Colors and fabric motifs play an important role in designing clothes. The selection of the right colors and fabric motifs for evening dress designs determines beauty and harmony. Colors and fabric motifs also affect the impression of being fat or thin when the wearer wears clothes.

f) Value

The value is related to color, namely the darkest color to the lightest color. These colors have a certain value that can give the impression of an atmosphere.

g) Texture

The texture is very important in designing a dress. Texture selection should be adjusted to the designed model. The types of textures are stiff texture, coarse and fine texture, limp texture, translucent texture, and glossy and dull texture.

4. Design Principle in Designing Evening Dress

The design principles implied in this evening dress are unity, balance, proportion, rhythm, and the center of attention [7].

a) Unity

Good design always pays attention to the harmony between various design elements, namely the alignment of lines and forms in harmony in texture and color so as to produce a harmonious fashion design.

b) Balance

The balance in designing evening wear is to get calm and stability. The effect of calm in balance can cause equal attention between left and right or focused on one side.

c) Proportion

Proportion in an evening dress design is a way of placing elements or parts of clothing and accessories related to distance, size, number, level, or area on a fashion model.

d) Rhythm

Rhythm is an accessory design that is a regular movement from one part to another so that it can be felt by sight.

e) Point of Interest

The design of the *keketusan kakul-kakulan* must have a point of interest or an attention part compared to the other parts. The point of

interest can be on the front of the evening dress or the handle according to the desired concept.

5. Balinese Ornament : *Keketusan Kakul-kakulan*

The *Keketusan* ornament is a work of art whose basic ideas/concepts are taken from natural objects, plants, and animals [11]. This natural form is then stylized/deformed/changed in the form of ornament. The purpose of the *keketusan* ornament was created to fill the *pepalihan* parts (sections that are rectangular in shape, such as *pundan* terraces) from traditional Balinese architectural buildings. There are many kinds of *keketusan* ornaments applied to traditional Balinese buildings. The meaning contained in the ornament of decency is a binder of positive traits whether it is the fulfillment of clothing, food, or shelter, the most important thing is to live in harmony, and peace both in this life and the hereafter. *Keketusan* has several types of motifs, namely *keketusan ganggong pae*, *mas*, *batun timun* (cucumber seed), *ceplok* flower, *pipid*, *kuping guling* (swine ear), *kakul-kakulan*, *tali ilut* and so on [12].



Figure 3. *Keketusan Kakul-kakulan*
[Source: Reference [12]]

Keketusan which takes the form of *kakul-kakulan* is a stylization of a snail's shell which has artistic value in the repetition of a form called a motif. The motif of the *kakul-kakulan* is a stylization of a snail that lives in water, this motif is round repeatedly with a uniform shape and size. The form of the *kakul-kakulan* is the forerunner or the beginning of the decorative motifs that developed in Bali. If it is observed that the *kakul-kakulan* motifs are always present in the decorations in Bali, from the beginning of the formation of the motif and the end of the formation of the motif, it is always the beginning and the end is always circular. The form of the *kakul-kakulan* from an aesthetic point of view is a combination of line play, composition, proportion, color, and perspective.

6. The Creation of *Endek* Evening Dress with Airbrush Technique and *Kakul-kakulan* pattern

The creation of the evening dress with *endek* cloth with the airbrush technique has gone through several stages as a process of creating a work of art, which involves elements of intelligence and intuition, observation, and assessment of the experience of the data obtained. This data is then studied to produce a concept that is realized through a creative process.

The creative process carried out in this creation is the realization of 5 (five) unique evening dresses by utilizing *endek* cloth with motifs of *keketusan kakul-kakulan* ornaments as the main material which is traditional Balinese cloth so that it can be loved and preserved so that it can be better known by the wider community. In addition to the *endek* motif, the other designs also use plain *endek* fabric as supporting material and other materials such as beads as

accessory material. All these materials are combined and matched to produce a unique and modern evening dress design. The results of the creation of the five evening outfits can be seen in the following sketches:

a) Description of evening dress 1

Evening dress 1 raises the traditional concept by using the airbrush technique as the main material without using supporting materials. The *kakul-kakulan* motif is one of the ornaments that take the form of nature, namely the shape of an animal. Likewise with the *endek* woven fabric motif used in this work. The motif of the *kakul-kakulan* is repeated and full. The form of the *kakul-kakulan* seen from an aesthetic point of view is a combination of line play, composition, proportion, and color. The form of the *kakul-kakulan* is a high-aesthetic creation created by Balinese artists of their time. Until now, the form of the *kakul-kakulan* motif has always been present as the initial application of decoration, to decorate a sacred building as well as a residential house. The shape of the *kakul-kakulan* is the power of the decorations in Bali. Thus providing an attraction for those who see it.

Design evening dress 1 with the theme of simplicity is an evening dress with a simple shape, sleeveless hand design, and a round neck design. The main material used is the design of work 1, all of them using *endek* woven fabric with the airbrush technique with the *kakul-kakulan* motif. Simplicity appears through the shape of the sleeveless overalls design. An elegant impression emerges from the selection of black on the fabric with a combination of gray in the shape of the *kakul-kakulan*. These two colors, namely black and gray, are the colors that are generally used as the basis for the ornaments of the *Kakul-kakulan*. The use of main material used in the work of evening dress 1 is *endek* woven fabric with the airbrush technique with the *kakul-kakulan* motif, which is very in line with the traditional Balinese concept taken from the *endek* cloth motif, namely *kakul-kakulan*.



Figure 4. Evening Dress 1
[Source : Sudharsana's Documentation, 2017]

b) Description of Evening Dress 2

Evening dress 2 showed traditional Balinese concepts, with the theme of simplicity. In evening dress 1 the length of the dress is below the knee, while the length of evening dress 2 is up to the ankles. Likewise, the design on the neck has a corner that looks like a square shape. This collar design looks like this shirt model has corners that seem to have a square shape. The design at the bottom part of this evening dress 2 is a long skirt with a three-tiered skirt.

The materials used in the design of this evening dress are a combination of *endek* airbrush fabric with a *kakul-kakulan* pattern and plain *endek* woven materials (without pattern). *Endek* fabric with *kakul-kakulan* pattern is used on the upper body, on the lower arms, and on the lower garment, interspersed with plain *endek* woven material. Plain *endek* fabric is used on the middle hand, middle body, and middle bottom as well. The bottom part of the dress uses a combination of *endek* materials with the *kakul kakulan* pattern, which is designed with an inverted triangle shape with the tip facing down, while the plain pattern with a triangular shape also faces up. This design was chosen to give the impression of a curved line application so it doesn't look stiff. The color of the lace fabric is black while the sequins are chosen in gray color so that it is in harmony with the color of the *kakul-kakulan* pattern.



Figure 5. Evening Dress 2
[Source : Sudharsana's Documentation, 2017]

c) Description of Evening Dress 3

The theme of evening dress 3 raised is the transition from simple to glamorous but implied traditional concepts. It can be seen from the neck and sleeve designs that seem more luxurious than the designs of evening dresses one (1) and two (2). The neck design adopted in evening dress 3 is a shanghai neck with a high collar to the upper or lower neck limit. The material used in the design of evening dress 3 is a combination of *endek* fabric with airbrush technique, a *kakul-kakulan* pattern, and black base color combined with gray color which is used on

the upper body to the waist to the hands. As a combination fabric, plain black *endek* fabric is applied in the middle hand and the lower body with a 7/8 length span model. As an accent, the black lace fabric is used, decorated with black and gray sequins placed on the neck. Overall, both the design and the combination of materials used appear to be feminine and elegant.



Figure 6. Evening Dress 3

[Source : Sudharsana's Documentation, 2017]

d) Description of Evening Dress 4

The evening dress 4 has a traditional concept but takes a glamorous theme. This can be seen in the design on the neck which is different from the neck design in evening dress 1, 2, and 3. In these evening dress 3, the neck design is very beautiful, while in this evening dress 4 the upper part is a bustier shape with a curved upper chest. So that the top fashion design looks very varied. While the lower part of the dress is in the form of a skirt with a top span skirt design, while the thighs are made to shrink so that the bottom part looks like a ball gown.

The material used in this evening dress is airbrush *endek* fabric with a *kakul-kakulan* pattern for the bustier, the skirt fabric also used plain gray *endek* fabric, airbrush technique *endek* fabric with a *kakul-kakulan* pattern is used on the bottom of the skirt with a triangular pattern facing up. The bottom part of the dress has plain *endek* woven fabric with a downward triangular pattern alternately along the width of the skirt. For accents, the black lace fabric filled with gray and black sequins is applied to the left and right sides of the bustier, so it looks a balanced impression.



Figure 7. Evening Dress 4
[Source : Sudharsana's documentation, 2017]

e) Description of Evening Dress 5

Evening dress 5 design still elevates traditional concepts with feminine and elegant themes. This can be seen in the design of the upper clothing that looks elegant to the wearer. The interesting thing about the design of the evening dress is the design of the top which looks different from the four designs of evening clothing. The top of this dress is shaped like a cloak but the length until the waist. The design is also unique where from the front it looks like a half-circular shape. On the neck, a shanghai neck model is applied, so it looks very elegant. Likewise, at the bottom of the dress is a skirt that is made to follow the shape of the body to the knee, then at the bottom has an "L" silhouette or a mermaid skirt shape so that it looks very supportive of beauty and looks elegant.

The material used is the dominant *endek* fabric with the airbrush technique and the *kakul-kakulan* pattern, with the basic color black and the *kakul-kakulan* pattern in gray color. This main material is used on the upper part of the shirt. As an additional material, it still uses plain gray *endek* fabric for the upper skirt to the hips, then the lower part uses *endek* fabric with an airbrush technique and a *kakul-kakulan* pattern.

To add to the beauty of this evening dress, the lace fabric filled with gray sequins was applied on the upper dress to the left and right sides, which was assembled on the shoulders. The lace fabric filled with sequins is also placed between the plain *endek* dan *endek kakul-kakulan* fabric to cover the stitched, so it looks neat and harmonious.



Figure 8. Evening Dress 5
[Source : Sudharsana's documentation, 2017]

CONCLUSION

Application of the *keketusan kakul-kakulan* on the *endek* fabric with the airbrush technique for women's evening clothing is an innovation as an appreciation for Balinese cultural heritage. The firmness of the *kakul-kakulan* applied as an airbrush *endek* woven pattern with geometric shapes still gives a contemporary and up-to-date impression of the evening dress. The use of the airbrush technique makes the *endek* pattern more detailed and the pattern can be designed according to the needs of the clothing section, to save on fabric waste. Besides that, the use of the airbrush technique provides an advantage in the time efficiency of processing, especially in the coloring of *pakan* yarns which can increase the productivity of the *endek* weavers.

Evening clothes with *endek* fabrics can be a woman's choice to attending formal activities, especially at night in addition to using evening clothes with modern fabrics. The selection of the *kakul-kakulan* pattern combined with lace fabric, sequin, the silhouette of the dress, and also the right sewing technique can make the women look elegant, comfortable, unique, and fashionable wearing the evening dress. This evening dress with airbrush technique with airbrushed motifs has modern traditional concepts for simple to glamorous styles. In this way, women who used evening dresses with airbrushed *endek* fabric and a *kakul-kakulan* pattern can look fashionable, up to date, and participate in preserving traditional Balinese fabrics and prospering the weavers. In other words, through the clothes women wear, women can communicate messages and implied meanings.

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