



Traditional Charm in Luxury: Cathedral Train Dress With *Gajah Oling* Batik

^{1*} Romadhona Chusna Tsani, ² Indriani Oktavia

^{1,2} Akademi Kesejahteraan Sosial Ibu Kartini Semarang, Indonesia

Address: Jl. Sultan Agung No.77, Gajahmungkur, Kec. Gajahmungkur, Kota Semarang, Jawa Tengah 50232

Email correspondence: romadhonachusna@gmail.com

Abstract. *The Cathedral Train dress is a formal dress that has a long tail on the back of the dress. This dress has a luxurious and magnificent impression and is commonly used for important occasions such as weddings and other formal events. Cathedral Train dress tends to use plain luxury fabrics without patterns with elegant sequin embellishments. The innovation of the Cathedral Train dress using traditional fabrics has become a new inspiration for fashion enthusiasts. Combining the traditional concept of batik with a luxurious modern fashion style, reflecting the fusion of culture and contemporary fashion trends. Gajah Oling batik is a typical Banyuwangi batik that is commonly used by the surrounding community in traditional ceremonies that are sacred. Gajah Oling batik is believed by the community to be a symbol of prosperity. The formal philosophy of Gajah Oling Batik is in accordance with the characteristics of the Cathedral Train Dress which is used on formal or ceremonial occasions. The combination of dress with traditional Batik of Gajah Oling will produce novelty in the Cathedral Train dress that already exist today. The method used is a qualitative method with descriptive data analysis. This research resulted in a combination of luxury dress with a combination of traditional Gajah Oling Batik.*

Keywords: Dress, Batik, Gajah, Oling

1. INTRODUCTION

The Cathedral Train dress is one of the fashions in the group of haute couture or luxurious exclusive fashion and is a high-level fashion. The Cathedral Train dress has an additional long fabric at the back of the dress that stretches from the waist of the dress which can reach a length of eight feet to ten feet or more, this additional fabric serves to add an elegant and glamour impression to the dress. The addition of fabric to high-level dresses is commonly referred to as Train or dress tail. The train on the dress can be in the form of additional fabric that directly blends with the main dress or it can also be a part that can be detached. Cathedral train dress were commonly used on important occasions such as weddings and national formal events in the kingdoms in the Middle Ages.

The history of the tail on the Cathedral Train dress symbolizes the nobility of the family, the length of the tail of the cathedral train dress can be a social status for the wearer. This symbol of nobility can be seen from how long the tail of the dress is used. The longer the tail of the Cathedral train dress symbolizes the higher the family's noble status.

On the other hand, the fashion industry is constantly evolving with luxury clothing trends that combine traditional and modern elements. One of the interesting innovations is the use of batik in the design of luxury dresses. The combination of batik fabric appearance and contemporary fashion design luxury provides a unique result, blending cultural heritage

with modern fashion looks. The combination of contemporary design in Cathedral train dress can be applied to the long tail of the dress. This combination will highlight traditional values into a luxurious dress.

Batik is one of Indonesia's cultural heritage that has been recognized by UNESCO as an Intangible Cultural Heritage since 2009. As a symbol of cultural wealth and national identity, batik has high aesthetic value which is reflected in its patterns, colors, and manufacturing techniques. Batik is not only worn for everyday wear, but has also become a part of the international fashion world, showing great potential in various innovations

Banyuwangi batik is one of the coastal batik that takes many flora and fauna patterns as a symbolic expression of the local area. Gajah Oling batik is commonly used for the uniform of Banyuwangi local government employees. Gajah Oling batik is commonly used for skirt bottoms by *gandrung* dance dancers. By adding batik fabrics to luxury dresses, designers contribute to the preservation and promotion of local culture, while keeping this traditional heritage relevant in a modern context.

2. LITERATURE REVIEW

Research from I Luh Ade Haryawati, an undergraduate student of the Family Welfare Education Study Program, Faculty of Engineering and Vocational, Ganesha University of Education entitled "Making Fantasy Clothes with the Source of Calonarang Dramatic Ideas" concluded that the Calonarang Dance Drama Performance inspired the writer to create a fantasy costume. Because of the Calonarang Dance Drama, there is the character of Matah Gede who is described as a spooky old grandmother and has a magical aura. The development of fantasy fashion with the source of the idea of Calonarang Dance Drama uses development steps with the PPE model. Where these steps consist of three steps, namely: Planning, Production, and Evaluation. Based on the results of the fashion development created, it is obtained that the results of the development of fantasy fashion with the source of the idea Calonarang Dance Drama have very good qualifications with a percentage of 98.5% based on the results of the assessment of fashion experts. The results of the assessment show that the product developed is still imperfect and needs to be improved from the results of the development of fantasy fashion with the source of the idea of Calonarang Dance Drama. Literature review lies in the ability to "digest" information from various sources, critically evaluate it, and present conclusions concisely, logically, and in a reader-friendly manner.

According to Alfi Syahrurridhani, a Postgraduate Student of Cultural Arts Education, State University of Surabaya entitled "A Study of Gajah Oling Batik Patterns in Banyuwangi Typical Gandrung Dance Clothing with an Ethnosemiotic and Aesthetic Approach" concluded that the researcher wanted to arouse a sense of concern and pride among Indonesia citizens for their culture, especially Banyuwangi batik. Innovation and variety will remain important things that need to be developed so that the Gajah Oling batik pattern and Gandrung dance are maintained in their existence, meaning and beauty, but can also be widely known by the people of Indonesia and even widely known around the world.

According to Ratnawati, a Postgraduate student at the Indonesia University of Education entitled "Study of the Meaning of the Philosophy of the Banyuwangi Gajah Oling Batik Pattern", it concluded that the position of the Gajah Oling batik pattern can be distinguished into two as a sacred function and a profane function. In one field of fabric, in addition to the main ornament, there are also ornaments that fill the field and the edges of the pattern. The Gajah Oling Batik pattern is the inspiration for the manufacture of Bayuwangi's typical fabrics.

Research conducted by Tsani in 2023 entitled Making Streetwear Combining Batik with Origami Ornamental Techniques also shows the results of creating modern fashion designs by combining traditional batik values. The clothes raised have a modern streetwear style then combined with traditional batik fabric and finished with origami decorations. This research resulted in a unique modern fashion design.

Research conducted by Chang (2017) said that street fashion, or streetwear fashion, is something that people usually wear every day on the street and is a way of distinguishing one city from another. This is a characteristic of unique and interesting streetwear clothing that needs to continue to be developed.

3. METHODS

Research methodology is the sciences or methods used to obtain the truth using tracing in a certain way in finding the truth, depending on the reality being studied. The research method used is a qualitative method, the research process includes the process of observing this process recording various biological and psychological processes directly or indirectly that appear in a phenomenon in the object of research according to expert Arikunto (2013:143), observations made by conducting research carefully, and systematic recording.

The second process is a literature on this process, the conclusion reached after consideration, which occurs after one possibility is chosen, while the other is ruled out

according to Syamsi experts in Fatresi (2017), the decision is actually the result of a thought process in the form of choosing one of several alternatives that can be used to solve the problem at hand. The third process, namely the documentation process, is carried out by collecting documents or photographs and attachments that are useful as information in the form of writings, pictures, or monumental works from a person. According to experts (Suharsaputra, 2014:215), Documentation is a record of past events that are written or printed, they can be in the form of anecdotal records, letters, diaries and documents.

4. RESULTS

The process of making Cathedral train dress with Gajah Oling batik begins with determining the fashion design. The creation of this fashion design is based on the source of ideas that are poured into a mood board design. Cathedral Train fashion belongs to the group of high-end fashion or luxury Haute Couture. This outfit consists of two parts, namely the body (camisole) which is connected to the skirt that forms an elegant dress, and the tail of the long dress that attaches to the waist of the dress. The design of this dress has the characteristics of using an open fashion to form a strapless neckline, while at the bottom is a sponge skirt that is designed to follow the shape of the body so as to give a slim and elegant silhouette.

The material used in the making of the Cathedral Train dress is a combination of satin fabric and traditional Gajah Oling batik fabric. This Gajah Oling batik fabric is red and black, and is used to create short and long tails on Cathedral Train dress. The coating material used, namely black furing fabric, is used for the lining of the cajama and skirt. Red furing fabric is used for the lining on the tail. This furing fabric is chosen so that the main material looks thick and pleasing to the eye. In addition to furing, another coating material is gazar fabric, this fabric is used because it has a rigid and hard texture. This gazar fabric is used on the short tail layer to bend the tail of the dress so that it expands. The results of the development of the moodboard can be seen in figure 1 as follows :

1 *Moodboard*



2 **Design Development**



Figure 1. Fashion Design Development

Analysis of the design of the Cathedral Train dress, namely the front of the camisole there are decorations that use plate sequins, half-stem sequins and also swarovsky. The front of the center has a slats to cover the middle of the chest which is decorated with embroidery with a floral pattern in the middle and in the embroidery there is a sequin decoration according to the color of the flower. Outside the embroidery there is a sequin decoration of plates and half a rod. Underneath it is a string bead using 3 colors of sand sequin and using small Czech crystals for the tip of the string bead. The back of the camisole uses a long strap to adjust the wearer's body to make it look smaller and there is also an ornament that uses plate sequins and half rods. Skirt part with a short sponge model. The front of the skirt has decorations that use plate sequins and half rods. The middle back has a Japanese zipper to make it easier to wear and there is a slit to make it easier for the wearer to walk.

The second process of making Cathedral train dress is pattern making, cutting materials and sewing processes. The stages of the dress making process can be seen in table 1 as follows:

Table 1. The Process of Making Cathedral Train Dress

No	Process	Steps	Descriptions
1.	Pattern Making	<p>Creating a Pattern</p> <p>Development of the Basic Pattern</p>	<p>The basic pattern of the Cathedral Train dress uses a practical system pattern with standard sizes.</p> <p>The development of the pattern consists of 3 patterns, namely the camisole pattern, the skirt pattern and the tail pattern of the dress or train.</p> <p>The front cut of the camisole is down 6cm from the end of the camisole then the side cut is down 1cm. The front camisole is curved so that the pattern makes a curved line to the side of the camisole.</p> <p>The second pattern is the span skirt pattern which the front pattern of this piece also uses a sequin variation for the front only. 5cm cutout of the front of the skirt for skirt length to adjust the desired size.</p> <p>The third pattern is the short tail pattern, In this pattern the top is cut to a size of 50cm by a length of 58cm as well as the length of the sides. The lower smaping part forms a curved pattern with a size of 10cm up. For the size of the pattern at the top is 1/2 waist circumference.</p> <p>The pattern of the four broken parts of the long tail pattern in this part is cut with a size of 74cm with a skirt length of 200cm. At the bottom form an arch pattern with a size of 10cm. for the upper part of the pattern is 1/2 waist circumference</p>
2.	Cutting Fabrics	Main Material	<p>The manufacture of Cathedral train dress uses 2 main ingredients, namely</p>

		Coating Material	<p>satin fabric and traditional batik gai oling fabric.</p> <p>The cut fabric consists of satin lot b material for the camisole and sponge skirt of the dress, and the traditional fabric of batik gai gaoling for the tail of the dress.</p> <p>The manufacture of Cathedral train dress uses 3 coating materials consisting of furing, mori gula and gazar.</p> <p>Furing is used for upholstery materials for camisoles and sponge skirts. Sugar mori fabric is used for the lining material of the caisole. Meanwhile, gazar fabric is used as a lining material for the tail of the dress.</p>
3.	Gluing the Upholstery Fabric	Sugar mori and gazar	<p>Attaching the upholstery is done to strengthen the main material and prevent thin materials from being translucent and to make them stronger and upright.</p>
4.	Marking Patterns		<p>Sugar mori fabric is attached to the main material of the camisole as a lining, while gazar fabric is used as an enforcer for the tail of the Cathedral Train dress.</p>
5.	Sewing Process	Camisole	<p>Merader is marking the fabric or the material of the pattern mark on the fabric with carbon sewn. The cut fabric is then raided to mark the stitches by moving the pattern lines on the fabric. The purpose of the mermaid is to mark the parts of the pattern on the fabric or material to be connected to each other which will be sewn so that the work can be completed quickly.</p> <p>The first sewing process is to combine the parts of the capula with each other, after becoming one camisole combined with furing.</p>
		Skirt of Dress	<p>The process of sewing a dress skirt begins by putting the sides of the skirt together, after the side is sewn, the next process is the installation of the zipper. Combine the main material of the skirt with furing.</p>

6.	Decorative Assembling	Tail Dress Sequin Assembling	<p>The tail of the dress is sewn separately from the dress, the tail of the dress is held together with the lining material of the gazar cloth and then stacked and sewn with furing.</p> <p>The process of sequining a dress uses different techniques. In the process of assembling sequin decorations on the chambol with the sequin sowing technique, this process of sequins is paired by inserting plate sequins into the camisole and is carried out until the camisole is full.</p> <p>The assemble of sequins on skirts uses the sequin sowing technique in this process, the technique is the same as that of kamisol sequins. Assemble of sequins on the sleight of hand using the sown sequin and string bead technique.</p> <p>Assemble of sequin decoration on long and short tails with trace puncture technique and leaf technique.</p>
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The last process is the completion of the dress, this stage is carried out after the process of making the Cathedral Train dress with Gajah Oling batik is completed. Some things that need to be considered in the completion of a fantasy party dress include the ironing process so that the dress looks neater. The final result of the Cathedral train dress with Batik Gajah Oling can be seen in figure 2 as follows :



Figure 2. Final Result of Cathedral Train Dress with Gajah Oling Batik

5. DISCUSSION

The making of Cathedral Train Dress with Gajah Oling Batik aims to produce clothes that have typical regional cultural values, creating dresses that have luxurious traditional charm. The creation of this dress with a combination of batik is a creative effort that combines traditional and modern elements in world fashion. Batik as a cultural heritage rich in historical value and symbolism, can give a unique and artistic touch to modern dresses. This combination not only enriches aesthetic fashion but also becomes a means of cultural preservation that is relevant to the development of the times.

6. CONCLUSION

The making of Cathedral Train Dress with Gajah Oling Batik goes through several stages among others, namely determining the fashion design, analyzing the design, preparing tools and materials, taking measurements, making basic patterns, cutting fabrics, pasting the lining fabric, merader, sewing process, knitting process and finishing. using traditional Gajah Oling fabric.

Innovation in making dresses with traditional fabrics, creating luxurious dresses with distinctive regional nuances. The development of this dress produces new colors and new inspiration to produce innovative designs in the future.

LIMITATION

The limitation in making cathedral train dress with Gajah Oling batik is to create luxurious dress designs that contain the meaning of regional traditions. This fashion design was created with the source of ideas from the Banyuwangi area by taking the typical pattern of Gajah Oling batik. Unifying luxury dresses by adding cultural values and traditions is a new challenge. This fashion design resulted in a glamorous Cathedral train dress with a dress tail that extended from the waist. The tail of the dress uses a typical Gajah oling batik fabric from Banyuwangi City.

The challenges in making Cathedral Train dress include several important aspects such as the limitations of traditional batik designs that must be adapted to modern fashion trends, the difference in texture between batik fabric and dress material, as well as the time and cost of production which tend to be higher. In addition, the accessibility of high-quality batik materials and technical knowledge related to the manufacturing process are important factors that is a must.

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