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# The Story of Weaving

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Abstract



Weaving, the type of textile that normal human being used to cover their body. Woven fabrics are known as one of the oldest method to produce textile. As time goes by with the development of technology woven cloth can be weaving in to so many different ways with so many different type of yarns. Let us step back to the simplest way of woven structure which each thread are elongated and other threads will be inserted to produce the cloth.


Southeast Asia known as a continent that produces a lot of traditional woven cloth, these woven clothes are different in terms of how do they develop it and in terms of the meanings on why do they develop this woven clothes and for what purpose it is develop for. The geographical positions of each country are so near in which one culture could influence others easily, with this said the influences also will shown on the motifs of the woven cloth. Going deeper in to this thesis research it was believed that Indonesia hold the most varitype traditional woven clothes due to its richness of its culture blend. Choosing three regions to analyze in which will shown the different between the fabric structure, motifs and the meanings behind the motifs. After finalizing the analysis Bali is the chosen region to be look in to more for its richness for its Hinduism believe and the different shapes of motifs that they develop based on their religious believe. The project of Maharatu is chosen as a final development of the research woven cloths. To build a brand would be any young designer dream and with this reason a new fashion company is develop. A series of line of travel bags are going to be Develop on wards for the final project which are inspire by the beautiful woven cloth from Bali which synchronize with vacations and leisure time. Proposal of branding and marketing as well included to support the birth of the new fashion brand. I as a young fashion student appreciate my time on doing this research to learn more about my country and to develop the final project based on the beauty that is offer by Indonesia in their textile. With this said, I do hope that the society both international and domestics Indonesian will appreciate this beautiful culture and will love the merchandise that I develop as a token of gratitude to my own culture.

Tessitura, il tipo di tessuto che ogni essere umano utilizza per coprire il corpo. Tessere è uno dei più antichi metodi di produzione tessile. Col passare del tempo e con lo sviluppo della tecnologia vi sono vari modi di tessere utilizzando tipi di filati diversi. Facendo un passo indietro si ritorna ad un modo di tessere antico. Il Sud-est Asiatico è noto come un continente che produce prodotti tessili utilizzando una tessitura tradizionale. I tessuti realizzati sono diversi a seconda dei significati e del motivo per cui vengono sviluppati, non ultimo per l'utilizzo che se ne vorrà fare. La posizione geografica di ogni paese fa sì che ogni cultura influenzi facilmente l'altra, mantenendo tuttavia caratteristiche proprie nell'intreccio. La ricchezza di cultura dell'Indonesia porta all'analisi di alcune diverse tecniche di tessitura e di intreccio. Dopo la ricerca sulle diverse tecniche si è scelto di analizzare Bali che essendo di religione Induista ha maggiori possibilità di sviluppo di disegni propri per la molteplicità del credo religioso. Come scelta di progetto per la realizzazione dei tessuti è stata scelta la tecnica Maharatu. Sulla base di questi tessuti è stata progettata una linea di borse, ipotizzando lo sviluppo di un brand internazionale da parte di un giovane designer.





Tesi di riepilogo




Sud-est asiatico ha uno delle più antiche tecniche di tessitura nel corso della storia. L'Indonesia è una delle regioni del sud est asiatico con la tribù cultura più separata a causa di suoi arcipelago posizionamenti separati in tante piccole isole. Uno dei più antichi panni intessuti da sud-est asiatico era il panno Loin. Un panno Carré è un indumento un pezzo – a volte accantonato sul posto da una cintura – che copre i genitali e almeno parzialmente i glutei. La cultura della tribù Toraja in panno lombo Indonesia vengono utilizzati per banner cerimoniale. Il tipo più antico di abbigliamento dal tempo tribale include cappelli, ceste e borse .

Telaio tessuti hanno avuto una quota lunga della storia nel sud-est asiatico. Il tipo di telaio che erano uso nel sud-est asiatico utilizzando indietro tensione della cinghia telaio che utilizza una continua ordito in circolazione. Utilizzo di naturale fibre vegetali che seguono alcuni ammorbido il processo naturale di diventare un filato che sono pronti a essere tessuta su un panno. Panni tribali utilizzando la varietà delle fibre selvatici che sono adatti per tessitura facilmente reperibili in tutta la regione del sud-est asiatico. Nell'isola del Borneo e Benuaq la foglia di wild erba (Curcuglio latifolia) di palude o conosciuto come lemba con dei popoli del Borneo sono utilizzare per tessere in ai tessuti con motivi ikat ordito per rendere i panni di gonna femminile e nel corso degli ultimi era utilizza per rendere impiccagioni cerimoniale.

Sud-est asiatico è stata popolata fin dai tempi preistorici. Le comunità nella sezione evolsero alle culture complessa forma con vari gradi di influenza da India e Cina. Antichi regni possono essere raggruppati in due categorie diverse. Il primo è regni agrari. Regni agrari avevano l'agricoltura come la principale attività economica. Gli Stati più agrari si trovavano in penisola sud-est asiatico. Esempi sono il Regno di Ayutthaya, basato sul delta del fiume Chao Phraya e Impero Khmer su Tonle Sap. Il secondo tipo è stati marittima. Stati marittima dipendevano da commercio marittimo. Malacca e Srivijaya erano stati marittima.

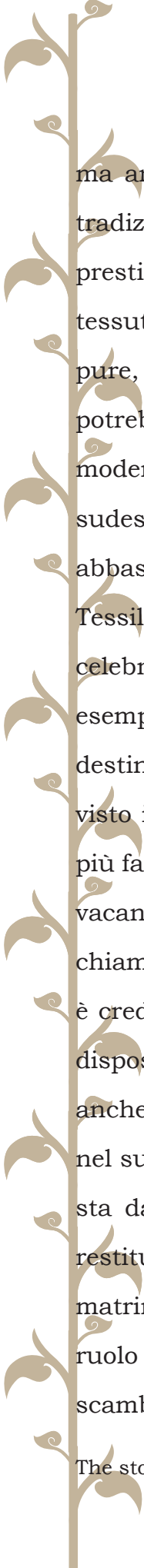
Una catena di sistemi di negoziazione dominato il commercio tra Cina e India. In primo luogo, beni sono stati spediti attraverso Funan per l'istmo di Kra, portaged attraverso la stretta e poi trasbordati per west India e punti. Intorno al VI secolo, mercanti CE iniziarono a vela di Srivijaya dove le merci sono stati trasbordati direttamente. I limiti della conoscenza e venti contrari nel corso dell'anno ha reso difficile per le navi del tempo di procedere direttamente dall'oceano indiano al Mar Cinese meridionale. Il terzo sistema coinvolto il commercio diretto tra le coste indiane e cinesi. Molto poco si sa circa sud-est asiatiche credenze religiose e le pratiche prima dell'avvento dei mercanti indiani e religiose influenze dal II secolo A.C. in poi. Prima del XIII secolo, Buddismo e l'induismo erano la religione principale nel sud-est Asia. The prima potenza dominante insorgere nell'arcipelago era Srivijaya a Sumatra. Dal v secolo, la capitale, Palembang, divenne un importante porto marittimo e ha funzionato come un entrepot sulla rotta delle spezie tra India e Cina. Srivijaya era anche una formazione notevole centro di Vajrayana buddista e influenza. Prosperità e l'influenza di Srivijaya sbiadito quando i cambiamenti nella tecnologia nautica nel decimo secolo D.C. abilitato mercanti cinesi e indiani per spedire merci direttamente tra loro paesi e abilitato anche lo stato Chola nell'India meridionale di svolgere una serie di attacchi distruttivi sui possedimenti di Srivijaya, che termina la funzione entrecote di Palembang. Nelle Filippine, la Laguna Copperplate iscrizione risalente al 900 CE riguarda un debito costante da un Maharlika casta nobile denominato Namwaran che abitavano la zona di Manila. Questo documento menziona un leader di Medang in Java. Java fu dominata da un caleidoscopio di regni agrari concorrenti, tra cui il Sailendras Mataram, Singhasari e infine Majapahit. Secondo la Nagarakertagama, intorno al XIII secolo CE, Stati vassalli di Majapahit diffuse in gran parte dell'Indonesia odierna, rendendolo il più grande impero mai di esistere nel sud-est asiatico.



Tessitura è un processo di costruzione del tessuto in cui due insiemi distinti dei filati o discussioni sono interlacciate ad angolo retto per formare un tessuto o un panno. I filati longitudinali sono chiamati ordito e i thread tangenziali sono la trama o riempimento. Il processo in cui si intrecciano questi fili colpisce le caratteristiche del tessuto. Panno è intessuta di solito su un telaio, un dispositivo che tiene i fili di ordito in atto durante la compilazione discussioni si intrecciano attraverso di loro. Trama è una vecchia parola inglese che significa "quello che è tessuta". Una banda di tessuto che soddisfa questo significato di stoffa (ordito discussioni con un filo di trama tortuose tra) può essere fatta anche con altri metodi, tra cui la tavoletta di tessitura, retro-cinturino o altre tecniche senza telai. Il modo in cui che i thread ordito e riempimento si intrecciano con l'altro viene chiamato l'intreccio. La parte maggiore dei tessuti prodotti sono formata con uno dei tre tesse base: ad armatura a tela, raso o Saia. Tela tessuta possono essere semplice (in un colore o un pattern semplice), o possono essere tessuta nei disegni ornamentali o artistici. Tessile tradizionale del sud est asiatico è stato conosciuto come uno dei più artistico tessile che si vedono nella storia del tessile, dal suo modello, elaborazione tecnica e la storia dietro questi tessuti. Questi tessuti sono disponibili in forma di tessuto e maglia. Ricami sono sempre trovati come un abbellimento per il tessile. La più antica tecnica tradizionale del sud-est asiatico decisionale tessile è tessitura. I processi della stessa tecnica tradizionale sono realizzati in vari modi per raggiungere alla sua trasformazione in finale su un panno. Sud-est asiatico presenta alcuni dei più ricchi e più varie tradizionale tessuto tessile in tutto il mondo. Nel frattempo dove europei e americani già adornato loro auto in prodigalità di macchine in grado di elaborare fine tessitura e pizzo, nel sudest asiatico su alcune parti stanno ancora facendo tessitura utilizzando le tensioni sul loro corpo per sviluppare il tessile.

. Nel sud-est asiatico tradizionale tessuto tessile sono una delle forme d'arte più preziose ed emozionante. L'importanza spirituale e rituale di questi tessuti ruolo non solo nella società, ma anche nella loro vita quotidiana. Le loro opere tessili vengono formate con una ricca varietà di tecniche. Essi pure utilizzare risorse naturali intorno a loro, come crescita cotone, filatura proprio cotone, utilizzando risorse floreali naturali che li circonda per creare colori per tingere i filati di cotone. I modelli della loro tessile pure erano ancora influenza dalle cose che vediamo ogni giorno.

Come spiegato alla prima parte di questa regione sud-est asiatico di ricerca analisi fu dominata con piccoli regni su ciascuna delle regioni che ha sviluppare più dal momento in cui loro comportamento vivente crescono dalla vita tribale. Anche in alcuni tradizione tribale su qualche parte di Indonesia solo il capo della tribù sono autorizzate ad utilizzare questi panni tessute. Come religione ritiene che arrivano alle regioni del sud-est asiatico è credere che predominano l'induismo come religione in tutta la regione dell'Indonesia e come buddismo sono distribuite attraverso il Laos e la Thailandia. Nell'induismo è insegnato circa i diversi livelli della società in cui hanno chiamato la casta. Caste o anche conosciuto come classe sociale è un intricato e complesso sistema sociale che combina elementi essenziali della endogamy, occupazione, cultura, livello sociale, affiliazione tribale e potere politico. Tela tessuta con elaborato modelli di progettazione è stato uno del segno di prestigio della gerarchia della classe sociale più elevata in quel momento. In qualche parte dell'Indonesia solo la monarchia quali regole Regno hanno diritto ad indossare la tela tessuta a causa di suo alto livello di dirigente. Fino ad ora ci riconoscono che la Thailandia è uno del paese che hanno ancora una monarchia come sistema che governa con royal sovrano come i simboli del loro paese. Non è inammissibile che queste stoffe tessute sono sempre indossati durante il cerimoniale o quando il sovrano reale deve soddisfare il pubblico per mostrare il prestigio del loro status della società.




Questi panni non solo sono indossati per simboleggiare uno status sociale ma anche indossati principalmente durante la cerimonia di nozze o durante la tradizionale elemento cerimonia. Famiglie reali sono solo alcune delle famiglie prestigio che sono autorizzate a usurare alcuni modelli pure decorano queste tela tessuta. As time goes by commoners infine è autorizzato a indossare questi panno pure, ma in un diversi tipi di modello. Al giorno d'oggi alcuni locali tessitori potrebbero replicare gli schemi che sono fatti anche per la regalità e come il giorno moderno ha redatto su di noi non è strano più vedere anche il commoners nel sudest asiatico utilizzando gli stessi modelli come le royalties, se ne hanno abbastanza soldi per comprare il tessile.

Tessile tessuti tradizionale sono utilizzati anche in qualche parte della regione per celebrare la maggior parte dei principali del ciclo di vita cerimoniale come ad esempio: nascite, pubertà, matrimonio e morte. Alcuni di questi tessuti sono destinati a essere fatto solo per determinati elementi un cerimoniale e non essere visto in qualsiasi altra forma di cerimoniale culturale. Per esempio a Bali, l'isola più famosa che si trovano in Indonesia, che sempre è famosa per le sue macchie di vacanze, in una delle loro villaggio chiamato Tenganan un panno speciale chiamato gringsing panno sono solo indossati durante un cerimoniale religioso. Si è creduto che questo panno è destinato a essere fatta al male respinti che sono disposti ad entrare la processione cerimonia sacra. Stoffe tessute sono utilizzati anche come simbolo di un regno, una tribù o anche una famiglia. È più comune nel sud-est asiatico cultura durante un cerimoniale di matrimonio in cui la sposa sta dando gli sposi famiglia la tela tessuta e in cambio la famiglia del marito restituirà il dono con monete d'oro o gioielli per la sposa da indossare al matrimonio. Noi possiamo vedere che questi panni tessute non sono solo come un ruolo di distinguere l'importanza del ciclo di vita, ma è come una complessa rete di scambio che coinvolge la circolazione continua di oggetti preziosi.

Paesi del sud-est asiatico sono posti geograficamente abbastanza vicini a vicenda, con questo detto è comune nei loro modelli di progettazione tessitura o anche tecnica vediamo alcune somiglianze che avremmo trovato tra le regioni in un paese (ad esempio le somiglianze tra segni tribali tra una tribù da un'altra nello stesso paese) o in mezzo il panno tradizionale da alcuni paesi situati nel sud-est asiatico. Buoni esempi delle somiglianze dei tessuti tecniche e modelli sono tra gli scialli cerimoniali della tribù di Tai Nuea in Laos con il panno cerimonia Tampan da Lampung, Indonesia. Entrambe le stoffe tessute hanno somiglianza nella tecnica. Tessitori di entrambe le regioni hanno sviluppato intricati disegni asimmetrici che sono pieni di creature mitiche che trasportano i piloti antropomorfi. La figura centrale sul panno Tampan sono rappresentati con un colore marrone naturale con la forma del corpo losanga, nel frattempo sul panno Tai Nuea la forma simile appare come un Mandala separato e tessuto utilizzando filati metallici per ornare il tessuto. Simboli simili si trovano anche sul panno tessuto tra le regioni del sud-est asiatico. Questi animali tali di pollo e i serpenti si trovano di solito sul loro routine nella procedura sacrificale e procedura sepolcrale che sono fatti allo stesso modo.

Regioni del sud-est asiatico sono così strategicamente situate in una strada molto importante di croce internazionale tra i maggiori centri globali della popolazione. Per nel corso dei secoli è stata che rinomata meta di un flusso costante di visitatori provenienti da paesi vicini e stranieri atterra. Questi visitatori sono compresi gli esploratori, soldati dalle colonie europee, i commercianti e sacerdoti religiosi e sacerdotessa. Colonie europee soggiorni più di 350 anni in Indonesia che sono principalmente dominata dalle colonie olandesi. Con questo detto le colonie europee come influenza ben loro cultura nella regione nei paesi che sono situate nel sud-est asiatico.






Esso è sapere nella storia che l'unico paese che mai era stata invasa dalle colonie europee nel sud est asiatico è la Thailandia, per questo motivo la maggior parte dei modelli dell'arte di tessitura che sono originati dalla Thailandia sono meno influenza non come principale come loro i paesi vicini. L'arte della tessitura riflettono queste diverse influenze. Come un esempio è gli schemi mandala sacri che sono deriva dall'induismo e il buddismo crede, il serraglio zodiacale dall'iconografia cinese e la calligrafico dall'Islam. Influenza cinesi e indiani potrebbe essere trovato in molti modi nei modelli decorativi dalla tessitura del sud-est asiatico. La tessitura arti da sud-est asiatico possono essere mostrati come pure sulla loro influenza di diversità che esce durante il XVIII secolo durante le invasioni dei paesi europei supremazia politica ed economica del loro paese. Loro invasioni influenzato lo sviluppo della tecnica e alcuni del design nel sud-est asiatico tessitura opere d'arte. Colonie europee durante questi periodi proprio non solo la maggior parte del sud-est asiatico, ma essi pure influenzare gli abitanti di questi paesi sul loro ciclo di vita quotidiana e pure attraverso loro arti. Un buon esempio di questa materia è potremmo trovammo in tribù di Sikka nei modelli occidentali Flores, Indonesia, come Rose o cavalli che sono effettivamente introducono dai portoghesi, quando vengono a questa regione a diffondersi il cattolicesimo in questa regione.





Perche Indonesia



Come indicato nella parte di inizio di questa ricerca l'Indonesia è il paese più colto da sud-est asiatico, grazie alla sua ricchezza di risorse naturali e le loro culture. L'Indonesia è un arcipelago che comprende, nella regione di 17.508 isole. Ha 33 province con oltre 238 milioni di persone ed è il quarto più popoloso paese del mondo. L'Indonesia è una Repubblica, con un corpo legislativo eletto e Presidente. La città capitale della nazione è Jakarta. Il paese condivide i confini del territorio con Papua Nuova Guinea, Timor est e Malesia. Altri paesi vicini sono costituiti da Singapore, Filippine, Australia e territorio indiano Andamane e Nicobare. L'arcipelago indonesiano è diventata una regione importante commercio dal presso almeno dal VII secolo, quando Srivijaya e poi in seguito Majapahit scambiati con Cina e India. Governatori generali gradualmente conquistato stranieri di civilizzazione, spirituale e modelli politici dai primi secoli fiorirono regni CE e induiste e buddhiste. Storia indonesiano ha stato incline da potenze straniere disegnati alla sua ricchezza naturale. I commercianti musulmani portarono l'Islam, e potenze europee, portarono il cristianesimo e combatterono un l'altro a monopolizzare il commercio di isole delle spezie di Maluku durante l'età delle scoperte. Attraverso le sue numerose isole, Indonesia è costituito da diversi gruppi etnici, linguistici e religiosi.

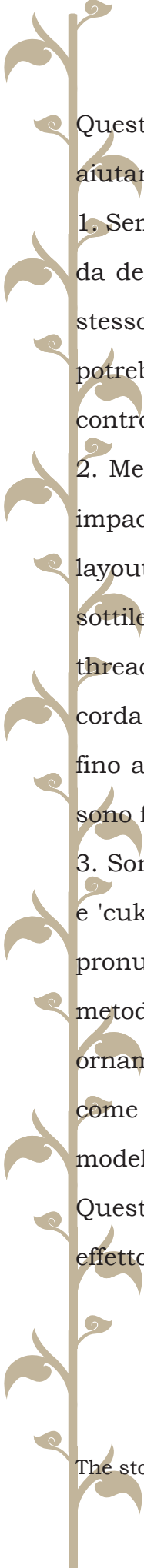
Famosa non solo per la sua ricchezza delle sue culture e spiagge famose per la bellezza delle nostre isole archeologicamente collocati, Indonesia è anche famosa per la sua tradizionale tessitura da tante parti delle sue regioni. In quasi tutte le regioni dell'Indonesia non solo essi offrono differenti tecniche di tessitura anche per i disegni e modelli. Diverse macchine semplici fatti a mano sono state sviluppate anche per raggiungere diverso tecnica o di sviluppare alcuni modelli dipende da quali aree di questo paese.

Tre tipi di macchine tradizionali in Indonesia per lo più utilizzati per realizzare la realizzazione del nostro tessuti tessile sono:

1. La Gedongan si profila: è uno strumento di tessitura tradizionale, alla fine del suo bordo era allegare a un albero, ad un palo in casa tessitori locale o a un legno in legno con una costruzione preciso. Sull'altro spigolo o questo strumento sono legati intorno il tessitore che è seduta sul pavimento e pronto a usare il loro corpo per dare tensione di istituire i filati per essere tessuta.

2. Non meccanico macchina per tessere: è uno strumento di tessitura che mossi da pedali per impostare l'ascesa e la caduta dei thread da ordito durante gli inserimenti per i thread dalla parte di trama del processo di tessitura. Tessitori di solito si siede su una sedia mentre usando questa macchina per tessere

3. Non meccanico Dobby macchina per tessere, ratiera è uno strumento aggiuntivo meccanico che sono il posto sulla parte superiore di questo strumento. La funzione di questo ulteriore strumento è quello di controllare la tessitura del thread per raggiungere alcuni motivi che sono voluti può apportare i tessitori.



Queste tre macchine sono molto risonante di tessitori locali dall'Indonesia. Essi aiutano i tessitori locali a sviluppare alcune tecniche di intrecci di quali:

1. Semplice tessere metodo: questa tecnica di tessitura crea tela tessuta che deriva da dentro e fuori di discussioni dalla parte della trama che va parte ordito allo stesso tempo. Questo semplice metodo crea panno non modello. Questo metodo potrebbe anche produrre modelli semplici sul panno come striscia di modelli controllati.

2. Metodo di tessere tying: questo metodo è fatto per creare il design pattern da impacchettare l'ordito, trama o a volte entrambe parte dei filati durante il primo layout prima del primo processo morente. Filati in seguito sono legati ad una corda sottile, i tessitori locali di solito usano lo stesso colore della corda per segnare sul thread nel quale colore che vogliono a tinte al gruppo dei filati. Una volta fatto la corda è remove, queste morendo processo sono fatto molti tempo con diversi colori, fino a quando raggiunge il livello in cui crea un modello mentre i tessitori locali sono facendo la finale lay out dal thread.

3. Songket tessere metodo: il suo nome derivato dalla parola 'tusuk' (pin) songket e 'cukit' (forchetta) ridotto al Suk-Kit. Nel suo sviluppo, Suk-Kit più tardi è stato pronunciato sungkit molti di coloro che più tardi divenne un songket. Questo metodo è ottenuto mediante l'aggiunta di filati per la parte di trama come un ornamento. L'utilizzo di filati per ornare di solito sono fatti di colori metallici lucidi come oro, argento o rame. Il posizionamento dei filati aggiunti sono dipende il modello previsto che i tessitori vuole fare.

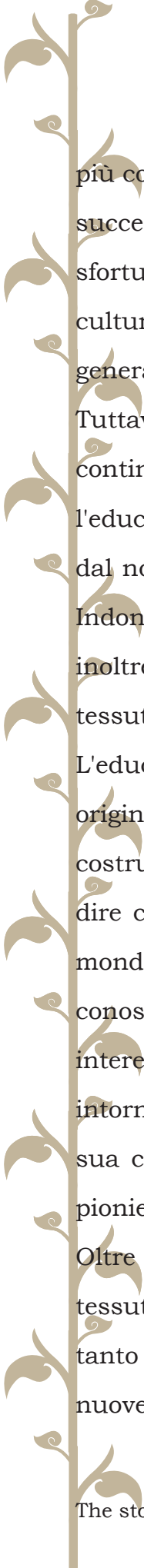
Queste diverse tecniche che sono di fatto i tessitori locali e poi fuori rotta produrrà effetto sul risultato finale sul panno tessuto e diversi modelli elaborati.







Crescere Nostra cultura



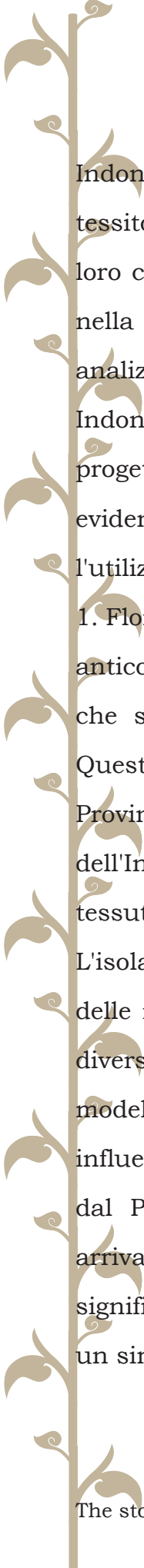
Grazie alla sua ricchezza nella loro cultura tradizionale tessitura, è per lo più comune per queste tecniche tessili che sono molto preziose per imparare dalla successiva generazione e di essere protetti come pure la sua originalità. È molto sfortunato come la modernizzazione oggi potrebbe spazzare via originalità della cultura da una tribù o una regione in Indonesia. Al giorno d'oggi le giovani generazioni cure meno sull'originale culture e arte avviate dal proprio paese. Tuttavia ci sono alcune organizzazioni che sono in realtà stabilisce la loro auto per continuare il viaggio dell'intreccio tradizionale in Indonesia e di passare l'educazione a coloro che sono interessati. Queste organizzazioni sono finanziate dal nostro governo o sono finanziate dall'UNESCO. Fondazione come Cita Titan Indonesia e discussioni di vita aiuta a crescere le nostre culture intrecciate. Essi inoltre istituire un centro di educazione per insegnare sulla cultura tradizionale tessuto e come tessere usando il senso della nostra tradizionale tessitura. L'educazione centri si sono stabiliti in villaggi locali dove la tela tessuta sono originati e pensato per il locali tessitori. Accanto a organizzazioni che sono costruite per fiorire la cultura della tradizionale tessitura in Indonesia, è grato a dire che alcuni tessitori locali sono disposti a condividere le loro conoscenze al mondo tessile. Onorevole Alfonsa Horeng è uno di loro, condividendo la sua conoscenza dando lezioni sulla cultura e insegna a coloro che sono realmente interessati a conoscere la nostra cultura e come a tessere. Mrs Horeng viaggi intorno al mondo, commissionato da parte del paese che la invitò a condividere la sua conoscenza. È molto fortunato per Indonesia di averla come uno dei tanti pioniere della cultura per far conoscere la ricchezza delle nostre culture al mondo. Oltre a tessitori locale con anima generosa per espandere le culture tradizionali tessute, altri come gli stranieri che amano la nostra cultura e tradizionale tessitura tanto effettivamente spostare in Indonesia per imparare e contribuire a sviluppare nuove tecniche per aiutare il tessitore locale a crescere.

. Mr Bernard Bart è un architetto che viene in Indonesia intorno al 1996; da lì è caduto nell'amore con la cultura della trama a Sumatra. Mr Bart ha fatto la sua ricerca della tecnica locale e li aiuta a sviluppare su locali tessitori di replicare gli schemi che loro antenati utilizzano per sviluppare prima nei giorni antichi. Con tutto l'aiuto da entrambe le organizzazioni stabilite o dalle persone che cura a fiorire la cultura della tessitura tradizionale, speriamo che questa conoscenza può essere passando ed espandere al mondo a riconoscere di essere.

Da organizzazioni agli individui, indonesiani stilisti di moda al giorno d'oggi ha usato più tradizionale tela tessuta come loro ispirazione da iscrivere al loro linea di moda come loro collezioni. Essi o manipolare i tessuti o il pattern per farla sembrare più moderni e aggiornati per essere accettato in età moderna dell'evoluzione della moda. La bellezza del nostro tessile tessuto elaborato ha mantenuto continuando ad attrarre stranieri designer pure. Frida Gianinni per Gucci utilizza l'ispirazione di tessere cravatta dall'isola di Flores, per le loro collezioni di primavera estate 2010. Molti altri progettisti stranieri come Oscar De La Renta, Dries van Noten, The House of Etro e molti altri ha catturano la bellezza dei nostri prodotti tessili tessitura tradizionale.



Paradiso per l'industria tessile  
tessuto




Tutt'al più parte di questa ricerca è citare diversi tempo sulla ricchezza di Indonesia come un paese e l'Indonesia è un paradiso di stoffa tessuta. Locale tessitori in Indonesia creare l'opera d'arte più delicate, intricato e stupefacente dal loro cuore per la tela tessuta. Ogni regione in Indonesia ha una propria unicità nella produzione di questi tessuti vestiti. Esso è troppo larga per parlare e analizzare tutti loro a causa di un gran numero di gruppi etnici che sono situati in Indonesia. Gruppi etnici più in Indonesia di generare i propri tessitura nelle progettazioni tecniche o modelli. Tuttavia durante questa ricerca saranno evidenziate tre regioni di Indonesia dovuta alla differenza dalla tecnica usano, l'utilizzo del panno, o dovuto i disegni arabescati. Sono quei tre aree:

1. Flores: Quest'isola che è Indonesia è famosa per la sua tessitura a causa del più antico modo intricato di loro per sviluppare il metodo Tie tessuta e a causa di ciò che significa la tela tessuta stessa per i tessitori locali nell'isola di Flores. Quest'isola è anche famosa per i suoi disegni tribali sulle loro tela tessuta. Provincia di Nusa Tenggara Orientale è costituito da oltre 300 isole; questa parte dell'Indonesia è molto ricca di culture tribali soprattutto i magnifici della cravatta tessuta. Flores è una delle isole che si trovano in East Nusa Tenggara, Indonesia. L'isola di Flores si trova vicino all'isola di Komodo ben conosciuta oggi come uno delle nuovo sette meraviglie del mondo. All'interno di Flores si compone di otto diverse tribù con l'ogni sua caratteristica e unicità dove mostrerà sui diversi modelli che essi tessono sui loro tessuti. Le popolazioni a Flores sono altamente influenzate dalla Chiesa cattolica durante la diffusione dei missionari che è venuto dal Portogallo. Durante il XVI secolo commercianti e missionari portoghesi arrivarono a Flores. Il nome dell'isola stessa era derivando dal portoghese che significa fiore. Nell'isola di Flores, cravatta tessitura è più di una tradizione; essa è un simbolo di molti cicli nella vita come la maturità della femminilità.

Dietro queste attività grande ci sono molte filosofie che giaceva in essi, come ad esempio la scrupolosità di pazienza, perseveranza e l'indipendenza. Utilizzando vari modelli tribali che si ispirano le cose che vediamo nella loro vita quotidiana come parte della loro attività quotidiane, come le piante e gli animali che sono originati dalla loro terra. Alcune altre culture tribali dall'Indonesia utilizzano principalmente i tessuti tradizionali per scopi cerimoniali; l'abitante dell'isola di Flores utilizza questi prodotti tessili per la loro vita quotidiana, dal giorno che sono nati fino al giorno che sono morti. Diversi prodotti tessili vengono creati dal loro incontro genitori alla necessità mirata della loro vita. È una larghezza più breve di tessile tessuto è fatto per il nuovo nato bambino, durante il cerimoniale di morte, il corpo sarà anche coperto con i tessuti tradizionali. Non solo ispirare dalla natura che questi tesse sono anche fatto usando le piante locali e cotone per essere completato. Dal processo di partenza dalla tintura li utilizzando piante naturali e frutti e loro corpo come la macchina per tessere tessile stessa. L'isola di Flores, come spiegato prima su come sia consiste di otto diverse tribù, per questo motivo che ogni tribù con il proprio modello di tessuto in a loro tessile con ciascuno su un significato diverso, anche se ancora correlati e si chiuderà con l'altro modello di tribù. Modelli su queste isole sono anche ispirati dalla natura che i tessitori locali vedere nella loro vita quotidiana, quali motivi floreali e modelli di rettile. Geometriche come il puntino a zig-zag e semplici linee, disegni sulle cimose devono recare del tessile sono predominanti su alcune tribù su quest'isola. Il tessile è indossato come un sarong una vita quotidiana indumenti solo differenziano da modello speciale se questo tessili sono fatte per essere indossato a un cerimoniale per usi sia rituale religioso o come cerimonia civile. Alcuni di questi tessuti sono utilizzati anche come decorazione casa per loro. Paesani locali quali utilizzano questi prodotti tessili come un sarong di solito li indossano come essi sono fissate sotto loro seno con una camicia a coprire la parte superiore del loro corpo.






Per la lunghezza dell'abito è tutto dipende dalla vasto come sono questi indumenti sono tessuti, alcuni un po ' cadere sotto il ginocchio o alcuni cade più lungo, fino al livello del loro caviglie. Una cultura interessante da uno della tribù è la realizzazione di modelli di clan che normalmente sono tessuti per il panno; esso è un must in ogni clan per disporre di un criterio per distinguerli da quelli di altri. Tuttavia quando una donna sposare un uomo da un clan diverso lei dovrebbe indossò i panni da clan del marito, durante il loro periodo di gravidanza lei verrà insegnata da parente del marito come a tessere i suoi modelli di clan. Lei potrebbe ancora tessere suo movente clan naturali, ma nella parte subordinata di panni.

2. Bali: Non solo famosa per la sua vacanza più, Bali è famosa per alcune delle tecniche di tessitura e l'utilizzo del tessuto panno che sono tessuti appositamente per una cerimonia religiosa. Bali, una delle isole più famose in tutto il mondo si trova in Indonesia. L'isola è molto famosa per le sue belle spiagge e il paesaggio dell'isola. L'isola è circondata da barriere coralline e le spiagge nella parte meridionale di bali sono tendono ad avere le spiagge di sabbia bianche e nella parte nord di Bali sono dominate con sabbia nera. Bali è anche famoso loro delizie culinarie e la maggior parte di esso è per la loro originalità e la differenza dal loro produzioni di arte e artigianato. Cultura balinese fu fortemente influenzato da indiani, cinesi e cultura indù in particolare. La capitale di Bali è Denpasar, che si trova sulla costa meridionale. Bali ha anche la maggior parte degli abitanti di ben educata e più bella. La forma dell'induismo crede sempre insegnato i suoi seguaci a essere umili e sempre essere gentile con tutti gli esseri viventi non solo per gli esseri umani che li circonda. Questo ritiene che rende che i balinesi ha il cuore più puro che possiamo trovati. Solo a Bali in realtà possiamo spesso trovati statue che sono fatti di pietre per le strade di decorazione.

Spesso vediamo pure un semplice offerte fatte da Pandanus lascia pieni di fiori e riso al centro della strada. Questi oggetti sono che solo alcuni campioni dell'induismo religiosa credono fermamente che sono detenuti dai balinesi. A Bali che si potrebbe trovare diversi templi belle in ogni gamma di chilometri uno, non solo questi templi sono visitati dal pellegrinaggio indù, ma nel cast più alto del Brahman nella loro casa essi possiedono anche i propri tempio per pregare o per dare loro offerte ogni giorno. Religione induista è spesso diffusa dall'insegnamento di danza tradizionale e anche altre forme d'arte come la pittura, scultura e perfino attraverso i tessuti locali. Al giorno d'oggi Bali è una delle isole più famose per essere visitato localmente o dai turisti stranieri. Essi hanno ammettere l'unicità di questa isola e la cultura bellissima che vedono anche attraverso il modulo Balinese delle opere d'arte. Motivi e modelli che sono decorate con l'industria tessile tessuto Balinese sono per lo più deriva dall'influenza dell'induismo. È spesso abbiamo trovato motivi geometrici, specialmente di decorazione in panno gringsing, questi motivi geometrici sono credono creato dal Dio di Indra come arma per proteggere il villaggio tenganan a Bali. L'induismo pure utilizzare shadow puppets per diffondere sui loro folclori. I personaggi di questi folclori sono spesso tesse pure in per i vestiti. Il tempio di induismo chiamato Pura è anche tessendo sul confine dei tessuti come segno dell'ingresso della santità del folklore dell'induismo. Pertanto è molto comune per noi vedere i personaggi di loro dèi e loro weaponries, o a volte si intrecciano motivi fiore vicino le Dee. Animali sacrificali utilizzati durante le cerimonie come pollo, uccelli e maiali sono spesso anche incorporati per il tessile tessuto come simbolo di noi come esseri umani umili dando un sacrificale oggetti agli dèi durante le cerimonie rituali. Mistici animali come draghi sono come bene a volte decorato tessile. Esso è credere che il drago chiamato Naga toya è l'animale domestico del Dio più alto nell'Induismo, che è Siva.




. Il drago vive nelle terre, acqua e aria. La statua di questo drago spesso si trova all'ingresso del tempio ed è credere che essi sono il protettore del tempio per prevenire il male di importunare le preghiere che entra nel tempio. Fantasie floreali sono così spesso utilizzati per decorare il tessile tradizionale Balinese e di solito indossati dalla sacerdotessa o loro discendenti come un simbolo di prestigio durante i giorni più anziani. Al giorno d'oggi possiamo spesso trovati songket modelli fiore da Bali sono venduti sul mercato.

3. Palembang: Questa regione dell'Indonesia è anche famosa nella sezione del loro tecnica Songket tessuta. Tuttavia a differenza del songket che sono prodotti in altra regione ha ricchezza sul design pattern. Loro disegni arabescati sono la maggiore influenza di altra cultura, a differenza di altri songket che sono originati dall'Indonesia. Palembang è la capitale della provincia South Sumatra in Indonesia. Palembang è una delle città più antiche in Indonesia e ha una storia di essere un capitale di un impero marittimo. Situato sulla riva del fiume Musi sulla costa est dell'isola di Sumatra Meridionale, ha una superficie di 400.61 chilometri quadrati e una popolazione di 1.441.500. La città era la capitale dell'antichissimo buddista Unito di Srivijaya, che controllava gran parte dell'odierna Indonesia, Malesia e sud della Thailandia. Fin dall'antichità, Palembang è stata una città multietnica che assorbe vicine, così come straniere, culture e influenze. Le influenze e le culture della costiera Malese, nell'entroterra Minangkabau, giavanese, Indiano, cinese e arabo, hanno creato una fiorente cultura di Palembang. Tutta la sua storia, Palembang ha attratto gli immigrati da altre regioni dell'arcipelago e ha fatto di questa città come una città multiculturale. Anche se oggi la città aveva smarrito il sua funzione come la città portuale dell'arcipelago, i bit e pezzi della sua gloria giorni ancora evidenti nella sua cultura. La maggior parte della sua popolazione è stato poi adottato la cultura della costiera malesi e giavanese. Anche adesso può essere visto nella sua cultura e la lingua.

Riconoscendo dalla storia che ha della città di Palembang, Sriwijaya regno fu un regno molto potente e ricco. Oro sono uno di questo possesso enorme Unito. Essa è comune per il Regno di sriwijaya di produrre laccato oro durante quei giorni. Con enorme possedimenti oro ereditano anche con la bella Songket tessile della città di Palembang. La parte più ricca e unica di questo Songket che è diverso dagli altri che sono prodotte in Indonesia sono usando oro come uno dei componenti di filato. Songket da Palembang sono anche tessuta da filati che sono originati da argento, seta, lana e nylon. Tutti i tipi di filati selezionati che sono utilizzati per comporre questa bellissima Sinfonia in un panno sono realizzati con duro lavoro e buona creatività intricati. Questo processo prende più tempo e molto complesso da produrre. Il risultato finale di questo processo di complicazione è degno, Songket da Palembang sembra davvero prestigio e bella. Questi tessuti tessili sono molto richiesti dai turistici locali o turisti anche stranieri e collezionisti di tessili da tutto il mondo. Songket da Palembang non solo essere altamente domanda turistica e turisti locali, ma questo tessile sono anche considerare come il panno della dignità dai suoi tessitori e proprietari. Questi tessuti elaborati d'oro sono un simbolo di un alto e status sociale di prestigio tra i cittadini. Motivi di design diverso su tessile giustificano il cui status sociale essi appartengono a. Il Songket Palembang sono spesso uso pure sul tradizionale cerimonia, cerimonia di nozze e anche ad per accogliere l'ospite d'onore speciale che viene a visitare la città. Questo tessuto tessile è anche uso come uno scambio da sposo per la sposa come regalo sul loro cerimonia di nozze.



Progetto




Bali come la parte più famosa dell'Indonesia è molto famoso dai suoi luoghi di vacanza per una delle spiagge più belle del mondo. Un po' che gli stranieri sanno che ci sono più per poi centrale della città stessa di Bali, Bali ha anche una terra più elevata fino in montagna che è anche il respiro prendendo. La meravigliosa parte di questo luogo è fuori rotta che è anche non così lontano da spiaggia pure. Sidemen Village è situato nella parte alta di Bali. Il paese è circondato da un paesaggio verde delle montagne e come bene il bello blu turchese dell'oceano. Entrambe le visualizzazioni bellissima natura sono disponibili per essere visto in questo villaggio. Il villaggio è situato nella parte centro ai piedi delle montagne e 30 minuti dall'oceano.

Bali è ben conosciuta come l'isola degli dèi, questo nome deriva a causa dello spessore dell'induismo che gli abitanti tenuti come loro credere religiosa. La maggior parte delle forme nell'Induismo Balinese sono dirette a culti di Dio di Siva, anche se altre forme di devozioni sono diretti al Dio Indra, Ganesha e Surya. La diffusione delle religioni sono insegnati da danze mascherate, teatro di figura e rappresentazioni teatrali, la cui fonte provengono dal libro di quattro le Sacre Scritture e la storia epica dei Mahabharata e Ramayana. Natura è visto come la stessa potenza e tutti gli elementi naturali si pensiero che siano gli spiriti che hanno bisogno di cura e amore. Gli spiriti deve essere muniti di un santuario o un luogo di visita e devono essere dati rispetto e nutriti con le offerte fatte dalla natura. Il rituale pratiche sono ha avuto luogo nei templi. Scelgo di espandere sulla mia ricerca su questa parte di Bali, perché c'è di più per Bali poi sue meravigliose spiagge e un periodo di riposo al sole. Per imparare e capire una cultura nella sidemen villaggio che sono ancora ben tenuto e ben passato da una generazione è uno dei motivi principali per ulteriori informazioni su questa parte di Bali.

Le arti e le imbarcazioni che producono in questo villaggio è anche molto intricato e ben fatto che questo paese è uno dei più alti si guadagna a Bali per la produzione di loro tessile tessuto unico. Una cultura in un villaggio è alquanto diversa dalla cultura che mi sono abituato a vivere in una città più grande anche per la capitale di Bali a denpasar. Per vedere una comunità che è ancora insegnata la lezione di umiltà, pazienza e l'equilibrio che è raro da trovare è una delle esperienze più dotate come vado più profondo di capirli attraverso le loro opere. Ogni opera d'arte, ogni tessile ha un significato per gli artigiani locali e i tessitori locali qui nel villaggio di sidemen. Ho scelto di sviluppare questo progetto in molti diversi scopi. Il mio primo scopo è quello di portare le parti della mia cultura per essere conosciuto nel mondo occidentale straniero. La cultura di equilibrato e pazienza e pure a sviluppare bellezza dalla cosa più semplice che si può trovare nella vita. Ho scoperto che ad emergere questa bella cultura che produce belle tessili che sono in grado di essere utilizzato nel settore moda e pure saranno ben accolti da mondo orientale. Il mio secondo scopo consiste nel creare un progetto che maglie moda sia la capacità compatta della moda che viaggiano. Ci sono così tanti moda viaggiatori al giorno d'oggi che desidera viaggiare in comfort e chicness. È molto comune anche al giorno d'oggi essi che essi portano con loro di comunicare anche con loro per comunicare con i loro clienti, amici o famiglia i gadget. Con questo dire alla domanda dei sacchetti di gadget e accessori sono come bene in pieno boom nel mondo della moda



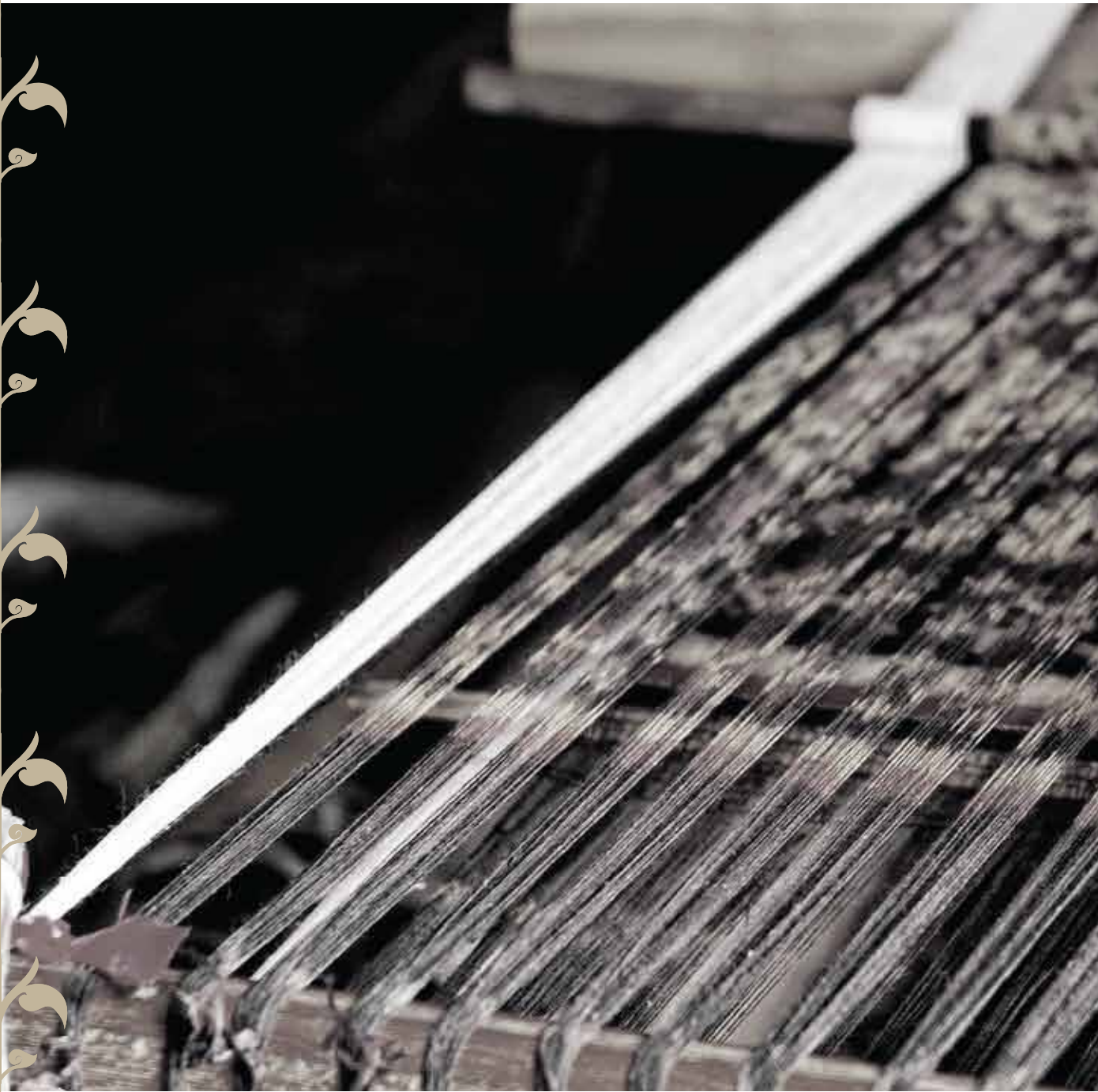


Il nome del marchio che ho scelto di avviare questo progetto è MahaRatu. Consiste di due diverse parole indonesiane significa "Maha" come la più alta e "Ratu" che significa Regina, se mettiamo queste parole insieme che è significa la regina più alta. Scelto questo nome per il marchio perché dal primo processo di sviluppo di queste borse raccolte a mano dall'inizio dei filati utilizzati a tessere i motivi delle patch, il materiale che è utilizzare per sviluppare le borse, come l'alta qualità della tela di cuoio e di buona qualità. Così raccolte a mano ogni accessorio per ornare queste linee di borse per essere sviluppato dal piede metallico, selezioni di catene e fibbie, nonché per la chiusura e cerniere per completare le collezioni. Voglio che il mio cliente che acquisterà questa merce per avere l'ammenda ' qualità da queste borse e a sentirsi soddisfare come essi acquisto queste borse, in quanto sono "MahaRatu". Per il primo lancio delle linee serie di Folklore da MahaRatu io sto introducendo la serie dei sacchi che è stato ispirato dal folklore dell'induismo di Bali, per questo motivo io chiamo il mio primi collezioni di borse con il nome di Folklore. Questi sacchetti dirà il folklore che ho imparato dalla sacerdotessa durante la mia sessione di tessitura e mia meditazione nel villaggio di Sidemen Bali. Le linee di borse che ho creato sono in sincronia con l'altro e si avvia offrendo una passeggiata di bagagli che può essere memorizzata nei bagagli o nella zona di cabina, una borsa a tracolla che dispone di un vano interno collegato con un gancio di allegare staccabile che pad sacchetto. Un staccabile pad borsa che ha uno storage pure per la sua carica e una frizione fantasia alla moda che può essere attaccata dalla sua staccabile catena all'interno anteriore del sacchetto bagagli. La catena di frizione è staccabile così la frizione stessa può essere portata senza la catena o può essere utilizzato come una fionda little frizioni che sono anche molto alla moda al giorno d'oggi nel mondo della moda. Queste serie di borse sono anche volontà vengono con un tag di bagagli e una cover di passaporto.

Il cliente può acquistare neanche tutte le borse in un'unica collezione pure che essi possono acquistare questi sacchetti separatamente in seguito al quale sacchetti che vogliono. Le patch che offro il cliente sono le patch che sono tessute seguendo gli schemi elaborati belli che sono di solito generano dalla sacerdotessa locale qui. Il mio cliente può avere il lusso di parti delle culture indonesiane e di facile accessibilità di viaggiare in moda. Per quanto riguarda queste patch decorative, può anche essere acquisto separatamente da sacchetti di seguito su cui disegni che il cliente vuole per decorare il sacchetto con. Scelgo canvas e pelle come il tessuto principale, a causa di durevolezza e per l'estetica del tessuto. Le patch possono essere attaccate e distaccate alla parte dei sacchi tela. Il cuoio complimenteranno la progettazione di questi sacchetti pure. Nella mia ricerca soggiorno qui a Bali sidemen e imparando così tanto per la loro cultura rituale decido di incorporare i colori che ho spiegato in precedenza che solito vengono utilizzati da locali tessitori qui per onorare la loro divinità. Il mio principale colori delle borse sono i colori principali della tonalità di marrone, bianco, blu e rosso. Per quanto riguarda l'ornamento sulle patch scelgo il colore dell'oro e argento. Ispirato dalla vicinanza della famiglia della sacerdotessa qui nel villaggio di sidemen, Bali, dalla vita umile e semplice stile che il pensiero mi attraverso bilanciato e pazienza per creare un'elaborata songket bella, mi sono concentrato miei progetti tesi sullo sviluppo di più su come fare i motivi che utilizzano il loro songket più noto al mondo occidentale. Come ho affermato sulla mia ricerca precedente che songket Bali è l'unico songket che in realtà ha un articolato motivi degli dèi con la storia del folklore di induismo epico. Usando queste borse come una cornice di parte della scena che è stato detto nel folklore induismo che mi è stato detto durante il mio soggiorno con la sacerdotessa, scelgo il motivo che li collegano insieme e cercare di mostrare loro in una linea di borse come loro media per raccontare queste storie. Ho scelto il folklore di Ramayana, Batarayudha e Nagatoya. Per quanto riguarda il mio altre due linee di borse, ho scelto il tema della Sesajen, che significa le offerte l'induismo, e Puresuci, che significa il tempio sacro.



# Introduction





Weave back in time ...

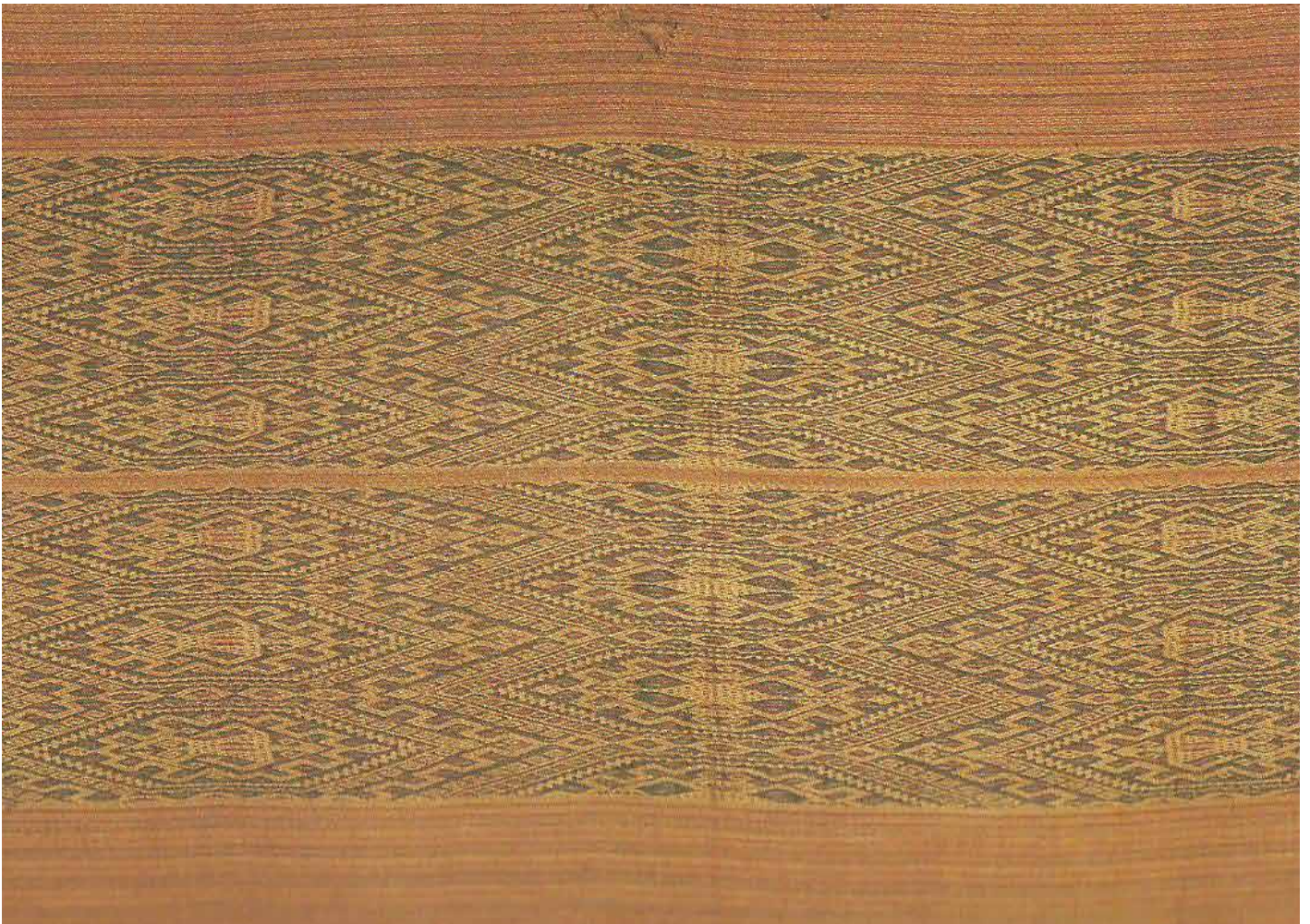


Ceremonial hangings from the region of Lampung Indonesia



Samples of loinclothes from Toraja

Southeast Asia has one of the oldest weaving techniques throughout history. Indonesia is one of the regions in Southeast Asia with the most separated cultural tribe due to its archipelago placements separated in to so many small islands. One of the oldest cloths woven from Southeast Asia was the Loin cloth. A loincloth is a one piece garment sometimes set aside in place by a belt, which covers the genitals and, at least partially, the buttocks. Most loincloths in Southeast Asia are made of plain woven fabric decorated with elaborate pattern end that hangs down on both part front and back. At the culture of the Toraja tribe in Indonesia loincloth are used for ceremonial banner. The earliest type of clothing from the tribal time includes hats, baskets and carryon bags.



leaf of wild swamp grass (*Curcuglio latifolia*)

SoLoom-woven fiber fabrics have had a long share of history in Southeast Asia. The type of loom that were use in Southeast Asia using back strap tension loom which uses a continue circulating warp. Using natural vegetal fibers that follow some natural softened process to become a yarn that are ready to be weaved in to a cloth. Tribal cloths using varieties of wild fibers that are suitable for weaving can easily found throughout the region of Southeast Asia. In the island of Borneo and Benuaq the leaf of wild swamp grass (*Curcuglio latifolia*) or known as lemba by the people of Borneo are use to weave in to fabrics with warp ikat patterns to make women's skirt cloths and during the past it was use to make ceremonial hangings.







Southeast Asian Kingdoms ...



Southeast Asia has been populated since prehistoric times. The communities in the section evolved to form complex cultures with varying degrees of influence from India and China. The ancient kingdoms can be grouped into two diverse categories. The first is agrarian kingdoms. Agrarian kingdoms had agriculture as the main economic activity. Most agrarian states were located in mainland Southeast Asia. Examples are the Ayutthaya Kingdom, based on the Chao Phraya River delta and the Khmer Empire on the Tonle Sap. The second type is maritime states. Maritime states were dependent on sea trade. Malacca and Srivijaya were maritime states. A chain of trading systems dominated the trade between China and India. First, goods were shipped through Funan to the Isthmus of Kra, portaged across the narrow, and then transhipped for India and points west.

Around the 6th century, CE merchants began sailing to Srivijaya where goods were transhipped directly. The limits of knowledge and contrary winds during parts of the year made it difficult for the ships of the time to proceed directly from the Indian Ocean to the South China Sea. The third system involved direct trade between the Indian and Chinese coasts. Very little is known about Southeast Asian religious beliefs and practices before the advent of Indian merchants and religious influences from the 2nd century BCE onwards. Prior to the 13th century, Buddhism and Hinduism were the main religion in Southeast Asia. The first dominant power to arise in the archipelago was Srivijaya in Suma

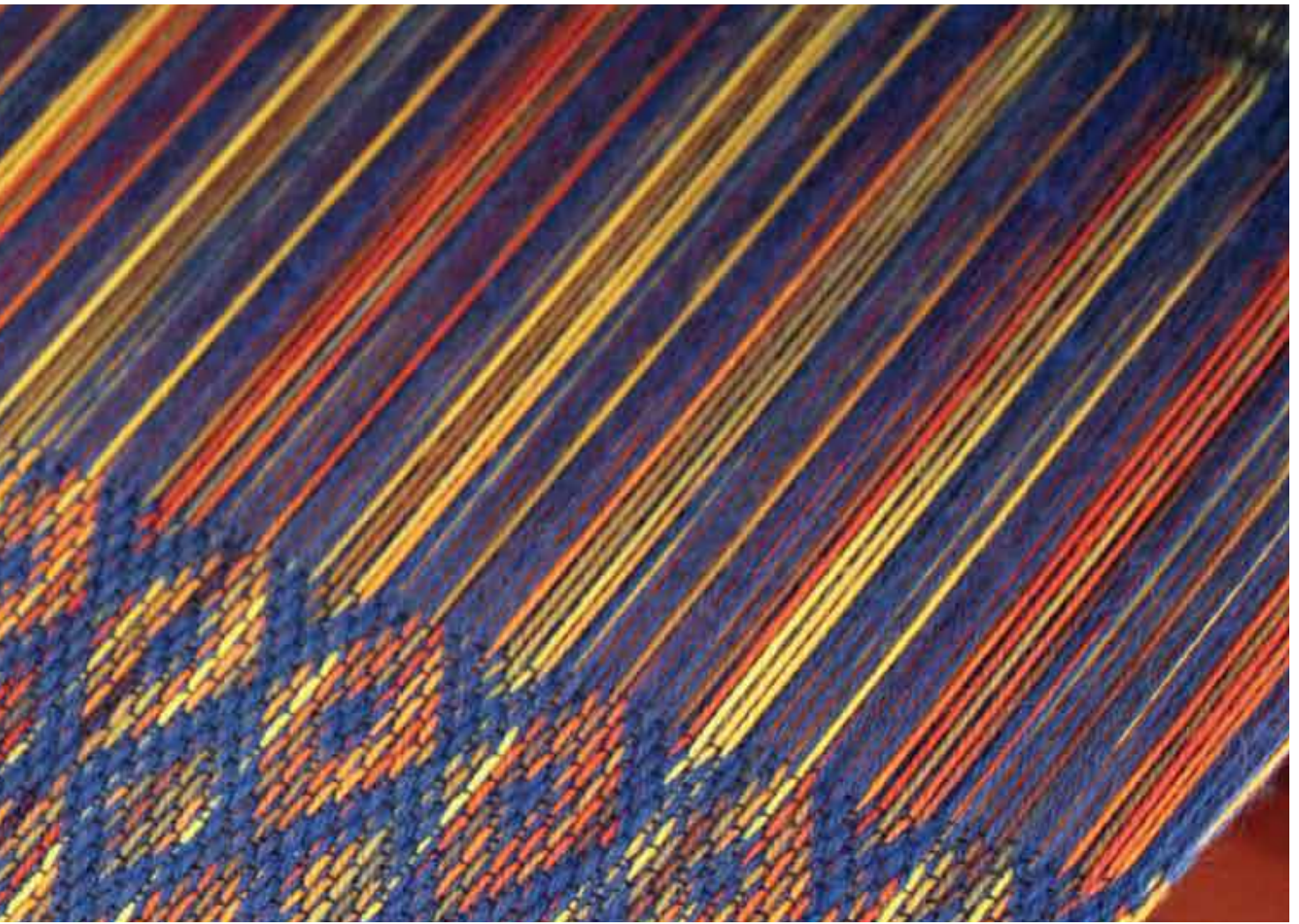


Prambanan Temple in Yogyakarta Indonesia


From the 5th century CE, the capital, Palembang, became a major seaport and functioned as an entrepot on the Spice Route between India and China. Srivijaya was also a notable center of Vajrayana Buddhist education and influence. Srivijaya's prosperity and influence faded when changes in nautical technology in the 10th century CE enabled Chinese and Indian merchants to ship cargo directly between their countries and also enabled the Chola state in southern India to carry out a series of destructive attacks on Srivijaya's possessions, ending Palembang's entrepote function.

In the Philippines, the Laguna Copperplate Inscription dating from 900 CE relates a settled debt from a Maharlika caste nobleman named Namwaran who lived in the Manila area. This document mentions a leader of Medang in Java. Java was dominated by a kaleidoscope of competing agrarian kingdoms including the Sailendras, Mataram, Singhasari, and finally Majapahit. According to the Nagarakertagama, around the 13th century CE, Majapahit's vassal states spread throughout much of today's Indonesia, making it the largest empire ever to exist in Southeast Asia.





Weaving ...



Weaving is a process of fabric construction in which two distinct sets of yarns or threads are interlaced at right angles to form a fabric or cloth. The longitudinal threads are called the warp and the tangential threads are the weft or filling. The process in which these threads are interwoven affects the characteristics of the cloth. Cloth is usually woven on a loom, a device that holds the warp threads in place while filling threads are woven through them. Weft is an old English word meaning "that which is woven". A fabric band which meets this meaning of cloth (warp threads with a weft thread winding between) can also be made using other methods, including tablet weaving, back-strap, or other techniques without looms. The way the warp and filling threads intertwine with each other is called the weave. The greater parts of woven products are formed with one of three basic weaves: plain weave, satin weave, or twill. Woven cloth can be plain (in one color or a simple pattern), or can be woven in ornamental or artistic designs.

Traditional textile in southeast Asia has been known as one of the most artistic textile that are seen in textile history, From its pattern, processing technique and the story behind these textiles. These textiles come in woven and knitted form. Embroideries are always found as well as an embellishment to the textile. The oldest traditional technique of Southeast Asians textile making is weaving. The processes of the traditional technique itself are done in various ways to achieve to its final transformation in to a cloth. Southeast Asia presents some of the richest and most various traditional woven textile throughout the world. In mean time where European and Americans already adorned their self in lavishness of machines that can process fine weaving and lace, in Southeast Asia on some parts are still doing weaving using the tensions on their body to develop the textile. In Southeast Asia traditional woven textile are one of the most precious and exciting art forms. The spiritual and ritual importance of these textiles plays role not only in the society but also in their everyday life. Their textile works are formed with by a rich variety of techniques.



A prestiges family in Riau, Indonesia using the traditional woven fabric as a wedding ceremonial wear

They as well use natural resources around them such as growing cottons, spinning their own cotton, using natural floral resources around them to create colors to dye the cotton yarns. The patterns of their textile were as well still influence by the things they see every day.

As explained on the earlier part of this research analysis Southeast Asian regions was dominated with small kingdoms on each regions that has develop more from the time where their living behavior grow from the tribal lifestyle. Even in some tribal tradition on some part in Indonesia only the head of the tribe are allowed to use these woven cloths. As religion believes arrive to regions of Southeast Asia it is believe that Hinduism predominate as religion throughout the region of Indonesia and as Buddhism are spread through Laos and Thailand. In Hinduism it is taught about the different levels of society in which they called Caste. Caste or also as known as social class is an intricate and complex social system that combines essentials of endogamy, occupation, culture, social level, tribal affiliation and political power. Woven cloth with elaborately design patterns was one of the prestige's sign of hierarchy of the highest social class at that moment. At some part of Indonesia only the monarchy which rules the kingdom are entitled to wear the woven cloth due to its high level of ruling.





His Majesty the King of Thailand Bhumibol Adulyadej using a traditional woven suit as his attire

Until now we acknowledge that Thailand is one of the country that still have a monarchy as their governing system using royal sovereign as the symbols of their country. It is not out of the question that these woven cloths are always worn during the ceremonial or when the royal sovereign has to meet the public to show the prestige of their status in the society. These cloths are not only worn to symbolize a social status but as well worn mostly during wedding ceremony or during traditional ceremonial item. Royal families are just some of the prestige families that are Allowed to worn some patterns as well that are decorating these woven cloth. As time goes by the commoners are finally allowed to wear these cloth as well but in a different types of pattern. Nowadays some local weavers could replicate the patterns that are made also for the royalty and as the modern day has drawn up on us it is not strange anymore to see even the commoners in Southeast Asia using the same patterns as the royalties if they have enough money to buy the textile.



Balinese Dancer performing



Making pattern on a Gringsing Cloth From Bali

Traditional textile in southeast Asia has been known as one of the most artistic textile that Traditional woven textiles are also used in some part of the region to celebrate most major life-cycle ceremonial such as: births, puberty, marriage and death. Some of these fabrics are intended to be made only for a certain ceremonial items and won't be seen in any other form of cultural ceremonial. For example in Bali the most famous island that are situated in Indonesia which is always famous for its vacations spots, in one of their village called Tengganan a special cloth called gringsing cloth are only worn during a religious ceremonial. It is believed that this cloth is intended to be made to repelled evil which are willing to enter the sacred ceremonial procession. Woven cloths are also used as a symbol of a kingdom, a tribe or even a family. It is most common in Southeast Asian culture during a wedding ceremonial in which the bride is giving the grooms family the woven cloth and in return the groom's family will return the gift with gold coins or jewelries for the bride to be worn at the wedding.



Image 5 :Chicken as a sign of a sacramental animal is depicted in woven pattern

Countries in Southeast Asia are geographically placed fairly close to each other, with this being said it is common in their weaving design patterns or even technique we see some similarities that we could find in between the regions in a country (such as similarities between tribal signs between one tribe from another in the same country) or in between the traditional cloth from some of the countries situated in southeast Asia. Good examples of the similarities of the woven techniques and patterns are between the ceremonial shawls of Tai Nuea tribe in Laos with the Tampan ceremonial cloth from Lampung, Indonesia. Both woven cloths have similarity in technique. Weavers from both regions have developed intricate asymmetrical designs that are filled with mythical creatures carrying anthropomorphic riders. The central figure on the Tampan cloth are represented with a natural brown color with the shape of lozenge body, meanwhile on the Tai Nuea cloth the similar shape appears as a separate Mandala and weaved using metallic yarn to adorn the fabric. Similar symbols can also be found on the woven cloth in between the regions of Southeast Asia.



Image 6 : Tai Nuea Cloth from Laos



Image 7: Tampan Cloth from Indonesia

These animals such chicken and snakes are usually found on their routinely in the sacrificial procedure and burial procedure that are done similarly. Regions in Southeast Asia are as well strategically situated at a very important international cross road between major global centers of population. For over many centuries it has been a famous destination for constant stream of visitors both from neighboring countries and foreign lands. These visitors are including explorers, soldiers from the European colonies, traders and religious priest and priestess. European colonies stays over 350 year in Indonesia which are mostly dominates by dutch colonies. With this said the European colonies as well influence their culture to the region in the countries that are situated in Southeast Asia.



Image 8: Buginese Man sword belt that has arabic character weave into the belt

It is known in the history that the only country that was never been invaded by the European colonies in South east Asia is Thailand, for this reason most patterns in the weaving art that are originated from Thailand are less influenced not as major as their neighboring countries. The weaving arts reflect these diverse influences. As an example is the sacred mandala patterns that are derived from the Hinduism and Buddhism beliefs, the zodiac menagerie from Chinese iconography and the calligraphic from Islam. Chinese and Indian influence could be found in many ways in the decorative patterns from the Southeast Asia weaving. The weaving arts from Southeast Asia can be shown as well on their diversity influence that comes up on their country during the eighteenth century during the invasions of European political and economic supremacy countries.



Image 9 :Lions and crown Pattern design on this woven textile from sumba indonesia, Influence by the spreading of Roman Catholicism

Their invasions affected the development of the technique and some of the design in Southeast Asia weaving artwork. European colonies during these times not only own most of Southeast Asia but they as well influence the habitants of these countries on their everyday life cycle and as well through their arts. A good example of this matter is we could found in the tribe of Sikka in Flores, Indonesia western patterns such as roses or horses that are actually introduce by the Portuguese when they come to this region to spread Catholicism to this region.



Explanation  
 Brown Dutch  
 Pink British  
 Purple Portuguese  
 Other colours Native States

Long 100 E. Gr. 104 108 112 116





Why Indonesia ...?

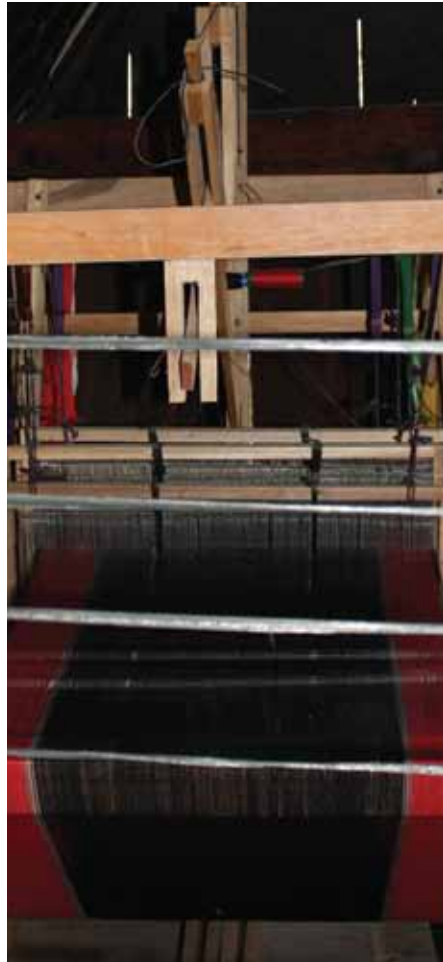




Indonesia as stated at the beginning part of this research is the most cultured country from Southeast Asia due to its richness on their natural resources and cultures. Indonesia is an archipelago comprising in the region of 17,508 islands. It has 33 provinces with over 238 million people, and is the world's fourth most populous country. Indonesia is a republic, with an elected legislature and president. The nation's capital city is Jakarta. The country shares territory borders with Papua New Guinea, East Timor, and Malaysia. Other neighboring countries consist of Singapore, Philippines, Australia, and the Indian territory of the Andaman and Nicobar Islands. The Indonesian archipelago has become an important trade region since at least the 7th century, when Srivijaya and then later Majapahit traded with China and India. General rulers gradually captivated foreign civilization, spiritual and political models from the early centuries CE, and Hindu and Buddhist kingdoms flourished. Indonesian history has been inclined by foreign powers drawn to its natural wealth.



Muslim traders brought Islam, and European powers brought Christianity and fought one another to monopolize trade in the Spice Islands of Maluku during the Age of Discovery. Across its many islands, Indonesia consists of distinct ethnic, linguistic, and religious groups. Famous not only for its richness of its cultures and famous beaches due to the beauty of our archeologically placed islands, Indonesia is also famous for its traditional weaving from so many parts of its regions. In most regions of Indonesia not only they offer different weaving techniques also for designs and patterns. Several simple handmade machines were developed also to achieve different technique or to develop some patterns depends on which regions of this country.



Three types of traditional machines in Indonesia that are mostly used to achieve the making of our woven textiles are:

1. The Gedongan Looms: is a traditional weaving tool, at the end of its edge was attach to a tree, to a pole in the local weavers house, or to a wooden wood with a precise construction. On the other edge or this tool are tied around the weaver that is sitting on the floor and ready to use their body to give tension to set up the yarns to be woven.

2. Non mechanical weaving machine: is a weaving tool which moved by foot pedals to set the rise and fall of the threads from the warp during the insertions for the threads from the weft part of the weaving process. Weavers usually sits on a chair while using this machine to weave

3. Non mechanical Dobby weaving machine, doobby is an additional mechanic tool that are place on the top part of this tool. The function of this additional tool is to control the weaving of the thread to achieve some motifs that are desired to be made by the weavers.

These three machines are most grateful by the local weavers from Indonesia. They help the local weavers to develop several techniques of weavings such as:

1. Simple weave method: This weaving technique creates woven cloth that derives from in and out of the threads from the weft part that goes in to the warp part at the same time. This simple method creates non pattern cloth. This method could also produce simple patterns on the cloth such as stripe of checked patterns.

2. Tying weave method: This method is done to create the pattern design by bundling the warp, weft or sometimes both part of the yarns during the first layout before the first dying process. Yarns are later on tied by a thin rope , the local weavers usually use the same color of rope to mark on the thread in which color they want to dyed on to the group of yarns. Once done the rope is remove, These dying process are done several time with several colors until it achieves to the level in which it creates a pattern while the local weavers are doing the final lay out from thread.

3. Songket weave method: its name derived from the word 'tusuk' (pin) songket and 'cukit' (fork) reduced to Suk-Kit. In its development, Suk-Kit was later pronounced sungkit many who later became a songket. This method is achieved by adding yarns to the weft part as an adornment. The yarns use to adorn are usually made of metallic shiny colors such as gold, silver or copper. The placement of the added yarns are depends on the intended pattern that the weavers wants to make.

These several techniques that are done by the local weavers then off course will produce different elaborate patterns and effect on the final result on the woven cloth.



Lurik is one of the examples of fabric generated from the simple weave method

Tying weavemethod fabric

Songket methoed weave fabric

Due to its richness in their traditional weaving culture, it is mostly common for these textile techniques that are very precious to learn by the next generation and to be protected its originality as well. It is very unfortunate how the modernization today could wipe out culture originality from a tribe or a region in Indonesia. Nowadays the young generations care less about the original cultures and art that are started from their own country. However there are some organizations that are actually establishes their self to continue the journey of the traditional weave in Indonesia and to pass the education on to those who are interested. These organizations are either funded by our government or funded by UNESCO. Foundation such as Cita Tenun Indonesia and Threads of Life helps to grow our woven cultures. They also establish an education center to teach about traditional woven culture and how to weave using the way of our traditional weaving.

The education centers itself are established in the local villages where the woven cloth are originated and thought by the local weavers. Beside organizations that are built to flourish the culture of traditional weaving in Indonesia, it is grateful to say that some local weavers are willing to share their knowledge to the textile world. Mrs Alfonsa Horeng, Ms. Dayu raka and her family is a few of them, sharing her knowledge by giving lectures about the culture and teaches those who are really interested to learn about our culture and how to weave. Mrs Horeng travels around the world commissioned by the country that invited her to share her knowledge. It is very fortunate for Indonesia to have her as one of the many pioneer of culture to let the world know the richness of our cultures. Aside from local weavers with generous soul to expand the traditional woven cultures, others like foreigners who love our culture and traditional weaving so much actually move to Indonesia to learn and help to develop new techniques to help the local weaver to grow. Mr. Bernard Bart is an architect that comes to Indonesia around 1996; from there he fell in love with the culture of weave in Sumatra. Mr. Bart did his research of the local technique and helps them to develop on the local weavers to replicate the patterns that their ancestors use to develop before in the olden days.



With all the help from both the established organizations or from the people that care to flourish the culture of traditional weaving, we hope that this knowledge can be passing and expand to world to be recognize. Organizations such as Cita tenun indonesia and Threads of life, not only establishing schools to learn about weaving, but they also holds wove textile exhibitions and collaborate with Young fashion designers from indonesia to expand more of our culture



Gucci Spring summer 2010

From organizations to individuals, Indonesian fashion designers nowadays has used more and more traditional woven cloth as their inspiration to be included on their fashion line as their collections. They either manipulate the fabrics or the pattern to make it seem more up to date and modern to be accepted in the modern age of fashion evolution. The beauty of our elaborate woven textile has kept continuing to attract foreign designers as well. Frida Gianinni for Gucci uses the tie weave inspiration from Flores Island for their spring summer 2010 collections. Many other foreign designers such as Oscar De La Renta, Dries van noten, The House of Etro and many more has capture the beauty of our traditional weaving textiles.



Dries van noten



Oscar De La Renta



Collections from Stephanus Hamy



Samuel Watimena



Oscar Lawalata



Oka Di Putra





At most part of this research it is mention several time on the richness of Indonesia as a country and Indonesia is a paradise of woven cloth. Local weavers in Indonesia create the most delicate, intricate and amazing art work from their heart to the woven cloth. Each region in Indonesia has its own uniqueness in producing these woven clothes.

It is too wide to mention and analyze all of them due to the large number of the ethnic groups that are situated in Indonesia. Most ethnic groups in Indonesia generate their own weaving in techniques or patterns designs. However during this research five regions of Indonesia will be highlighted due to the difference from the technique they use, the usage of the cloth, or due to the pattern designs. Those three areas are:

1. Flores: This Island from Indonesia is famous for its weaving because of the oldest intricate way of them to develop the Tie Woven method and due to what the woven cloth itself means to the local weavers in Flores Island. Unlike where woven textile are worn for special ceremonies and religious ritual, or worn by a certain social cast only, The local weavers from flores weave and use these textile as their everyday life garment for the form of their tribal proudness. This island is also famous due to its ancient Tribal patterns on their woven cloth.



From left to right: Woven cloth from Flores, Songket Bali, and Songket Palembang

2. Bali: Not only famous for its most vacation spot, Bali is famous for some of their weaving techniques and the usage of the woven cloth that are specially woven for a religious ceremony. Balinese woven textile are also very much different from the other woven textile that comes from Indonesia due to the strong Hinduism beliefs that are held by the local inhabitants in Bali. In the woven textile itself it will depict a line of story of the Hinduism folklore and as well mystical animals that the Balinese believe as a form of their Gods and Goddesses.

3. Palembang: This region of Indonesia is famous in the section of their Songket weaving technique. Due to the strong Kingdom history that this region has, the Songket that are produced in Palembang has richness in the pattern design and as well on the selections of threads that they use, which some of them are dipped in gold solutions. Due to their geographical place which allows them to mesh the local cultures with the foreign cultures that came to this region by the local and foreign traders in the olden days, their pattern designs in their Songket are common to be influenced by other cultures.



Flores



Land of the ancient tribals ...



East Nusa Tenggara province is made up of over 300 islands; this part of Indonesia is very rich in tribal cultures especially the magnificent of tie woven. Flores is one of the islands that are located at East Nusa Tenggara, Indonesia. The island of Flores is located close to the Komodo Island that is well known nowadays as one of the new Seven Wonders of the World. Inside of Flores consists of eight different tribes with its each own characteristic and uniqueness where it will show on the different patterns that they weave on their fabrics. The populations in Flores are highly influenced by the Roman Catholic during the spread of missionaries that came from Portugal. During the 16th century traders and missionaries from Portuguese arrived to Flores.



The Name of the island itself was deriving from Portuguese which means flower. In The island of Flores, tie weaving is more than a tradition; it is a symbol of many cycles in life such as the maturity of womanhood. Behind these great activities there are many philosophies that lay in them, such as patience thoroughness, perseverance, and independence.

The richness of this island is showed by the richness of its culture that emerged with the different character of uniqueness of its tribe that consists in this island. There are many dialects of main languages spoken on the island of Flores that are originated from the Austronesia language family.



Aside from the richness of its languages Flores is also well known for its arts and crafts traditions, from making statues as tradition cloth to weaving Traditional woven fabrics, which are distinctively different from other traditional woven textiles that are famous from Indonesia.

Using various tribal patterns that are inspired by the things they see in their daily life as part of their daily activities such as the plants and animals that are originated from their land. Some other tribal cultures from Indonesia mostly use the Traditional woven fabrics for ceremonial purposes; the inhabitant of the Flores Island uses these textiles for their daily life, from the day they were born until the day they died. Different textiles are created by their parents match to the aimed necessity of their life. A shorter width of textile is woven is made for the new born baby, during the death ceremonial, their body will also covered with the traditional woven fabrics. Not only inspire by nature these weaves are also done by using the local plants and cotton to be completed. From the starting process by dyeing them using the natural plants and fruits and using their body as the machine to weave the textile itself.









Uniqueness of tribalism ...



The island of Flores as explained before on how it is consists of eight different tribes, for that reason each tribe has their own pattern woven in to their textile with each on a different meaning although still related and close with each other tribes pattern. Patterns on these islands are also inspired by the nature that the local weavers see in their everyday life, such as floral patterns and reptile patterns. Geometric such as lines, zigzag, and simple dot patterns on the selvages of the textile are predominating on some tribes on this island. The textile is worn as a sarong as an everyday life garments only differentiate by special pattern if this textile are made to be worn at a ceremonial purposes either religious ritual or as marital ceremony. Some of these textiles are also used as a home decoration for them.



Local villagers whom use these textiles as a sarong usually wear them as they are fastened under their breast with a shirt to cover the top part of their body. For the length of the garment it is all depends on how wide are these garments are woven, some fall a little bit below the knee or some falls longer until the level of their ankles. An interesting culture from one of the tribe is the making of clan patterns that are normally woven in to the cloth; it is a must in every clan to have a pattern to distinguish them from the other ones. However when a woman marry a man from a different clan she is expected to wore the cloths from her husband's clan, during their pregnancy periods she will be taught by her husband's relative how to weave his clan patterns. She could still weave her natural clan motive but in the subordinate part of the cloths.





Journey of tribalism...



Famous for its rich woven patterns that are well done on its textile, as stated above most of the woven textile that are made on this island of Indonesia are mostly made with natural resources. Many areas in this island spin their own cottons. The villagers from this island can simply do the complicated woven process along with doing their everyday normal activities. These textile for them are made for daily uses as their daily garment to go to work in the field, and to do their daily activities, they even use this fabric as a decoration to adorn their home. Different patterns are obviously used to distinct which textile are made to use for daily wear to more formal wear that they use on traditional ceremony or weddings. One of the wedding custom of this island is the bride has to give the textile to the groom. Various stacks of traditional woven textile are stacked and given to the groom's family to be chosen.





As For the textile that are not well made according to the grooms family will be returned. This tradition has been passed from generation to generation on this island. An interesting note that we have to look at the whole process of creating this textile is how they use their body as a machine, by setting up the sitting position and the tension of your muscles to help to create the textile. By sitting in between the woods and inserting the loom to help the weaving process to be done. Each of threads are inserted manually by hand and fastened by the help of a wood that can go in an out horizontally from the Warp. This process is also required to help creating the patterned that is desired. The complicated weaving process started by spinning the cotton in to a yarn, and using natural dyes from the natural plantations around them and even creating dyeing technique to create its own pattern my tying the yarns and lining them to create the desired pattern. Most of these textiles are dyed using darker colors with scattered discontinuous supplementary weft pattern.



Dyeing process is started by using natural dyes that creates indigo color and a natural reddish brown. In each different tribe in Flores uses slightly different color of dyeing and different patterns although some of these patterns might have similar meanings between each other. These differences are aimed to differentiates and distinct one tribes from another.

The process of making these textiles could take a while, from picking and spinning their own cotton to dye them with the natural resources that they have on the island. The picked cottons are hand selected from the fine quality and their seeds are been hand separated and cleaned before they go forwards to the spinning process. On wards to the spinning process the cottons are spun in to yarns that are later on separated in to two parts. One part of the yarns is needed to create the weft and another part to create the warp part of the textile.



To start creating patterns the yarns are lined up and the warp part are tied to go to the dyeing to bring out the pattern color. The yarns later on will be prepared to be dyed using the natural resources around them.

To create natural dye using vegetable dye, the local weavers are using natural resources such as creating red from the roots that are taken from the Morinda roots, blue from leave of indigo plants, brown from the bark, green taken from pandanus leaves, and yellow from parts of the turmeric plants. These plants are separately processes following of each of its character to create the color pigments. Some plants are fermented in a vacuum condition to create a paste substance to be used, some could be boiled, some used while it's freshly picked, and some are used when they are in a dry consistency. Direct color derives from turmeric rhizome could be used directly. As for the dried ingredients water will be added to soak.



These dried ingredients will be soaked in one hour time, During the process of soaking the yarns in to these naturally created substances, the color will infused in the yarn to create the desired color that the local weavers want. In total there are eleven color mixes that the local weavers could create by using these natural resources around them. The yarns will be hanging dried after the coloring processes are finished. This process are sometimes repeated for numerous of time depending on how many patterns that are applied to the textiles, and it is also depends on how many colors that they want to show on the pattern of this textile itself. These colors combinations could also be done by inserting a different color of yarns through the weft loom. . Once the patterns are done with the dying process, the local weavers will start lining up the yarns to the warp sections and inserting the yarns to the weft to start the weaving process.

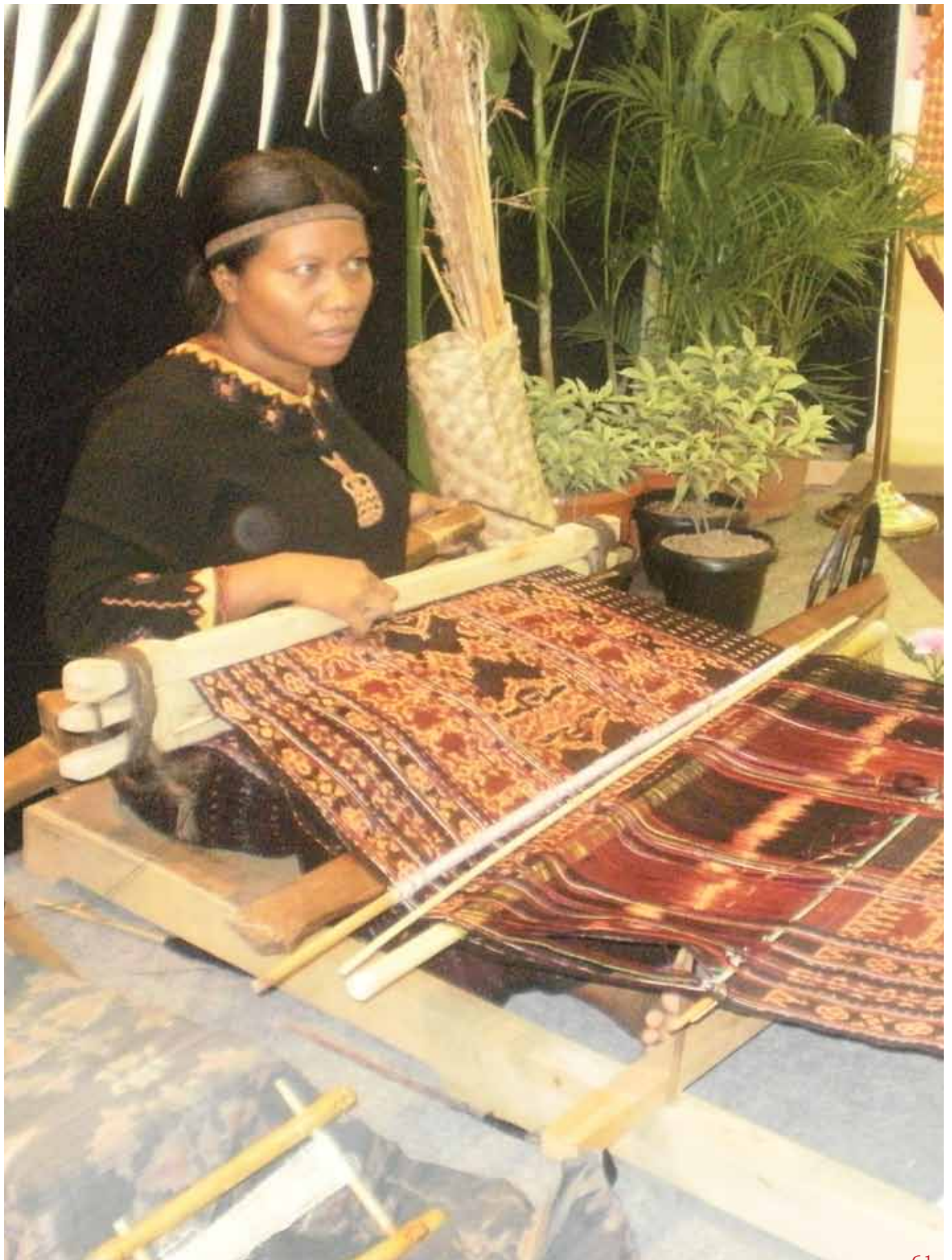


These yarns are lined up and sandwiched between three rectangular woods, with one added on the back of it so the local weaver is actually sitting in between the front logs that are meant to sandwich the yarns and the back log are used to hold our body to give extra tensions to weave this textile. To tighten the yarns a two centimeter tubular wood is used. The length of this wood is as long as the woods that the local weavers used to determine how wide they want this textile to be. Some tubular woods might be added to mark where they will start to weave a new pattern during this process.

This process of weaving itself are usually done by the local weavers during their spare time when they are not working in the field collecting their crops, for this reason usually the whole process to create this textile starting from the cotton spinning process onwards to the finished weaving process could take more than six months if using the natural resources all together for only one piece of textile.



It takes months to complete a piece of cloth. Each patterns has their own legend story and its own local wisdom about life, love, and how the women respects others and them self, uphold their God and family. Tie weaving from the island of Flores are consider as a high integrity value and a huge folk art cloth. Each ones are unique and could slightly different from each other. For a piece of this woven textile usually cost around two hundreds euro, but then again the price range could go up or down depending on how intricate the patterns that are created on the textile. 60









The story behind the patterns ...



Image 20: Flores woven cloth using horses patterns



Image 21: Floral patterns woven cloth from the island of Flores



Image 22: Woven clothes are an item that are given from the bride to the groom as a wedding gift



An example of a cloth which is woven in patola patterns

As explained above so many patterns on each tribe with different meanings to them developed to adorn the textile. However one of the most highly prized clothes is the one with horse patterns on it. Horses are symbolized as a prestige and wealth that can be brought from a man and this textile is usually worn by men. This pattern derives and inspired by the horses that are brought by the Portuguese in the 15th century. Some of the tribe has western inspired motives such as flower bouquets, deer, lions, and even winged cherubs. Elephant motives are as well introduce and it was derives from the Indian traders during the trading time. Another animal that we usually see in the woven clothes are snakes that are stylized as a zigzag motives are connected with the underworld and fertility. These cloths are usually worn at the burials ceremony to symbolize a rebirth of a human soul.



Palembang





Land of the Golden threads ...



Palembang is the capital city of the South Sumatra province in Indonesia. Palembang is one of the oldest cities in Indonesia, and has a history of being a capital of a maritime empire. Situated on the Musi River banks on the east coast of southern Sumatra island, it has an area of 400.61 square kilometers and a population of 1,441,500. The city was once the capital of the very old Buddhist kingdom of Srivijaya, which controlled a huge part of what is now Indonesia, Malaysia and Southern Thailand. Since ancient times, Palembang has been a multi-ethnic port city which absorbs neighboring, as well as foreign, cultures and influences. The influences and cultures of coastal Malay, inland Minangkabau, Javanese, Indian, Chinese, and Arab, have created a prosperous Palembang culture. Throughout its history,





Palembang has attracted migrants from other regions in the archipelago, and has made this city as a multi-cultural city. Although today the city had mislaid its function as the major port city in the archipelago, the bits and pieces of its glory days still evident in its culture. Most of its population was then adopted the culture of coastal Malays and Javanese. Even now it can be seen in its culture and language. The local citizens of Palembang are famous for its high standards of craftsmanship on weavings, wood carvings, and jewelry makings. For their living the local citizens of Palembang are usually works as traders or a shop owner. It is also common for them to build their living cost covered by their selling intricate art form. The intricate craftsmanship can be seen on the traditional houses in Palembang that has lavish woods carving as the main decoration of the house. Palembang also one of the largest city in Indonesia that produces lacquer gold. Intricate jewelries that are mold or carved from lacquer gold are one of Palembang's high export commodities and have been well known throughout the world. Even on their art works it is common also to see the Indian or Chinese influences. This city is one of the modern cities in Indonesia.





The Queen of gold in textile ...



Acknowledging from the history that the city of Palembang has, Sriwijaya kingdom was a very powerful and rich kingdom. Gold are one of this kingdom huge possession. It is common for the sriwijaya kingdom to produce lacquer gold during those days. With huge gold possessions they also inherit the city of Palembang with the beautiful Songket textiles. The most rich and unique part of this Songket that is different from others that are produced in Indonesia are using Gold as one of the yarn components. Songket from Palembang are also weaved from yarns that are originated from silver, silk, wool and nylon. All sorts of selected yarns that are use to compose this beautiful symphony in a cloth are made with hard work and good intricate creativity. This process takes more time and really complex to be produced. The end result of this complication process is worthy, Songket from Palembang looks really prestige and beautiful. These woven textiles are very much demanded by local tourist or even foreign tourist and textile collectors from all over the world.



Songket from Palembang not only being highly demand by tourist and local tourists, but this textile are also consider as the cloth of dignity by its weavers and owners. These Golden elaborate textiles are a symbol of a high and prestige social status among the citizens. Different design motifs on the textile justify on which social status they belong to. The Palembang Songket are often use as well on traditional ceremony, wedding ceremony and even to welcome special honorable guest that comes to visit the city. This woven textile is also use as an exchange from the groom to the bride as a gift on their wedding ceremony. The Palembang wedding ceremony is well known for its richness in colors and intricacy and it is one of the most beautiful traditional wedding ceremonies in terms of all around aesthetic. For an example Rumpak songket is made for the men, they are wearing this Songket during their wedding ceremony. This cloth could be distinguished by its motif that are differentiates with the ones that are made for the women.



Image 23: The family of the president of indonesia using the Palembang Songket

The head part of this cloth is placed at the back of the body, while for the women the head of the cloth is placed at the front. Tanjak is a type of this cloth that's forms of a square that are made to cover the men's head together with the Rumpak Songket. The bride and groom looks like the high royalty during their wedding ceremony. This will show the highness of the groom social status to marry the right bride to be in the same strata with the groom's family. It is also common for the citizens of Palembang to weave or purchase this textile as a gift for someone that are very honorable to them such as their parents and close friends.



Image 24: The Rolled songket are packaged to be given as gift

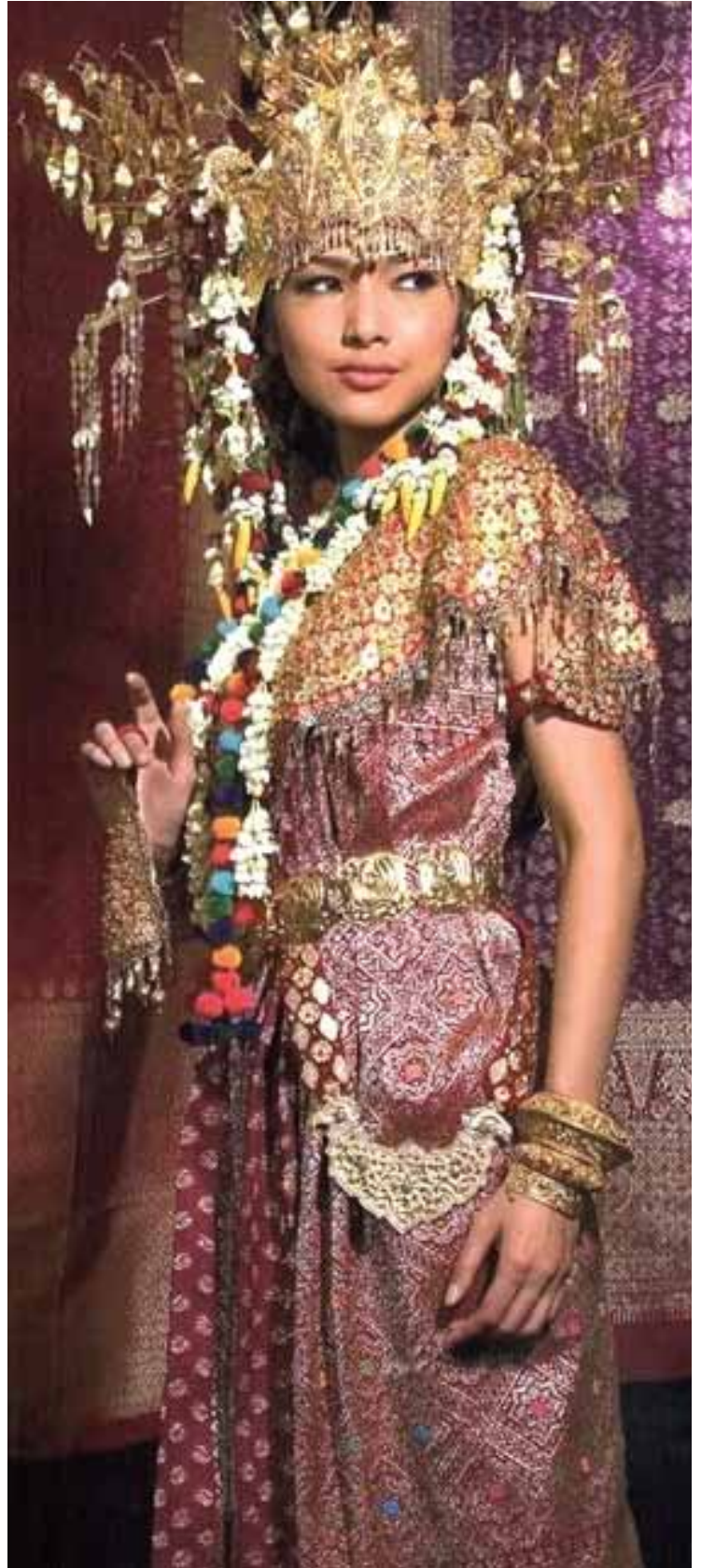


image 25: Variations of the elaborateness of Songket from Palembang







The journey of the golden thread...



Songket has a particular process that requires a lengthy process of work that involves a lot of people. The process starts by deciding on which color, and design patterns that the local weavers want to use to predominate the Songket on wards to the finished weaving process. These patterns are doing to be transferred as a drawing to a paper, while the local weavers prepare the loom and start spinning the yarns in to a finer thread. Once the processed colored threads are finished from the coloring pattern, the threads are sets and ready to be woven. Once the weaving finished the selvedge part of this cloth needs to be cleaned to prevent the cloth from unraveling, the cloth then needs to be dried lightly. The first part of weaving will take about three full months to be completed. The task itself is rarely can be done alone. To complete this task it is essentially be done in a team. The woven cloth from Palembang are famous as an art form, this cloth are made with a balanced mood from the local weavers to produce love of art in the woven cloth itself.



On the earliest stage of weaving the colors needs to be decided based on which kind of patterns that the local weavers wants to generate in to the textile. Patterns can be replicate from previous ancient woven cloth or being drew in to a checkered paper for ease the measuring. The drawing itself resembles to a cruistick embroidery. The patterns of the cloth are usually design to cover the fringe, the head and the body of the cloth. The songket cloth from Palembang are often weaved by using bright and strong colors, such as magenta, deep red, purple, jade green, soft light green, topaz orange, blue and black. Nowadays in the modern days soft and subtle colors are more and more popular as well to be use on the woven cloth. The colors from the yarns are dyed naturally using plants and natural resources around them. As for now on the time of instant modernization, the coloring technique can be done quicker by using chemical colors that absorbs quicker to the yarns. It is common that on this woven textile to contain from two to five colors. The decorative design on a songket is abundant with conveying specific messages.

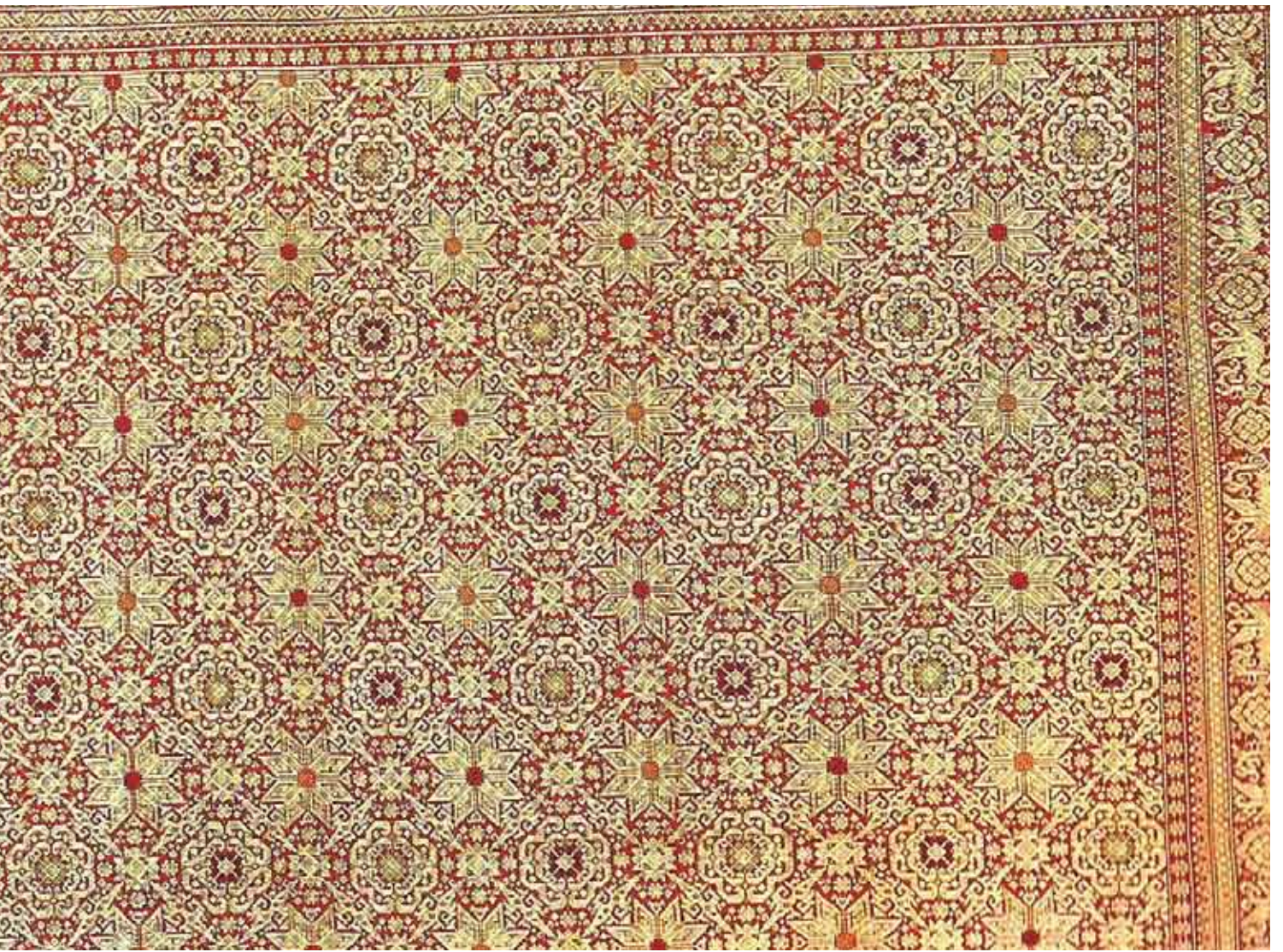


Before silk threads are discovered the local weavers from Palembang are common to use cotton as their primary source of material. As the technology and trade from the maritime culture expand varieties of yarns are used to spun to become a thread that can be used to the process of the weaving. The use of the thread on these songket are as well often used to define in which target market are they going to sell this songket for. Songket from Palembang when it is woven from silk thread are usually sold in a very high price. For the silk thread itself it is common for them to import the finest silk thread from China, Thailand, and Japan. These threads are packaged in a huge ball of broken white. The silks are later on ready to be dyed by the local weavers themselves. The raw silk yarns then soaked in fresh water to soften the yarn. The yarns then will be drained and ready to be soaked again in to solution water with color. Powdered color are going to be dissolved in hot water then it will be poured in to a large container to mix it into an even color solution. Silk thread then immersed into the color solution for several time to achieve the desired colors.



The tie weaving process similar to the ones that the local weavers from Flores are as well often used to achieve several color combination in to the woven cloth. When the soaking processed are finished and the local weavers achieve the color combination they need these yarns are need to be dried thoroughly. Threads that are already done with their drying process will be rolled with a tool called Undar. This tool consists of wheels with six legs and fingers that can be rotated with a pedal. Large rolls of threads are spun in to the Undar and by using the pedals. The threads are later on are unwound on to a piece of wood or pipe. With the help from the Undar tools this helps the thread to thin out to be a smaller dense bobbin. During the olden days these process are done manually by hand. Nowadays these processes are done faster by the help of electricity that also supports by the help of a small motor. And the new motor tool helps to create finer and more elaborate dense bobbins. Gold threads are going to be prepared separately on the weft lane to be interwoven following the desired pattern.





The Meaning of the Golden Motifs...



There are three types of gold threads that are commonly used in the procedure of decorating this textile:

1. The picked gold threads: these threads are taken from the antique Songket that has been produced in the older days. The threads are made of cotton that had been soaked in a 24 carat gold solution which give the threads longer tenacity and still can be reused after being picked and unwind from the previous made songket that probably had been damage and cannot be used anymore. Songket with gold threads that are picked from the previous antique textile usually cost more than any other ones.
2. Synthetic gold threads: these threads are usually produced and imported from Japan. The characteristic of these threads are usually soft and not lustrous, by using these threads the produced weave will be softer and lighter.
3. Bangkok gold threads: these threads are directly imported from Bangkok, Thailand. These threads have a high lustrous level, which produce more shine to the woven Songket.





Image 26: Songket Tawur

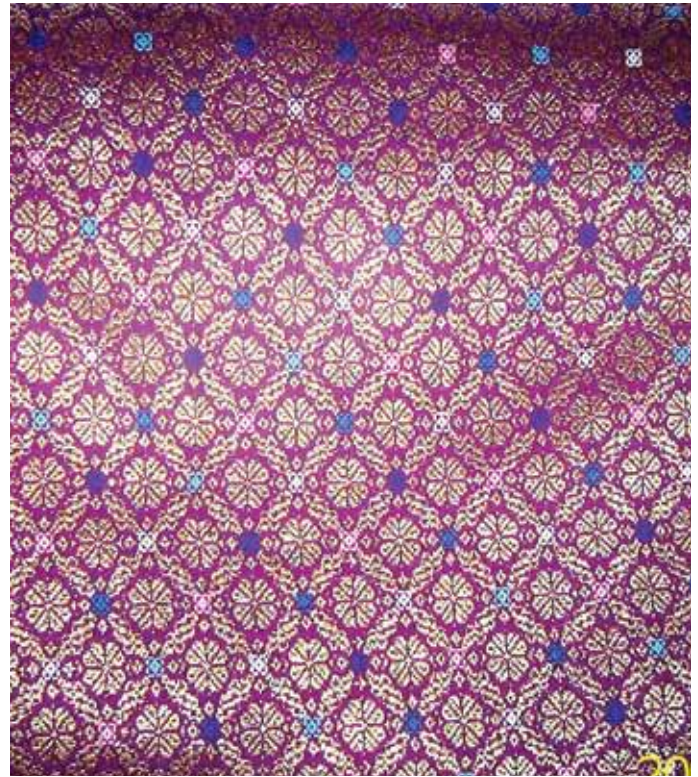


Image 27: Songket Lepus

The wonders of elaborate beauty of a piece of Songket are determined by the shape and the forms of its motifs. Traditionally the motifs are shaped by natural surrounding and each motif reflects a connecting message with the life for the local weavers. Due to the ornate motifs of using golden threads in the making of Songket Palembang, there are two important Songket Palembang varieties in terms of the spread of its motifs.

1. Songket Tawur: the type of Songket that does not use a lot of gold threading and the placement of the threads are not very close to each others. Single motifs are scattered around the cloth, and the usage of gold thread are usually added to the borders and to the head part of the woven Songket.

2. Songket Lepus: The types of Songket which use a huge quantity of gold threads which made them very expensive to purchase and complicated to be develop. The gold threads are either being unwinds from an antique songket or it is imported from China for its best quality. The chosen motifs are as well tighter to each other and more elaborately done.



Image 28: Songket Limar

Limar is a definition of a Songket which combines the tie weaving process and the lift up process of inserting the gold threads, both the weft and the warp part of the making of these cloth are done by using the Tie weaving process. The motifs are colors in gradation hues and motifs are determined as well during the color adding process. The motifs of this textile are commonly recognized in the shapes of small leaves and shapes of feathers. During the weaving technique gold threads are slowly interwoven to be incorporated to the textile. The choose of motifs of gold thread placement can be choose from the two types of Songket above, either using the Tawur Type of songket or the Lepus Type of songket. The head parts of a traditional woven textile in Indonesia are considered the most important part of the cloth. The motifs that usually decorate this part of the Songket is a motifs of the point of young bamboo shoots. The point of young bamboo shoots believed by the local weaver will grow stronger but flexible and will not fall down by the stream of the wind, it is representing of the growth of a good hope.



Image 30: Various Flower patterns

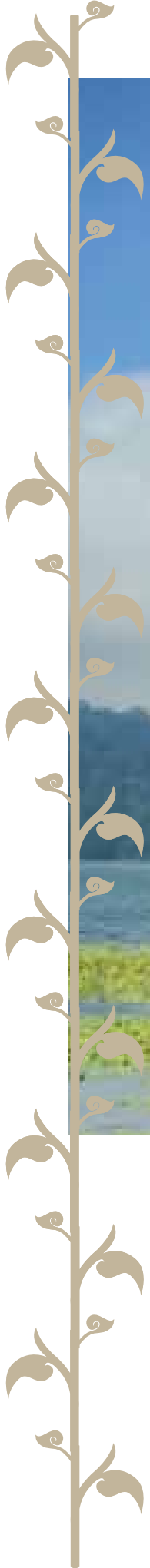


Image 31: Three nation patterns

Flowers are usually has a meaning of purity, beauty, good luck, and good intentions. The other famous motifs that decorate the songket Palembang are shaped in geometrical shape or a shape that derives from the floras and the faunas around them. Another famous motif of songket Palembang is called the cloth of the three nations. The cloths are woven together yet in three different color yarns which are blue, green and red. In the edge of the motives are colored in red, in near center part there are a limar cloth with flower motives, and in the most central part of the cloth are colored in blue decorated with motifs of a aline of star flower.



Bali





Land of the gods...



Bali one of the most famous island throughout the world is situated in Indonesia. The island is very famous for its beautiful beaches, and the landscape of the island. The island is surrounded by coral reefs and the beaches on the southern part of Bali are tend to have white sands and on the north part of Bali are dominated with black sand. Bali is also famous their culinary delicacies, and most of it is for their originality and difference from their arts and craft productions. Balinese culture was strongly influenced by Indian, Chinese, and particularly Hindu culture. The capital of Bali is Denpasar which is situated on the southern coast. Bali also has the most well mannered and nicest inhabitants. The form of Hinduism believes always taught its followers to always be humble and be kind to all living beings not only to the humans around them. This believes makes the Balinese has the purest heart that we can found. Bali is for sure very well known for its vacation spots not only because of its beautiful beaches but also for the beautiful landscape that are surrounding the island. The tourism industry is primarily focused in the south, while significant in the other parts of the island as well. The main tourist locations are the town of Kuta (with its beach), and its outer suburbs of Legian and Seminyak (which were once independent townships), the east coast town of Sanur (once the only tourist hub), in the center of the island Ubud, to the south of the Ngurah Rai International Airport, Jimbaran, and the newer development of Nusa Dua and Pecatu. The strong Hinduism influence makes this island is very different and particular from the other islands that are situated in Indonesia.





Balinese Hinduism has heredity in Indian Hinduism and in Buddhism, and adopted the animistic traditions of the native people. This influence strengthened the principle that the gods and goddesses are in attendance in all things. Every component of nature, therefore, possesses its own power, which reflects the power of the gods. A rock, tree, dagger, or woven cloth is a prospective home for spirits whose energy can be directed for good or evil. Balinese Hinduism is extremely interwoven with art and ritual. Ritualizing states of self-control are a notable feature of religious expression among the people, who for this reason have become famous for their graceful and decorous behavior. Only in Bali actually we can often find statues that are made of stones decorating around the streets. We can often see as well a simple offerings made from Pandanus leaves filled with flowers and rice in the middle of the street. These objects are only a few samples of Hinduism religious beliefs that are very strongly held by the Balinese. In Bali you could find several beautiful temples in each range of one kilometers, not only these temples are visited by the Hindu pilgrimage, but in the highest cast of Brahman in their house they also own their own temple to pray or to give their offerings every day. Hinduism religion is often spread by the teaching of the traditional dancing, and also other forms of art such as their painting, sculpting and even through their local weavings. Nowadays Bali is one of the most famous islands to be visited locally or by international tourists. They have admitted the uniqueness of this island and the beautiful culture that they see as well through the Balinese form of artworks.





Interweaving The God In the cloths...

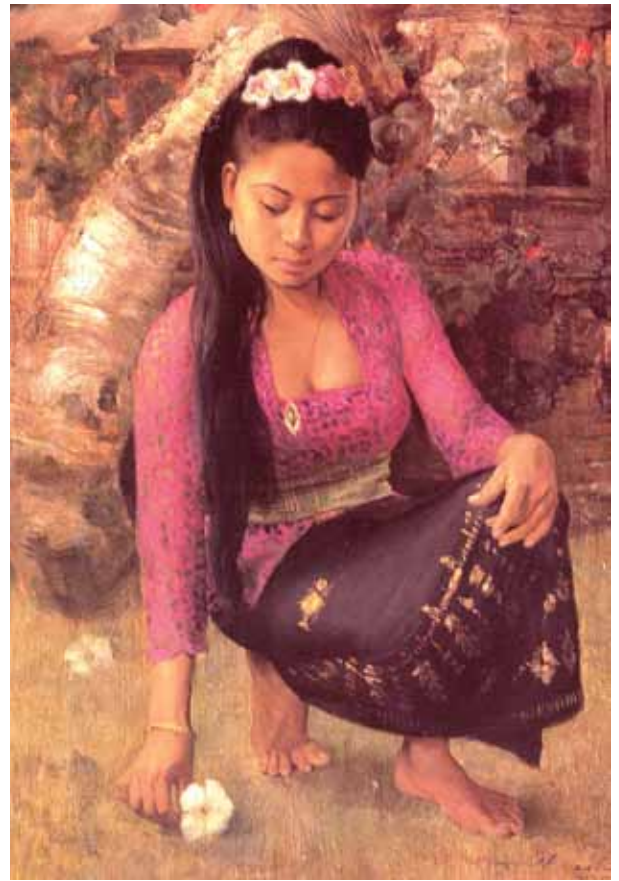


The form of traditional weaving in Bali are very interesting on so many different reasons, but mainly is for the incorporation of their Hinduism believe to the cloth that they weave. The most distinct difference that they use for dyeing their fabric was for a particular textile called the Gringsing fabric which is mostly produced in Tenganan Village. In the olden days they use human blood to dye the yarns before it goes to the weaving process. This cloth is believed as a protection to protect their village, and they believe the sacrificial of human blood. The blood that they took are given by their dying elders of the village that believes that their blood is no longer used to live but it can be use to protect the living even after they cross to the afterlife passage. The gringsing cloth is not the only example of the Balinese textile that is use for religious purposes.



Image 32: One of Balinese Brahman Priestess family who produce their own ritual Songket

Another example will be the traditional Songket that are produced in Bali. Songket in Bali was regarded as an aristocratic art. These textiles are usually made by the women of the highest cast in Bali which are the Brahman cast of the family of the priest and priestess in Bali. It is common in the decoration of these woven textiles if we see the images of their gods. It is also common for us to see a story woven in to these ritual textiles. These textiles are worn usually during a matrimonial ceremony and ritual ceremony.



The spread of Hinduism religion are often also done in the form of dancing. The temple dancers usually will wear the traditional songket that are woven by their elders and already been prayed on. The dancers them self have to fast and pray before their performance. Another huge difference that we can find from the Balinese songket with the others is Balinese songket are not only decorated with gold and silver thread as their decorative ornament. They could use bold colors such as fuchsia and bright green since the early days.



Songket from Bali now could range from 100 euro up to be purchased for one cloth. These textiles are mainly sold per piece and you cannot buy them by the meter. These textile owns a story in each one of them for this reason usually in one piece of songket it has the length of one to two meter with various width depending on the usages. Songket from Bali are as well known as one of the most intricate and unique textile from Indonesia. Not only from the beautiful daring bright color that they use but also from the story that the weavers pour in to the cloth itself. Some of these cloths do have repetitive motifs in floral form which are usually used by the women.







The meaningful process of beauty...



Image 34: The local weavers use wooden spool to spin the yarns to be softer.



Image 35: Each yarns are also spooled in to a smaller samples to be kept as color library

Like any other process of traditional hand woven textile the first process will be dyeing the cotton yarns in to the colors that they desired using natural dyes that they found in the woods. Or the local weavers also can get the colors of readymade cotton bulk yarn from the market in Klungkung market which is around 30 minutes away from their house. These threads then will be spun to create finer surface and textures. After spinning process, the threads will be spread in several rotations that has been marked and held by logs of woods and notions by a simple Pandanus leave to separate the threads thoroughly. This rotation has a pattern that we should follow. The ritual of being in balanced and patience is very much needed during this process, because we making at least 250 threads rotations. For producing two meters of fabrics generally they will need to do about 1200 threads rotations and they count each one of it.



Image 36: Inserting each threads to the comb

After counting the final thread they will remove it, and they will insert each one of these threads to small insertions that looks like a flat hair comb. They use thin bamboos and woods to try inserting each one of them. And again they have to make sure they separately insert each one of them these process itself for them could take three hours, as for a beginner it may took more than two day to inserts 500 thread. These inserted yarns are inserted through two different flat combs like tools and the thread will be inserted on each comb to form an X meeting point for the threads to separate them later on during the weaving process.



Image 37: Tidying the threads



Image 38: The pulled threads are ready to be

At the back of the comb a flat log is used to keep the threads in place. The two combs of held threads later on will be spread apart to check if each yarn is being inserted right and straight to both combs. The yarns are later on being elongated and stretched. To do this process it will need two people to hold the first comb and the second one to hold the other comb. This elongated and stretched yarns are make sure to be synchronize with each other. By the help of the flat logs the priestesses later on will slowly rolled in the threads together to neat them up and these threads are ready to be weave. Again in this process balanced and patience is very much needed to achieve a good quality of cloth that is ready to be weave. Before the weaving part begins it is very important to determine the motif we need to be place in the songket cloth. Threads are counted and separated a bit by using a smaller piece of woods and later on will be marked with the raffia roped. The same tool use fastened by cotton threads are again used to lift up the parts of the threads that are meant to be the motifs. Later on during the process when each of the mark of the raffia rope are removed, a small rolled of metallic yarns are interwoven to the series of thread for several times.

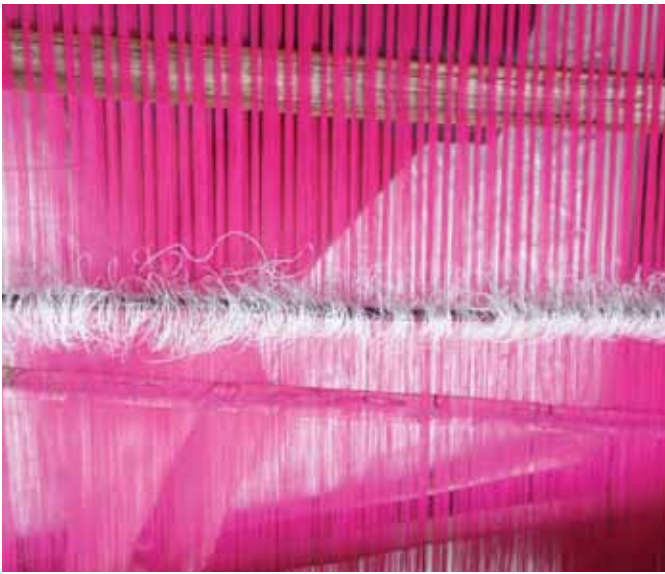


Image 39: Motifs in the making process



Image 40: The local weavers still uses traditional simple weaveries by using wooden tools



The weaving tools that are used by the local priestess here are made by their own ancestors. These weaving tools are around 20 to 100 years old. They use a really good quality of logs and woods to keep them still good to be used until nowadays by their next generations. Off course they can buy the weaving tools but it will cost them from 500 to 1000 Euros to purchase them. And again it will be considered as luxury which is not what they believe in their everyday life. The weaving tool consists of the main two logs which has two big holes to insert the first part of rolling combs. The placements of these logs are in vertical placements to hold both sides of the horizontal placed comb. Both vertical logs are supported by base logs underneath them to keep them in place. Different thinner logs are used to taper the end of the threads from the second combs.

To start weaving we need to use our own body. A supporting wood will be attached to our body and fastened with a rope connecting to the thinner logs which taped the end of the yarns together. Loops of cotton white threads later on will be inserted in each of the main weaving threads. These are needed to be done to separate the weft from the yarn. The cotton thread will be put in a long circular thin bamboo that can be lift up during the weaving process of changing from inserting the loom weft part of the weaving process. A larger round bamboo woods with a sharpened edge will be inserted as well to help the steadiness of the weaving and to help us to know which part we need to insert our weft thread to our warp. A spool of threads are ready and will be inserted to a tool that are made from bamboo to cover the spool of yarns at it will be used as our weft thread to be inserted to the warp. To tighten the interwoven structure of the fabric a knife edge shaped wood will be used. This tool is not sharp it just shape like a knife with flat dimension. In one part is very thinner and on the other side is a little bit thicker. The thinner part of this tool is use to fasted the yarn together while the thicker part is use to open our series of yarns for the warp thread to go in to the weft. Every time we insert our warp thread to the weft we need to first lift up the small round bamboo tools that has been fastened with cotton threads and inserted the knife shaped wood to fastened the threads together, after this we need to again insert the warp thread and use the bamboo tools with thread along with the rounder thicker bamboo tools to comb and cleaned the threads, and again we insert the knife shape woods to fastened our threads together. These processes are done repetitively until the lengths of cloth desire are done.



The story of weaving. Zara Tentriabeng . Coleratore: Professoresa Manuela Rubertelli







The God in weaving...



Image 41: Motifs in gringsing cloth believe as the use of protection from the god of indra



Image 42: statue of rahwana, one of the character from hinduism folklore



Image 43: Pura or known as the sacred temple

Motifs and patterns that are decorated in the Balinese woven textiles are mostly derives from the Hinduism influence. It is often we found geometrical patterns specially decorating in the gringsing cloth, these geometrical patterns are believe created by the God of Indra as a weapon to protect the tenganan village in Bali. The Hinduism as well use shadow puppets to spread about their folklores. The characters of these folklores are often weaves as well in to the clothes. The Hinduism temple called Pura is also weaving on the border of the fabrics as a sign of the entrance of the holiness of the Hinduism folklore.



Image 44 and 45: A woven panel of Sitta the goddess and the evil god Rahwana  
 Image 46 and 47: Animal motif as a sign of sacrificial element

Hinduism is filled with sacred stories of their gods and their life, a famous example of the famous Hindu Sanskrit is the story of Ramayana. The story of the stolen goddess by the evil giants and rescued by the white monkey god and the giant bird to go back to her husband. The characters of this Hinduism folklore are often incorporated in the matrimonial purposes as a sign of the undying love of the goddess for her husband. Therefore it is very common for us to see the characters of their gods and their weaponries or sometimes flower motifs are woven near the goddesses. Therefore it is very common for us to see the characters of their gods and their weaponries or sometimes flower motifs are woven near the goddesses. Sacrificial animals used during ceremonies such as chicken, birds and pigs are also often incorporated to the woven textile as a symbol of us as a humble human giving a sacrificial objects to the gods during the ritual ceremonies.



Image 48: Naga toya the mystical dragon

Mystical animals such as dragons are as well sometimes decorated the textile. It is believe that the dragon called Naga toya is the pet of the highest god in Hinduism which is Siva. The dragon lives in the lands, water and the air. The statue of this dragon is often found in the entrance of the temple and it is believe that they are the protector of the temple to prevent the evil to bother the prayers that enters the temple. Floral patterns are as well often used to decorate the traditional Balinese textile and usually worn by the priestess or their descendents as a prestige symbol during the older days. Nowadays we can often found flower patterns songket from Bali are sold in the market.







A deeper journey into Bali..



Bali as the most famous part of Indonesia is very famous from its vacation spots for one of the most beautiful beaches in the world. A little that the foreigners know that there are more to Bali than the central of the city itself, Bali has also a higher land up in the mountains which is also breath taking. The wonderful part of this place is off course it is also not so far from the beach as well. Sidemen Village is located in the high parts of Bali. The village is surrounded by green scenery of the mountains and as well the beautiful turquoise blue of the ocean. Both the beautiful nature views are available to be seen in this village. The village is situated at the center part in the feet of the mountains and 30 minutes away from the ocean.



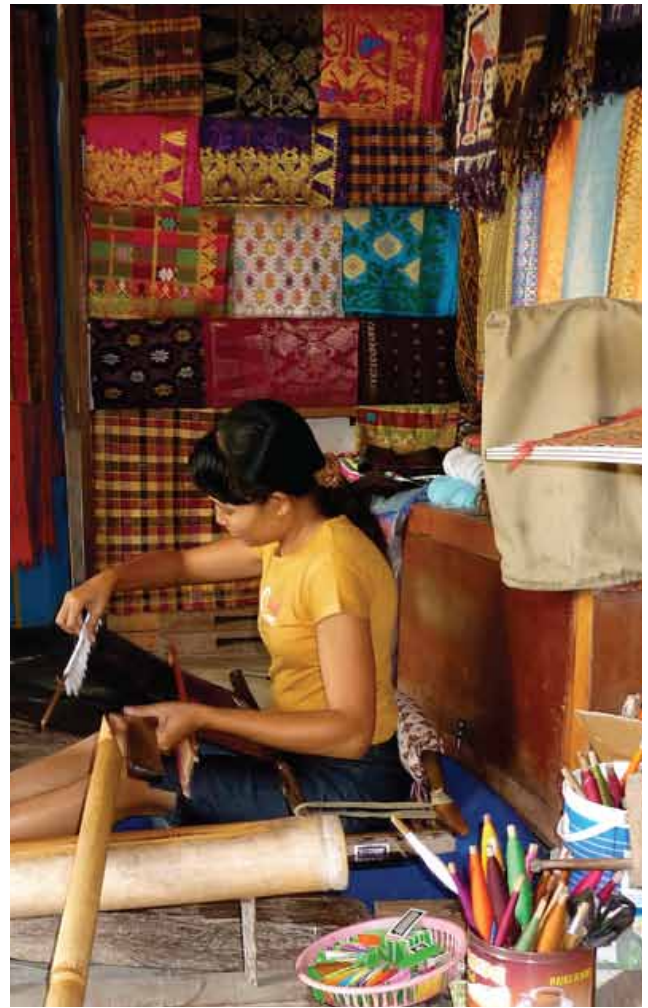
Bali is very well known as the island of the Gods, this name derives due to the thickness of Hinduism that the inhabitants held as their religious believe. Most of forms in Balinese Hinduism are directed to the worships of the God of Siva, although other forms of devotions are directed to the god of Indra, Ganesha and Surya. The spread of religions are taught by masked dances, puppetry and theatrical performances, the source of which come from the book of four Holy Scriptures and the epic story of Mahabharata and Ramayana. Nature is viewed as power itself and all natural elements are thought to be spirits that need care and love. The spirits must be provided with a shrine or a visiting place and must be given respect and fed with offerings made from nature. The ritual practices are took place in the temples. In sidemen village The Hinduism itself is very strongly held by the local villagers. They could hold many rituals in one year to honor their Gods and Goddesses. The local villagers here live in a humble and simple life. Most of them own their own rice fields and garden for their everyday needs. The herd chicken, ducks and cow that are only allowed to be slaughtered to be eaten for the ritual ceremony only. To earn their extra money the woman usually weave Balinese traditional Songket, and the man craft a kite to be sold to the center of Bali. If you think that the inhabitants in Bali are very nice and well mannered, it will be an understatement to describe the characteristics of the in habitants in sidemen part itself. The local priest and priestess here are very down to earth, very simple and humble to connect their life with their rituals. They live in peace and togetherness with their family and neighbors to help each other in the simplest everyday life activities such as holding ritual ceremonies or even cleaning their houses.



Sidemen village is famous for its production for its Songket due to the intricate motifs that they offer. Different from other Songket from Palembang that previously analyzed on the research, the motifs of the Balinese songket are influenced by the Hinduism that they held. The motifs are usually interpreted by the forms of their Gods and Goddesses. Due to the strong religious view that they have, most of the local weavers here comes from the highest caste of Hinduism which is the Brahman caste. This caste is usually the family of the highest priest and priestess that are very honorable in Bali. In one house it is very common for the local villagers to live together with their whole family from their grandparents to their grand children. The woman of the family took chores to clean the house, cook and weave the songket for their extra money to earn. The songket itself has many purposes for both man and woman in this village. The most common use is for the wedding ceremony or for a religious ritual ceremony. To understand the motifs that elaborately incorporated in to the songket usually in one family there is only two or three woman that can understand how to create the motifs interpreted by the spiritual line chosen by their ancestors. From there the ritual it is passes to the next generation who are chosen.

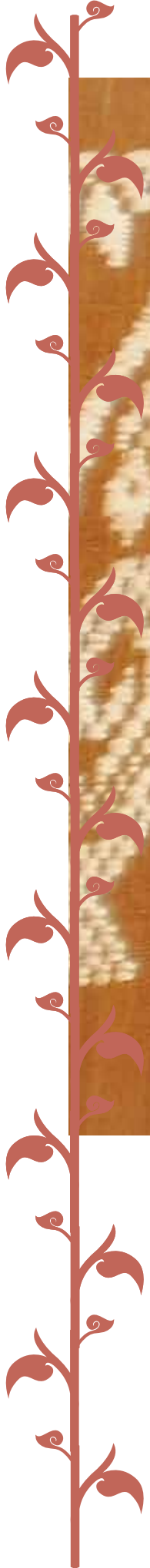


For the chosen woman who are demand by their family to learn how to understand and interpreted the motifs in the songket they need to be spiritually clean and give offerings to the god before they start learning. Usually even in sidemen village there are only ten women who can generate the motifs to be weaved by the others. It is also common for other family who doesn't have a generation to interpret the motifs to ask the woman who can generate the motifs to help them make these patterns to be woven later on by the woman in their houses. As a foreign student that studies abroad in Italy, I can see the two main similarities between the Italian cultures and the Balinese cultures. First main similarity that I notice is the closeness relations in between the family member, and the other similarity that I saw in both cultures are the intricacy of beauties in producing the beautiful textiles.



I choose to expand on my research on this part of Bali because there is more to Bali than its wonderful beaches and a rest in the sun. To learn and understand a culture in the sidemen village that are still well kept and well passed from one generation is one of my main reasons to learn more about this part of Bali. The arts and craft that they produce in this village is also very much intricate and well made that this village is one of the highest earners in Bali for producing their unique woven textile. A culture in a village is somewhat different from the culture that I am used to live in a bigger city even to the capital of Bali itself in denpasar. To see a community that is still taught the lesson of humbleness, patience and balance which is rare to be found is one of the most gifted experiences as I go deeper to understand them through their artworks. Each artwork, each textile has a meaning for the local artisans and the local weavers here in the sidemen village







*My weaving journey ...*



*“meditate to meet your balance” - Balinese Priestess*

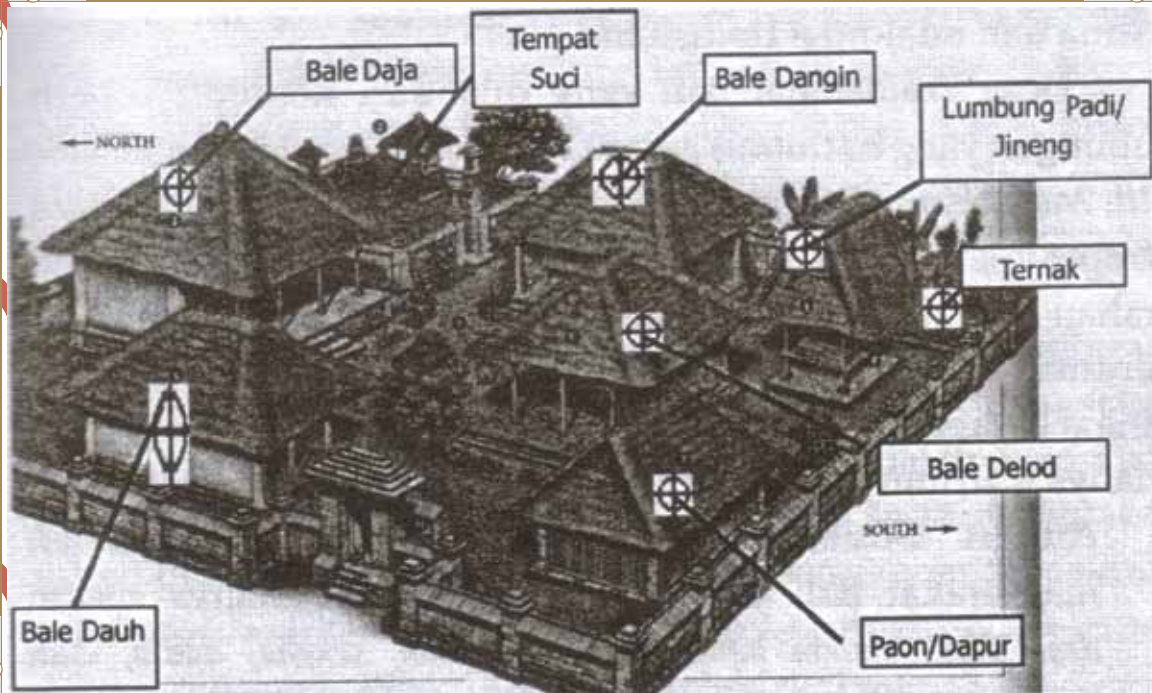
*My journey of learning how to weave and how to understand and try to see with a different set pairs of eye begins when I decide to go to Sidemen Village. I spend most of my life away from my own country and cultures that make me eager to know what is in this culture that is love so much even by foreigner that comes to visit my country. I spent most of my life brought up in more to liberal western culture due to living outside from Indonesia for quite a while. This journey that I decide to take and explore will not only be useful for me to learn about my own culture but also to generate my inner sense as a design student to learn an art form that could bring so many meanings to the one who produce them and to the once who receives them.*



Very much interested at the paradise in sidemen village and its culture itself. I flew to Bali and avoid the central tourist spots that I usually go to visit when I am in Bali. I am very lucky that I was being introduced to a family of priest and priestess here that always held ceremony of their common rituals. This family is very welcoming and very well mannered and polite. I stay with them in the morning through mid afternoon and in night time I will go back to my hotel where I stay here in sidemen village. During my stay with them I learn about the togetherness and why do they live the way they live. I understand the togetherness of them to all live together as one family in one compound and help each others. They also taught me about the life as it is no more and no less, which means that we need to live our life synchronizing our self with the nature. Live in a humble life and accept what God has given you through the spirits of nature.

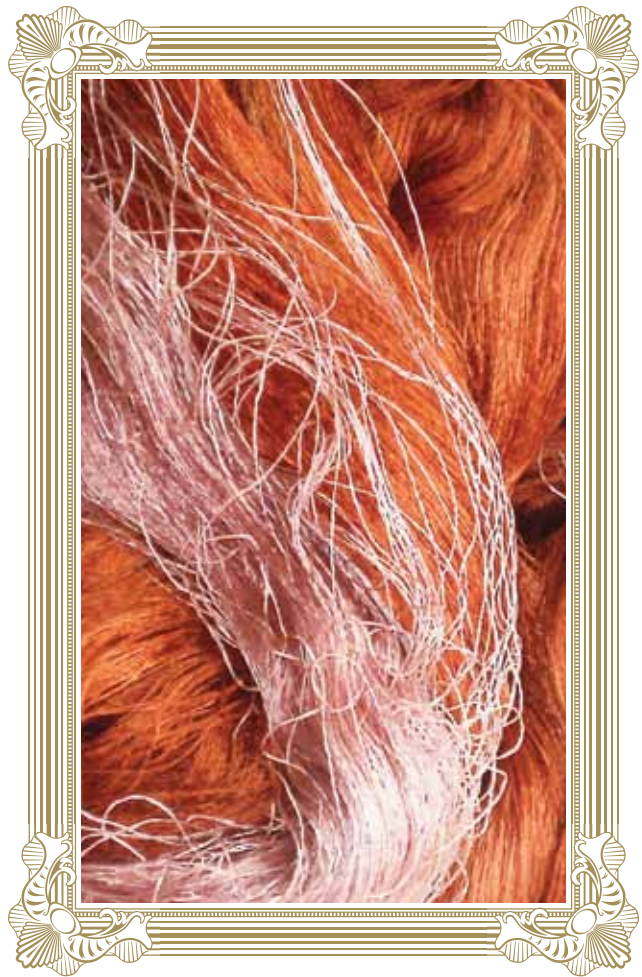
As a family of Hindu priestess their family builds their own temple inside of the compound of their house to pray and give sacramental item. As daily offerings at each morning they soak the rice in the water that has been prayed before. They put some of the rice grain along with the flowers they picked from their own garden. The plates of the offerings are made from young pandanus leaves that they also picked from their own garden. These offerings are placed in their room, their temple, the fist door to enter each houses and the main entrance of their compounds. These offerings are believed placed in these areas to forbid evil to enter their house and to ask for peace and safety from their gods. In one day they could make around 75 pieces of offerings to be replaced in their house.

The exquisite scenery that surrounds the compound of the priestess house absolutely take my breath away. The natural landscape of their rice fields are so fresh in vivid green and when I walk through it I can feel a different feeling of relax and calmness. Sometimes the meditation will be held in the middle of the rice field by sitting on a wooded house that are build by their family.



*an old map of a balinese compounds*

*The compounds of their house are not compounds of luxury houses, as a family of priest and priestess they are taught to live in a simple and humble life. They are taught by their elders about the rituals and sacrament ceremony. They believe in humbleness and the simplicity of life and the forces of the nature gods and them that will help them to go on with life. As herds they herds chickens and ducks that can only be slaughtered for the use of sacramental ceremony. They even offered me to stay with them as their guest but I really do not want to bother the family itself that's why I stayed in a small villa near their house. I go to their houses every day in the morning to learn how to weave and helped them sometimes making offerings and meditate with them. During my meditation I have to clear all my thoughts from my head and stay in an empty place where I can make peace with myself.*



*My first offering*

*It is strange for me to do these rituals because I never been introduced to any of Hinduism rituals, as quoted in my first introduction of my research that Indonesia are mostly populated by Muslims as its religion. My family in Jakarta just likes other Indonesians who held Muslim as their religion. However for me I found this religion is so peaceful and very deep through my mind that it gives me peace in every simplest thing that I do. Such as being balanced with myself, being patience with everything in life in general, accepting what has god given me and stay thankful and the lesson of forgiveness to find ways to be happy. I am sure these are all also thought in other religions but I found it different in the ritual ceremony of Hinduism.*



*Through the meditations with the priestess here I can feel less heavy in my mind and my heart. I stayed with the family of Mrs Dayu Purniari with her cousins and parents. Mrs Dayu purniari herself is a priestess and she is a teacher in the local high school here in sidemen about the religion of Hinduism. She teaches me many things about Hinduism ritual starting from making offerings and the different rituals that they have in Hinduism. She later on introduces me to her cousins, a family of priestess that lives in the same compound that has four daughters. This family is the family of Ms. Dayu Raka, she is one of the priestess that are well known in this village for her weaving ability. From her I learn on how to weave their Traditional Songket with the simplest tools using woods and bamboo*

*The weaving process is like a meditation for me, repeating the steps of weaving to produce a beautiful cloth with elaborate patterns. I am very lucky to be introduced to the only lady in their family her name is Ms. Dayu Anom. She is the only one from their family that understands how to interpret motifs to be woven in to the cloth. It takes years for her to understand and learn about the motifs. To weave a two meter cloth with elaborate motifs could take more than two months to be finished. Due to the elaborateness of the motifs that she puts her time in to the cloth. To produce the cloth itself the woman of the family work together, from the yarn spinning to the end of the woven part. The end results of these fabrics later on will be sold in the center of Bali by the local merchants. Some of the Cloths that they made are not even for sell but for the usage of their ritual ceremony. .*



*Endek*



*Songket*

*In my journey in learning the sacramental weaver from their family they taught me about the types and forms of the Bebalí clothes. The bebalí cloth is usually constructed in two ways. First it can be made as a flat woven textile; it can be made in a different weaving style in different uses. As examples:*

- 1. Endek : I as woven Bebalí cloth that is woven in a Tie Weft*
- 2. Songket: As explained in my previous research this fabric I woven with a supplementary weft of gold wrapped cotton or silk thread.*
- 3. Sekordi: this cloth is oven in plain balanced with the color of red, yellow, black or green. This cloth is use as a hip cloth in rite of passage ceremonies.*

*Second, the cloth can be left in an uncut warp; this is woven with a continuous warp, producing a circular cloth. This lack of start and end signified the purity of mind. Just like other woven culture spreads in Indonesia, woven cloth as a religious purpose the family of priestess that I stayed with weaves their own cloth for their religious purposes.*

*The bebalı cloths are the cloth that are weaved by the priestess to be use as religious purposes. These hand woven cloths are used during ceremonies, and weaved in different materials. Each specific ritual has in owns cloth to be woven for. In Hinduism it is common to relate this cloth to rituals, rites and religions. To perform a ritual many supporting elements are required and these woven clothes play a big part of the ritual elements. The cloths are also used to cover some part of the temples.*

*The motifs that are elaborately poured in to the woven clothes have so many meanings on them. It amazes me how this family of priestess remembered the meanings of the patterns that are taught by their ancestors through each generation. The motifs that tell a story from a Hinduism folk story such as Mahabharata and Ramayana are commonly found on these textiles. The motifs of the god and goddesses, the weapons they use in the story, as well as the form of the shadow puppets that are usually used as a folk lore tale in Hinduism. As for the geometric patterns that they use are believed shaped in swastikas, hexagonal, and others are usually placed in the borders of the cloth to signified the weapon of the gods to protect the sacrament from the very beginning. Colors that the Bebalı cloth uses are normally died with natural pigments from the plants and flowers that they found in the forest. Bebalı textiles are colored according to the type of cloth produced and the image depicted through the cloth. The sacredness of this cloth designated that the colors are traditionally come from the surrounding environment and contain much spiritual and religious value. The base colors are white, black, red, and yellow has different meanings:*

- 1. White symbolizes the God of Iswara that represents Righteousness, truth and purity*
- 2. Yellow symbolizes the God of Maha dewa that represents nature fertility*
- 3. Red symbolizes the greatness of the God Brahman and the roaring passion of life and the life of sipirit*
- 4. Black symbolizes the God of Wisnu, part of the trinity worshiped in every Balinese temple.*





*The amazing priestesses*

*To complement the basic colors used in the textile orange, green, blue, ivory, silver and gold are used in the textile itself.*

*To be able to construct the motifs and the cloth itself the local priestess taught me the lessons in life that are humans are seldom forgotten by us as a normal human beings. The two most things that I really goes through my head during the learning of my weaving journey is the lessons of Patience and Balance. It took a lot of patience to make this cloth. The more complicated motif that we produced in to the cloth the more patience we need. To create the motif itself as I quoted before on my writing, not a lot of the local priestess can do it. For those who are able to do it are asked to do so many rituals to guard the sacredness of the motifs. Balance Is another lesson that really hits me during my daily stay with them, in life we have to be balanced with society, nature and most of it to be balanced with our self. It is showed during my first lesson in weaving my left side of the cloth and the right side of the cloths are not balanced and the yarns are not well meshed together. This happens because I did not balance my thoughts during my lessons. Once I learned how to balance my mind, my heart, and my soul together in peacefulness my weavings are gradually better and more articulate. Once I sit on my weaving post I need to be in peace first and then I can weave articulately. I cannot have anger or negative energies during my weaving lessons with them.*



*Learning from the beginning of the process of weaving to the making of the simplest motifs it takes a while for me to understand why they always told me to be patience to be balanced, after a while trying to understand their life cycle I feel like my weaving lesson is like a repetitive meditation to move our body and fastening the thread or to start elaborately making the motifs to be realized to the cloth. These cloths are sacred because it was weaved with dignity and harmony. This family of priestess follow their aim of living showed by the beautiful things they made by their own hand in the purpose of rituals and not luxury. However in my point of view viewing at the beautiful songket that they produce by their own hand I should say they are making luxury whether they realize it or not, because these cloth are amazingly beautiful. I think from this way of living we can create beauty from the simplest thing in life starting with balance, and patience. family of priestess that I stayed with weaves their own cloth for their religious purposes.*



*With enough patience and balance  
i manage to finish my weaving*





Inspiring Hinduism Folklores...



By inspired from these folklores that the priestess has told me and by the objects that I seen during my observation in Bali I created the story as well in my series collection of bags, as for the canvas as a story telling element of this bags that are framed with leather to show that the bag is a medium of these stories. The motif I choose to be the main motifs are the motifs from the Hinduism folklore, such as the Gods and their weapons and also animals that are elaborately created as a motif for sacramental purposes. Hinduism folklore as explained before on the thesis research has influenced the weaving motifs in Balinese traditional woven clothes. For my collections I separate them in to five different compounds of bags that designs of the motifs are inspired from the stories and life in Bali.



Balinese Sacred temples

1. Pura suci: In meanings of a sacred temple in which the priestesses goes to pray to their gods. The place is considering the house of the gods for the priestess in Bali. The temple is usually dedicated to the highest Hinduism Siva. In the sacred temple it is common to grow Banyan tree, the tree is grown to shelter the villager that comes and pray to the sacred temple. Sacred temple is as well common to be decorated by flowers. At the entrance of the temple is decorated by some relics that are believed to be the welcoming for the God of Siva. The priests and priestesses will come to pray during the celebration of Gods with their prayers and colorful offerings to bring a better happiness to their village and villagers. In the lines of bag that I design which are inspired by the Pura suci around bali. I depicted the characters of the temple, the banyan tree, the lake flowers and Karang boma which are the must have relic sign in front of the temples. To protect its prayers and to derives the wishes of the prayers to be given to the highest God Siva.



Batarayudha folklore is most common to be told through shadow puppet

2. Batarayudha: Is the climax story of the Mahabharata war, the story was about a war in between two families of korawa and pandawa. This famous Hinduism folklore is usually told by using shadow puppets. The iconic character from this story is Laksamana, the son from the korawa family who is very brave to lead the war with his iconic weapon that is called Chakra. Kresna the king from the kingdom of dwarawati which later then being the royal advisor of the pandawa family, succeeded to still the holy book of Jitabsara by transforming himself in to a white fire bee. Kresna also believed to have the power to bring the dead back to live, but then he trade his power for the prestige to guard the holy book of Jitabsara. The story of this war was awarded as Masterpiece of Oral and Intangible Heritage of Humanity by Unesco on November 7 2003. In the line of design bags inspired by the story I presented both character of laksamana and kreshna with each of their weapons in which scene they are battling.



Balinese Ceremonial offerings

3. Sesajen: in meanings of offerings for the good. Offerings by the god that are usually sacrificed by the Bali Hinduism are showed In various forms. Flowers, bamboo, rice, chicken and birds are the common objects to be sacrifice for the offerings. It was believe before the extinctions of peacock the high priestess in Bali usually sacrificed them for special ceremonial ritual along with young bamboo edges and flowers. The birds are afterwards cut and cooked to be fed to the villagers. Peacocks are one of the highest bird according to the highest cast to be sacrificed. The beautiful sesajen bowl are intricately done by the priestes using pandanus leave. Sacrifice of the humbleness to achieve a better inner peace. In the line of design bags that I design it will depict the woven images of the Peacock as the highest birds, to be sacrifice. I include as well the young bamboo shoots that has the meaning of humbleness to sacrifice what they have to their gods, Tunjung leaves and Padme Flowers, both are specific flora that are use as well for sacrificial purposes.



Ramayana, One of the very famous hinduism folklore is often taught by dancing

4. Ramayana: A very famous Hinduism folklore that are influenced by Indian Hinduism Sanskrit. The story was about a beautiful goddess Sitta that was stolen by the giant rahwana and tried to be safe with the giant bird (garuda). The goddess sitta is always depicted with flowers and foliage of leaves. It was believed that her love and beauty can grow flowers even in the evil garden of the giants. Ramayana is known as one of the most beautiful love story. At the end of the story to test the goddess purity she was burned to test her loyalty to her husband, in which that she is not burned because she was loyal all along to her husband. In Balinese tradition the Ramayana dance are most famously performed in a Kecak dance. The dance is performed with to musical instrument, but by using the voice of men around the dancers saying Cak Cak. These men are depicted as the protection that is given for the Goddess of Sitta. In the line of design bags that I design it will present the scene where sitta is trying to be saved by the Giant Garuda jatayu bird. She drops the flower so her husband can follow the tracks on where she is going to be found in the kingdom of Alengka.





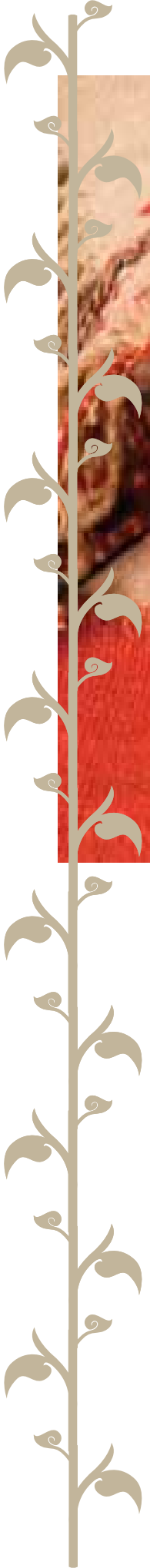
Statue of the giant dragon as a protector

35. Naga Toya: A character of the giant dragons that believes can live in two worlds. One in the Balinese ocean where he dedicate his life to the ocean god and another one in the sky where he can fly to follow the God of Siva. The statue of this dragon is often found in the front of the sacred temple for it's believed as a protector of the temple. In the line of design bags that I design it will depict the image of the might dragon as well as the interpretation of weaving an image of the clouds where the dragons travel and as well the moon flower. I will as well include the flower of wijaya kesume. This flower is believed to be the main flower that decorates the dragons den in the ocean.

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# Research Conclusions





Differences and similarities ...



Analyzing from the three regions in Indonesia that are very famous with their weaving collections, we can see the different techniques that the local weavers use from each regions are similar. They use somewhat similar tools to achieve the artwork that actually also serves them as their meal ticket for their everyday life. We could see that weaving has been their daily activity to also achieve ritual purposes and ceremonial purposes. Some of the local weavers even have to be chosen by their ancestors to weave special cloth for religious ritual purposes. The woven cloth of each explained regions above has each owns meanings and uniqueness. Each regions that has been analyzed above has different purposes on why are they weaving this cloth. These cloths on each region also have different meanings, purposes and usages for the local weavers who weaved them. The significant differences between the three regions that have been researched on its woven textile are the usage of the material they use to weave and adorned their cloth like in Palembang which used threads that has been dipped in to gold solutions, which you can't find in the Flores or Bali region. As for motifs, Bali has the most unique motifs that connects really well with their religious believe by using mythical animals, and as well the depictions from the folklore that are told by their priest and priestess. In each three regions the usage of the woven clothes it self's are used for different purposes. For the regions of Palembang these cloth are used as a sign of hierarchy in a society that was built up by a kingdom, In Bali these cloth are mostly used for ritual purposes to honor their Gods, and as for the Island of Flores these cloth are used from an everyday life wear to religious purposes, and ceremonial purposes.

The motifs that are created by the local weavers on each from the three regions for some of them have the same meaning although it might be generated in a slight different form. As explained from the research earlier, traders from India and china are often past through Indonesia, Religious spreads are also done towards the regions from local priest or even from outside influenced during the invasions of the Dutch army.

Before the Muslim religious spread in Palembang, this region was ruled by the Hinduism kingdom. Rituals and religious ceremony also play a huge part in the making of these woven fabrics; this is why each fabric connects with each other on the terms of their usage by the local weaver that creates these woven cloths.

To relate the clothes that has been woven throughout the centuries between the three regions the most relatable elements are the patterns and motifs that each local weaver use to decorate the cloth. As it has been studied and analyzed from this thesis research we could see that the most seen motifs in these cloths are floral motifs. The floral motifs could be generated alone or generated in a repetitive form. Floral motifs are signified with purity, and femininity in which for each cultures are most common to be worn by the woman. We could also find the most common motifs of a young bamboo shoots on the woven clothes from each three region, and most likely to have the same meaning as well as a sign of the growth of humbleness. Animal motifs are signified with sacrificial ritual purposes or as a means of transport of your soul to another world after life.

To conclude my analizations on the traditional weavings that i did on this research is first of all Indonesia is a very rich country in terms of their cultural mix and it is shown in the beautiful woven art on these cloths. So many different meanings on these cloth that are projected in a different shapes of motifs by the local weavers from each analized region. However as one nation we can still conect to each other with some of the similar meanings that are depicted on each motifs that are weave. This beautiful woven cloth are just not a piece of textile but a piece of art work and a dignified beauty of life.