

Exploration of Adventure Gim Embroidery in Society 5.0

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Abstract

Gim embroidery has been used during the reign of Paku Buwono X at the Surakarta Hadiningrat Palace and Hamengku Buwono VIII at the Ngayogyakarta Hadiningrat Palace. This can be seen from traces of artifacts and documents explaining the existence of gim embroidery in those days. This study aims to identify and describe the gim embroidery in the government of Paku Buwono X in 1893-1939 and Hamengku Buwono VIII in 1921-1939 which has survived to the present day. The findings of this study will be used to look at motifs, patterns, materials, and techniques of gim embroidery as a development concept in the present. The research used a qualitative descriptive method by observing various gim embroidery artifacts in museums and documents during the reign of Paku Buwono X and Hamengku Buwono VIII. The findings show that the existence of gim embroidery on it was only used by the king and the king's family for important activities in the palace such as the king's chair, the clothes of the king's sons, the hats of war troops, objects used as the identity of the symbol of nobility. Motifs and patterns use a lot of patran with the development of artifial leaf, materials using smooth purl threads (fine gold gim threads) and gim embroidery techniques using padded couching (stuffing material) with a smooth and luxurious embroidery result. The conclusion of this study is that the palace in Java left traces of artifacts that can be seen directly, and the findings are very useful for knowledge, especially traditional embroidery crafts. This shows that the design can still be used today in the era of society 5.0.

Keywords: Gim Embroidery, Motifs, Patterns, Materials, Gim Embroidery Techniques

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1. Introduction

Gim embroidery is one of the traditional crafts that is included in the ranks of the archipelago's golden embroidery(Daniëlle Balfort Embroidery Art, 2020). Java has always been synonymous with batik(Sudarwanto & W, 2021) so that embroidery gims are not so popular. Gold embroidery in the past was an ornamental ornament of luxury clothes in the palace. Throughout history gold has been a symbol of wealth, power, and status, and metal-thread embroidery has always enhanced the rich fabrics that proclaim these desirable attributes(Zeilinger, 2001)(Singhal, 2015).

The traces of gim embroidery that can be found to date are relics of the reign of Paku Buwono X at the Surakarta Hadiningrat Palace which ruled in 1893-1939 and Hamengku Buwono VIII in 1921-1939. The gim embroidery found in these two palaces has similarities in terms of technique and character of the basic motifs. These two palaces come from their history, indeed from the same kingdom, namely the Mataram kingdom. The Treaty of Giyanti of February 13, 1755 became the beginning of the Mataram Kingdom becoming Kasunanan Surakarta Hadiningrat and Ngayogyakarta Hadiningrat Sultanate. Surakarta hadiningrat was led by Susuhunan Paku Buwono III (PB III), while Ngayogyakarta hadiningrat was led by Prince Mangkubumi who later held the title Sultan Hamengku Buwono I (HB I).

The giyanti agreement resulted from the development of different cultures between Yogyakarta and Surakarta(Arif & Purnomo, 2021). This meeting was held in Jatisari which resulted in an agreement that Sultan Hamengku Buwono I chose to continue the old tradition of Mataram culture. Meanwhile, Sunan Pakubuwono III agreed to provide modifications or create new cultural forms (see (Forerunner of the Sultanate of the Yogyakarta Palace, n.d.)

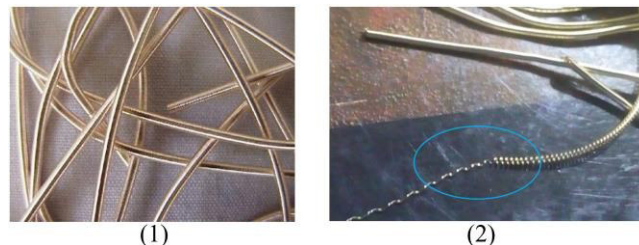
Sulam gims until now their use is still limited as an ornament of bridal attire, dance clothing and pennant (flag). Unlike batik, its use is also found as a souvenir product. Gim embroidery is easiest to find in its use as a

bridal fashion ornament(Training, 2018). Each palace has its peculiarities in terms of patterns and motifs as a style differentiator between the two. For example, Surakarta-style bridal fashion uses a pair of peacock motifs on the bottom of the kebaya, while the Yogyakarta style uses a sow motif on all parts of the kebaya.

The art of embroidery in general is aimed at decorating basic materials or fabrics through sewing work(Caleb & Darku, 2022) (Stella Akinrujomu, 2020). Embroidery consists of decorated fabrics including silk, satin, velvet, while the threads for embroidery are silk, linen, cotton, gold and silver (Singhal, 2015).The definition of embroidery implies that embroidery consists of two forming elements, namely objects that are decorated in the form of cloth and objects that decorate, namely threads.

The specialty of gim embroidery lies in the material of the yarn. The gim thread has a spiral-like texture. This type of yarn is different from gold thread for other embroidery in Indonesia. 'Purl' refers to the way in which the tread is made: a fine round wire is coiled up tightly by a needle spinning at high speed. There are two types of purl: rough and smooth. Rough purl is giving a matt appearance, and smooth purl is made by 'bruishing' the wire so that it is flattened, giving it a shinny appearance (Searls-punter & Searls-punter, 2022) 'Purl' is a fine wire tightly rolled by a needle rotated at high speed. Gim embroidery has the same structure as purl, which is a fine wire rolled up to form a spiral. There are two types of purl, namely rough purl and smooth purl(Karatzani, 2014). Fine purl is made by 'rubbing' the wire giving it a smooth and shiny appearance compared to coarse purl, as in figure 1.

Figure 1. (1) Smooth purl thread, (2) thread damaged by pull (in a blue circle)(Prihatina, 2018)



Looking at the shape of the thread, there are similarities in material with those used as Zardozi embroidery in India. Zardozi embroidery has been used since ancient times to decorate the apparels and other accessories of a costume (Zeilinger, 2001). The use of zardozi was not restricted to apparel and costumes only, it was very popular for ornamenting furnishing items also especially during Mughal period. The Mughal Empire was an Islamic early-modern empire that controlled much of South Asia between the 16th and 19th centuries.

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This research aims to discuss the aesthetic values of karawo ornaments in their entirety, from the aspects of form, meaning, and appearance. The data analysis was conducted interactively during and after the data collection. The results show that the ornaments of karawo were formed by visual elements in the forms of motives, colors, and textures arranged by following the principle of rhythm, contrast, harmony, unity and balance, to create dynamic impression, and fresh, pleasure, and energetic atmosphere. This belongs to the aesthetic excellence of the karawo ornaments. Karawo is also a typical embroidery of the Gorontalo or North Sulawesi regions. Karawo's research also discusses embroidery but not gold embroidery. The relationship with this research is that it is both a distinctive embroidery with uniqueness that has not been widely revealed even though it has a high aesthetic value(Sudana, 2018).

This research seeks to detail kelingkan embroidery in all aspects, including its origins, motifs, patterns, materials, tools, and the techniques involves in its production. The methodology used in this research is qualitative descriptive research, conducted via field studies, interviews and visual observations. Through this research, it is hoped that a complete database can be established on the embroidery's originality and its future. The research also seeks to define and categorise different kelingkan techniques according to how they are stitched and their styles, to differentiate all the techniques involved. "Content analysis" will be use in analysing the data gathered throughout the investigation made. In addition, the research will suggest recommendations on

improvements and conduct experimentation on reproducing the kelingkan needle and its embroidery styles, in order to generate new interest towards this traditional embroidery (Rose Dahlina Rusli, 2018).

Based on the explanation above, this study looked at traces of artifacts and documents explaining the existence of game embroidery, so this research aims to identify and describe game embroidery in the Paku Buwono X government in 1893-1939 and Hamengku Buwono VIII in 1921-1939 which has survived to the present. The findings of this study will be used to look at the motifs, patterns, materials, and techniques of embroidery of the game as a development concept in the present.

2. Research Method

The Method of data collection through the study of literature sourced from books, relevant ones, scientific journals, scientific articles, and the internet, as well as observing various gim embroidery artifacts in museums and documents during the reigns of Paku Buwono X and Hamengku Buwono VIII. From descriptive qualitative analysis, scientific studies of the goals and objectives of exploratory research (Davila Delgado et al., 2020) are obtained, exploratory research design research along with examples of exploratory research types carried out by researchers.

The research used to examine gim embroidery in the reigns of Paku Buwono X in 1893-1939 and Hamengku Buwono VIII in 1921-1939 used a qualitative descriptive method by observing various gim embroidery artifacts in museums and documents stored since the reign of Paku Buwono X and Hamengku Buwono VIII. Basically qualitative research (John W Creswell, 2002) is synonymous even synonymous with interpretation, hermeneutics, and *verstehen* i.e., a method of approach that seeks to understand and understand the underlying meaning and circumnavigate social and historical events or phenomena. The collected data is then analyzed, identified, and classified and presented in the form of descriptions as research findings and conclusions, according to diagram 1 below.

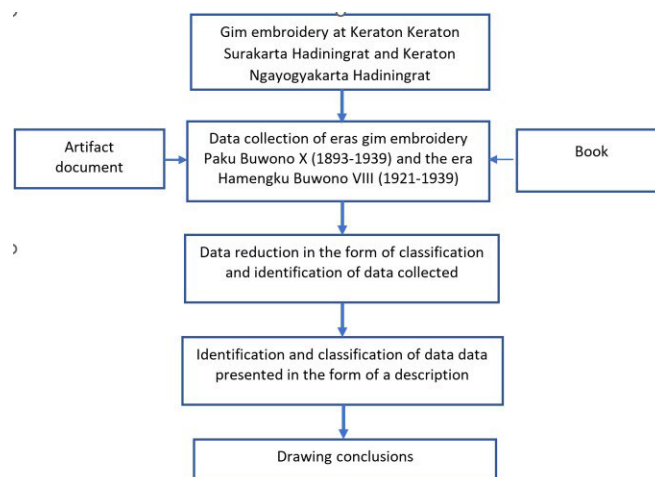


Diagram 1. Research framework (J. W. Creswell, 2009)

3. Results and Discussion

3.1 Gim Embroidery Techniques

The embroidery technique used in the manufacture of gim embroidery is padded couching. Explaining padded couching as a wrapping technique in embroidery, that is, using fillers. This technique will result in embossed and luxurious embroidery of yarn. The stuffing material used in gim embroidery consists of cardboard and rope for line motifs. The process of making embroidery gims, begins with sketching embroidery motifs, then tracing the motifs on cardboard. The embroidery motif on the carton is cut and affixed to the fabric and then covered with gim thread.

This stuffing material is affixed to the velvet fabric using glue from the heated starch. The velvet fabric should be in a firmly stretched position in the frame. Gim embroiders usually use high or low table-shaped frames. At high tables craftsmen work in a sitting position on chairs while low tables are in a sitting position on the floor. Embroidery work using metal or gold threads must be done on tight fabrics (To et al., 2022). The position of the frame must be constantly adjusted for tightness during the embroidery process. A large table-shaped frame can be used to work together with other embroiderers. The string padding technique also uses stuffing material but is in the form of rope or thread with size variations depending on the thickness of the desired motif relief. String padding is usually used to create lines on the edges of the gim's embroidery motifs. The term used to refer to the process of covering the stuffing material with gim thread is wrapping (*mbungkus*).



Figure 2. S-ing technique, Shape each strand of thread like the letter S

S-ing and S-ing with sequin are techniques used to create line motifs. The most obvious feature of this technique is that the shape of each strand of embroidered thread resembles the letter S. The term used to refer to embroidery with the S-ing technique is blenggi, while S-ing with sequin is called berji.

3.2 Paku Buwono X Military Hat

The traces of gim embroidery that can be found to date are relics of the reign of Paku Buwono X at the Surakarta Hadiningrat Palace which ruled from 1893 to 1939. Embroidery on a military cap with a PB X identity pointer on the front of the hat. The military t opi of the Surakarta Palace is stored in the Radya Pustaka Surakarta Museum, as shown in figure 2.



Figure 3. Embroidery of gim threads on palace military hats during the reign of PB X at Radya Pustaka Museum, Surakarta(Prihatina, 2018)

On the artifact, there is a statement that military hats are worn by soldiers at the palace's greatness ceremony. The yarn material used is a smooth purl thread or a type of gim thread whose surface is smooth. The overall yarn material of pure gold. The embroidery technique used by padded couching can be seen from the results of embroidery that is relief. Using string padding, namely stuffing material in the form of rope and S-ing technique, namely embroidery that forms the letter S. Motifs used are artificial leaves with a patran pattern or a type of foliage that is depicted as creeping. Sunaryo, (2009: 159) Explaining plant motifs or flora in Javanese known as ornamental motifs of patra, lung and tendrils. Patra is a form of leaves that are distilled and arranged repeatedly or in rows.

3.3 Gim embroidery on the seat of the king of Sultan Hamengku Bowono VIII

Evidence of the existence of gim embroidery as an important ornament in the palace can also be seen from the artifacts encountered is gim embroidery on the sinewoko (seat) of Sultan Hamengku Bowono VIII, as in figure 3.

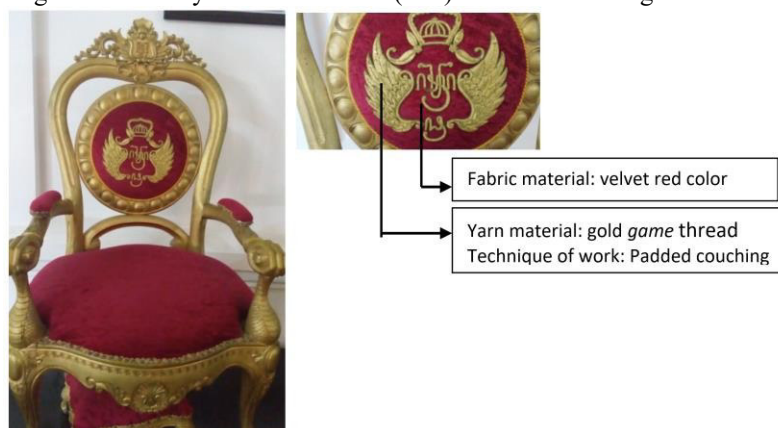


Figure 4. Gim embroidery on the sinewoko (seat) of Sultan Hamengku Bowono VIII. Source: Photography at Keraton Museum Yogyakarta September 9, 2015

The gim embroidery is used as the emblem of the Ngayogyakarta Hadiningrat Palace. The yarn material

used is a smooth purl thread or a type of gim thread whose surface is smooth. The overall yarn material of pure gold. The embroidery technique used by padded couching can be seen from the results of embroidery that is relief. Using string padding, namely stuffing material in the form of rope and S-ing technique, which is embroidery that forms the letter S.

3.4 *Supitan (circumcision) clothing*

Gim embroidery artifacts are also found in the Sonobudoyo museum in Yogyakarta, namely the supitan clothes worn by GRM Dorodjatun. GRM Dorodjatun was the crown prince of Hamengku Buwono VIII who succeeded as HB IX. Here are the photos obtained from the museum at the Yogyakarta Palace Museum, as shown in figure 4.

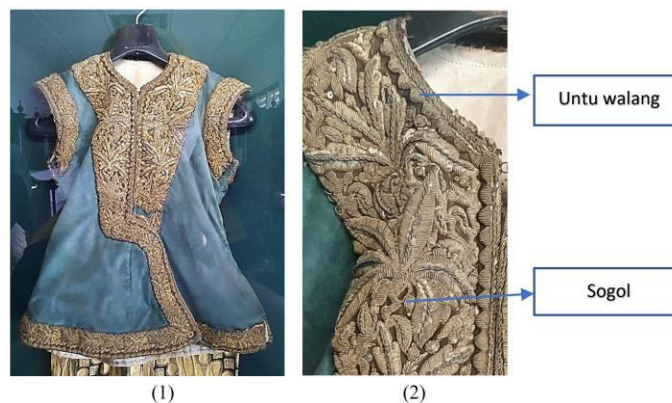


Figure 5. (1) Photo of GRM Dorodjatun wearing supitan clothes, (2) Supitan fashion artifacts at the Yogyakarta Palace Museum. (Prihatina, 2018)

The gim embroidery is arranged as a repetitive motif around the sleeves and the bottom of the shirt. In the middle of the face of the shirt, the embroidered ornament is made wider than the periphery of the sleeves and bottom of the shirt. Condronogoro (2010: 86-88) said that the supitan ceremony belongs to the category of ageng ceremonies in the palace. The clothes worn take the form of *srimpi* clothes, *puthutan* model headbands and *bludiran* dictionaries. The embroidery of the gim as an ornament of clothing and objects in the palace shows the status of the wearer.

The yarn material used is a smooth purl thread or a type of gim thread whose surface is smooth. The size of the gim thread is smoother and smaller than that used in military hats, because it is used for clothing. The overall yarn material of pure gold. The embroidery technique used by padded couching can be seen from the results of embroidery that is relief. Using string padding, namely stuffing material in the form of rope and S-ing technique, which is embroidery that forms the letter S. The motif used is artificial leaf with a *patran* pattern or a type of foliage that is depicted creeping. The addition of *sogol* and *untu walang* motifs is a distinctive motif that is usually used in Surakarta and Yogyakarta

3.5 *Kebaya Embroidered Gim*

One *kebaya* artifact embroidered with gims was found in the Royal Costume Room, Kampung Kambang, Ullen Sentalu Museum. Based on the data provided by email ullensentalu@gmail.com during the following *kebaya* observation belongs to Gusti Kanjeng Ratu Pakubuwana XI with an explanation of the *circa* (approximate) year 1937, as shown in figure 5.

Kebaya material from green velvet fabric, metal threads, and sequins. *Kebaya* of *bludru*/ velvet fabric in green (forest green) some of the color begins to fade and lose feathers. Velvet fabric is a luxury textile (Kassah, 2021), so it is widely used by nobles. The luxurious impression of velvet fabric is obtained from the smoothness of the fabric surface and the softness of the hairs that produce a beautiful shine. Velvet or velvet is a pile type fabric on the surface there are hairs that stand out, stacked, tight, and feel smooth to the touch. Velvet needs special care because it is easily damaged, folds or wrinkles can make the feathers flat, sticky to each other and fall out.



Gambar 6. Kebaya Gusti Kanjeng Ratu Pakubuwana XI. (document: Ullen Sentalu Museum, Yogyakarta 2022)

The yarn material used is a smooth purl thread or a type of gim thread whose surface is smooth. The overall yarn material of pure gold. The embroidery technique used by padded couching can be seen from the results of embroidery that is relief. Using string padding, namely stuffing material in the form of rope and S-ing technique, which is embroidery that forms the letter S.

4. Conclusion and Implication

When juxtaposed with the history of gold embroidery in the world, gim embroidery may have existed since before the reign of Paku Buwono X at the Surakarta Hadiningrat Palace and Hamengku Buwono VIII at the Ngayogyakarta Hadiningrat Palace. These two palaces in Java left traces of artifacts that can be seen directly, and the findings are very useful for knowledge, especially traditional embroidery crafts. The findings suggest that the existence of gim embroidery on it was only used by the king and the king's family for important activities in the palace such as military hats, king's chairs, the king's son's clothing, embroidered long kebayas. These embroidered objects are used as the identity of the emblem of nobility. Motifs and patterns use a lot of patran with the development of artificial leaf, material using smooth purl thread (smooth gold gim thread) and gim embroidery technique using padded couching (stuffing material) using string padding, namely stuffing material in the form of rope and S-ing technique, namely embroidery that forms the letter S, this technique produces embroidery that is flexible, three-dimensional, and very luxurious. This shows that the design can still be used today in the era of society 5.0. The implication of this study will be used to look at the motifs, patterns, materials, and techniques of embroidery of the game as a development concept in the present.

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