



***Omprog* as Inspiration for Evening Wear Gala Creation**

Rima Maylani¹, Deny Arifiana², Marniati³, Peppy Mayasari⁴

State University of Surabaya, Indonesia¹

State University of Surabaya, Indonesia²

State University of Surabaya, Indonesia³

State University of Surabaya, Indonesia⁴

Corresponding Email: rima.20028@mhs.unesa.ac.id*

Abstract

Omprog, or the crown of the seblang dancer in the Seblang ritual ceremony in Olehsari, Banyuwangi, became the main inspiration for the creation of gala evening wear. The purpose of this creation is one of the creative ways in fashion design that can enrich the wardrobe by blending culture with modern style. The method used to achieve this goal involves four stages: exploration, design, realization, and presentation, by applying the exploration results of techniques and materials to produce appropriate details. This creation is inspired by the artist's belief that *Omprog* possesses a beautiful, unique, and mystical visual form and has yet to be conceptualized by previous designers. The type of practice-led research approach that underpins the creation of this work was conducted through a study of fashion design studio practices focusing on "*Omprog* as Inspiration for Creating Evening Wear Gala." This creation process results in three evening wear gala pieces presented as a fashion show at the Annual Fashion Show UNESA 35th "Jagad Osing" with an outdoor concept and scientific articles.

Keywords: *Omprog*, evening wear gala, creativity

Abstrak

Omprog atau mahkota penari seblang pada upacara ritual adat seblang olehsari Banyuwangi menjadi inspirasi utama dalam penciptaan evening wear gala, tujuan penciptaan ini merupakan salah satu cara kreatif perancangan busana yang dapat menambah perbendaharaan busana yang memadukan kebudayaan dengan gaya modern. Metode yang digunakan untuk mencapai tujuan tersebut melalui empat tahapan: eksplorasi, perancangan, perwujudan, dan penyajian, dengan menerapkan hasil dari eksplorasi teknik dan material hingga menghasilkan detail yang sesuai. Pengkaryaan ini didasari oleh inspirasi pengkarya bahwa *Omprog* memiliki bentuk visual yang indah, unik, dan mistis, serta masih sedikit untuk dijadikan sebuah konsep karya oleh para desainer sebelumnya. Jenis pendekatan practice led research yang mendasari penciptaan karya ini dilakukan melalui studi praktik studio perancangan busana yang berfokus pada "*Omprog* Sebagai Inspirasi Penciptaan Evening

Wear Gala.” Hasil proses penciptaan ini berupa 3 karya evening wear gala yang disajikan dalam bentuk fashion show dalam Annual Fashion Show UNESA 35th “Jagad Osing” dengan konsep outdoor dan artikel ilmiah.

Kata kunci: *Omprog, evening wear gala, kreativitas.*

Introduction

Indonesia is known for its cultural and traditional diversity that forms its national identity (Mursidi & Noviandari, 2021). One region rich in local culture is Banyuwangi Regency (Selinta & Pritasari, 2020), with unique traditional rituals such as Seblang Olehsari. Statement by (Setianto budi, 2024) This ceremony is a village cleansing tradition that has existed since the 1930s. The uniqueness of Seblang Olehsari lies in its symbolic elements, such as trance dances performed by sacred female dancers chosen by *dhanyang* (Fattahillah et al., 2023), who are dancers that still have descendants from previous dancers wearing a series of costumes consisting of *kemben, jarik, angkin, ikan pinggang, slendang* two colors, *Omprog*, socks, and *krincing*. (Sugiyanto et al., 2021)

The main accessory worn is *Omprog* (Sulistiana, 2020), *Omprog* in the Using language dictionary means traditional Banyuwangi artistic clothing equipment worn on the head or called *kuluk* (Hasan, 2002). *Omprogs have the meaning of traditional crowns* with aesthetic details made from natural materials (Alietsar & Surya, 2022). Its creation is carried out by selected individuals (Maslikatin & Saputra, 2023), and the use of *Omprog* with a series of natural materials must be done carefully because the sacredness of *Omprog* can bring about undesirable outcomes if not used wisely (Siswanto, 2008). If used at events outside the ritual ceremony, it must go through several requirements that the customary practitioners will direct. (Rofiq & Putri, 2022)

Statement by (Sunar, 2024) *Omprog* has a sacred meaning as a symbol that opens the spiritual gateway between the real and the supernatural worlds . The Seblang Olehsari ritual ceremony is still preserved to this day with performances held annually (Reefadhinta Novta A. et al., 2023); however, the community's understanding of the philosophy and values behind this tradition remains limited (Agatha et al., 2023). The uniqueness of *Omprog* with its aesthetic and symbolic values opens opportunities for adaptation into the modern fashion world and preserving culture in a broader context in the fashion field, especially in the creation of gala evening wear packaged with a different look from general evening wear.

This research explores the beauty of *omprogs as inspiration for producing* a collection of gala evening wear that combines tradition and global trends. The creation of gala evening wear describes the creative process of developing ideas and concepts for creating gala evening wear inspired by *Omprog*, describes the realization process of the concept using relevant methods, and presents the work carried out. The resulting work serves as a form of cultural preservation and introduces Seblang Olehsari through a contemporary approach on the modern fashion stage with an outdoor setting.

Research Method

The creation of this work uses the practice led research method or practice-based research. Practice led Research is a type of scientific writing from the results of ongoing practical research, the category of the practice led Research method falls into the applied research scheme (art design as capability) which externally manifests as works, models, prototypes, and prototypes (Hendriyana, 2021:11).

The characteristics of the science of cultural arts or arts and humanities are very unique and distinctive depending on the objects and subjects of the research raised as well as the uniqueness and distinctiveness of the relevance and correlation between the objects and subjects of the research itself (Hendriyana, 2021:55). There are four stages in the practice led research method, namely pre-design, design, realization, and presentation. Supporting data is obtained from interviews, observations, and explorations as follows:

1. Interview

The interview was conducted to obtain data to strengthen the theory underlying the creation of the evening wear gala work. The interview was conducted with figures who understand and are attached to the Osing Banyuwangi culture, especially Seblang Olehsari, including Rina as a former Seblang dancer from 1998 to 2001, the cultural practitioner Mr. Sunar, and Mr. Eko Budi Setianto as a journalist and historian of Banyuwangi.

2. Obsevation

The data obtained is based on the results of observations from documentation by Mr. Budi Osing, a journalist from Banyuwangi, which is utilized as one of the sources of inspiration in the creation of the evening wear gala work.

3. Exploration

Exploration is a method carried out to provide practical solutions in producing works that are appropriate. Creating designs with details that align with the theme of Seblang Olehsari with the title *Omprog*, a design that is reinforced by telling the behind story of the Seblang Olehsari Ritual Ceremony.

Result and Discussion

The creation of the evening wear gala work using the practice-led research method consists of four stages in the creation process, which begins with pre-design, design, realization, and dissemination, explained as follows:

A. Pre-design/Exploration

Pre-design or exploration is the process of exploration or searching to obtain new possibilities in creating works that are conducted on materials, media, ideas, or concepts that enter into a work concept. This stage is crucial in the initial process of designing a work. The determination of the concept is defined as an abstraction of the characteristics of something

that facilitates communication between humans and encourages humans to think (Hendriyana, 2021). Exploration can be explained as follows:

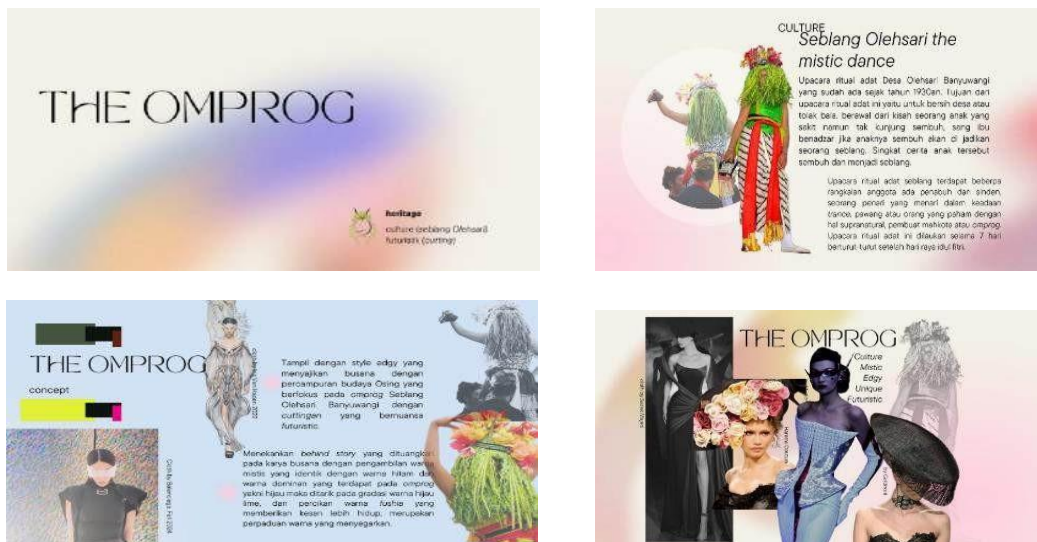
1. Exploration source inspiration

The process of exploration regarding sources of inspiration is obtained from interviews and observations. The source of inspiration for this evening wear gala's creation is Omprog or the dancer's crown in the Seblang Olehsari ritual ceremony. The results of the documentation obtained from the observation of the *Omprog* element can be utilized as details in the clothing such as cutting, color, silhouette, and the mystical behind story that strengthens the source of inspiration from *Omprog*.



2. Exploration of design concepts

Exploration of design concepts contains several images that serve as a reference for the creation of fashion designs. Exploration of design concepts will be poured into a moodboard with detailed explanations of clothing, silhouettes, identity, colors, and materials that will be used as follows.





The moodboard above explains several points as follows:

- a. Creation of evening wear gala.
- b. The design of evening wear galas for men is in the form of formal suits, and for women, it is in the form of dresses representing the beauty of the omprog with detailed elements of the *omprog*, resulting in formal yet unique clothing.
- c. Silhouette I is inspired by the appearance of dancers wearing dance costumes made of jarik, bustier, and shawls, presenting a simple, straight, and body-forming impression.
- d. The choice of lime green, which is the identical color of *Omprog*, black as a color symbolizing mysticism taken from the behind story of the use of *Omprog* on the dancers' heads, and fuchsia taken from the color of flowers found on *Omprog* that brings the combination of these three colors to life. The choice of fabric for the creation of this evening wear gala is duchess satin (mikado) due to its luxurious shine, firmness, and uniqueness.
- e. The application of details on the clothing is taken from the hair of *Omprog* with a zigzag cut that is translated into cuts on the clothing, the application of tassels represents the hair of *Omprog* which is a transformation from zigzag shapes to straight but still has a fringed impression. In addition, 3D flowers made of organza are also applied, which are a translation of the flower shapes found on *Omprog* and fiber flowers that represent the kembang dermo flowers given to the audience, believed to bring blessings and ward off evil.
- f. The creation of accessories inspired by the transition process of dancers from a conscious state to a trance state is a condition that cannot be described.

3. Exploration of Techniques

Technique of creating clothing details

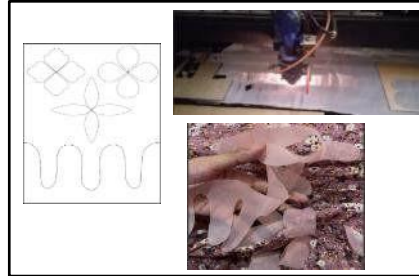
a. 3D Flowers

In the fashion world, flowers are often made a symbol of beauty and femininity. The processing of ideas starts from a flower stem, flower petals, leaves, to the buds. The Versailles flower garden created by Ivan Gunawan (2024) is inspired by the Versailles garden, Paris. His collection uses 3D flower application techniques by combining semi-sheer fabrics. The flower petals are made with laser cut techniques and steamed to create a natural curve (Jfw, 2023).

Several techniques that have been explored are as follows:

1) Laser Cut Technique

The advancement of the industry and computerization has brought material cutting techniques to a new era, namely the use of laser cut. Laser beams are used as a device that synergizes with digital data processing in the material cutting process (Nayenggita et al., 2012).



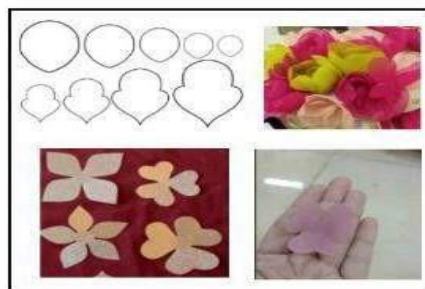
2) Combination flower borders and 3D flowers

According to Syahrul (1999) in (Sofariah & Maeliah, 2022), embroidery art is a decorative craft (for various clothing accessories) that emphasizes the beauty and composition of thread colors on various fabrics, using an embroidery sewing machine or a computer embroidery sewing machine. The 3D flower is made by cutting using round and teardrop patterns, which are then burned on the edges and hand-stitched by combining the petals from small to large.



3) Manual techniques

3D flower making technique with *cutting* using 2 tools, namely scissors and an electric soldering iron. First, make a flower petal pattern, then cut according to the pattern on the organza fabric, Dauhan in Qastarin (2019) in (Pernanda & Siagian, 2020) explained that organza material is easy to process with various textile techniques.



From several experiments in 3D flower making techniques, manual making using scissors was chosen, considering the selection of *semi-haute couture* fashion quality and the results of the shape which is more similar to real flowers.

b. Tassel

There are several techniques for making tassels on clothing, which is a translation of *Omprog* hair, namely stringing beads, fabric button loop, thread combinations, and tassels.

1) Stringing beads

Beads, often called sequins, are small objects with a hole in the middle as a place to insert thread or string and then strung together as a string (Vera et al., 2021). A technique of stringing beads by combining several shapes such as rods, sand, and pearls.

2) Snag

The fabric or main material is cut to the required length with a width of 2 cm, producing a long rope with a rope result of 0.5 cm, which is made by sewing and then turning it inside out.

3) Combination of threads

In this technique, you only combine or mix several types of thread, such as embroidery thread and semi-wool with different colors.

4) Tassel

Tassel is a small fashion design accessory that is better known as rumbai in Indonesian. *Tassels* made of yarn or rope are most often used to decorate *fashion* accessory products (Fitinline, 2016). This technique combines one type of thread, experiments using embroidery thread and nylon thread. The result is that the embroidery thread falls, is limp, and is easily tangled, while the nylon thread is difficult to reach in color, the material falls, unravels so that it is not easily tangled.



c. Flower petal embellishment

Inspired by *feather embellishment* or the application of feathers to clothing. *Prada*, *Fendi*, and *Burberry* are famous *brands* that use feathers in their clothing collections (Annissa & et al., 2018). The creation of flower petal *embellishments* that are made produces a flowy effect, this is a translation of flowers that are stabbed into *Omprog*, there are manual techniques that can be used as options, namely as follows:

The stem selection that determines the flowy results has 2 material options, namely, 0.5mm copper string and 0.5mm fiber bars. At the end of the stem is given a flower petal in the form of a spring made of the main material *duchess mikado* which is given

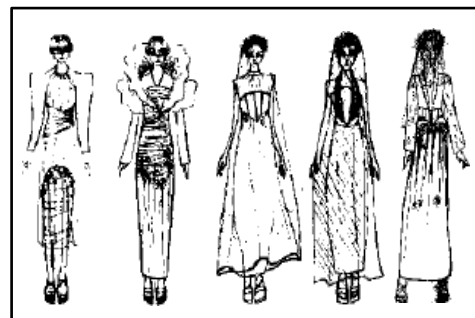
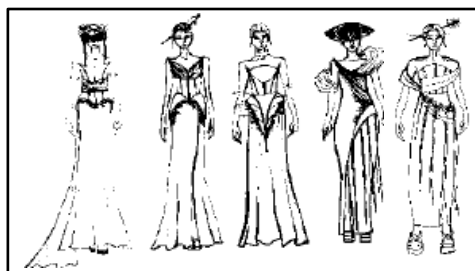
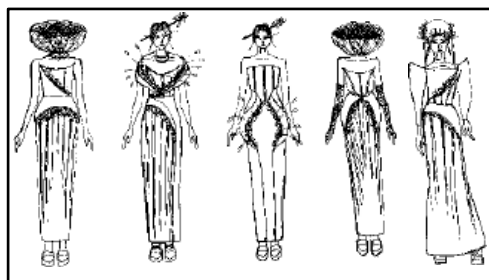
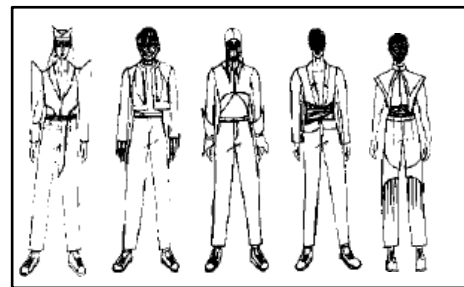
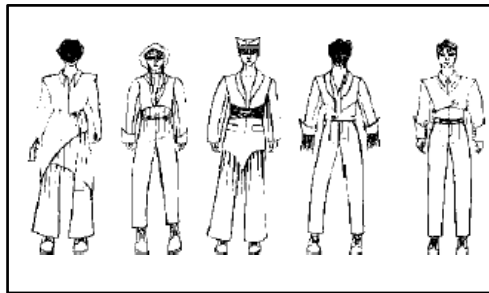
a pearl for weight. The base of the stem that is applied to the clothes uses 2 methods, wrapped manually using a hand needle and thread and the second method is attached using glue. The result of this exploration is that attaching using glue is stronger and more effective, while applying by wrapping the stem with a bandage is not strong, comes off easily, and takes time.



B. Design

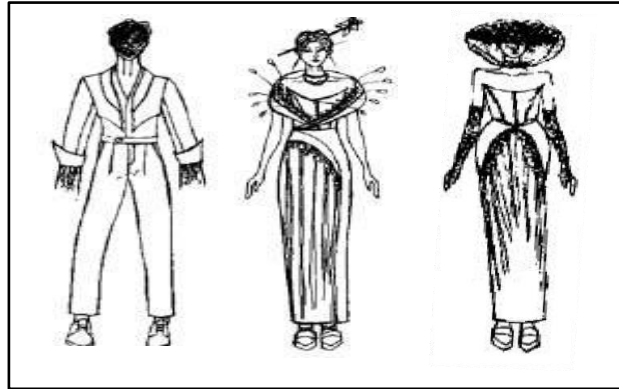
1. Alternative design sketches

Alternative design is a design development based on the source of inspiration. Alternative designs made in this study are 10 *male* design sketches and 20 female evening wear gala design sketches.

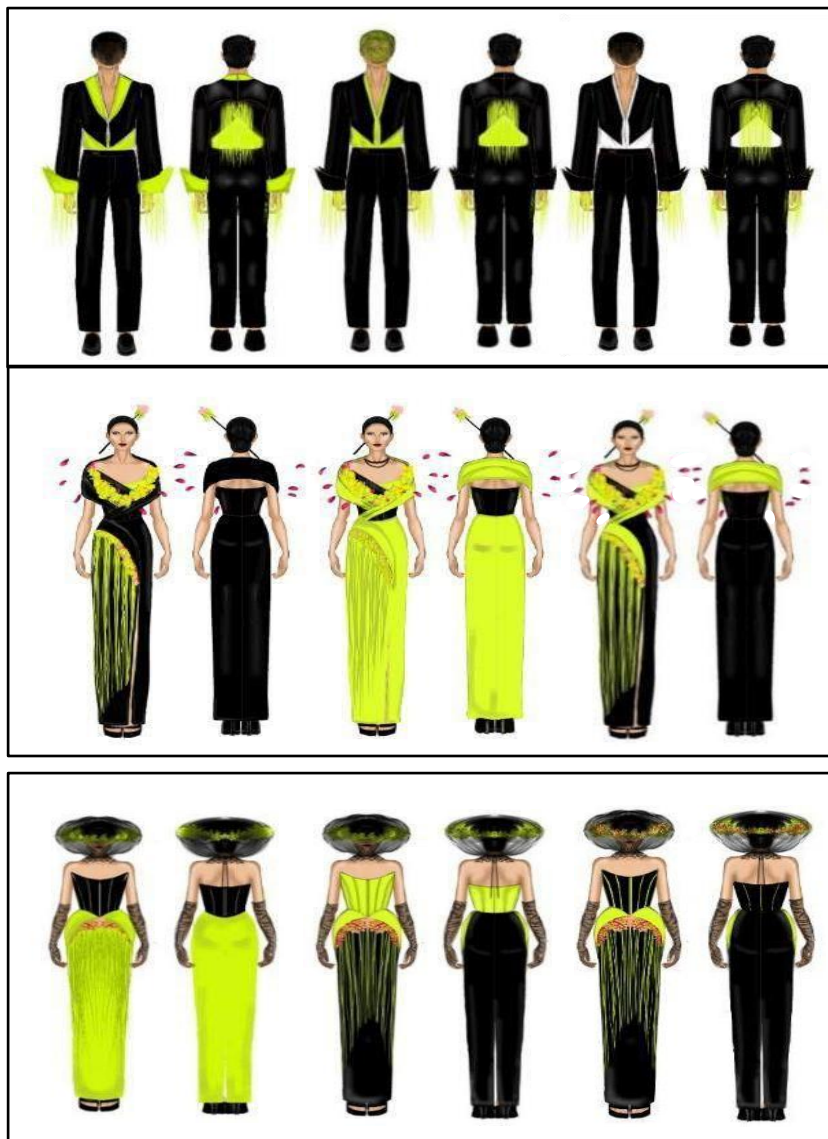


2. Selected sketch design

The selected designs that were realized were 3, 2 *female* designs and 1 *male* design. The following are the selected sketch designs, coloring alternatives, and selected designs based on the results of consultation and evaluation.



3. Alternative colours in design



4. Selected design

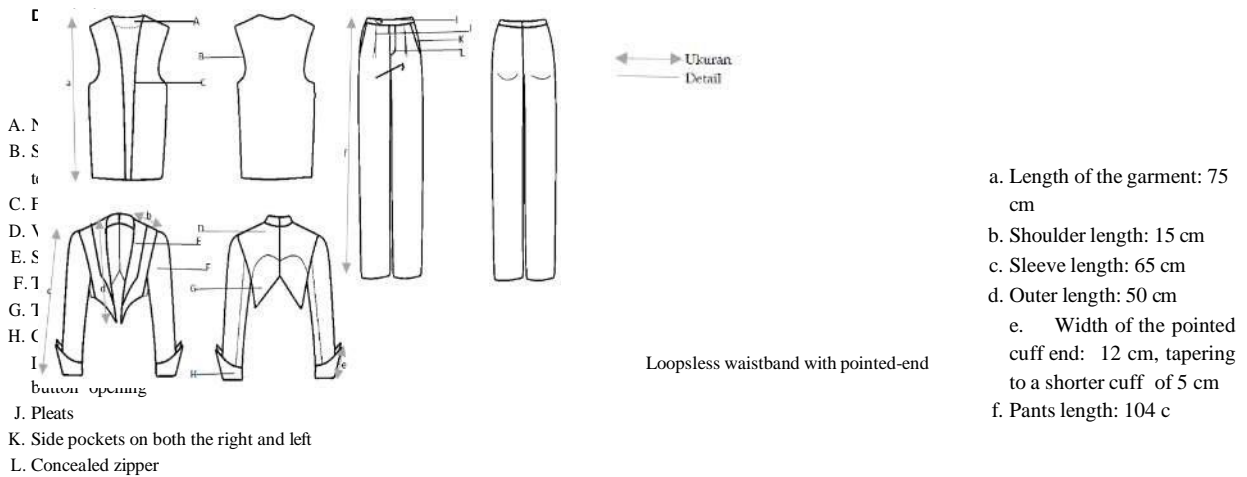


- a. The work consists of 3 *pieces* of clothing, namely *inner sleeves less*, cropped jacket, and formal pants. *The inner sleeves less* is white, with cotton material. The *crop jacket* is made of black *duchess* satin (mikado) with *oversized* jacket sleeves plus *cuff* variations with a tapered cut and *tassel details*, *shawl collar*, on the back there is an additional variation on the voluminous back.
- b. Consists of 1 *piece* of clothing, namely a dress, with detailed wraps and *cutting* variations on the bustier and skirt, the addition of 3D flower details and *tassels*, a combination that creates an *edgy and unique look*.
- c. Consists of 2 *pieces*, namely a bustier and a span skirt with voluminous tapered cut details plus 3D flowers and tassels. The front of *the bustier* is curved and pointed at the ends, *the opening* uses an *invisible zipper jacket*.

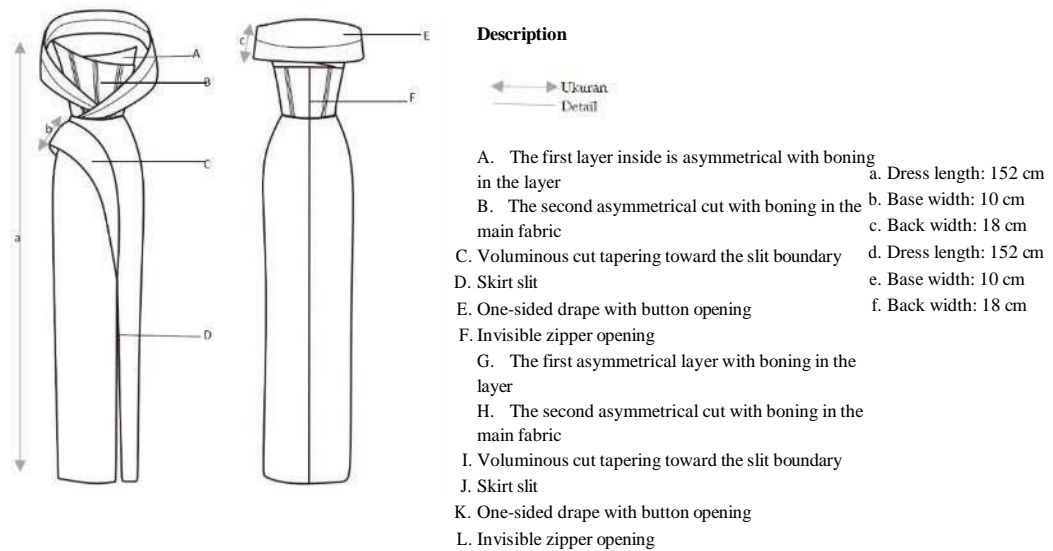
5. Working Drawings

Working drawings or *technical drawings* are drawings that explain in detail the design that has been made. Working drawings are made to minimize errors during the clothing manufacturing process and also function to translate the design that has been made which contains detailed descriptions of the clothing parts.

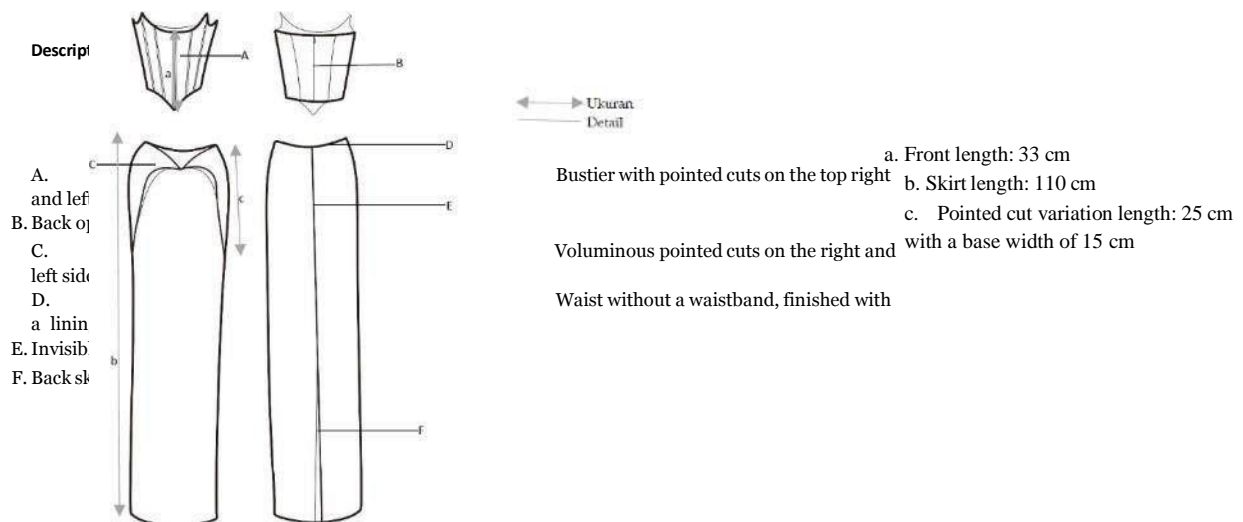
- a. Technical drawing Male design



b. Technical drawing female 1 design



c. Technical drawing female 2 design



C. Realization of Work

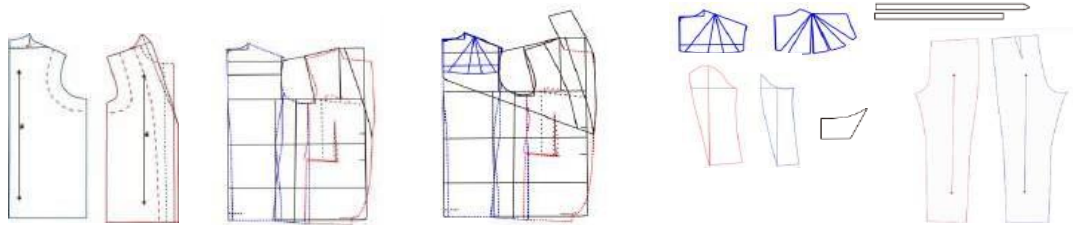
1. Prototype Making

In the first stage of fashion realization, namely making a fashion prototype to assess pattern corrections, suitability of design with results, size, and look which will later be used as a reference in making works using the main materials.



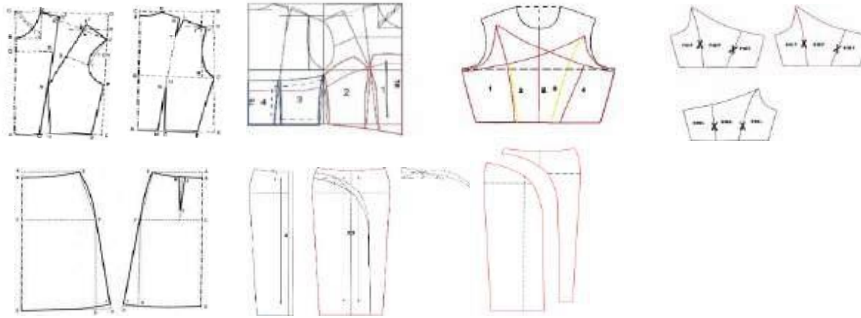
2. Process of creating the work

- Design selection curation. Design is a plan or depiction of an object or thing, made based on the arrangement of lines, shapes, colors and textures (Sri Widarwati, 1993) in (Sofariah & Maeliah, 2022).
- Model measurements are taken during the model selection audition. The model or model who will be measured wears clothes that fit the body. The body position is upright, looking forward, both feet together, and the arms are straight at the side. (Novida, 80- 81:2018)
- Identify the pattern used, the need for main materials and interlining. The patterns on clothing are pieces of paper or woven material that are used as an example/guideline or template for cutting material before sewing it into clothing. (Novida, 109:2018)
- Making 1 male work Starting with making a master pattern, then developing it according to the selected design. Starting from the basic inner pattern, crop jacket, and formal pants with waistband variations. Then the pattern is placed on the material and then cut according to the direction of the hand and shine. Sewing the men's clothing according to semi couture. The application of clothing details in the form of tassel fringes and 3d flowers is hand-sewn but the cuffs are sewn using a machine. The final step of finishing.

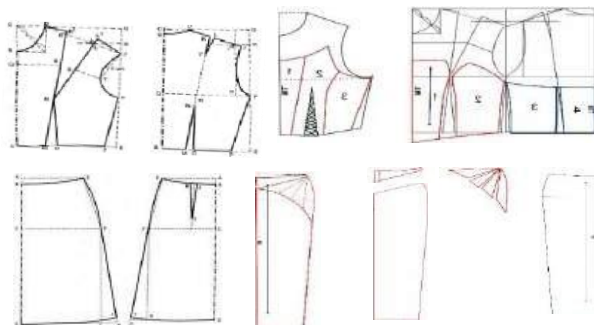


- Making work 2, female 1. Identifying the pattern used and the need for main materials and interlining. According to Porrie Muliawan (1990:2) in (Ernawati, 245:2008a), a pattern in the sewing field means a piece of cloth or paper used as an example to make

clothes. A master pattern is then developed according to the selected design. The unity of the evening wear gala dress starts from the 2-layer asymmetric bustier pattern, skirt, one-sided wrap. Then, the pattern is placed on the main material according to the direction of the fiber and shine, and then cut. In the sewing process, the sewing technique is used semi- couture and the application of clothing details in the form of flowers and tassels adjusts to the design that has been made. The final step is finishing.



- f) Creation of work 3, female 2. Tamimi (1982:133) in (Ernawati, 2008a:245) put forward a pattern is a copy of a body shape that is usually made from paper, which is later used as an example for cutting someone's clothes, this copy of the body shape is called a basic pattern. Making a master pattern which is then broken down and adjusted to the selected design. Starting from the pattern bustier and skirt.



3. Description of the Work

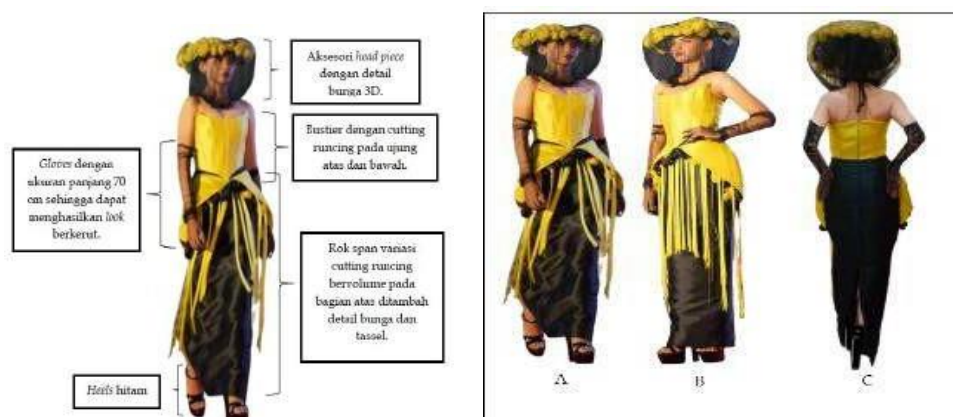
Denotatively the results of *male, female look 1* and *2* in *The Omprog* collection can be explained in the following image.



This work consists of three pieces of clothing: a white sleeveless inner made of cotton, a black cropped jacket made of duchess satin (mikado) with oversized sleeves, pointed cuffs, tassel details, a shawl collar, and a voluminous back variation with additional tassels, and formal pants with a pointed waistband and side pockets. Complete with black loafers and a string art mask using balloons, decorated with sequins for a sparkling effect, and attached to a black headband to look like it blends in with the head. Carrying the "Heritage" trend, this work emphasizes an elegant and unique impression, inspired by cultural heritage.



This one-piece dress with wrap details, cutting variations on the bustier and skirt, and adding 3D flowers and tassels, creating an edgy and unique look. This dress uses an invisible zipper with additional loops for a more perfect fit. Accessories in the form of a hairpin, inspired by the flowers on *Omprog*, give a simple impression, combined with black heels for an elegant touch. Carrying the "Heritage" trend, this fashion highlights cultural heritage. Connotatively, this work reflects an edgy impression with a bold youthful spirit.



This dress consists of two pieces, namely a bustier and a span skirt. The bustier has a curved cut detail with pointed ends, using an invisible zipper jacket as an opening. The span skirt is equipped with two voluminous tapered pieces filled with 3D flowers and tassels, and a slit at the back with an invisible zipper as an opening. Accessories include

black heels, 70 cm tile gloves that give a wrinkled effect, and a string art hat with balloons, decorated with 3D flowers, tile covers, and locking straps. Carrying the "Heritage" trend, this outfit combines mystical, edgy, and unique impressions.

D. Dissemination

Presentation can be done through an exhibition with the aim of establishing communication, appreciation, and meaning of the work created whether it is in accordance with the target and purpose of creation or not. At this stage, there is an evaluation, namely a description of the quality of the problems and a description of the benefits of the results of the creative research carried out, which can be communicated to the public. (Hendriyana, 2021 56:57)

1. Press Conference

A press conference is a special meeting with the press that is official or deliberately organized by public relations, which acts as a resource person to explain a particular plan or problem (Fauzi, 2012). The press conference was held on June 2, 2024 at 16.30 WIB by the chairman of the committee and representatives of each studio or group to explain each theme that was used as a source of inspiration in front of the media.



2. Show Time

Show time is the peak of the 35th UNESA Annual Fashion Show "Jagad Osing" on June 2, 2024. The event was held in an outdoor area which was watched live (offline) and online by streaming youtube on the Afs Unesa account by invited guests and the audience. The details of the bold smokey makeup model with a hairdo, the hair was neatly rolled up to make it easier to change clothes and accessories. The assessment at this show time event, the work with the theme Seblang Olehsari received an award for Best Accessories and Best Pattern certificates.



Conclusion

The creation of the evening wear gala work entitled *The Omprog* with the practice-led research method through four stages of creation so that this work can be completed. The interpretation of the concept of creating this work is in the form of a mood board that explains the silhouette, fabric plan, colour plan, and identity. The evening wear gala with these ideas and concepts begins with creating alternative design sketches. Alternative designs are then made using alternative colouring, and 3 designs are selected to be realized in a dress. The work "*The Omprog*" consisting of three evening wear gala dresses 1 male dress and 2 female dresses, was presented at the showtime event, which was the peak of the 35th UNESA annual fashion show entitled "Jagad Osing". The benchmark for the presentation of this work was awarded the Best Accessories and Best Pattern certificates.

This work is expected to preserve the seblang culture in Olehsari Village, especially the beauty of *Omprog*, which can reach readers to know its symbolic meaning in the form of evening wear gala walking art. Personal reflection on this artwork is an important lesson for designers by realizing the importance of combining aesthetic values with function so that the representation of the work is not only visual but has a broader impact. The creation of this work is a benchmark for the designer's ability to explore new techniques and materials, as well as opening up insights about the importance of deepening the cultural values raised as a source of inspiration. This work is not only an expression of the designer's creativity but also as a medium to convey a message about cultural preservation, and from the creation of this work, it becomes the first step for designers to continue to develop in the fashion world.

References

- Agatha, R., Amelia, R. N., & Rifdah Nurjihana Shabrina. (2023). The PERSPEKTIF 'MISTIS' DAN KONSTRUKSI SOSIAL RITUAL SEBLANG OLEHSARI. *Jurnal Sosial Humaniora Dan Pendidikan*, 2(2). <https://doi.org/10.55606/inovasi.v2i2.1368>
- Alietsar, J. A., & Surya, R. (2022). FASILITAS PERTUNJUKAN SENI TARI SEBLANG DAN RUMAH SINGGAH DI DESA OLEHSARI. *Jurnal Sains, Teknologi, Urban, Perancangan, Arsitektur (Stupa)*, 4(1). <https://doi.org/10.24912/stupa.v4i1.16855>
- Annissa, R., & et al. (2018). Combination of Feather and Faux Leather As Decoration Trim in Mermaid Dress. *Fashion Perspectives*, 4(1), 2–23. <https://ejournal.upi.edu/index.php/fesyen/article/view/12922>
- Fattahillah, N., Sriyati, S., & Amprasto, A. (2023). BANYUWANGI CUSTOM RITUAL ETHNOBOTANY-BASED MODULE DEVELOPMENT ON BIODIVERSITY MATERIALS TO TRAIN PLANT LITERACY AND PROBLEM-SOLVING ABILITY. *BIOEDUKASI*, 21(1). <https://doi.org/10.19184/bioedu.v21i1.36980>
- Hendriyana, HD (2021). *Research Methodology for the Creation of Works Revised Edition* (P. Christian (Ed.); revision). Andi Publisher.
- Jfw. (2023). JFW 2024: Exploration of 3D flower details on fashionable clothing. *News Jakarta Fashion Week*. <https://www.jakartafashionweek.co.id/eksplorasi-aplikasi-detail-bunga-timbul-di-jfw-2024>

- Maslikatin, T., & Saputra, H. S. (2023). Pengembangan Pusat Informasi dan Wisata Budaya Berbasis Ritual Adat Seblang di Desa Olehsari, Kecamatan Glagah, Banyuwangi. *Jurnal Abdidas*, 4(6). <https://doi.org/10.31004/abdidas.v4i6.864>
- Mursidi, A., & Novindari, H. (2021). TRADITIONAL BELIEFS SEBLANG THE BEHAVIOR OF THE OSING SOCIETY OF BANYUWANGI DISTRICT EAST JAVA PROVINCE. *Al-Qalam*, 27(1). <https://doi.org/10.31969/alq.v27i1.921>
- Pernanda, SA, & Siagian, MCA (2020). Mixed Material Processing with Potential as 3D Embellishment on Clothing. *Art & Design*, 7(2), 3513–3533.
- Reefadhinta Novta A., Rifdah Nurjihan S., & Rica Agatha. (2023). Mengupas Stereotipe Mistis Ritual Seblang Olehsari dalam Ruang Virtual. *TUTURAN: Jurnal Ilmu Komunikasi, Sosial Dan Humaniora*, 1(2). <https://doi.org/10.47861/tuturan.v1i2.231>
- Rofiq, A., & Putri, C. E. (2022). ANALISIS MAKNA PADA BAIT-BAIT GENDING SEBLANG OLEHSARI KECAMATAN GLAGAH KABUPATEN BANYUWANGI (KAJIAN SEMIOTIKA RIFFATERE). *Jurnal Tarbiyatuna: Jurnal Kajian Pendidikan, Pemikiran Dan Pengembangan Pendidikan Islam*, 3(1). <https://doi.org/10.30739/tarbiyatuna.v3i1.1682>
- Selinta, F. A., & Pritasari, O. K. (2020). Kajian Tata Rias Tari Gandrung Banyuwangi. *E-Journal*, 09(2).
- Sofariah, NY, & Maeliah, M. (2022). Application of Embroidery Applications on Party Wear.
- Sugiyanto, Siahaan, H., & Anoegrajekti, N. (2021). The meaning of Nglungsur ritual in term of hermeneutic perspective. *IOP Conference Series: Earth and Environmental Science*, 747(1). <https://doi.org/10.1088/1755-1315/747/1/012076>
- Sulistiana, S. (2020). Omprog Gandrung Banyuwangi sebagai Sumber Ide Penciptaan Motif Batik dalam Busana Pesta Malam. *Jurnal Karya Seni*, 3.
- Sunar. (2024). Interview with the Seblang Olehsari Banyuwangi Traditional Ceremony.
- Vera, G. suartini, Sudirtha, IG, & Angendari, MD (2021). Application of Sequin Decoration on Party Dresses Made of Batik with Abyorhokokai Peacock Motif. *BOSAPARIS Journal: Family Welfare Education*, 12(3), 88–96. <https://doi.org/10.23887/jppkk.v12i3.37470>