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Mapping and Characterization of Minangkabau Embroidery Heritage: Regional Variations in Motifs and Ornamental Compositions in West Sumatra

Yuliarma & Wakhinuddin S.
Universitas Negeri Padang, Indonesia
yuliarmaincim@fpp.unp.ac.id; wakhinuddin@unp.ac.id

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Abstract

Research on traditional Minangkabau embroidery has documented motifs, techniques, and craft products in individual localities, yet comparative evidence on regional motif forms and ornamental compositions remains limited. This study mapped and compared motif characteristics, ornamental arrangements, and decorative placement across four embroidery centers in West Sumatra: Lima Puluh Kota, Agam, Pariaman, and Solok. An exploratory qualitative approach with a descriptive-comparative design was used to examine 85 previously documented products, comprising 32 from Lima Puluh Kota, 19 from Agam, 28 from Pariaman, and 6 from Solok. Data were drawn from existing research records of observations, interviews, visual documentation, and literature studies and analyzed through identification, classification, and cross-regional comparison. Botanical motifs appeared in all four regional inventories, while their composition and placement varied. Lima Puluh Kota emphasized chrysanthemum and jasmine motifs in free-form patterns; Agam featured rose and hibiscus motifs arranged according to textile type; Pariaman combined floral, geometric, and figurative elements in dense *balapak* compositions; and Solok concentrated botanical motifs within part of the front textile field. These findings indicate that regional distinctiveness reflects the interaction of motif inspiration, stylization, composition, and placement rather than motif names alone. The study provides a comparative basis for systematic heritage documentation and textile design education while highlighting the need for more balanced regional evidence.

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Keywords: Minangkabau Embroidery; Regional Variation; Ornamental Composition; Motif Placement; Textile Heritage

INTRODUCTION

Traditional Minangkabau embroidery constitutes an important part of West Sumatra's textile heritage, reflecting artistic knowledge, aesthetic preferences, and cultural practices transmitted across generations. Its presence in ceremonial clothing, bridal attire, and traditional wedding decorations demonstrates the close relationship between textile craftsmanship and Minangkabau social life. Embroidery serves not only as a means of decorating fabric but also as a medium through which artisans express cultural identity through motifs, ornamental arrangements, colors, and techniques. UNESCO (2003) recognizes traditional craftsmanship as an expression of intangible cultural heritage that requires the safeguarding of knowledge and skills passed down within communities. Singh & Singh, (2025) emphasize that revitalizing traditional embroidery involves maintaining artisanal knowledge while responding to changing social and economic circumstances. Jhanji (2026) similarly highlights the importance of cultural continuity in the development of contemporary textile design. Within the Indonesian context, Yuliarma (2013) explains that ornamental design involves the organization of visual elements, including forms, colors, materials, and techniques, according to the intended function of a product. These perspectives underline the importance of documenting traditional embroidery beyond its finished products, particularly the regional characteristics that distinguish the artistic practices of Minangkabau communities.

Natural environments and everyday cultural experiences have long influenced traditional textile ornamentation, particularly through the adaptation of flowers, leaves, climbing plants, animals, and other recognizable forms. Artisans transform these sources of inspiration into decorative expressions through simplification, stylization, repetition, and compositional arrangement. Hartono et al. (2025) demonstrate that natural resources and local wisdom contribute to the development of Lampung *tapis* motifs, while Suroyo et al. (2026) identify flora and fauna as important sources of visual inspiration in Riau Malay songket. Utami (2022) also reveals the relationship between traditional Silungkang songket motifs and the cultural knowledge of local communities. Similar characteristics are evident in Minangkabau embroidery, where chrysanthemums, jasmine, roses, yellow champaca, and

pumpkin blossoms frequently appear as ornamental references. Motif characteristics can be examined through naturalistic, geometric, decorative, and abstract forms, although these categories may overlap when recognizable natural objects undergo stylization. Yuliarma & Sari (2023) demonstrate that the aesthetic characteristics of gold-thread embroidery on the Minangkabau *banta gadang* depend on motif selection and ornamental organization. Yuliarma & Ismalita (2023) similarly identify the relationship between motif forms, decorative patterns, and placement in traditional bridal clothing. These findings indicate that embroidery characteristics cannot be adequately understood through motif names alone but require attention to visual transformation and the organization of decorative elements on textile surfaces.

Cultural encounters and the transmission of artisanal knowledge have also contributed to the diversity of Minangkabau embroidery traditions. Decorative practices developed through interactions among inherited artistic conventions, local preferences, production techniques, and historical exchanges. Rahmanita (2012), in a study of Nareh wedding decorations in Pariaman, identifies ornamental elements associated with Chinese and Indian or Gujarati cultural traditions, including phoenix imagery and mirror embellishments. Zhao & Sahari (2024) explain that traditional Chinese motifs may undergo adaptation when incorporated into different cultural and design contexts while retaining recognizable visual characteristics. Regional artistic expressions are also influenced by variations in color and embroidery techniques. Yuliarma & Haura (2022), for example, identify analogous, monochromatic, and polychromatic color combinations in *suji cair* embroidery on Koto Gadang shawls. These studies suggest that the characteristics of traditional embroidery emerge from the interaction of cultural knowledge, technical practices, and aesthetic choices. Nevertheless, similarities between ornamental elements from different traditions do not necessarily establish direct historical relationships. Careful examination of documented visual characteristics and cultural contexts is therefore necessary to understand how regional embroidery identities develop without attributing particular motifs to external influences without sufficient evidence.

Regional variations in Minangkabau embroidery are evident in motif selection, visual forms, ornamental composition, and decorative placement across Lima Puluh Kota, Agam, Pariaman, and Solok. The preliminary research inventory indicates that Lima Puluh Kota embroidery frequently incorporates floral motifs arranged through free-form, scattered, and border compositions. Desfitri & Yusmerita (2024) similarly identify naturalistic and

decorative motifs in Jopang Manganti hand embroidery, including roses, jasmine, tulips, and butterflies. Agam embroidery displays varied floral motifs and ornamental arrangements adapted to different textile products. Masdupi et al. (2022) demonstrate how motif development in *Sulam Pinjaik Patah* contributes to the distinctiveness of local embroidery products, while Putra et al. (2017) document naturalistic and decorative characteristics in *masin itam* embroidery. Pariaman presents a broader combination of botanical, geometric, and figurative elements, including phoenix imagery, accompanied by densely arranged ornamental fields. Siregar et al. (2025) identify stylization, compositional adjustment, and line reinforcement as important features of Nareh embroidery motifs. Solok, meanwhile, exhibits botanical references such as pumpkin blossoms, jasmine, and yellow champaca, with decorative arrangements commonly concentrated on particular textile fields. These regional differences suggest that similar sources of inspiration may produce distinctive visual characteristics through variations in stylization, composition, and placement.

Changes in production techniques, consumer preferences, and textile design practices have introduced challenges to the continuity of traditional embroidery knowledge. Yuliarma & Arvany (2023) document changes in gold-thread embroidery motifs and ornamental arrangements on traditional bridal clothing, illustrating the continuing adaptation of Minangkabau decorative practices. Fakhriati & Erman (2022) emphasize the importance of local wisdom in maintaining the resilience of embroidery artisans amid socioeconomic changes, while Hasyiem et al. (2025) highlight the relevance of participatory design approaches to sustaining Minangkabau textile heritage. Kazlacheva et al. (2023) further demonstrate the potential of digital image analysis for documenting traditional embroidery characteristics. Previous studies have therefore contributed valuable knowledge concerning motif development, embroidery techniques, cultural influences, and product functions. However, most have examined particular products, techniques, or production centers rather than systematically comparing embroidery characteristics across several Minangkabau regions. The relationships among motif inspiration, visual classification, ornamental composition, and decorative placement remain insufficiently integrated within a shared regional framework. This limitation creates a need for comparative documentation capable of identifying both common artistic conventions and distinctive visual tendencies among Minangkabau embroidery centers.

The limited integration of regional embroidery characteristics provides an opportunity to develop a more comprehensive understanding of Minangkabau textile

ornamentation. Yuliarma (2013) conceptualization of ornamental design offers an analytical foundation for examining how motif forms, compositional structures, and decorative placement contribute to the visual identity of textile products. The cultural sustainability perspective discussed by Singh & Singh (2025) further supports the importance of preserving traditional craftsmanship through systematic documentation of inherited knowledge and artistic practices. Building on these perspectives, the present study introduces a descriptive-comparative mapping approach that brings together four embroidery production centers within a consistent analytical framework. Its contribution lies in examining regional characteristics through the relationships among motif inspiration, visual stylization, ornamental composition, and placement, rather than treating individual motif names as exclusive indicators of regional identity. Environmental and cultural contexts are considered to support interpretation without assuming direct historical relationships that cannot be established from the available evidence**.** This study aims to map and analyze the characteristics of traditional Minangkabau embroidery heritage in Lima Puluh Kota, Agam, Pariaman, and Solok by identifying motif inspiration and visual forms, comparing ornamental compositions and decorative placement, and examining their relationships with environmental and cultural contexts to identify shared characteristics and distinctive regional variations in West Sumatra.

METHODS

This study employed a qualitative exploratory approach with a descriptive-comparative research design to examine the characteristics of traditional Minangkabau embroidery across four production centers in West Sumatra: Lima Puluh Kota, Agam, Pariaman, and Solok. A qualitative approach was considered appropriate because the study focused on understanding visual characteristics, ornamental arrangements, and regional variations within their cultural contexts rather than measuring relationships between statistical variables. Creswell (2014) explains that qualitative research allows researchers to explore and interpret phenomena by examining their characteristics, contexts, and meanings. The research combined a literature review with secondary analysis of previously documented research data. The descriptive-comparative design enabled the identification of similarities and differences in motif inspiration, visual forms, ornamental composition, and motif placement across the four regions. This approach provided a basis for examining regional characteristics within the broader tradition of Minangkabau embroidery.

The research examined 85 documented traditional embroidery products, comprising 32 products from Lima Puluh Kota, 19 from Agam, 28 from Pariaman, and 6 from Solok. These products constituted the units of analysis for identifying and comparing regional embroidery characteristics. The study drew on existing research documentation originally developed through literature studies, field observations, interviews, and photographic documentation. The literature provided contextual information concerning embroidery traditions, motif development, and local craftsmanship. Observational records and product documentation supplied visual evidence of motif shapes, decorative arrangements, and their application to textile surfaces, while previously recorded interviews with artisans and individuals knowledgeable about local embroidery traditions provided supporting information concerning motif inspiration and regional practices. The available documentation did not specify the procedures used to select the products, the number of interview participants, or the validation procedures for the original research instruments. Consequently, these details were not assumed in the present study, and the analysis was limited to the documented information.

Data were analyzed using descriptive-comparative procedures involving identification, classification, organization, and interpretation of the documented embroidery characteristics. The analytical process began by identifying the sources of motif inspiration and classifying visual forms into naturalistic, geometric, decorative, and abstract categories, according to the characteristics represented in the available data. Ornamental composition patterns and motif placement were subsequently examined to identify similarities and differences among the four regional embroidery centers. The analysis followed the general principles of qualitative data condensation, data display, and conclusion drawing described by Miles et al. (2014). Regional comparisons were presented descriptively, supported by the distribution of documented products and the identified ornamental patterns. Information concerning natural environments, cultural traditions, and local craftsmanship was used to contextualize the findings without establishing historical or cultural relationships that could not be supported by the available evidence. The resulting analysis provided the basis for mapping regional motif characteristics and ornamental compositions within Minangkabau embroidery heritage in West Sumatra.

RESULTS

1. Distribution and General Characteristics of Minangkabau Embroidery

The analysis of 85 traditional Minangkabau embroidery products from four production centers in West Sumatra revealed regional variations in motif inspiration, visual forms, ornamental composition, and decorative placement. Botanical elements, particularly flowers and leaves, were the most frequently documented sources of inspiration across the four regions. The distribution of embroidery products is presented in Table 1.

Table 1. Distribution of Traditional Minangkabau Embroidery Products by Production Center

Production center	Number of products	Percentage (%)
Lima Puluh Kota	32	37.65
Agam	19	22.35
Pariaman	28	32.94
Solok	6	7.06
Total	85	100.00

Source: Research documentation.

Table 1 shows that Lima Puluh Kota contributed the largest proportion of documented products (37.65%), followed by Pariaman (32.94%), Agam (22.35%), and Solok (7.06%). These percentages represent the distribution of the analyzed products rather than the overall embroidery production of each region.

2. Regional Characteristics of Embroidery Motifs

Lima Puluh Kota

The 32 embroidery products from Lima Puluh Kota predominantly featured floral motifs, particularly chrysanthemums and jasmine. These motifs were commonly stylized into free-form arrangements resembling S-shaped and semicircular patterns, primarily applied to the front of traditional *baju kurung* garments. Figure 1 illustrates the application of a chrysanthemum motif using raised embroidery.

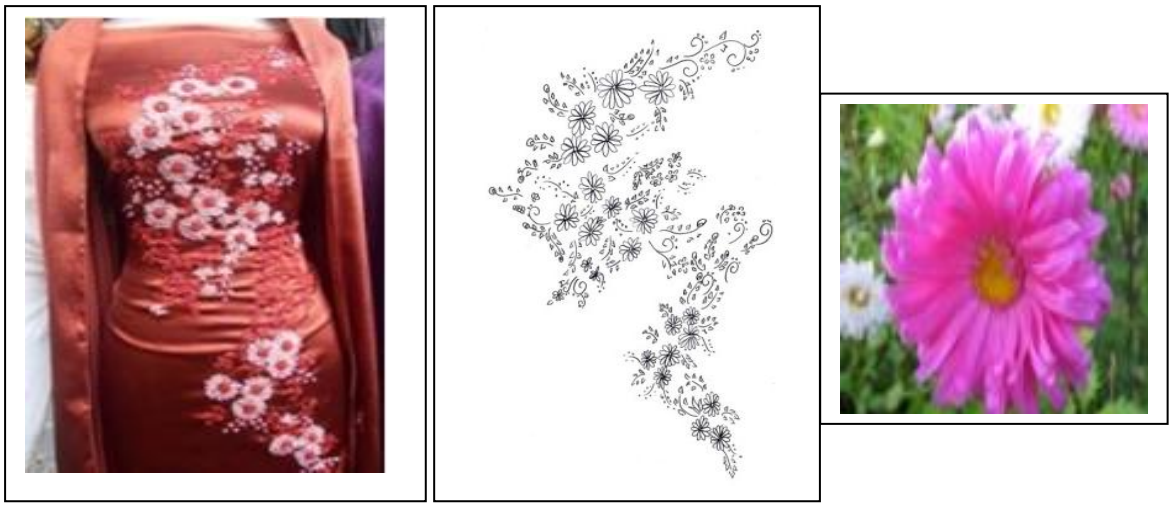


Figure 1. Chrysanthemum Motif in Raised Embroidery on a Traditional Baju Kurung from Lima Puluh Kota

Figure 1 demonstrates how a recognizable floral form is transformed into a decorative motif on traditional clothing. Free-form compositions were recorded in 28 of the 32 products (87.5%), indicating their prominence within the documented collection.

Agam

The 19 documented products from Agam featured floral motifs, particularly large roses, small roses, and hibiscus. Their ornamental arrangements varied according to textile type. Free-form compositions appeared on *baju kurung*, running border patterns decorated long shawls, and climbing border arrangements were applied to *kebaya*. Figure 2 presents a large rose motif produced using the *suji cair* embroidery technique.



Figure 2. Large Rose Motif in Suji Cair Embroidery on a Traditional Long Shawl from Agam

Figure 2 illustrates the use of a stylized rose motif on an elongated textile surface. The findings show that motif composition and placement in Agam were closely associated with garment structure and decorative function.

Pariaman

The 28 embroidery products from Pariaman displayed diverse botanical, geometric, and figurative elements. Prominent motifs included yellow champaca, chrysanthemums, fern leaves, mangosteen, bamboo shoots, and phoenix imagery. A distinguishing characteristic was the extensive use of *balapak*, a densely arranged composition covering substantial decorative fields, particularly on bridal garments. Figure 3 presents a yellow champaca motif applied to traditional clothing.



Figure 3. Yellow Champaca Floral Motif on a Traditional Embroidered Baju Kurung from Pariaman.

Figure 3 illustrates the application of botanical inspiration to ceremonial clothing. The broader Pariaman inventory also recorded squares, circles, and phoenix imagery, indicating greater diversity in documented motif sources than floral elements alone.

Solok

The analysis of traditional embroidery from Solok was based on six documented products. Their recorded sources of motif inspiration include henna flowers, senduduk, *pacing*, pumpkin flowers, jasmine, and yellow champaca. All six sources are derived from botanical forms, reflecting the use of flowers and other plant elements in local ornamental

designs. Unlike Pariaman, where geometric and figurative motifs were explicitly documented, the traditional embroidered products examined from Solok predominantly feature floral elements.

In terms of ornamental composition, traditional Solok embroidery generally employs free-form arrangements, with motifs covering approximately half of the front surface of the textile. The decorative elements are concentrated within selected areas rather than distributed across the entire fabric. The original research documentation also records variations in ornamental arrangements on *bordir* (machine-embroidered) products according to garment type. Circular running-border patterns are used on *mukena* (Muslim prayer garments), while climbing-border arrangements forming triangular corners appear on *kebaya*. Circular hanging-border compositions are also found on *baju kurung*. These variations illustrate how decorative arrangements may be adapted to the shape and function of different textile products.

An example from the original documentation shows small and large rose motifs applied to a machine-embroidered *baju kurung* from Solok, as presented in Figure 4. Although this example provides additional context for the diversity of local ornamental arrangements, it is treated separately from the six traditional embroidered products analyzed in this study.



Figure 4. Small and large rose-inspired motifs on a machine-embroidered baju kurung from Solok. Source: Original research documentation.

The available records do not provide sufficient information to determine the frequency of individual motifs or establish a reliable ranking of their occurrence. The six botanical sources are therefore reported according to their documented names and visual characteristics, without assuming that they represent the full diversity of embroidery traditions in Solok.

These findings can be considered alongside those of (Utari et al., 2014), who documented floral, animal, and geometric inspirations in gold-thread embroidery from Nagari Saniangbaka, Solok. Their findings indicate that the range of ornamental motifs found in Solok extends beyond the botanical forms recorded in the present collection. The differences also highlight the importance of considering product type and the scope of documentation when interpreting regional characteristics. While the six traditional embroidered products examined here primarily exhibit botanical motifs and free-form compositions, the additional machine-embroidery examples demonstrate variation in border arrangements according to garment structure. Nevertheless, these two groups should be distinguished when drawing conclusions about the characteristics of traditional Minangkabau embroidery.

3. Classification of Visual Motifs

The documented motifs were classified into naturalistic, decorative, geometric, abstract, and figurative forms. Naturalistic elements were found across all four regions, while decorative characteristics emerged through the stylization of botanical motifs. The classification is summarized in Table 2.

Table 2. Classification of Visual Motif Elements in Traditional Minangkabau Embroidery

Visual category	Motif characteristics and examples	Region
Naturalistic	Floral and botanical forms, including roses, jasmine, chrysanthemums, and leaves	All four regions
Decorative	Stylized flowers and leaves	Documented floral motifs
Geometric	Squares and circles	Pariaman
Abstract	Recorded as an abstract motif without detailed visual description	Agam
Figurative	Phoenix bird	Pariaman

Source: Descriptive classification based on research documentation.

Table 2 indicates that naturalistic and decorative elements were the most widely represented visual characteristics. Geometric and figurative motifs were explicitly recorded

in Pariaman, while the abstract category appeared in Agam without sufficient visual detail for further classification. These categories were not treated as mutually exclusive because naturalistic motifs could also undergo decorative stylization.

4. Comparison of Ornamental Compositions and Motif Placement

The regional comparison revealed differences in ornamental arrangements and their placement on textile products. These characteristics are summarized in Table 3.

Table 3. Regional Comparison of Motif Characteristics, Ornamental Compositions, and Decorative Placement

Region	Prominent motifs	Ornamental composition	Motif placement
Lima Puluh Kota	Chrysanthemum, jasmine	S-shaped and semicircular free-form patterns	Front of baju kurung
Agam	Roses, hibiscus	Free-form, running, and climbing borders	Baju kurung, shawls, kebaya
Pariaman	Champaca, fern, mangosteen, phoenix	Full-field balapak, scattered and border patterns	Bridal clothing and garment edges
Solok	Henna, senduduk, pumpkin blossoms, jasmine	Free-form arrangements	Part of the front textile field

Source: Comparative synthesis of research documentation.

Table 3 shows that each region demonstrated distinctive ornamental tendencies. Lima Puluh Kota emphasized free-form floral compositions, Agam adapted decorative patterns to different textile products, Pariaman featured extensive *balapak* arrangements, and Solok displayed more concentrated decorative placement. Jasmine and yellow champaca appeared in all four regional inventories, indicating that shared motif inspiration did not necessarily produce identical compositions.

The documentation also revealed limitations in motif classification and frequency records. In Lima Puluh Kota, 33 ornamental pattern occurrences were recorded across 32 products, without clarification of whether individual products contained multiple arrangements. The unequal number of documented products and incomplete motif frequencies further limited quantitative comparison. Nevertheless, the results establish that regional variations in traditional Minangkabau embroidery are characterized by the combination of motif inspiration, visual stylization, ornamental composition, and decorative placement.

DISCUSSION

The findings reveal that traditional Minangkabau embroidery across Lima Puluh Kota, Agam, Pariaman, and Solok shares botanical sources of inspiration while displaying distinctive regional characteristics in motif forms, ornamental compositions, and decorative placement. Flowers, leaves, and other plant elements constitute a common visual vocabulary, although their stylization and arrangement differ among production centers. This relationship reflects the Minangkabau philosophy of *alam takambang jadi guru*, which regards nature as a source of knowledge and artistic inspiration. Awang Lah et al. (2024) associate this philosophy with the interpretation of natural forms in Malay-Minangkabau ornamentation. Yuliarma (2013) similarly emphasizes that ornamental characteristics emerge through the relationship between motif forms, composition, techniques, and product functions. These perspectives suggest that regional embroidery identities are shaped by the organization and application of visual elements rather than motif names alone.

Lima Puluh Kota embroidery predominantly features chrysanthemum and jasmine motifs arranged in S-shaped and semicircular free-form compositions, particularly on the front of traditional *baju kurung*. These findings correspond with Fitri et al. (2013), who identified botanical motifs and varied ornamental patterns in embroidery from Koto Baru Simalanggang. Agam embroidery, meanwhile, displays prominent rose and hibiscus motifs with compositions adapted to different textile products. Running borders on shawls and climbing borders on *kebaya* demonstrate the relationship between decorative arrangements and garment structure. Hendra & Sari (2021) and Rahman et al. (2015) similarly highlight floral motifs, compositional balance, and ornamental organization in Koto Gadang embroidery. The comparison indicates that floral inspiration is shared across regions, while differences in motif placement and textile structure contribute to their distinctive visual characteristics.

Pariaman embroidery demonstrates a broader range of documented motif sources, combining botanical, geometric, and figurative elements such as yellow champaca, fern leaves, bamboo shoots, and phoenix imagery. Its distinctive *balapak* composition creates densely arranged ornamentation covering substantial decorative fields, particularly on ceremonial clothing. Hayati & Nelmira (2022) and Avianota & Heldi (2024) also identified floral, animal, and geometric motifs in Pariaman embroidery, supporting the diversity observed in this study. The presence of phoenix imagery may also be associated with

historical cultural encounters. Rahmanita (2012) identified Chinese and Indian or Gujarati influences in Nareh wedding ornamentation. However, similarities between decorative forms cannot independently establish their historical origins, making further investigation necessary to explain the transmission and adaptation of these motifs.

Solok embroidery was characterized by botanical motifs, including henna flowers, senduduk, pumpkin blossoms, jasmine, and yellow champaca, generally arranged within free-form decorative fields covering part of the textile surface. Utari et al. (2014), however, documented botanical, animal, and geometric motifs in gold-thread embroidery from Saniangbaka, Solok. This difference suggests that the six products examined in the present study represent only part of the region's ornamental diversity. The broader classification also indicates that naturalistic and decorative characteristics frequently overlap because recognizable botanical forms undergo stylization before being applied to textiles. Geometric and figurative elements were explicitly documented in Pariaman, while the abstract category recorded in Agam lacked sufficient visual detail for further interpretation. These findings emphasize the importance of distinguishing motif inspiration from its decorative transformation.

The principal contribution of this research lies in integrating motif inspiration, visual characteristics, ornamental composition, and decorative placement into a comparative framework covering four Minangkabau embroidery centers. Previous studies have generally examined particular products, techniques, or production locations, including those conducted by (Fitri et al., 2013; Yasnidawati, 2011; Yuliarma & Arvany, 2023). The present comparison extends these perspectives by demonstrating that similar botanical motifs may produce different regional expressions through variations in stylization and composition. Regional identity should therefore be understood through combinations of visual characteristics rather than through exclusive associations between particular motifs and geographic locations. This interpretation contributes to the understanding of Minangkabau ornamental design as a shared artistic tradition with distinctive regional expressions.

The findings also have practical implications for textile heritage documentation, craft education, and traditional design development. Embroidery inventories should record motif names, sources of inspiration, visual forms, techniques, compositional patterns, and placement on textile products. Such documentation would help preserve the artistic knowledge of local artisans while providing reliable references for textile design education

and contemporary craft development. Singh & Singh (2025) emphasize that maintaining traditional embroidery requires attention to cultural knowledge and the sustainability of artisanal practices. Regional mapping can therefore support cultural preservation without limiting artisans' creativity or treating traditional motifs as fixed decorative forms.

Several limitations should be acknowledged. The 85 documented products were unevenly distributed across the four regions, particularly in Solok, which contributed only six products. The original documentation also contained incomplete motif frequencies, inconsistent classifications, and a numerical discrepancy involving 33 ornamental pattern records for 32 products from Lima Puluh Kota. Limited visual and historical evidence further restricted the interpretation of abstract motifs and possible cultural influences. These conditions prevent broader generalizations about regional embroidery traditions. Future research should examine more balanced product collections, employ consistent visual classification procedures, and incorporate artisan interviews, detailed photographic documentation, and historical investigations. Such efforts would provide a more comprehensive understanding of the development, transmission, and preservation of Minangkabau embroidery heritage.

CONCLUSION

Based on the research findings and discussion, it can be concluded that traditional Minangkabau embroidery from Lima Puluh Kota, Agam, Pariaman, and Solok shares botanical sources of inspiration while displaying distinctive regional characteristics. Lima Puluh Kota predominantly features chrysanthemum and jasmine motifs in free-form compositions, while Agam emphasizes roses and hibiscus with arrangements adapted to different textile products. Pariaman combines floral, geometric, and figurative motifs with dense *balapak* compositions, whereas Solok features botanical motifs arranged across part of the textile surface. These findings indicate that regional embroidery characteristics are shaped by the interaction of motif inspiration, stylization, ornamental composition, and decorative placement.

This study contributes to Minangkabau textile heritage research by providing a comparative framework for identifying regional similarities and differences in traditional embroidery. The findings offer useful references for cultural documentation, textile design education, and heritage preservation. However, uneven product distribution and limited

visual and historical documentation restrict broader generalization. Future research should involve more representative product collections, standardized motif classifications, and interviews with artisans to further explore the development, cultural meanings, and preservation of Minangkabau embroidery traditions.

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