

Original Article

The Application of Gold Thread Embroidery on Pashmina with Acehese Motifs

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Abstract:

Gold thread embroidery, or *kasab*, is a traditional craft in Aceh, Indonesia. It refers to the art of hand embroidery using gold threads to adorn fabric with various intricate motifs. Pashmina is a type of long scarf worn primarily by women at formal events. This study aims to design an Acehese motif on pashmina through the application of gold thread embroidery, apply the Acehese motifs on pashmina using gold thread embroidery, and assess consumer acceptance of pashmina products with Acehese motifs and gold thread embroidery applications. The data collection methods used in this research include applied experiments, documentation, literature reviews, and surveys. The data obtained from the experiments were analysed descriptively, while the survey data were processed using quantitative methods. The results of the study indicate that pashmina model 1 features the *Bungong Campli* (chili flower) motif on a maroon-coloured pashmina, while model 2 features the *Bungong Sagoe* (corner flower) motif on a black pashmina. Survey responses revealed that most respondents favored the motif design of Pashmina model 1, which conveyed a sense of authenticity. Regarding embroidery technique, model 1 was considered neater and more elegant. Respondents also noted that the placement of sequins on the black pashmina (model 2) added a luxurious effect, contributing to the creation of a new fashion trend. Furthermore, respondents felt that the placement of tassels on model 2 complemented the motif and overall design. In terms of color coordination, the gold thread on both the maroon and black pashmina fabrics was considered to enhance the aesthetic appeal, adding an elegant, luxurious, and distinct Acehese touch. Lastly, respondents agreed that model 1 would be highly suitable for formal occasions, with the gold thread embroidery giving it an elegant and luxurious appearance, positioning it as an innovative development in the fashion industry.

Keywords: Embroidery, Gold thread, Acehese motifs



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Introduction

Craftsmanship refers to the activity of creating goods or objects that require specific elements and functions, while also considering their aesthetic value and ensuring that the form of the object is visually pleasing or enjoyable (Efrizal, 1999:5). Gold thread embroidery is a technique used to create motifs on fabric. It is defined as a form of handcraft that enhances the fabric by applying various decorative patterns using gold thread. Gold thread embroidery is not only valued for its aesthetic appeal but also holds economic significance. This craft has been passed down through generations, primarily carried out by women using manual tools (Nurmahya, 2020).

Pashmina is a type of long scarf, resembling a long shawl that is easily draped to cover the *aurat* (body coverage) of Muslim women. The gold thread-embroidered pashmina product is designed to be worn at formal events and can also be used by non-hijab-wearing tourists to cover their heads. The researcher has chosen to apply gold thread embroidery on pashmina as the focus of this study, aiming to incorporate Acehnese motifs into the design. This pashmina can serve as an elegant complement to the attire of women, suitable for formal occasions as well as other specific events. The pashmina fabric selected for the application of gold thread consists of two types: Diamond Cerutti fabric in Maroon and Marchesa Bridal Satin in black.

Acehnese motif design refers to a plan for creating patterns that are used in decorative designs, which are then transformed into aesthetically pleasing objects. According to the Indonesian Dictionary (*Kamus Besar Bahasa Indonesia*, 2002:179), form is defined as the visible manifestation or appearance of an object. The first model of the Acehnese motif design on the gold thread-embroidered pashmina incorporates the *Bungong Campli* (chili flower) and *Bungong Mancang* (mangosteen flower) motifs, which are applied in a scattered (sprinkled) pattern. The use of a scattered motif on this pashmina is deemed appropriate for a maroon-coloured fabric. The second model of the Acehnese motif design on the gold thread-embroidered pashmina features the *Awan Meucanek* (cloud formation) and *ön* (leaf) motifs, which have been modified and placed at the edges of the black pashmina to create a more luxurious and elegant impression.

Gold thread embroidery is a technique used to embellish fabric by creating continuous line-based patterns through the use of thread (Roesbani, 2009:85). The technique employed to apply gold thread embroidery on pashmina involves the *sulam lekat benang* (attachment stitch) method. In this technique, gold thread is sewn along the edges to secure the embroidery. Two types of threads are used in the embroidery process on the pashmina: the first is the gold thread, and the second is the cotton thread, which is used to anchor the gold thread onto the fabric surface, following the motif pattern. The cotton thread is placed over the gold thread to hold it in position.

Methodology

This study employs an experimental method with a quantitative approach. The experiment in this research involves the application of gold thread embroidery on pashmina using Acehnese motifs. The experimental method is used to test, analyze, and develop theories based on both actions and the outcomes of specific products (Sugiyono, 2013:172). The quantitative method is a research process aimed at discovering knowledge by using numerical data as a tool to gain insights and provide information about what is being studied. The population for this study consists of fashionable women who attended the FSTB (Fashion Show *Tata Busana*) event. The criteria for this population include fashionable women, who frequently wear pashmina and were present at the FSTB event. The sample for

this study was selected using purposive sampling, where all members of the population who meet the specified criteria are used as the sample ([Sugiyono, 2016:85](#)).

The Experimental Process

The Acehnese motif design on the fabric aims to incorporate the *Bungong Campli* (chili flower) and *Bungong Sagoe* (corner flower) motifs, which have been modified, to be embroidered with gold thread according to the motif pattern. The researcher designed the *Bungong Campli* motif in a small size, with the motif placed in a scattered pattern along the edges of a maroon-colored pashmina. In contrast, the *Bungong Sagoe* motif is larger, triangular in shape, and is placed at the left and right edges of a black pashmina. These motifs are characteristic of the Acehnese design and are embroidered with gold thread, enhanced by the addition of tubular sequins, sand sequins, and pearl sequins placed within the gold thread embroidery pattern. According to Leigh (1988:86), the choice of motifs is not the only consideration; the selection of colors—whether light or dark—also plays a crucial role. Colors such as black, red, yellow, green, blue, and purple are among the most commonly used in embroidery.

1. Transferring the Motif Design onto Fabric:

The transfer of the motif onto the maroon-colored pashmina is carried out by first measuring the distance between the motifs and marking these measurements with chalk on both the black and maroon pashmina fabrics. The researcher marks the center of the triangular-shaped motif *Bungong Sagoe* (corner flower) and measures the spacing for the *Bungong Campli* (chili flower) motif. The process of transferring the motif onto the fabric continues by placing carbon paper and the motif design paper on top of the fabric, then gently pressing down with a pencil to ensure that the motif pattern is visible on the fabric.

2. Applying Gold Thread Embroidery to Fabric:

The application of gold thread embroidery on the maroon-colored pashmina begins by stitching at the central point of the motif, which is then secured using cotton thread. The embroidery continues by following the pattern. For the black pashmina, the gold thread embroidery starts at the edge of the motif pattern, ensuring that the gold thread stitching remains continuous. The embroidery then proceeds along the pattern, with the gold thread being secured with cotton thread, and the stitching is carried out using a standard sewing technique. At the end of each section of gold thread embroidery, the stitching is secured several times to prevent the gold thread from becoming loose or detached.

3. Applying Sequins to the Pashmina:

On the maroon-colored pashmina, sequins are stitched into the spaces between the gold thread-embroidered motifs. The addition of sand sequins and pearl sequins is placed at the center of the *Bungong Campli* (chili flower) motif within the gold thread embroidery. On the black pashmina, the tubular sequins are sewn along the border of the *Bungong Sagoe* (corner flower) motif, while sand sequins are stitched within the scattered motif pattern. Pearl sequins are sewn at the center of the gold thread embroidery motif.

4. Sewing the Lining onto the Pashmina:

The gold thread embroidery on the maroon-colored pashmina uses Diamond Chiffon fabric for the lining, which matches the front fabric of the pashmina. This fabric selection aims to create a harmonious appearance and allows the pashmina to be worn in two dimensions using the same fabric. For the black pashmina, the lining is made from Asiantex fabric, which serves the purpose of covering the

embroidery stitches and sequin stitching, providing a neater and more polished finish to the pashmina.

The addition of tassels at the ends of the gold thread-embroidered pashmina in both models 1 and 2 is carried out by embroidering with a hook needle (*hakpen*). The fabric, previously marked, is pierced with the hook needle, then pulled through and secured with a knot. The spaces between the tassels are adorned with tubular sequins and triangular-shaped pearl sequins. On the maroon-colored gold thread-embroidered pashmina, the tassels are applied to the ends of the embroidery. The process involves using the hook needle to pierce the marked fabric, pulling the thread through, and securing it with two knots. The tassels are then attached by joining half of the tassel to the opposite side, and the knots are embellished with tubular sequins and pearl sequins at the knot

Results and Discussion

The application of the Acehnese motif with gold thread embroidery on the black pashmina, using the *Bungong Sagoe* (corner flower) motif, begins at the edge of the motif sketch. The embroidery continues by following the pre-drawn pattern. For the pointed sections of the *Bungong Sagoe* motif, the embroidery is reinforced with cotton thread, which is sewn over the gold thread several times to ensure the embroidery remains secure and does not easily unravel. Once the *Bungong Sagoe* motif embroidery is completed, it is then sewn with the lining fabric. The choice of lining fabric for the *Bungong Sagoe* motif pashmina is Asiantex, which is used to cover the back of the pashmina, enhancing its overall appearance. At the ends of the pashmina, the embroidery of the *Bungong Sagoe* motif is continued with the addition of tassels. These tassels are embroidered using a hook needle (*hakpen*), which is pierced through the marked fabric, pulled through, and secured with a knot. The spaces between the tassels are decorated with tubular sequins and triangular-shaped pearl sequins.



Figure 1: Final Design of Pashmina Model 1



Figure 2: Final Design of Pashmina Model 2

There are 14 questions posed, which include topics such as the design of the *Bungong Campli* (chili flower) and *Bungong Sagoe* (corner flower) motifs applied to the pashmina, the embroidery technique, placement of the sequins, suitability of the tassels, color coordination of the pashmina, the harmony of the gold thread embroidery, and the suitability of the pashmina for formal events.

Respondents' feedback on the Acehese motif design revealed that, for Model 1, half of the respondents expressed strong appreciation, while only a small portion indicated dislike. In contrast, for Model 2, less than half of the respondents showed strong approval, with only a small minority expressing strong disapproval. Based on these responses, it can be concluded that the majority of respondents preferred the Acehese motif design on Pashmina Model 1 over Model 2. This preference is largely attributed to the *Bungong Campli* (chili flower) motif on the maroon-colored pashmina in Model 1, which evokes a distinct Acehese aesthetic. Additionally, the scattered motif pattern on Model 1 makes the pashmina versatile, allowing respondents to wear it in various styles. This finding is in line with previous research by [Nurmuttaqin et al. \(2016\)](#), which also highlighted the appeal of Acehese motif designs, specifically those found in the *kupiah Aceh* (Acehese headgear) collection at the Aceh Museum. These designs include motifs such as *Bungong Kundo*, *Bungong Renue Leue*, *Bungong Sise Meuriah*, *Bungong Johang*, *Bungong Pucuk Rebong*, *Buah Delima*, *Awan*, *Putek Tali*, *Gelombang*, *Cecengkuk Anak*, *Lempang Ketang*, *Emun Berangkat*, *Tei Kukor*, *Putar Tali*, *Bintang*, and *Gesek*.

Respondents' Feedback on the Embroidery Technique on the Pashmina for Model 1, more than half of the respondents expressed strong approval of the embroidery technique, while only a small portion indicated strong disapproval. In contrast, for Model 2, less than half of the respondents showed strong approval, with a small minority expressing strong disapproval. Based on these responses, it can be concluded that the embroidery technique in Model 1 appears neater, which is why more than half of the respondents favored the embroidery technique on the maroon-colored pashmina (Model 1) over the technique used on the black pashmina (Model 2). This finding is in line with the study by [Elisabet Prisilia Hokianti et al. \(2021\)](#), which utilized gold thread embroidery techniques involving several types of stitches, such as chain stitch, back stitch, running stitch, and bullion stitch.

Respondents' Feedback on the Placement of Sequins on the Pashmina with Gold Thread Embroidery Application for Model 1, less than half of the respondents strongly favored the placement of sequins, with only a small portion of respondents expressing dislike. In contrast, for Model 2, half of the respondents expressed strong approval, while only a small portion of respondents strongly disapproved. Based on the responses, it can be concluded that the placement of sequins on the black pashmina (Model 2) adds a luxurious and elegant touch, creating a new aesthetic while preserving the distinctive Acehese embroidery motif. The use of sand sequins, bamboo sequins, and pearl sequins helps attract attention and interest, leading to a greater preference for the placement of sequins on the black pashmina (Model 2) compared to the red pashmina (Model 1). This finding is consistent with the research by [Della Novita Sari et al. \(2022\)](#), which focused on the creation of formal wear by selecting high-quality materials and luxurious embellishments such as borders, sequins, Swarovski crystals, and pearl sequins, which were applied to various areas of the garment, including the sleeves, neckline, and body.

Respondents' Feedback on the Tassels on the Pashmina for Model 1, less than half of the respondents expressed strong approval of the tassels, with only a small portion expressing dislike. In contrast, for Model 2, half of the respondents showed strong approval, while only a small portion expressed strong disapproval. Based on the diagram above, it can be concluded that the addition of tassels on the black pashmina (Model 2) is more in harmony with the overall motif of the pashmina and has the potential to introduce a new creative approach in the development of tassels on pashminas with gold thread embroidery featuring Acehese motifs. This finding aligns with the research conducted by [Wilda Zahra \(2022\)](#), which explored the use of tassels at the edges of batik shawls. The addition of tassels to these shawls enhanced their aesthetic value, making the shawls appear more elegant and luxurious when worn.

Respondents' Feedback on the Color Evaluation of the Pashmina for Model 1 (maroon), more than half of the respondents expressed strong approval, while only a small portion indicated disapproval. Similarly, for Model 2 (black), more than half of the respondents showed strong approval, with only a small minority expressing disapproval. Based on these responses, it can be concluded that the colors of the pashmina in both models, with the application of gold thread embroidery, are well-suited. The color coordination between the gold thread and the maroon and black fabrics creates a beautiful, luxurious, and distinctly Acehese aesthetic in the embroidered pashmina. This conclusion is consistent with the research by [Ariefika Listya \(2018\)](#), which explored the concept and use of color in infographics. The study highlighted that the use of color creates contrast between figures and backgrounds, drawing attention to specific objects that are meant to be emphasized.

Respondents' Feedback on the Harmony of Gold Thread Embroidery for Model 1 (maroon), less than half of the respondents expressed strong approval, with only a small portion indicating disapproval. In contrast, for Model 2 (black), half of the respondents showed strong approval, while only a small minority expressed strong disapproval. Based on these responses, it can be concluded that the black pashmina (Model 2), with the application of gold thread embroidery, has greater appeal to fashion-conscious women. The gold thread embroidery on the pashmina serves as an attractive feature, enhancing the appeal of the embroidered Acehese motif on the maroon-colored pashmina and encouraging the development and use of pashminas with gold thread embroidery among fashionable women.

Respondents' Feedback on the Use of Gold Thread Embroidered Pashmina for Formal Events for Model 1 (maroon), more than half of the respondents expressed strong

approval, while only a small portion indicated disapproval. Similarly, for Model 2 (black), more than half of the respondents showed strong approval, with only a small minority expressing strong disapproval. Based on these responses, it can be concluded that both Model 1 and Model 2 pashminas are highly suitable for use at formal events. Wearing a pashmina with gold thread embroidery is perceived as elegant and luxurious, offering an innovation in the fashion industry that has the potential for further development.

Conclusion

1. This study explores the application of gold thread embroidery on pashminas, incorporating Acehese motif designs. Gold thread embroidery is a technique used to embellish fabric by stitching gold thread in accordance with a specific motif pattern. In Model 1, the gold thread embroidery employs the *Bungong Sagoe* (corner flower) motif, which is designed on a larger scale and applied to a black pashmina crafted from Diamond Cerutti fabric. In contrast, Model 2 features the *Bungong Campli* (chili flower) motif, designed on a smaller scale and seamlessly integrated into the overall design, applied to a pashmina made from Marchesa Bridal Satin fabric.
2. The application of the Acehese motif embroidery on Model 1 pashmina begins at the edges of the *Bungong Sagoe* (corner flower) motif, with the embroidery following the prescribed pattern. In Model 2, the application of the Acehese motif embroidery starts at the center of the *Bungong Campli* (chili flower) motif, and the embroidery proceeds in accordance with the pattern. The technique employed for the gold thread embroidery is the method of securing the thread to the fabric, a technique that ensures the gold thread is meticulously applied. The incorporation of gold thread embroidery on the pashmina introduces a new creative development in the realm of pashmina design. Additionally, it enhances the aesthetic appeal, imparting both elegance and a distinct sense of cultural value to the pashmina that features the Acehese motif embroidery.
3. The respondents' feedback regarding the pashminas with gold thread embroidery featuring Acehese motifs on Model 1 (maroon) and Model 2 (black) reveals several insights. Regarding the design of the motifs, the majority of respondents expressed a preference for the motif design on Model 1, particularly due to the *Bungong Campli* (chili flower) motif on the maroon pashmina, which evokes a distinctive charm in the design. In terms of the embroidery technique, the gold thread embroidery on Model 1 was perceived as neater and more refined, with half of the respondents indicating strong approval of the embroidery technique used on this pashmina. Respondents also noted that the placement of sequins on the black pashmina of Model 2 enhanced the luxurious appearance, creating a new design innovation without detracting from the signature Acehese motif embroidery. The use of sequins was seen as an attention-grabbing element, increasing the appeal of Model 2, with many respondents expressing a preference for the sequined accents on this pashmina. When it comes to the addition of tassels, the respondents felt that the tassels on the black pashmina of Model 2 were more appropriate and in harmony with the motif, suggesting that the incorporation of tassels in combination with gold thread embroidery and Acehese motifs could serve as a new creative development in pashmina design. In terms of color harmony, respondents noted that the combination of gold thread with the maroon and black pashmina fabrics produced an aesthetically pleasing, luxurious effect, reinforcing the distinct Acehese identity of the pashmina. The application of gold thread in particular was seen as a key factor in attracting the interest of fashionable women, making the pashmina with Acehese motifs and gold embroidery particularly appealing. Finally, regarding the suitability of the pashminas for formal events, respondents

overwhelmingly agreed that both Model 1 and Model 2 were highly appropriate for formal occasions. Wearing pashminas with gold thread embroidery was associated with a sense of elegance and luxury, positioning these designs as a novel innovation within the fashion industry that holds potential for further development.

Recommendations

Based on the findings of this study, the author anticipates that:

1. Readers will be able to foster innovative ideas to further enhance their expertise and understanding of the application of gold thread embroidery on pashminas adorned with Acehese motifs.
2. Readers will gain insight into the development of modified Acehese motif designs and their subsequent application on pashminas with gold thread embroidery, thus facilitating the expansion of gold thread embroidery techniques across various pashmina styles.
3. It is hoped that further research will be conducted to explore the continued evolution of Acehese motif application on pashminas, with the potential inclusion of additional Acehese motif designs, thereby broadening the scope of this craft.

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