



Training for Making Local Woven Motifs with Textile Painting

Salniwati^{1*}, Nurtikawati²

Halu Oleo University, Indonesia¹

Halu Oleo University, Indonesia²

Corresponding Email: salniwati@uho.ac.id*

Abstract

The community service activity entitled, "Training in making local woven motifs based on textile painting techniques" was held on May, 2025. This activity was the result of a collaboration between the community service team and the Pondok Suraya Creative Center Studio which focuses on developing artistic creativity based on local culture. The main objective of this activity was to increase the knowledge and skills of studio members in understanding and applying the richness of typical Southeast Sulawesi woven motifs into alternative media, namely textile painting. The method used was community education through presentation of community service and training materials. This activity demonstrates the participants' ability to re-explain the meaning and types of Southeast Sulawesi woven motifs, as well as the accuracy in applying motifs to textile paintings. This achievement is seen as important as part of cultural preservation as well as a strategy for empowering creative communities.

Keywords: training, textile painting, local woven, motifs

Abstrak

Kegiatan pengabdian kepada masyarakat, "Pelatihan membuat motif tenun lokal berdasarkan teknik lukis tekstil" dilaksanakan pada Bulan Mei 2025. Kegiatan ini merupakan hasil kolaborasi antara tim pengabdian dengan Sanggar Pondok Suraya Creative Center yang berfokus pada pengembangan kreativitas seni berbasis budaya lokal. Tujuan utama dari kegiatan ini adalah meningkatkan pengetahuan dan keterampilan anggota sanggar dalam memahami serta mengaplikasikan kekayaan motif tenun khas Sulawesi Tenggara ke dalam media alternatif, yaitu teknik lukis tekstil. Metode yang digunakan adalah pendidikan masyarakat melalui presentasi materi pengabdian dan pelatihan. Aktualisasi kegiatan pengabdian ini menunjukkan adanya kemampuan peserta dalam menjelaskan kembali makna dan jenis motif tenun Sulawesi Tenggara, serta ketepatan dalam menerapkan motif ke dalam karya lukis tekstil. Capaian ini dipandang penting sebagai bagian dari pelestarian budaya sekaligus strategi pemberdayaan masyarakat kreatif.

Kata kunci: pelatihan, lukis tekstil, tenun lokal, motif

Introduction

Southeast Sulawesi is one of Indonesia's regions with a rich and diverse intangible cultural heritage, including traditional textile crafts. Textile craft may enhance cognitive and physical skills (Pöllänen, 2015), self-actualization and self-empowerment in becoming (Pöllänen&Weissmann-Hanski, 2020). Thompson et al stated that painted textile affected preparatory layer used, forms, manufacture, function, pigments variation and the context (Thompson et al., 2017). Traditional weaving from various ethnic groups in Southeast Sulawesi, such as the Tolaki, Muna, Buton, and Mekongga, boasts distinctive motifs rich in symbolic value. These motifs serve not only as visual decoration but also reflect the community's philosophy of life, social status, values of society (Saypanova, 2024), spiritual values and cultural values (Waktole, 2016). The uniqueness and diversity of these motifs make Southeast Sulawesi weaving an important part of local cultural identity.

For example, Buton woven motifs can be grouped into 26 forms consisting of 24 dominant patterns used by men, with the prominent motif being the male form, with the dominant motif being squares, with various vertical and horizontal color crossings. Meanwhile, the other two dominant patterns used by women with the prominent motif being horizontal lines. Naming all types of Buton woven motifs. in essence, it is taken from the names of plants, fruits, natural objects and natural conditions (Pabottingi et al., 2001). However, currently the assumption that woven cloth is an outdated cloth is gradually disappearing, but it cannot be denied the fact that there are still many children today who do not want to use woven cloth for various reasons, and there are also still many children today who do not know what weaving is like (Nuraini & Falah, 2022), they do not want to participate in traditional woven (Wening & Kusumadewi, 2023). However, it is as cultural richness and cultural values (Ulfa et al., 2023), also as historical heritage (Hani et al., 2024). Painting techniques in textile such in batik and other local woven could improve students' creativity (Jatmika, 2022). This creativity may be applied in the studio or other places which can support young generation creation.

Kendari City is home to numerous cultural studios focused on preserving local culture and the arts. The Pondok Suraya Creative Center is an arts community active in arts training and community empowerment. This studio has significant potential for developing arts based on local wisdom. However, preliminary identification results indicate that most studio members lack an adequate understanding of the diversity and philosophy of Southeast Sulawesi woven motifs. Lack of Understanding of Traditional Woven Motifs in Southeast Sulawesi. Most studio members lack a thorough understanding of the types, symbolic meanings, and philosophies behind Southeast Sulawesi's distinctive woven motifs. This results in a lack of exploration of local cultural values in their artwork. Lack of Integration of Traditional Motifs in Textile Artwork. Despite their active participation in fine arts activities, studio members have not yet fully applied traditional woven motifs to textile painting. Limited insight and techniques contribute to the lack of Innovation based on local richness.

Besides, they were lack on accessing to learning resources and mentoring. Pondok Suraya Creative Center lacks adequate access to teaching materials, expert speakers, or relevant training related to the study of woven motifs and their application in textile painting. This impacts the ongoing capacity development of its members. Limited Supporting Facilities

for Educational and Production Activities. Educational and creative activities related to textile painting are still hampered by limited tools and materials, as well as a lack of practical models that can serve as references in the studio's learning process. This understanding is crucial, not only for cultural preservation but also as a source of ideas for creating artworks such as textile paintings. Through this community service activity, it is hoped that members of the Pondok Suraya Creative Center will improve their understanding and skills in recognizing and adapting Southeast Sulawesi woven motifs into textile paintings. This activity not only contributes to the preservation of regional cultural heritage but also opens up opportunities for a sustainable creative economy based on local values. Therefore, textile painting training is designed to strengthen the knowledge base and skills of participants regarding the diversity of traditional woven motifs of Southeast Sulawesi, which includes the cultural areas of Tolaki, Buton, Muna, and Kulisusu.

Method

Community education method used in this community service. This method divided into two techniques namely presentation and training. The first technique was the presentation of Southeast Sulawesi Woven Motif Material. At this stage, participants received introductory material on traditional Southeast Sulawesi woven motifs, covering the philosophy, symbolic meaning, and visual diversity of motifs from several ethnic groups such as Tolaki, Buton, Muna, and Kulisusu. The material was delivered in the form of an interactive lecture, accompanied by visual displays of motifs, as well as open discussions on design and color application in textile paintings. Participants were also given space to ask questions and discuss the relationship between motifs and cultural values. The second technique is textile painting training. This stage implements the material provided. Participants engage in hands-on practice, learning basic painting techniques on canvas bags using textile paint. The process begins with sketching the motif, coloring it, and finishing the work. During the practical sessions, the community service team provides technical guidance and aesthetic input to help participants apply motifs creatively while remaining grounded in local cultural roots. Each stage was implemented in a structured and mutually supportive manner, with the ultimate goal that participants not only understand the theoretical aspects of Southeast Sulawesi woven motifs, but are also able to transform them into applied art forms that have cultural value and economic potential.

Result and Discussion

1. Material Presentation

In this stage, participants were introduced to art theory and various types of craft. The community service team then provided participants with knowledge about one type of craft: textile painting. Furthermore, the community service team provided a tutorial on the concepts and techniques of textile painting, along with examples of the results of these techniques. During this stage, participants also learned about the diversity of traditional woven motifs from

various ethnic groups in Southeast Sulawesi, including the Tolaki, Buton, Muna, and Kulisusu. This material was presented in an engaging manner through a combination of verbal presentations, visualizations of motifs, and in-depth explanations of the symbolic meanings contained within each motif, such as symbols of fertility, protection, social status, and philosophical values closely related to the belief systems and lifestyles of the local community. This service is an effort to disseminate science, technology and art to the community. These activities must be able to provide an added value to the community, both in economic activities, policies, and behavior change (social). Describe that service activities have been able to make changes to individuals/communities and institutions, both short and long term.

Before the main material was presented, participants were given an introduction to the importance of understanding local cultural elements as a form of identity and communal intellectual property. They also underwent a pre-assessment to gauge their initial knowledge of the types, functions, and symbolic meanings of Southeast Sulawesi woven motifs. This was intended to tailor the training process to each participant's individual background. The training then continued with an interactive discussion session that encouraged participants to exchange information, express opinions, and compare perceptions regarding the motifs introduced. In an open and collaborative atmosphere, participants were encouraged to recognize that woven motifs are not merely visual decorations, but rather representations of cultural values that are important to recognize, appreciate, and pass on.

2. The training phase includes textile painting practice.

This phase is the core of the entire community service program. During this phase, participants begin to transform their theoretical knowledge of Southeast Sulawesi woven motifs into visual works through textile painting. This process serves not only as a means of technical application but also as a space for developing creativity and artistic expression based on local wisdom.

After each participant selected a motif to be applied, they were given the opportunity to translate it onto a calico bag using textile paint. Before painting, participants were instructed to create an initial sketch of the motif as a basic design. This sketch was created using pencil on paper, which was then traced or redrawn manually onto the surface of the calico bag. This stage aimed to help participants determine the proportion, composition, and position of the motif to suit the medium used.

The practical process was carried out in stages, starting with sketching, coloring the motif with textile paint, and finally, finalizing the work by strengthening the lines and visual details. During the practical, the community service team actively provided technical and aesthetic guidance, including the use of tools and materials, brush stroke techniques, color selection, and design composition. This approach enabled participants not only to visually imitate the motifs but also to understand the essence and basic structure of each motif used.

The tools and materials used in the practical process include: calico bags as a painting medium, textile paints in various colors, brushes of various sizes, pencils for initial sketches, drawing paper, a palette for mixing colors, and water as a solvent and tool cleaner. The use of calico bags as a painting medium was chosen because it is environmentally friendly, easy to

process, and can function as an applied art product that has utility and economic value.



(a)



(b)



(c)



(d)

Figures 1. (a) textile paints (b) Participants were doing textile painting (c) the participant was painting woven motif (d) all participants were coloring woven motif

The picture above shows the materials used in making textile paintings. The materials used are textile paints with various colors. In the picture there are several colors used for textile painting such as black, white, blue, green, yellow and red, as in figure 1 (a). The colors of the textile paint are used based on the colors of Southeast Sulawesi woven motifs, as in figure 1 (c). The colors in the woven motifs of the tribes in Southeast Sulawesi have symbolic meaning for their communities. For this, the participants of this community service activity chose the colors of the textile paint carefully and in accordance with the motifs of each woven tribe in Southeast Sulawesi. Not all colors of textile paint were used by the participants of the activity. The colors used were only certain colors that matched the type of motif chosen by the participants of the activity, as in figure 1 (d).

The image above shows participants creating textile paintings featuring motifs from one of Southeast Sulawesi's ethnic groups. The tools used include brushes, textile paint, and bags or cloth for painting. The colors used in this textile painting are a combination of blue and white. The motifs are plant motifs with vertical and horizontal lines, as in figure 1 (b). On the right side, a motif features several isosceles triangles of varying lengths. In the center of the painting is a rectangle with an isosceles triangle in the middle. Furthermore, on the left side

of the painting, several triangle patterns of varying lengths are also visible.

The participants' works demonstrate a wide variety of motifs, including shape, color, composition, and dyeing techniques. Some participants retained the original form of traditional woven motifs, while others explored by modifying the patterns, expanding the color scheme, or adding personal elements. Nevertheless, all works remain rooted in local culture and do not lose the fundamental identity of the woven motifs used. The success of this stage is evident in the participants' ability to creatively interpret motifs without abandoning their traditional values. This process not only demonstrates the development of the participants' technical skills but also demonstrates an increased cultural awareness through a visual approach. Thus, this textile painting practice serves as an effective vehicle for bridging cultural preservation with contemporary art innovation, which participants can develop independently in the future.

The final stage of this activity is evaluation and reflection, which serves to assess the participants' understanding of the material presented and to observe the final results of their textile painting practice. Each participant is given the opportunity to present their work to the community service team and other participants. This presentation includes an explanation of the chosen motif, its origins and meaning, the motif visualization process, and the techniques used in coloring and design composition.

The evaluation was conducted through direct observation of several important aspects, namely the accuracy of the motif's form to its original source, the coloring techniques used (including color selection and blending), the arrangement of the visual composition, and the participants' ability to internalize and explain the symbolic meaning of the applied motifs. Furthermore, the community service team conducted brief interviews to elicit participants' reflections on the learning process, challenges faced, and potential for future development. The evaluation results showed that the majority of participants experienced significant improvements in both cultural knowledge and technical skills. Their ability to explain the background of the motifs used and apply them appropriately in their textile paintings reflected a profound learning process. Several participants even displayed strong artistic ability and originality in their motifs, demonstrating the potential to develop independent creative businesses based on local culture, particularly in the production of souvenirs or functional art products.

Overall, this activity not only served as a medium for transferring knowledge and skills, but also successfully built collective awareness of the importance of preserving regional cultural heritage. Through an educational, participatory, and applied approach, this community service program bridged traditional knowledge with contemporary creative innovation. This is highly relevant in efforts to encourage the development of a culture-based creative economy among the younger generation, particularly members of the Pondok Suraya Creative Center studio.

Throughout the entire series of activities, participant enthusiasm was high. Discussions were lively and productive, with many questions arising about the history of weaving, the philosophy behind the motifs' symbols, and the technical challenges of transforming motifs into textile paintings. The participant produced aesthetic craft of the local woven motif by using

textile painting. This textile painting with local traditional context also as cultural heritage (Adriani et al., 2025), cultural values (Cross, 2003), religious values (Ode Monto Bauto & Anggraini, 2023) and historic interest (Tamburini et al., 2021). This high level of participation reflects a keen interest and a renewed awareness of the importance of preserving, studying, and developing local cultural treasures. This is what Thompson et al suggested that it is better to develop understanding to the methods and material making for conservation advance of textile painting (Thompson et al., 2017) because it is not only as a decoration of interior (Chudi-Duru, 2023). As well as the participants in this community service, they got much comprehension about textile painting and they used such method to create some motif of local woven in Southeast Sulawesi. Textile painting also has as educational values with artistic design. This is not only find in canvas bag as in this community service program, but also in mural textile production (Howard & Opoku-Asare, 2012).

As a concrete result of this activity, more than 20 textile paintings with Southeast Sulawesi woven motifs were created, reflecting not only cultural understanding but also potential for development as applied art with economic value. All of these works are ready to be exhibited, documented, and even published in various cultural promotional media. Furthermore, the community service team, together with the studio management, have designed a follow-up program in the form of advanced classes focusing on exploring other motifs and strengthening coloring techniques, as well as workshops on developing creative products such as bags, tablecloths, and decorative fabrics based on local patterned textile paintings. This step is expected to be the beginning of the development of a culture-based, sustainable, and community-based creative ecosystem.

To conclude this phase, participants were given the opportunity to select a motif that most appealed to them personally or that felt most relevant to the cultural identity they wished to promote. These selected motifs were then applied in the textile painting practice phase. This selection process also encouraged participants to begin developing their visual ideas and served as an initial reflection of their ability to internalize cultural values into contemporary artwork.

Conclusion

This community service activity is an effort to increase the capacity of members of the Pondok Suraya Creative Center studio in understanding Southeast Sulawesi woven motifs through textile painting. The members of the Pondok Studio were given knowledge and skills by the community service team about craft art in the form of textile painting. This activity was able to encourage increasing the capacity of the studio members, especially in the community environment where the community service activity was carried out. The members of the studio participating in this activity were able to understand the material presented by the community service team and produced many textile painting bags with various woven motifs which are the cultural heritage of the tribes in Southeast Sulawesi. This activity also encouraged the creativity of the community, especially the participants of the activity, by making innovations in the field of textile painting that can support the growth and development of the community economy, especially in Kendari City.

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