ABSTRACT

Today, there are many writing focused on history and cultures of these textiles. But, the exploration of certain weaving techniques and motifs still needs to be expanded. As with other weaving industry, Tenun Pahang Diraja is one of the products that gave a lot of contributions in terms of economic development. The development of the product started for the cottage industry during the 17th century. In general, Malay people are always influenced by nature and beliefs. The beauty and uniqueness of Tenun Pahang Diraja are the reasons why observations in this weaving industry still existed until now. The ability in producing this weaving with high value of symbolism has put it on par with other woven cloths. The author likes to share about the development of creative product especially Tenun Pahang Diraja in terms of process, motif design as well as the quality of the product.
Keywords: Tenun Pahang Diraja, History, Weaving Process, Motifs

INTRODUCTION

Compared to songket and batik, weaves especially Tenun Pahang Diraja seldom draw attractions. But, its presence is also left unaware by people. Young generation seems to lose interest in this kind of weaves. This art is normally appreciated by persons who are directly involved in fashion. Tenun Pahang Diraja is one of the famous heritages that belong to Malay ethnics. Tenun Pahang Diraja is also famous due to its beautiful arts included of its motif, subject, color, techniques, and instruments. These factors have made these arts last until today. Abdul Ghani (1997), has mentioned that at the early stage, Tenun Pahang Diraja used to be as a body decoration and tattoo ad after that it became to bark cloth, silk and the use of synthesis fibre. Tenun Pahang Diraja seemed to be only an ordinary kind of weaves. This weave contains high value of symbolism in Malay culture and beliefs. It is symbol of cultural uniqueness, traditional beliefs in the local community life. Buang (2001), in her writing stated that Tenun Pahang Diraja is still considered as quality weave and on par with the rest such as Terengganu Songket, Kelantan Songket, Telepok, Limar, Mastuli, China Silk, Indian Silk and Siamese Silk. Unfortunately, as time goes by, these arts are forgotten and it is not an impossible thing that one day this art will extinct. Tenun Pahang Diraja needs to be exposed and commercialized so that it can become one of the heritages that represent the Pahang state.

METHODS

Interview

The author conducted an interview with the representative from the Pusat Tenun Sutera Pulau Keladi, Pekan, Dasuki Husain, Sharifah Norgayah Syed Abdul Hamid and Wan Hasnah Wan Manan regarding the Tenun Pahang Diraja patterns and some of their symbols and implied meanings behind the patterns. The author then interviewed Parbiyah Bachik an Economic Affairs Officer with the Malaysia Handicraft Development Corporation in the Craft Complex, Kuala Lumpur. The objective of the interview is to gather information in regards to the processes and history of Tenun Pahang Diraja. For more detailed information, the author also conducted interview with Nortipah Abdul Kadir, the Weaver Master in determining
**Observation**

The author has reviewed and made observations to obtain the pertinent information and answers all the questions in response to the issues which are relevant to the study. The type of patterns and motifs and process of *Tenun Pahang Diraja* cloth have been observed. Through the observations, the author will be able to study the method and process in manufacturing *Tenun Pahang Diraja* clothes. This observation has been conducted at a few places which is *Pusat Tenun Sutera Pulau Keladi*, Pekan and Malaysia Handicraft Development Corporation in the Craft Complex, Kuala Lumpur.

**Analysis**

In analysing the process, the author had to identify in detail the patterns, motifs and aesthetic values of *Tenun Pahang Diraja*.

![Research Methodology Flow Chart](image)

**Figure 1:** Research Methodology Flow Chart
**TENUN PAHANG DIRAJA**

The History of *Tenun Pahang Diraja*

The traders’ migration to *Tanah Melayu* has increased the development of local weaving art. It was believed that the art has been brought by the traders from Jawa, Kepulauan Maluku, Borneo and Celebes, which they later introduced several type of woven fabrics. Weaving industry in this country set foot in three states, Kelantan Darul Naim, Terengganu Darul Iman and Pahang Darul Makmur. Kelantan and Terengganu produced many woven *songket* fabric using gold threads. While in Pahang, many of the woven products were woven without the gold threads and thus famously known as *Tenun Pahang Diraja*.

Deraman (2005), in her writing explained that the Celebes migration to *Tanah Melayu* can be seen through several weaving pattern produced in Terengganu and Kelantan, which are named after the place where they came from, for instance, the Samarenda (East Borneo) pattern, Celebes pattern and Palembang pattern.

The history of *Tenun Pahang Diraja* fabric began when the port in Makassar, Sulawesi was attacked and eventually conquered by the Dutch in 1669. It caused many people from Celebes to flee their home looking for new life at the Riau archipelagos, Sumatera, Borneo and eventually to the Straits of *Tanah Melayu*.

According to the research conducted by Buang (2001), the Celebes are well known for their bravery, strength, and rich with customary, inheritance and economy. In their quest along the coastline and the South China Sea, they finally reached Pahang Darul Makmur which at that time was widely known as Inderapura. The migration of Celebes people to Pahang has slightly influenced the locals’ arts and cultural practice. One of the many cultural practice imbued by the locals’ is the element in the design of men’s sarong and women’s Kajang Sangga. These woven fabrics were made from authentic silk threads.

*Tenun Pahang Diraja* is the earliest handicraft discovered in Pahang. This art was said to be brought in into Pahang in the 16th century. History has proven that this woven fabric was introduced by a Celebes ambassador, Keraing Aji, which is also
known as Tok Tuan. He is said to be the founder to sarong’s and *kain sampin’s* new pattern. The silky woven fabric was imported from Sulawesi, Aceh dan Riau regions. In the Hsing-ch’a book written by Fei Hsin in 1436, there exists a fact saying that colorful silk threads were among the items brought in into Pahang at that point of time, this remark existed in the *Buku Sejarah Pahang* written by Dr. W. Linehen, JMBRAS Vol.XIV Pt. II (1973).

Tok Tuan (Keraing Aji) later resided in *Kampung Mengkasar*, Pekan, Pahang in the year 1722. Besides introducing several patterns, Tok Tuan was also an experienced and skilled in silk weaving, and was said to enhance Pahang’s locals’ silk weaving abilities, especially to the people in Pekan district. Therefore, a lot of woman, especially the housewives, was interested to learn how to make a woven fabric from him. At his residence, Tok Tuan has guided his apprentices several methods to prepare the raw silk coloring tools, ‘*menghubung*’, ‘*menerau*’ and ‘*menorak*’ the silk fiber up until creation of high quality fabrics. This statement was also recorded by Munsyi Abdullah during his stay to Pahang in his voyaged to Kelantan.

To fortify the proof of *Tenun Pahang Diraja* origin’s history remarked by this Celebes, an English writer, Linehen stated:

“*Tok Tuan (Keraing Aji) a Celebes ambassador has come to Pahang in 1722, and it is him who introduces this hand woven fabric to the Pahang people, especially to the people in Pekan district.*”

Tok Tuan’s skills and expertise in weaving and design was greatly admired by the locals. This former ambassador has dedicated his time by teaching and training the weavers in producing high quality and fine fabric design until his demise. His body was buried at the Islam burial place in *Kampung Mengkasar*, Pekan. His apprentices have taken over and continue the weaving work after his demise. In fact, many Malay houses in Pekan has the wooden tools ‘*kek*’ (handloom) used by the housewives and weaving girls to make clothing and at the same time as family source of income.
The Development of Tenun Pahang Diraja

According to history, during the 20th century, a British officer in Pahang named Cevil Gray tried to develop weaving industry as one of the main industry for Pekan people. However, the efforts made in 1903 met with failures when it failed to get any support. In 1904, he tried to strategize his effort by focusing his plan until he garnered support from the Pahang Royals, Her Highness Tengku Ampuan Mariam. Tenun Pahang Diraja began to develop and it became a vital beginning point to the weaving industry development reaching the many state regions and conquered lands, including Pulau Keladi, Benta, Jambu and Mukim Langgar.

Besides complimenting the apparel line of the Royals, noblemen and statesman, a genuine Tenun Pahang Diraja silk is also given as special token to foreign countries. Sultan Ibrahim who was the former Johor Sultan at that time used to give woven fabric to foreign ambassadors as a special token. It is further confirmed by a writing stating:

“When many Tenun Pahang Diraja cloth been produced, the Her Highness Tengku Ampuan Mariam, with help from Tok Luar Haji Abdullah has make an effort to obtain the Tenun Pahang Diraja fabrics from weavers, which later sent it to her brother Sultan Ibrahim, the Johor’s Sultan at that time who always traveled overseas. His Highness Sultan Ibrahim gives the fabric as special token to the ambassadors and his friends. With that, Tenun Pahang Diraja fabric has become famous overseas”.

The statement was also supported by a statement in Tenun Pahang print-out published by the Malaysia Handicraft Development Corporation (Perbadanan Kemajuan Kraftangan Malaysia) based on the old Malay letters from W. Farquhar to Tuan Sayid Hamid Kambuja in year 1819 stating that the woven fabrics has long being used as gift by the Sultans and noblemen.

Abdul Rahman (2004), wrote that in 1928, Che Me a famous weaver in Kampung Parit has been brought to London to demonstrate the steps to weave Tenun Pahang Diraja. However, this weaving industry halted to a stop in 1941 due to difficulties
to obtain raw silks supply when the Second World War erupted after Japan attacked Tanah Melayu. The Japanese Occupation has changed the situation in Tanah Melayu forcing the weaver to halt their weaving activity temporarily. The situation continues making production of woven fabric almost forgotten, until year 1948 post Japan surrender, there were efforts to revitalize the woven fabric industry done by Pekan District Officer at that time, M.J.T. Macann with cooperation from Dato’ Mahmud Mat, Pahang Chief Minister.

To ensure Pahang handicraft art does not go extinct, the state government took initiative to reenergize the industry during 1949 to 1960s. In 1963, the state government has collaborated with RIDA (Rural and Industrial Development Authority) to further develop this weaving industry. It serves not only as source of income, but also to attract the tourists. The Tourism Department has suggested to RIDA for the opening of a weaving centre. RIDA has taken over and fully responsible to manage the industrial matters and systematic marketing by opening a weaving centre in Pulau Keladi, Pekan in year 1964 and was officially launched by the then Tan Sri Datuk Yahya Mohd She, former Pahang Chief Minister.

RIDA’s effort in authentic silk handicraft that was preserved all this while has inspired the weaving industry. To this day, Pulau Keladi became one of tourist attraction centre that is capable to attract many visitors that want to see by themselves the many patterns and colors of fine silk fabrics made by the local entrepreneurs. Today, weaving centres has expanded beyond expectation. Besides Pulau Keladi, Inderapura, Kampung Ketapang and Temai Hilir in Pekan, it has also been expanded to Kampung Soi, Kantar, Felda Chini, Felcra Kampung Baru Salong, Felcra Sri Mahmur and Kampung Parit Raja, Rompin.

An article in Utusan Malaysia written by Khan (2006), Tengku Mahkota Pahang, Tengku Abdullah Sultan Ahmad Shah quoted the Tenun Pahang cloth is bestowed with royal status, thus its name “Tenun Pahang Diraja”, as a method to brand the woven fabric locally and internationally. Through that conferral, Tenun Pahang Diraja which was known as Tenun Pahang cloth will be branded with a new logo to display the quality of the state woven fabric. Now, Tenun Pahang cloth is more widely known as Tenun Pahang Diraja.
WEAVING PROCESS

Basically, the process involved in producing Tenun Pahang Diraja is the same as process in producing songket weaves. But there are some differences in terms of methods and term used. Stages involved in the production can be divided into a few steps:-

a) Cleaning of Silk (*Melikas*)

This is the process of separating the raw strands of yarn so that they will not get entangled. The raw strands are divided into smaller hanks (30 *untai*) and then immersed in a water solution of ash for a night. The ash is obtained from the burnt residue of the stems of coconut fronds or husks of the durian fruit. The yarn is also soaked in an alum solution. Then it is rinsed and boiled in ordinary water to get rid of starch or any other unwanted materials.

b) Dyeing

White silk threads are mixed with colors first to get the exact colors wanted by the customer. Salt, soda and the coloring chemicals (remazol) are boiled together first and then the silk thread will be inserted.

c) Spinning the Threads (*Menerai*)

The ‘rahat’ and ‘guwing’ are used to spin the thread onto a bamboo made, ‘peleting’. The process is used so that the weaving can be made easy and the thread that has been spinned are done based on the pattern needed by the weaver. The ‘rahat’ and ‘guwing’ are also needed to spin ‘pakan’ thread into a smaller ‘peleting’ that is used in the weaving process.

d) Arranging Patterns (*Menganing*)

Large *peleting* will be arranged in a formation so that the pattern needed by the customer can be made. The *menganing* process is the very root of the weaving process where the patterns are designed here.
The threads are pulled in an exact quantity and it must follow a path according to the design to get the exact pattern ordered by the customer. The threads that are lined together are called loseng. Proper skills are needed in completing this job because the process itself is very delicate.

e) Inserting the Thread into the Steel Teeth (Menyusuk)
Inserting the threads that has gone through the third process menganing into the ‘steel teeth’ is called menyusuk. Two threads are inserted in each hole between the teeth. The penyusuk stick is the only tool used in the process.

f) Rolling the Warp Threads (Menggulung)
Threads that have completed the third process will be rolled so that longer threads can be inserted into the rolling wood. Maximum length of the thread that can be inserted in each rolling wood is approximately 20 meters.

Once the process is completed the thread is attached to the karat (heddle eye) and then placed on the kek (handloom). The thread involved in this process must be attached one by one, which means that if the amount of threads is 4000 then the weaver must connect each one of them manually. This process can take 2 or 3 days to complete.

g) Stringing the Heddles (Mengarat)
This process separates the warp threads into upper and the lower layers.

h) Weaving (Menenun)
This weaving is done to obtain motifs and patterns. This is accomplished by picking up groups of warp threads.

In this process, the rolling wood will be lifted into the weaving loom called kek or kei (handloom). The weaver moves the kek with her/his feet. The
process of weaving requires launching the *torak* (shuttle) threads on the warp threads. This final process requires the weaver’s full concentration as she/he weaves designs into the cloth.

**Menggerus (Calendering of Woven Cloth)**

Calendering of woven cloth is a traditional method introduced to smoothen, compacting the cloth so that it looked finer and shining. The calendering skills are believed to be introduced by Celebes (Sulawesi) merchants into the *Tanah Melayu* during the 17th century and 18th century. Abdul Manaf et al (2006) have said that this activity had spread into a few states namely Jugra, Selangor; Pekan, Pahang; Kuala Kangsar and Sitiawan, Perak; Muar and Batu Pahat, Johor and Kuala Terengganu, Terengganu.

An old cloth can be made to shine again through this process. The beauty of this cloth had made it became the proud of royal family during olden days. During that time, only royal family and their noblemen wear this cloth. Parbiyah Bachik, an Economic Affairs Officer with the Malaysia Handicraft Development Corporation in the Craft Complex, Kuala Lumpur (*Perbadanan Kemajuan Kraftangan Malaysia*), described that calendering technique had been adopted during the olden days because there is no such thing such as iron in order to smoothen the surface of the cloth so that it looked shining and impressive.

Calendering techniques had been practiced nowadays. In the earlier days the people who performed this technique were highly respected. They were considered as highly skilled persons and their services are demanded by the royal family. Buang (2001), explained that in Pahang state especially in Pekan district, the famous calenderer is Tuan Sheikh Ibrahim bin Sheikh Muhammad and his sons and daughters had taken over his job after he passed away.

After the calendering process, it will be then smoked before taken into storage. This is to ensure that the cloth is protected from insects that would harm the cloth. The cloth will be then rolled and stored in bamboo.
RESULTS

Motifs that are used have a specific meaning. According to Parbiyah Bachik motifs of vegetation such as flowers and leaves symbolize the value of civility, decency and intimacy among members of the community. The motifs and patterns that decorate the Tenun Pahang Diraja are finely woven. These symbolize the status, identity of the people, beliefs, religious rituals and so forth. Similarly, the beauty of the Tenun Pahang Diraja woven fabric cannot be separated from unique patterns. Various types of motifs, patterns and colors are produced in this fabric. According to Parbiyah Bachik, the name of the motifs gave after it was completed. There are motifs symbolizing the identity of luminaries like Tun Razak, Tengku Ampuan and Dato’ Mahmud Mat. The patterns and most of the traditional motifs are derived from nature, birds and trees. As for the more recent patterns, the bookings determined the patterns.

In the creation of decorative patterns, the Tenun Pahang Diraja is categorized in the simplest form. The patterns only consist of color and forms of little motifs interwoven with gold thread. Among the famous pattern is the Muar pattern using lighter colors in the form of layout checkers. The creation of the woven fabric requires a sharp vision, patience and a high accuracy. According to Dasuki Husain, the Tenun Pahang Diraja uses tie and dye techniques (ikat celup) with a striped, horizontal or up rise pattern. This woven fabric is used as sampin to complete the Malay dress clothes for men whereas as sarong for women.

The Tenun Pahang Diraja has a ruse of color and a variety of decorative material. According to the Malaysia’s Minister of Culture, Arts and Heritage, Datuk Seri Utama Dr. Rais Yatim (2006), stated in Sahaimi et al. (2006), writing that the Tenun Pahang Diraja is the only textiles which exists as a brand of its own. The uniqueness of the style concoction which consists of various forms of either traditional or contemporary patterns and which finely decorate the fabric produces and elegant and pretty look. It has been beautifully prepared and woven in its many fabulous variations and yet still maintains the traditional values.
a) Traditional Patterns

- Corak Petak (Squares Pattern)
- Corak Jalur (Stripes Pattern)
- Corak Usek (Usek Pattern)
- Corak Tubok Sekampung (Tubok Sekampung Pattern)
- Corak Selumbar Nibong (Selumbar Nibong Pattern)
- Corak Pahang (Pahang Pattern)
- Corak Jalur Melintang di Tengah (Middle Horizontal Pattern)
- Corak Biji Peria (Biji Peria Pattern)
- Corak Batang Pinang (Batang Pinang Pattern)
- Corak Bunga Cengkih (Bunga Cengkih Pattern)
- Corak Anak Lebah (Anak Lebah Pattern)

b) Current Patterns

- Corak Tun Razak (Tun Razak Pattern)
- Corak Tengku Ampuan (Tengku Ampuan Pattern)
- Corak Tok Muda (Tok Muda Pattern)
- Corak Orang Kenamaan (Orang Kenamaan Pattern)
- Corak Datuk Bandar (Datuk Bandar Pattern)
- Corak Tapak Catur (Checked Pattern)
- Corak Mengiring (Mengiring Pattern)
- Corak Belah Buluh (Belah Buluh Pattern)
- Corak Dato’ Mahmud Mat (Dato’ Mahmud Mat Pattern)
- Corak Beranak (Beranak Pattern)
- Corak Pucuk Rebung (Pucuk Rebung Pattern)
- Corak Seluang Mudik (Seluang Mudik Pattern)
c) Motifs

- Anak Lebah Motif
- Bunga Cengkhih Motif
- Bunga Nanas Motif
- Kesemak Motif
- Bunga Pecah Empat Motif
- Bunga Pecah Empat Pulu Motif
- Tampuk Manggis Motif
- Beras Patah Motif

In terms of marketing, according to Nortipah, most homespun cloth weavers are still working independently without receiving assistance from government agencies. She also admits that the lack of capital caused these entrepreneurs difficulties to market their products, both in terms of financial management or manufacturing.

Conscious of the fact that art is dying a slow death especially among the younger generation, Nortipah hope this industry receives the same attention as that obtained by the batik industry and songkets. She believes if more attention is given, the Tenun Pahang Diraja is also able to stand on par with batik and songkets in the development of textile industry. This is because she asserted, the products is a Malay heritage which has its own uniqueness, highly exclusive and of very high quality.

According to Wan Hasnah Wan Manan, Tenun Pahang Diraja has its own identity. Small lines Sepit Udang is the most important element in producing this silk fabric. This element made the design different from weaving product produced from other place. Besides, design of Tenun Pahang Diraja cloth head is slightly bigger compare to the one produced from Terengganu which is smaller.
Traditional Patterns

Plate 1.1: Corak Petak (Squares Pattern)

Plate 1.2: Corak Tubok Sekampung (Tubok Sekampung Pattern)

Plate 1.3: Corak Pahang (Pahang Pattern)
Current Patterns

Plate 1.4: Corak Tun Razak
(Tun Razak Pattern)

Plate 1.5: Corak Tok Muda
(Tok Muda Pattern)

Plate 1.6: Corak Tapak
Catur (Checked Pattern)
The Aesthetic Value of the Tenun Pahang Diraja

According to Braginsky (1991), cited from Md. Sabri writing expressed that Malay aesthetics is associated with the concept of beauty by Al-Ghazali, which saw beauty as two distinct personalities, namely intrinsic and extrinsic, namely the interior and exterior beauties. It is the opinion of the author that this may very well reflect the fact that beauty is something which can be dealt by the human intellect. Human will naturally see something through an internal perception and secular external perception, namely the ability to see beauty through the outside (eyes). Whereas, according to Clive Bell, aesthetics value is solely appearance-wise. Other than that Md. Sabri also mentioned that Zakaria Ali (1989), had analyzed and categorized the Malay traditional art works into five aesthetics principles. Namely the principles of finery, useful, unite, fight and symbols and meanings. The five principles is the basis of the Malay handicraft appreciation and each of these principles brings specific meaning.

There are a variety of philosophy and aesthetic opinions expressed on the development of any works of art. Here, the author analyzed the process of establishing, applying and fine-tuning the handicraft art of the Malay community in generally. The objects of art not only reflect aspects of functionality but also show in terms of the aesthetics value. Thus the pattern that gets innovate in the Tenun Pahang Diraja also involves a form that can be seen on the composition of the various motifs that fill the space in the woven fabric. The emerging beauty seems connected with the implied meaning as a description of aspects of the philosophy, values, principles, beliefs and so more. Aesthetic values can only be explained through experience and observation.

Motifs that are used have a specific meaning. According to Parbiyah Bachik motifs of vegetation such as flowers and leaves symbolize the value of civility, decency and intimacy among members of the community. Golden color that is used on woven fabric represents the symbol of status in a community. In addition, it also symbolizes the concept of the light in which the nature and quality and the beauty of this woven fabric. Each pattern has its own name according to the motifs used. There are also spaces and order that determines the name or type of patterns of the woven fabric.
In the *Tenun Pahang Diraja*, there are seven types of general patterns that are often styled as a motley decorative layout which is called horizontal lines cross pattern, the structure called the up rise standing pattern, the structure of colored lines called pattern checkers or chess, and so forth. The beauty of this invention is on its smoothness and complexity. Traditional weavers are very creative and have a sharp observation and a strong imagination in the creation the motifs and pattern. Clearly, the *Tenun Pahang Diraja* has various dimensions in terms of its aesthetic value. This woven fabric, when viewed aesthetically, shows a clear and proven combination of dynamic and harmony of color. To see it carefully, you will be in awe of the finely crafted artwork. The diligence and thoroughness of the weavers resulting in this very fine art.

According to Parbiyah Bachik, the beauty of the *Tenun Pahang Diraja* can be seen by the way they are worn, with the *teluk Belanga*. In addition, the *Tenun Pahang Diraja* is also worn with the *Katong* shirt with black and black *sekerap* trousers. These clothes are well equipped with fine yarn black sampan sarong, according to the color of the *bengkung*, Celebes *tanjak* ties and black shawl, which is worn in the left shoulder. All the while the user holds the unsheathed keris self assuredly.

**CONCLUSION AND RECOMMENDATIONS**

**Conclusion**

In all, the finesse of the silk weaving industry that is the *Tenun Pahang Diraja* is an industry with high returns and high profit. However, it is indeed very sad when this fabric which used to grace the royal household and noblemen are now forgotten. Whether or not we are aware, the younger generation in particular has not given the required attention to this fine artistry. This phenomenon can cause the art of our traditional ancestors lose its continuity.

As any other weaving industries, the development of the *Tenun Pahang Diraja* faces problems especially in terms of product development, manufacturing processes, marketing and business management. On the development of products, some of the *Tenun Pahang Diraja* entrepreneurs still concentrate their business on traditional clothing such as customs palace clothing and *sampin* and also national clothes (*baju*
melayu and baju kurung). As for process of designing and weaving the product, the weavers of Tenun Pahang Diraja are still using traditional methods which use domestic equipment and processed manually. This resulted in low capacity of products being churned out, in addition to high cost of production. In marketing this fabric, the focus is still only on the domestic market. It has not received a warm embrace from foreign travelers or international markets. This is caused by the existing products not meeting their needs and taste. Speaking about business management from the financial aspect, the weaving industry is still less than encouraging. The business world that has seen tremendous change, especially with the increased use of modern technology, hence requires sophisticated and dynamic changes in the Tenun Pahang Diraja to compete with other industries.

**Recommendations**

Based on the study conducted, there are a few recommendations, namely:-

a) To avoid the arts from being literally extinct, especially amongst the younger generation, the author suggests that the institutions such as the Ministry of Culture, Arts and Heritage, the Malaysian Handicraft, the state government and interested party and capable individuals to fund and support Tenun Pahang Diraja.

b) The industry players should diversify the product designs to suit the needs of local markets, foreign travelers and for export. It involves the service of professionals design various forms of clothing in addition to new products such as houses decorations, ornaments and souvenirs.

c) The weavers also need to give detailed and meticulous attention in the selection and use of quality raw materials, a finer and more detailed product, stimulate a more creative style and create something different out of these products.
d) As the development of technology in the textile industry becoming increasingly powerful, this industry also need to unfold new steps, searching for breath in new technology and equipment and also the needs to cooperate with certain agencies. The use of new technology and technical services in the industry is more in the process of weaving but not in the process of providing the materials, which are still limited.

a) To enhance the weave silk industry, the Ministry of Culture, Arts and Heritage, and Malaysian Handicraft, the state government and individuals concerned should encourage exhibition, campaign and large-scale promotions in promoting these products to either an international or local market.

b) Agencies should also assist entrepreneurs in imparting knowledge and skills in the aspect of how to manage the expenditure, marketing and business management, and a tangible aspect of the industry.

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