

KAIN TELEPUK: THE SELANGOR MALAY ROYAL TEXTILE

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ABSTRACT

'Kain Telepuk' is the most glorious Malay textile. In the state of Selangor, the Telepuk textile is a rich fabric usually worn by the royalty and nobility members since 300 years ago. The Telepuk textile is widely used during the reign of the High Royal Highness Sultan Sir Hishamuddin Alam Shah Al-haj (1938–1960) and worn by his consort the Royal Highness Tengku Ampuan Jemaah. Telepuk textile is not popular and the choice of ideas to the local fashion designers. Today younger generations, especially Malays are not familiar and unacknowledged about the Telepuk textile as the great Malay traditional textile art form. This research is to identify the floral motif of the Telepuk textile and led to a systematic inquiry in documenting the aesthetic values of the Malay treasure of the Malay Selangor heritage textile. This study also is to document and compile the aesthetic and philosophical values of treasure of the Telepuk textile as the Selangor Malay traditional royal court fabric.

Keywords: Art History, Aesthetic, Art form, Art content, Ethnography, Representation, Philosophy, Malay textile heritage, Kain Telepuk, Selangor State.

1.0 INTRODUCTION

Textile is a main trade product in many human civilizations since the early age. Referring to the early stone relief artifacts from archaeological sites in Southeast Asia, textile has been recorded as the main material not just to cover the human bodies, but also as a symbol of power and identity of a particular clan culture. According to Jenifer Harris (2000), textile in the Malay World or known as the *Nusantara* represents the status, power and identity of a particular of the Malay clan culture. Malay craftsman yields magnificent traditional Malay textile by means of meticulous process and material used. The Malay people are divided into a few clans and races such as the Minangkabau's-Malay, Acehnese-Malay, Buginese-Malay, Javanese-Malay and others. Every clan has had a unique textile culture and practiced by their own peoples in the clan. In fact, the Malay craftsmen are keen to use the golden material and gold color into their artworks including textile. The gold material is used to decorate the Malay woven textile and create a beautiful Malay textile art form, meanwhile gold leaf is used for the Malay textile

embellishment art. The gold material also is used to decorate the Malay ceremonial's costume and textile to portray the identity and status of the Malay royals. Many Malay's ceremonial occasion uses Malay woven textile with gold thread and it widely to represent the Malays' material culture and art form.

Mattiebelle Grittinger (1985), believes that the Malay traditional textile is begin by the indigenous woven textile art. The indigenous people are settlers in the rural areas of the rainforest of the Malay world. The indigenous peoples such as *Batak*, *Orang Asli*, *Iban* and many of other tribes usually use material and subjects from natural resources for their textile weaving art. The supernatural powers of nature spirits are the belief among them to create the textile design motifs based on the sacred and taboo values. The indigenous textile also includes the value of medicine. The indigenous woven textile uses a primitive back strap loom and the weavers do their weaving work. Normally, the indigenous weavers earn respect and they are placed in a high rank of social status among the indigenous community. The community believes that all the weavers inherit the great skill of god hand and use the natural resources to create the woven textile using yarn and color dyeing materials. These methods of weaving are widely used by the early Malay textile craftsmen. They manipulate the natural resources materials such as tree banks, soil, leaf and fruit as the coloring materials for their textile-making process. The Malay traditional textile making is then more developed when the Malay people forge a business relationship between the traders and merchants from India and China.

According to Nik Hassan Shuhaimi Nik Abdul Rahman (2009), geographically the Malay world consists area of the Southern Thailand in the north, the Papua New Guinea in the south, the Madagascar Island in the west and the Mindanao Island in the east. These areas have been the main places for the Malay settlers. The rivers such as the *Batang Hari* and *Musi* river in Palembang Sumatera Island Indonesia, the *Merbok* River in Kedah, *Klang* River in Selangor and *Lenggong* lake in Perak Malaysia are main water routes used by the Malay peoples during at the time. The pre-Islamic kingdoms such as the *Sriwijaya*, *Langkasuka*, *Kedah Tua* and *Majapahit* are great Hindu-Buddhist Malay kingdoms and occupied large areas of the Malay World.

In relation to a fact, Mokhtar Saidin (2010), discussed since the 1th century ago, trade system has developed well by the Malay peoples. A lot of the early Malay trade sea ports such as the *Bujang Valley*, *Langkasuka*, *Santubung*, *Samudera* and *Kuala Selingsing* has become the center to gather all trade objects in the Malay world for instance: spices, timber, ivory, rattan, rice and resin. Besides that, textile becomes a trade commodity among the Malay peoples with the foreign merchants and traders from the land of Arab, India and China. The Malay trade sea ports become popular among these foreign merchants and traders because they are located in the middle of water spice route between the west and east of Asia. The archeology exaction has found a lot of artifacts as evidence. Several artifacts such as the Hindu-Buddhist deities sculpture, ceramics, glass beads and architecture building show the evident and influence from the early foreign culture especially Hindu-Buddhist. This culture is absorbed by the Malay peoples before the arrival of Islam. During this era, the gold thread is a special wear for the Malay Kings. The commoners are prohibited to wear a gold tread woven textile and they need to get permission from the Malay Kings before they are allowed to wear a gold tread woven textile. This culture of using the material is inherited by the Malays Sultanate after they embrace Islam. Gold is a dominant material worn by the Malay royals and noble families.

The Malay classical era happens during the 15th century. The Malay traditional textile flourishes during the era of the Malacca-Malay Sultanate Kingdom. According to Siti Zainon Ismail (2009), the Malay textile culture can be divided into two categories of textile traditional cultures which are grand tradition textile culture and people tradition textile culture. The grand tradition textile culture is practiced by the Malay royals and dignitaries. This traditional textile culture symbolize hail for the Malay Sultanate ruler. The grand tradition textile is produced by the royal textile craftsmen located inside the Malay royal palaces. The *Telepuk* textile is one of the grand tradition textile cultures (table 1). The Malay royal craftsman makes great Malay traditional textile mainly for the Malay royalty and aristocracy. Meanwhile, the people tradition textile culture is used only for the Malay commoners.

Table 1: Textile Classification for Grand Tradition and People Tradition textilee in Malay World

Grand Tradition Textile	People Tradition Textile
<ul style="list-style-type: none"> ❖ Malay Songket ❖ Malay Woven Textile (Chess design motif) ❖ Ikat-Limar ❖ Kain Telepuk (Perada Emas) ❖ Kelingkan ❖ Tekat ➤ All made from gold tread 	<ul style="list-style-type: none"> ❖ Batik ❖ Kain Pelangi ❖ Tie-Dye ➤ Malay Woven Textile (<i>Kain Tenun</i>) ➤ Gold tread are prohibited to use

Courtesy: Siti Zainon Ismial (2009).

From a survival of more than 300 years, the *Telepuk* textile is lack of visual culture of Selangor textile art and heritage. The *Telepuk* textile is high risk to extinction from the Malays culture forever. Currently, the subject of modernization is more focusing on the current Selangor people to achieve an urban life. From that matter, the *Telepuk* textile is slowly fading from Selangor current culture and society (“Telepuk kian terpinggir,” 2012). While, current Selangor society is not consciousness the culture of the *Telepuk* textile is a part of Selangor textile heritage and as the Selangor Malay Traditional Royal Court fabric. The *Telepuk* textile is rather expensive to produce. Current societies are not wearing the *Telepuk* textile during the national occasion. Additionally, the *Telepuk* textile is not popular and the choice of ideas to the local fashion designers. Today, many fashion and textile designers are not familiar and unacknowledged about the *Telepuk* textile as the grand Malay traditional textile. The *Telepuk* textile is not popular and the choice of ideas to the local fashion designers. At present, many fashion and textile designers possess limited knowledge about the Selangor *Telepuk* textile as the great Selangor Malay traditional textile art and heritage. This research is to study the floral motif of the *Telepuk* textile as a Selangor heritage textile. This research is also to inquire and document the characteristics of the *Telepuk* textile in the aspects of the historical and ethnography of the Selangor *Telepuk* textile. In the midst of the development to achieve a modern country, the *Telepuk* textile is facing a high risk to extinct from the Malay Selangor traditional textile art form (Mariatul Qatiah, 2013). More research needs to be conducted to enhance the knowledge about the *Telepuk* textile among the new Selangor society. At the same time, this research finding touches the aspects of symbolism of aesthetic value and philosophy belongs to the *Telepuk* textile from art point and appreciation of the Selangor Malay textile art and heritage.

1.2 HISTORY OF THE *KAIN TELEPUK* IN SELANGOR

The Malay World or better known as *Nusantara* has attracted many foreign merchants and traders from the Middle East, South Asia and East Asia since the first century ago. The Malay Peninsula becomes the main attraction place and a hub for many foreign traders and merchants, and they brought a variety of items for barter trade. The Malay Peninsula is recognized as the Golden Chersonese by Ptolemy; an ancient Rome geographer scholar. Meanwhile, the Malay Peninsula is known as the *Survanabhumi* among the Indian merchants and traders. This term connotes the land of gold. It shows the prosperous achievement to the trade and commerce relationship between the foreign merchants and the local of Malay peoples.

Through a trade relationship, the Malay people has been influenced by the culture of foreign material and thus mixed with the local art and culture. It has penetrated into the Malay textile art form by means of technique and textile making process. The *Telepuk* textile thrives among the local Malay Sultans and rulers. Winsted (1950), believed that the *Telepuk* textile is widely practiced by the Malay royals and aristocracy since 17th century ago. The method of the Malay textile embellishment is similar to the Punjab northern India. The *Telepuk* culture is vastly produced by the Malay textile artist in the regions of *Pattani, Terengganu, Pahang, Johor* and *Jugra* in Selangor. These regions have been the large area of the Buginese Malay settlements at the Malay Peninsula.

According to Syed Ahmad Jamal (2000), the *Telepuk* textile is a gilded textile with the particular gold leaf. The fabric is practiced by the Buginese Malay royal prince and princess. The *Telepuk* textile is a splendor of decorated Malay woven textile with the small flower ornamental made by gold leaf and foil. In Indonesia, the *Telepuk* textile is called as the *Kain Perada Emas* or *Perada Terbang*. The *Telepuk* technique is also decorated at the Malay woven cloth with the chess motif, the Malay *Songket, Tenun* and *Batik*. These types of textile are frequently used by the Malay textile artist to decorate with the *Telepuk* technique.

From 17th century till 18th century ago, the Buginese Malay broadly migrated and moved out from their origin land of Makassar Sulawesi, Indonesia. Christian Pelras (2006), stated a reason of colonization by the Dutch people was the main matter for the Buginese Malay

migrated out from their origin land. The Buginese Malay people involves the local royal Malay Sultanate and its political systems. Naturally, the Buginese Malay peoples are skillful in navigation and trading. The Buginese Malay people are become the de-factor for the Johor-Riau-Lingga-Pahang Sultanate political system. They create the position of *Yamtuan Muda* a special political post for the Buginese Malay royal prince. Indirectly the Buginese Malay art and culture is exposed and absorbed by the local Malay royals and aristocracy. According to Azah Aziz (2000), the Malay traditional *Telepuk* textile is one of the glorious art and textile form originated from the land of Makassar Sulawesi, Indonesia. The Malay traditional *Telepuk* textile brought by the Buginese Malay merchants and traders to the local Malay people in the Malay Peninsula.

Furthermore, the marriage relationship between the Buginese Malay royal princes with the local Malay royal princess spreads out the culture of the *Telepuk* textile among others Malay royal states and region. Zubaidah Shawal (1994), writes that the *Telepuk* textile is used as a ceremonial costume knows as *Baju Sikap*. *Baju Sikap* is normally worn by the male Buginese Malay royalty and aristocracy since 17th century ago in the Malay Peninsula. According to the Mohd Yusof Md Nor (1997), the Malay traditional *Telepuk* textile is a luxurious textile worn by the Buginese Malay royal prince. It states that:

'and Upu full of mirth is dressed by the menteri's wives with the simple pantaloons of black background and a blouse of a black background too with a silken Palembang gilded wrap and headdress of Surabaya gilded cloth'.

Siri Warisan Klasik Salasilah Melayu Dan Bugis, page 280 (1997).

In the royal state of Selangor, the *Telepuk* textile is practiced since the reign of the Sultan Sallehuddin Shah (1745-1778) the first Sultan of Selangor. The Selangor Malay royal custom influences by the Bugis Malay art and culture since 18th century ago. The *Telepuk* textile has been a textile art form used for the royal regalia for the Selangor Sultanate. According to Mohd Jais Sarfan (1989), the *Telepuk* textile is a main object of reward from Selangor Sultan to the nobles since 18th century ago. It shows that the *Telepuk* textile as the royal gift and royal dowry among the Selangor Malay royals and aristocracy. The Selangor royal court creates a law of dress to segregate between royal prince and princess, nobles, royal officer, and commoners by a dress appearance. The *Telepuk* textile is a special textile only to be worn by the royalty and high

Selangor Malay aristocracy. Abdullah Zakaria bin. Ghazali (2005), stated that during the royal coronation of Duli Yang Maha Mulia (D.Y.M.M) Sultan Sir Ala'iddin Suleiman Shah (1889-1938) the *Telepuk* textile is prohibited worn by the Selangor commoners.

The *Telepuk* textile is a special textile worn by the royal princes and supreme royal court officers. Yang Mulia (Y.M) Tengku Dato' Ramli Alhaj (2005), recorded that the Selangor royal coronation robe of Duli Yang Maha Mulia (D.Y.M.M) Sultan Sir Hisamuddin Alam Shah Alhaj (1938-1942;1945-1960) is made by the *Telepuk* textile. The royal *Telepuk* coronation robe also wears by the Duli Yang Maha Mulia (D.Y.M.M) Sultan Musa Ghiathuddin Shah Alhaj (1942-1945). The *Telepuk* textile having it golden age during the reign of Duli Yang Maha Mulia (D.Y.M.M) Sultan Sir Hisamuddin Alam Syah (1938-1942; 1945-1960) and his consort, Yang Maha Mulia (Y.M.M) Tengku Ampuan Jema'ah back of fifty years ago.

The Selangor Queen of Yang Maha Mulia (Y.M.M) Tengku Ampuan Jema'ah involves actively in producing the *Telepuk* textile in which Selangor court craft are working together with the other Selangor Malay royal court members. Both parties have been very active in producing the *Telepuk* art as the Selangor royal arts and crafts product especially to be given as special gifts for foreign traders and others royal guests. She also introduces the *Telepuk* textile to foreign countries as a Selangor royal fabric. She made the *Telepuk* textile as gifts to wives of foreign ambassadors during their visits to Selangor royal palace. Figure 1 showed the Duli Yang Maha Mulia (D.Y.M.M) Sultan Sir Alai'iddin Suleiman Shah (1898-1938) received the visitor from the British high officer at the Istana Mahkota Puri located at Klang, also seen the Yang Maha Mulia (Y.M.M) Tengku Ampuan Fatimah wear the Sarong *Telepuk*.



Figure 1: The Duli Yang Maha Mulia (D.Y.M.M) Sultan Sir Alai'iddin Suleiman Shah (1898-1938) and his royal consort the Yang Maha Mulia (Y.M.M) Tengku Ampuan Fatimah received the visitor from the British high officer at Istana Mahkota Puri Klang around 20th century (Courtesy: Raja Fuziah Raja Tun Uda, 2013).

Figure 1.1 showed the Selangor royal coronation rope known as *Baju Layang di-Raja Selangor* belong to the Duli Yang Maha Mulia (D.Y.M.M) Sultan Sir Hisamuddin Alam Shah Alhaj (1938–1942:1945–1960). This Selangor royal coronation rope it worn during the Selangor royal event and ceremony held at the Selangor royal palace and court. It proved that the *Telepuk* textile were being the main fabric for a royal Selangor ceremonial costume.

Besides that, figure 1.2 portrays the Duli Yang Maha Mulia (D.Y.M.M) Sultan Sir Hisamuddin Alam Shah Alhaj (1938–1942: 1945–1960) together with his consort the Yang Maha Mulia (Y.M.M) Tengku Ampuan Jema'ah during the royal Selangor ceremony located at Istana Mahkota Puri, Klang Selangor. The Duli Yang Maha Mulia (D.Y.M.M) Sultan Sir Hisamuddin Alam Shah Alhaj (1938-1942: 1945-1960) wear the Selangor royal coronation rope known as *Baju Layang di-Raja Selangor*. His consort the Yang Maha Mulia (Y.M.M) Tengku Ampuan Jema'ah was a patronage for the *Telepuk* textile in Selangor.



Figure 1.1: The Royal Selangor coronation rope of the Duli Yang Maha Mulia (D.Y.M.M) Sultan Sir Hisamuddin Alam Shah Alhaj (1938–1942: 1945–1960) (Courtesy: Galeri di-Raja Sultan Abdul Aziz Shah Klang, 2013).



Figure 1.2: The Duli Yang Maha Mulia (D.Y.M.M) Sultan Sir Hisamuddin Alam Shah Alhaj (1938–1942: 1945–1960) together with his consort the Yang Maha Mulia (Y.M.M) Tengku Ampuan Jema'ah (Courtesy: Galeri di-Raja Sultan Abdul Aziz Shah Klang, 2013).

1.4 DEFINITION OF THE *KAIN TELEPUK*

Parbiyah Bachic (2012), defines *Telepuk* as the Malay textile embellishment used with gold leaf and foil. The *Telepuk* textile normally is decorated onto the Malay textile such as

Songket, Tenun and Batik. Telepuk also refers to the small flowers ornaments with the gold foil known as *Bunga Seroja* and *Bunga Teratai* and its is decorated onto a surface of the Malay woven textile known as *Kain Tenun* (Encyclopedia of History and Malay Culture, 1999). Meanwhile the word *Menelepuk* means to produce the *Telepuk* textile and *Bertelepuk* means wearing the *Telepuk* textile during the royal ceremony and occasion (Kamus Dewan Bahasa, 1994).

2.0 RESEARCH METHODOLOGY

This is a qualitative research and findings are obtained by the means of historical and descriptive approach. Data is analyzed based on the *Telepuk* expertise and *Telepuk* artists who are practicing and collecting the *Telepuk* textile. The geographical area of research data collections is only covered in the Klang Valley the state of Selangor Malaysia. The two research problems poses are examined to achieved the two research objectives through series of data collecting inclusive: one to one interview, observation and survey. This research also involves several districts in Klang Valley areas consisting of Kuala Langat, Klang, Petaling and Gombak. The population of the *Telepuk* textile craftsman is also identified.

There is an one to one interview session among the *Telepuk* textile expertise, Malay Selangor *Telepuk* textile artist, Selangor art historian, Selangor Royal Court members, Curator and staff of Muzium Sultan Alam Shah Selangor, Malaysian Handicraft Development Corporation (Kraftangan Malaysia), Curator and staff of National Textile Museum Malaysia, Department of Museum Malaysia (JMM), Royal Gallery of Sultan Abdul Aziz Klang, Islamic Art Museum Malaysia, Selangor cultural activist and Selangor textile collector. The statement from these respondents would be primary data collections. The selected respondents would be among whom have the experience and background knowledge of the *Telepuk* textile.

It is requirement for the researcher to visit the Muzium Sultan Alam Shah Selangor and the Galeri di-Raja Sultan Abdul Aziz Shah beforehand in orders to observe the *Telepuk* textile artifact belong to the Selangor royal collections. The statistical data of the *Telepuk* textile artists and entrepreneur is gathered from the Malaysian Handicraft Development Corporation

(Kraftangan Malaysia). The other party also is identified by the researcher to collect a data for instance the National Archive (Arkib Negara) and State Archive (Arkib Negeri).

3.0 MATERIALS AND PROCESS OF PRODUCING *KAIN TELEPUK*

The *Telepuk* gilding textile is a Malay luxurious embellish textile. Normally the materials to making the *Telepuk* art are:

- The Malay calendaring woven textile (*Gerus*)
- Arabic glue
- Gold leaves
- *Telepuk* design block (*Telepuk* design motif)
- Bamboo ladle
- brush







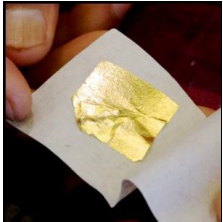

The above materials are used to produce the *Telepuk* textile. Normally most of the *Telepuk* artists are male because the *Telepuk* technique makes use of the *Telepuk* motif and wooden or metal block for the *Telepuk* mold design (Sharif bin Othman, 2010).

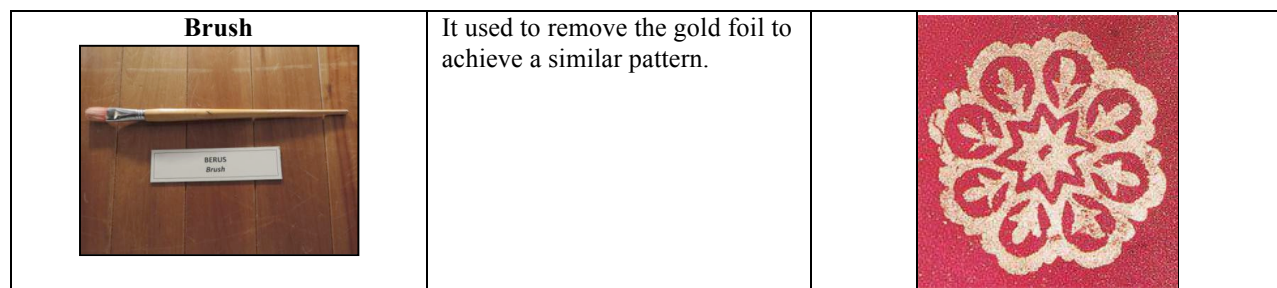
Usually the *Telepuk* textile is decorated onto the royal Selangor Malay ceremonial textile and costumes for instance the Bugis-Malay woven cloth also re-known as *Kain Tenun*, *Songket*, *Batik*, royal Selangor headdress (*Tengkolok*), Sarong and covering cloths knows as a *Kain Kelubung* for the royal and noble's lady. To obtain the shining effect, the woven textile is washed and calendaring with the cowrie's shell. The art of calendaring or *Gerus* is a traditional method of enhancing textile by giving it the lasting shine, thus to preserving to fine quality of the Bugis-Malay woven fabric. The calendaring also is a coated and wax technique with the starch and beeswax.

The Arabic glue is required as an adhesive material for the gold leaves and foil. The Arabic glue must be boiled till it turns into a sticking glue form. The bamboo ladle is used as a brush and it brushed with the Arabic glue onto the arm because the human body temperature would give an element of strength and has created the best form of glue.

The *Telepuk* design block is tap on top of the arm with the Arabic glue. Then the *Telepuk* design block is tap again and print onto the spread woven cloth, a gold foil will be laid onto the gluing area and a gold foil forms tinsel and pasted onto the spread woven cloth. Finally, a gold foil based is brushed until it creates the desired *Telepuk* design motif appears. Refers to table 2 for the making process of the *Telepuk* textile.

Table 2: The making process of the *Kain Telepuk*.

Material	Process	Picture
<p>Arabic Glue</p> 	<p>The adhesive process using the Arabic glue.</p>	
<p>Bamboo Ladle</p> 	<p>It used to sweep the Arabic glue onto the arms.</p>	
<p><i>Telepuk</i> Design Block</p> 	<p>It tap and print onto the arm and spread woven textile.</p>	
<p>Gold leaves</p> 	<p>The main material in the <i>Telepuk</i> art making.</p>	



Courtesy: Muzium Kraftangan Negara, Kuala Lumpur, 2013.




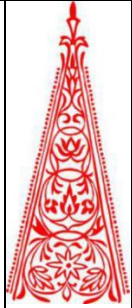

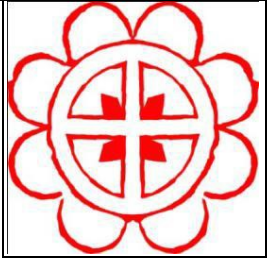
4.0 KAIN TELEPUK FLORA DESIGN MOTIFS




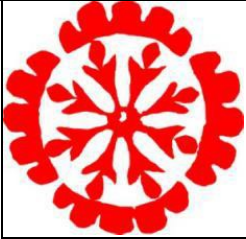
As one of the Malay glorious textile, the *Telepuk* textile is obtained from many local and external cultures. From the design and motif perspective, the *Telepuk* textile is inspired mostly by a geometric pattern. The Bugis Malay people in Selangor are living with a strong Islamic faith and they're follow the Islamic art and philosophy. The local Selangor Malay royal *Telepuk* artists are inspired by the subject of nature to create the beautiful of flora design motifs of the *Telepuk* textile.

According to Raja Fuziah Raja Tun Uda (2013), flowers, fruits, leaves, vegetable and spices are the main ideas and inspirations for Selangor Malay *Telepuk* artists to create a great flora *Telepuk* design motif. The flora design motifs in the *Telepuk* textile are a symbol of aesthetics, carrying special names for every flora design motifs for example the *Bunga Sekaki*, *Bunga Sebakul* and *Bunga Pecah-Pecah*. Most of the time, the geographical matter and daily life experiences influence the Selangor Malay *Telepuk* artists to get inspirations for them to produce and create *Telepuk* design motifs. The flowers design motif is usually worn by the girls to show the beauty, softness, and feminism of the Malay females. Most of the Malay Selangor craftsmen are keen to illustrate beautiful fragrant flowers into the *Telepuk* design motifs. Flowers are special symbols to portray the personality and beauty of Malay women beside that female also is an epitome of flowers with the essence of fragrance. Meanwhile, the bamboo shoot or *Pucuk Rebung* usually used to decorate the head of cloth known as *Kepala Kain* taken from the local Malay vegetables plant.

Others, *Telepuk* artists also portray fruits as inspirations into floral *Telepuk* design motifs. The Malay community plants consist lots of fruit trees which are sources of food. Local fruits like *Manggis*, *Mangga*, *Buah Kesemak* and others are often adapted as inspirations for Malay textile motifs. These fruits inevitably were the inspirations to *Telepuk* textile motifs. Meanwhile, the Malay world is surrounded by abundant of leaves. This leaves provide the Malays with not only food but also medicine. Leaves like *daun ubi* and *daun inai* are among the most frequently consume by the Malays. Additionally, the *Telepuk* artists would reveal the spices to show the symbols of rich and wealthy of the Malay cuisine. The Malay spices such as clove, star anise and other Malay herbal plants are used to illustrate the beautiful floral *Telepuk* design motif. The subject of Malay herb is a symbol of wealth and prosperity of Malay natural resources. Refers to table 3.0 the classification of the *Telepuk* floral design motifs.

Table 3: The floral design motifs of Kain *Telepuk*

Subject of inspiration	Design motif		Motif layout design
<p>Flower Cenanga Flower</p> 	 <p><i>Bunga Kenanga Bunga Sekaki</i></p>		<ul style="list-style-type: none"> Decorate at cloth body design. all over the body part of fabric.
<p>Vegetable Bamboo Shoot</p> 	 <p>Pucuk Rebung</p>		<ul style="list-style-type: none"> Decorate at head of cloth. In vertical arrangement design.
<p>Fruit Persimmon Fruit</p> 	 <p><i>Bunga Tampuk Kesemak</i></p>		<ul style="list-style-type: none"> Decorate at cloth body design. all over the body part of fabric.

<p>Leaves Henna Leaf</p> 	 <p><i>Daun Inai</i></p>	<ul style="list-style-type: none"> ● Decorate at cloth body design. ● all over the body part of fabric.
<p>Spices Clove</p> 	 <p><i>Bunga Cengkih</i></p>	<ul style="list-style-type: none"> ● Decorate at cloth body design. ● all over the body part of fabric.

Source: Data finding by the researcher.

5.0 CONCLUSION

Throughout this study, the *Telepuk* textile distinguishes the findings between design motif structure, form and content of the Selangor Malay *Telepuk* textile. As an art form of Selangor royalty and nobility, the *Telepuk* textile is often worn by the Selangor Malay royal court members. As an art form of Selangor royalty and aristocracy, the *Telepuk* textile is worn by high rank of the Selangor Malay royal court members which are Sultan, princes and princess. The *Telepuk* textile it symbolizes to fineness and gentleness of Malays textile art. The *Telepuk* artists are skilful and creative to create the *Telepuk* textile for the Selangor royal family. Meanwhile the *Telepuk* artists are focusing on their meticulous works to produce the *Telepuk* textile. To wear the *Telepuk* textile, one must be aware of pure gold leaf as it may detach from the fabric. As compared to the *Songket*, the *Telepuk* textile is slightly thin in its layers. The *Telepuk* textile is created on woven fabric to calendaring for shining and gilded with gold for aesthetic. The Malay *Telepuk* textile is coated with tapioca or rice starch to have a shining effect after calendaring known as *gerus*. Facing a modernized and urban life, current Selangor people must be aware about a slowly faded popularity and the exclusive right of the *Telepuk* textile. As recorded in the past, Selangor state has had a great *Telepuk* art and craft produced by a local

artist. The *Telepuk* textile is significant for Selangor Malay textile art. To flourish and retain the culture of *Telepuk* art, the Selangor people should practice and learn about the *Telepuk* art making. At present, Selangor state manage to have one of the *Telepuk* textile artists. The *Telepuk* art and culture should be introduced to the youths to inherit the skill to make the most beautiful and luxurious Malay art, culture and heritage.

6.0 REFERENCES

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