MANIFESTATION OF NATURE IN THE ART OF WOOD CARVING: WITH REFERENCE TO WORKS OF MASTERS FROM NORTHEASTERN REGION OF PENINSULAR MALAYSIA

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ABSTRACT
Depiction of plant-based motif in the Malay traditional wood carving has been popularly practiced in the past and continuously implemented by the present generation of woodcarvers. This paper discusses the application of nature-based compositional elements in the wood carving products of three master woodcarvers from the northeastern region of Peninsular Malaysia, namely Wan Mustafa Wan Su, Abas Abdullah, Abd Rahman Yusof and Norhaiza Nordin. Their works and opinions that served as inferential evidences were obtained through face-to-face interviews that were conducted within an informal environment. The interviews focused on the aspect of fabrication of wood carving with particular emphasis on motif use. Observation and photographic documentation of their works were necessary measures to complement the interviews. Hence, examination on the carvings produced by the woodcarvers which exemplifies their distinctive craftsmanship is also addressed in this paper. It was found that the most profound works produced by them are inspired and derived from nature which signifies their strong preferences to the application of floral design. This implies that the Islamic religious belief has become the most influencing factor that governs their craftsmanship. In addition, the physical and practical values of the carvings extracted from the past traditions are still in tact in their works. Additional values including artistic and design skills further enrich the products of the master woodcarvers from this region which not only provide stimulus for admiration but also serve as valuable references for carvers of a new generation.

Keywords: Wood carving, woodcarvers, floral motif, craftsmanship, natural environment

1.0 INTRODUCTION

Malay traditional wood carving has been recognized by its exquisite beauty especially in the expression and rendering of floral design. Beautiful motif of flora was dominantly applied as thematic and identifying element to the carved components with its various elements, shapes, and compositions. The actual date of the introduction of floral motif in the art of wood carving from this region was unknown, nor its first inventor. Although the initial application or origins of the motif cannot be traced with any certainty, it has been widely accepted and treasured in Malay wood carving through ages especially after the advent of Islam (Syed Ahmad,
1994). Since then, application of natural elements in the craft has been widespread and beautifully rendered in carving products including the works of master woodcarvers from the northeastern region of Peninsular Malaysia. Availability of the natural resources with beauty and many possibilities provides the inspiration for the woodcarvers to create different shapes of carving motifs. Motif is the main element in any piece of Malay wood carving and flora is the most dominant one (Wan Mustafa, 2009). A range of visual qualities in the natural plant becomes the intrinsic features manifested on carvings. Plant-based motifs are usually depicted and organized in ways by which its forms are developed by woodcarvers as their individual expression (Norhaiza, 2005). The ways of carving the motifs are distinct in characters that are inextricably bound to their individual taste and air tangan (skilfulness).

This paper presents an enlightening discussion on the application of nature-based compositional elements in the wood carving with major references to products of the master woodcarvers from the northeastern region of Peninsular Malaysia. The aim of this study is to determine their methods of carving and depiction of the motif through exploratory investigation. In order to shed light on the design methods and identity of the woodcarvers involved in the arts of carving, this paper examines pictorial portrayals of works produced and accompanied by their personal accounts. It is also worth by mentioning the individual approach in the art and craft in relation to its technical and inscriptive design schemes. It is hoped that this paper provides further understanding of the role of the professional woodcarvers not only in the process of design conception and fabrication of wood carving but also in the advancement of technological changes. As such they are usually accredited as profound personalities in the Malay wood carving industry in this region.

2.0 CARVING MOTIFS AND ITS UNDERLYING CONCEPT IN THE MALAY WOOD CARVINGS

Hard stones are known to have been carved for utilitarian and ornamental purposes in the South East Asia since the ancient civilization, and despite the Hinduism tradition of carving that began centuries before the Islamic Era, it was not until the Islamic period which began in the 14th century that the technology and practice of the Malay wood carving achieved its highest and most extensive development (Wan Mustafa, 2009). The long survival of Malay traditional wood carving is due to a wealth of timbers and plant-forms in nature. These conditions are reinforced by a fertile imagination and skills of the craftsman, a high level of taste and continuous patronage (Syed Ahmad, 1994). According to Zulkifli (2000), the craftsman’s technical skill, natural surrounding, construction materials and religious belief influence the selection of principal motifs in the fabrication of Malay carving. Physical and spiritual aspects of wood
carving are largely influenced by the pattern and lifestyle of the Malay society, especially after the acceptance of Islam. Subsequently, plant elements, geometry and Holy verses from Al-Qur’an become the main source of inspiration for the craftsmen. Malay craftsmen, as Othman (2009) points out are strong believers in Islam. The religious belief has become the most influencing factor that governs their craftsmanship. The choice and depiction of design motifs on carvings tend to illustrate their talented and artistic mentality, but most importantly to reflect Islamic practice and belief. A master craftsman is not just an artisan but a local genius whose expression is based on profound understanding and beliefs of the Malays (Farish, and Eddin, 2003). Inasmuch, he has a strong affinity with his materials and tools together with his deep sense of feeling and understanding of nature surrounding that consist of harmony, balance and beauty.

Leaves, flowers and tendrils of local weeds and creepers such as ketamguri, ketumbit, bayam (Amaranthus species) and leguminous plant are usually favoured by the Malay woodcarvers and have been constantly depicted in their works (Norhaiza, 2009; Wan Mustafa, 2009). They were so inspired by these common plants which could be found within their house compound, thus these plant motifs became a favorite feature in wood carving (Ismail, 2001; Ismail and Zumahiran, 2009). One of the reasons is that these plants are ubiquitous in their immediate surrounding that triggered their attention and inspired them to transform the physical beauty of the plant elements into an art form. The elements of plant such as flowers and leaves usually became the central objects and were transformed into images with endless forms and patterns, for example as apparent in the design composition of awan larat (meandering cloud). Awan larat consists of combined elements forming one complete carving that usually gives more emphasis to plant elements because of its gentle character and could be easily arranged in a variety of composition (Abdul Halim, 1987). As a result this process generated a new flow of ideas, fostering creativity in the art of wood carving.

In short, Malay craftsmen’s artistic inclinations and preferences in the making of wood carving involve two principle modes of expression: (1) reflection of Islamic values in design elements, and (2) reflection of creative spirit based on natural inspiration. There are several reasons contributing to these modes of expression. The form of composition was guided by an instinctive observation of the elements of nature by the craftsmen that was materialized skillfully in their works. The natural elements were arranged according to their discretion with proper prescription resulting in the formation of foliated arrangements in a harmonious pattern. Creepers, weeds and simple herbs were manifested on different types of carved components in meandering pattern.
3.0 METHODS OF INVESTIGATION

This study entailed exploratory research that involved interviews with four expert woodcarvers to obtain the required information, namely Wan Mustapha Wan Su from Besut and Norhaiza Nordin from Kampung Raja, both were in Terengganu. The other two woodcarvers were from Kelantan, namely, Abas Abdullah and Abdul Rahman Yusof. They have related backgrounds with more than 30 years experiences and still actively involved in this craft industry. Their reputations in the wood carving industry are highly known especially in the northeastern region of Peninsular Malaysia. Hence, they were experts who were able to provide information which were vital for interpreting and clarifying concepts and ideas related to the subjects of investigation. The special strength of interviewing in qualitative inquiry is that it gives an opportunity to learn about what cannot be seen and to explore alternative explanations of what is seen (Rubin and Rubin, 1995). Table 1 highlights the woodcarvers’ profiles including names of their companies and their reputations in the carving industry.

Table 1: Profiles of the woodcarvers

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<th>No.</th>
<th>Name of Woodcarver</th>
<th>Background</th>
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<td>1</td>
<td>Wan Mustafa Wan Su</td>
<td>Run his business at Balai Seni Wanpo, located in Alur Lintang, Besut, in north Terengganu. At the age of 72, he is still an active woodcarver and still at the forefront in the carving industry. He was honored as Tokoh Seni Terengganu in 2002, Tokoh Karyawan Kraf Kebangsaan in 2007 and Adiguru Ukiran Traditional in the same year.</td>
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<td>2</td>
<td>Norhaiza Noordin</td>
<td>He is a renowned and a master woodcarver from Kampung Raja, Besut, in north Terengganu. Many people know him for his carvings on “kris” (dagger) and his work on “Kayu dan Semangat” (The spirit of wood). He inherited the skill in carving from his teacher, the late master carver Nik Rashidin Nik Hussein. He owns and manages a carving business known as Seni Ukir Bakawali, 79 Jalan Jerteh, Kg. Raja, Besut, Terengganu.</td>
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<td>3</td>
<td>Abas Abdullah</td>
<td>He is a woodcarver as well as a PhD holder in the same field. He is also an active woodcarver at the age of 60s and manages his own company known as AJ crafts in Pasir Puteh, Kelantan.</td>
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<tr>
<td>4</td>
<td>Abd. Rahman Yusof</td>
<td>He is also a well known and active woodcarver from Kota Bharu, Kelantan and manages a carving business Rahman Kayukraf. He is among the younger generation of craftsmen who is recognized for his different artistic approach in the art of woodcarving thus making him as one of the most skillful present-day woodcarvers.</td>
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As an aid for photographic documentation, the camera was a useful research instrument that is during direct investigation on carvings made by the woodcarvers. At this stage, the observation of their” works was made in complementary with the verbal interaction. Thus it facilitated the process
of interview to obtain more information from the woodcarvers’ inferences and existing works. Visual images were captured during the discussion with the woodcarvers on the underlying concept of design motif in their carving products.

4.0 FINDINGS AND DISCUSSION

The study found that most profound works produced by the woodcarvers were inspired and derived from local plants such as shrubs, herbs, weeds and climbing legume or creepers. This suggests their fondness to the application of plant-based motif as design elements. They have preferably responded to the visual quality of the plants by preserving it in forms of wood carving with the best way whenever they can. They used two methods in the depiction of the floral motif: (1) close imitation of natural plants from immediate surroundings, and (2) transformation of the plant motifs that barely resemble their real-life image. The application of flora as carving motif was not arbitrary. It represents compositional meaning, for example the depiction of motif in upward growth of a natural plant conforms to explicit and implicit rules that were long established in the past centuries.

4.1 Depiction of floral motif via close imitation

Wan Mustafa who is popularly known as Wanpo noted that God’s existence and attributes may be partly understood through observation of God’s creation. Nature provides beautiful and attractive floral elements which trigger woodcarvers’ attention. They may subsequently think about and be inspired by this beauty in nature, resulting to a generation of carvings with exclusive forms. This is achieved through close imitation of natural plants that invite their attention. The essential characters of a real-life plant were taken into account. Sometimes the shapes of a flower or leave are modified or shorten to accommodate the space or surface of carving. The flower is used as a central and focal element that serves as an identifying feature for the specific carved panel. The application of flower that serves as a principal element and identifying feature is to differentiate between several motifs (Wan Mustafa, 2009). Perhaps due this function, the flower of bunga emas (Wedelia trilobata) shown in Figure 1 is depicted in consistency by many woodcarvers. Bunga emas is a non-native plant brought to this country sometimes 30 years ago. Hence, this motif was not popular among the past generation of carvers because they had not seen it. Thus bunga emas is considered as a new motif.
According to Wan Mustafa, Norhaiza and Abas, flower is a focal element in Malay carving because of its beauty. Carvers denote carving style as *bunga* (a flower), thus it is logical that flower becomes a central element in a panel. Thus, their inspirations are pivoted in their natural surrounding. For example, *bunga melur* (*Gardenia jasminoides* also known as *Gardenia augusta*) as shown in Figure 2a is a fragrant flowering and evergreen tropical plant which are available in many areas including house yard, garden or landscape. The plant has outstanding ornamental features especially its white blossoms and glossy foliage that are appealing. Hence these properties of the shrub draw woodcarver’s attention and inspire them to carve its beauty on wood, for example as apparent in the carved panel shown in Figure 2b.

**Figure 1:** (a) A plant of *bunga mas*, (b) a motif of *bunga emas* by Wan Mustafa and (c) a motif of *bunga mas* by Abas

According to Wan Mustafa, woodcarvers are most attracted to the shape of a particular flower. The flower’s physical character becomes the most appealing to them regardless of its colour. Unlike paintings, the fabrication of wood carvings does not require the use of colour in its composition. In the art of wood carving, the main emphasis is given on the form of *silat* (style of carving). Thus only plants with beautiful features of blossoms trigger woodcarver’s attention and become their creative inspiration. Furthermore, carving elements like plant motifs are organized and used in ways by which its forms are developed by woodcarvers as their individual expression (Norhaiza, 2010).

**Figure 2:** (a) A local plant, *bunga melur* and (b) a carved panel depicting a motif of *bunga melur*
The study also found that apart from creative inspiration, there are two additional values in the making of carving: (1) artistic value, for example by carving detailed features on two-sided leaf such as fold-up, extra vines and so forth, and (2) design value, for example representation of design concept in carving as evident in Wan Mustafa’s and Abas’s works (Figures 1b and 1c). Abas noted that the leave character of the plant is made according to space available within the panel, for example, as appeared in his work (Figure 3). Since the space is limited in certain areas, the leaves are made in a folded but still in its complete feature. Here the folded feature is made with a purpose. This is an example of product with artistic value because to form such carving character demands skillfulness and creativity. It also has design value which is reflected on the compositional elements that represent a concept of growth. Hence, the flow of the carving has reason apart from its tangible and intangible meanings.

![Figure 3: A freehand design of awan larat done by Abas that represents artistic and design values](image)

In short, plant appears in many different forms as observed in the wood carving products of the selected woodcarvers, ranging from single motifs to extended and complicated pattern. Plant is a common motif in both single and complicated design and usually contains recognisable forms although in some cases the type of plant used as carving motifs are hardly identified.

### 4.2 Depiction of floral motif via imagination and transformation

Transformation of the plant motifs that barely resemble their real-life image is another method of carving use by the woodcarvers. For example, a drawing done by Wan Mustafa as shown in Figure 4 illustrates an example of awan larat with a motif of bunga khayalan (imaginative motif) in the traditional method of carving pattern. This type of motif is based on his imagination without copying any plant but the principal character of living plant is maintained. This carving begins from a source hidden in the flower vase. This is one type of awan larat which used the method of sorok
punca (hidden source). The carving begins from a source in form of kepala kala (a source) where other plant elements emerge.

Figure 4: Wan Mustafa illustrates a freehand design of awan larat with a motif of bunga Mas

The traditional concept of the awan larat was based on orders in the growth of natural plant. Every flow of the carving elements in this pattern has compositional meaning such as intertwining and gentle movements of stems and leaves are well regulated (Wan Mustapha, 2009). In this type of pattern, motifs of plants were represented as identifying elements for the carved panels in two-dimensional format. For example, the use of cempaka (michelia campaca) and melor (gardenia jasminoides), garden herbs with fragrant flowers and glossy leaves (see Figure 2) as the main motif, was commonly applied on carved panels produced by the woodcarvers. From the innumerable images of natural plants, a tradition of creative designs has evolved incorporating flowers, leaves, leaveshoots, branches and flower buds. The elements of a beautiful flower and leaves, for example, became the central or focal objects and were transformed into images with endless forms and patterns. A few examples of this inspiration were derived from native plants like ketumbit (Leucas zeylanica), Amaranthus species and climbing legume. For example, a plant of ketumbit (Leucas zeylanica) (Figure 5a) which is used medicinally for coughs, toothaches, and abdominal pains (Rukayah, 2008) and found in various habitats is depicted distinctively by Abd Rahman and Norhaiza in their carvings shown in Figure 5b and 5c, respectively. Evidently, the plant features could be transformed and its motif could be expressed in different forms in order to suit the shapes and layout of the carving as appeared in both panels.
In short, motif of plat dominates carving products of woodcarvers from this region. Nasr (1987) postulates that the works of Muslim artists reveal inspiration they derive from their environment and their strict adherence to the teachings of the Islamic faith.

4.2 The Changing Feature of the Carving Ingenuity: Wan Mustafa’s Artistic and Design Approach

Wan Mustafa Wan Su is a renowned and master woodcarver who has produced a vast collection of woodcarvings, which expresses typical Malay designs with a high quality of craftsmanship. His skills are not only limited to fabricating old traditional Malay carvings but also producing woodworks with fresh ideas and concepts, for example, as apparent in the underlying design of the carvings and its motifs at the mimbar (pulpit) of Masjid Jertih, Terengganu. This work is considered as his new dimension in producing wood carving but still maintaining the traditional concept of awan larat that is translated in a new version of composition. This piece of art work is considered as Wan Mustafa”s step forward in his career as a woodcarver. He believes that artistry in the craft of carving should grow and could be developed further. Hence, in this work, he considered producing carved components that have meanings and convey messages to viewers apart from generating a beautiful carving. These attributes are evident in the woodcarvings found at the mimbar of Masjid Jertih as shown in Figure 6.

Figure 5: (a) A plant of ketumbit, (b) a motif of ketumbit by Abd. Rahman and (c) a motif of ketumbit by Norhaiza
A carved component shown in Figure 6b is a complementary piece of carving and fitted as part and parcel of the pulpit which represents different concept of *awan larat* but within the Islamic theme. In this panel, Wan Po used four principal elements from natural surroundings including earth, water, fire and air in an abstract composition. The central themes for this carving are creation of men and their journey of life. All elements are in motion to represent the flow of air because this element is non-depicted. The four elements were represented in a form of *awan larat* which differ from those shaped by plant motifs. *Awan larat* is not only could be formed by floral elements. Elements of nature in wavy character including water, fire, cloud, smoke and wings could be shaped to form pattern of *awan larat*.

In a similar theme, the design concept relates to the Quranic verse depicted as carving motif on the wood carving placed on top of the complementary panel as shown in Figure 7. The inscription was taken from surah Al-Dhariat, verse 56 which means "I have only created Jinns and men, that they may serve Me". The carved elements in the complementary panel also convey the message from the verse that represents men as Allah"s creatures and were created solely to worship Him.
Another piece of carving from the mimbar also has Islamic theme as shown in Figure 8 which represents the concept of *iman* (faith) in different categories. The four pairs of petals of *kenanga* represent the four different levels of *iman* given by Allah to His servants. This type of design is based on Wan Mustafa’s imagination which contains religious concept that focuses on men and their faiths given by Allah. He chose *bunga kenanga* (Cananga Odorata) for two reasons. First, this flower was chosen due to its long petal which is suitable to represent the concept intended for the carving. According to Wan Mustafa, the representation of intended meaning and composition would not be fulfilled if other types of flower were chosen as carving motifs. The long petals of *kenanga* could be manipulated easily according to the design and shape of the panel. Second, *bunga kenanga* was formally recognized as a state flower of Terengganu. In terms of the layout and orientation of the carving, the motif begins from a flower seed to represent *kalbu* (heart) which is positioned at the central base of the panel and flows in upward direction with intertwining movements. This is one type of carving which applied motif of natural flower as a central theme with an abstract representation.
Carving technique applied in a specific wood carving was not only for visual aesthetic but also to indicate individual style of carving by woodcarvers. For example, the carving technique shown in Figure 8b was applied to represent a gentle character of the petals of *kenanga*. This portion of flower petal is folded up to create a gentle character of the plant element which is distinctive in character. This is because beauty in *awan larat* is achieved through the regulated and gentle shapes of elements from various natural objects. The carving was done with skillful and artistic quality which represents Wan Mustafa’s personal approach, identity and style in making this type of artwork. This quality is required to produce an outstanding piece of artwork as reflected in his many masterpieces. He likes to produce carvings that look different from those produced by other Malay woodcarvers because he likes to be different and that is why many types of non-traditional motifs such as *bunga mas* (*Wedelia trilobata*), *bunga padi* (*Oryza sativa*), *pegaga* (*Hydrocotyle asiatica*) and *kenanga* (*Cananga Odorata*) in distinct characteristics were applied in his works. *Bunga padi and pegaga* (Figures 9a and 9b), for example, are delicate in character which afford to inspire him making beautiful carvings with different techniques and compositions. These carvings as illustrated in Figures 9c and 9d are visual indication of
Wan Mustafa’s distinctive artistic and design approach.

Apart from the flower motifs of living plant, Wan Mustafa also use *bunga khayalan* (inventive flower) in several pieces of his works. There were cases where he gave specific names for the inventive motifs, for example, *bunga libur* as shown in Figure 10 which was named after the magazine known as Majalah Libur that published his works using this type of motif. The motif that was depicted in perforated with relief carving was produced based on his imagination. In this panel, the expression of plant elements like leaves, flowers and stems reflect the ones in living plants although the design of motif and its composition is imaginative in nature. It has an artistic value to maintain that Wan Mustafa has been exploring the possibilities of foliated patterns within lawful expression as guided by Islamic principles.

Figure 10: Perforated carving with inventive motif known as *bunga libur*.

It is apparent that in Wan Mustafa’s woodcarvings, the elements of composition are classified into three types including living plant-based motif, inventive motif and associated motif. Each type of motif portrays
physical characters of living plants. This is because the physical characters for each element were formed according to the specified rules in the formation of carving motifs and patterns. As Wan Mustafa stated that “I can use my creativity and imagination with no limit, however, the traditional concept of wood carving is strongly maintained in most of my works. I still keep this value and applied faithfully in my works as prescribed by the previous generation of woodcarvers. I learned a lot about this from my father, Wan Su as well” (February, 2009). Farish and Eddin (2003) postulate that traditions in craftsmanship could be sustained by continuing the artistic achievements of past glories from older generations.

In short, the mimbar of Masjid Jertih was equipped with different types of carved components that portray Wan Mustafa’s skillfulness and creativity in the art of wood carving. His main approach was to produce carved components that have meanings and convey messages to the viewers apart from designing carvings for aesthetic purpose. Traditional concept of wood carving including design methods and techniques were applied in most of his works with novel and innovative sense. The plant-based designs found in most of his carvings are particularly distinctive. In fact, all woodcarvers developed wood carvings with distinct characteristics of their own that distinguished it from the earlier artistic traditions. They seem to have had an endless and ingenious appetite for exploring the huge range of design possibilities offered by the natural variety and beauty in plant life.

5.0 CONCLUSION

Several types of native plants that were commonly grown in the house yards such as herbs, weeds and creepers were depicted as principal motifs to represent the natural growth and movement of living plant. This is a manifestation of woodcarvers’ perception of the beauty in nature into the art form. Floral motifs entailed a bigger recognition as local taste as compared to the other types of motifs like geometry and calligraphy. In many cases as evident in many works produced by Wan Mustafa, Norhaiza, Abd Rahman and Abas, the use of motifs of native plants has culminated into character that is alluring to behold. These plants have pristine beauty apart from its useful properties and medicinal values that evoked a strong character in the woodcarver’s eyes. They felt visually triggered by such inviting elements like flowers and leaves in the plants. These elements inspired them to fabricate the panels with flora design which offered nearly inexhaustible possibilities of ideas in the carving composition.

Successful depiction of plant-based motifs includes both simple and complex representation depends greatly on the technical ability possessed by the woodcarvers. Simple or complex carving reflects on the representation of plant elements in straightforward or intricate characters,
respectively. Numerous elements from nature provide an avenue for the craftsman to produce inexhaustible ideas of carving motif and pattern. Different types of plant including creepers and flower-growing plant with multi-directional growth flow in organic movements with intricate characters. Thus with these properties of plant, it allows the form of floral motifs to be applied in multiple direction according to the woodcarvers” preferences and tastes. It is indeed up to their ingenuity and creativity to fabricate the carving in this artistic approach. The size and dimension of the carving panel is the limit. They have excelled in visual expression of their works through a wide variety of artistic means. The works carry not only tangible value of expression but also intangible meanings that is closely related to religious values.

It is a manifestation of woodcarver”s affinity to nature regardless of the mode of embellishments. This suggests the dominant character and trends of making carved components from the northeastern region of Malay Peninsula as noted from the works produced by the woodcarvers. These trends of carving perhaps serve as ’a model for imitation’ (archetypes) but of course according to the woodcarver’s discretion, ingenuity and creativity. These components are motivated and inspired by their strong faith in Islam. These are codes of morality and conduct in their artistic works which are strongly guided by Islamic values. The woks are far from corrupted materials such as figurativeness in expression. This is because Muslim artisans are seekers of the pleasure of Allah (swt) and are not self seekers. As a Muslim woodcarver or artisan, it is crucial to expand his or her knowledge, to deeply reflect on Allah”s creation and to push forward to the higher level of artistic works which are in parallel with the Islamic faith.

Although widely diverse in woodcarver”s individual inclinations or taste, Malay craftsmen should share an interest in preserving and protecting the pre-eminence of traditional craftsmanship. Traditions in craftsmanship could be further developed by the younger generation of woodcarvers by referring to the artistic achievements from their counterparts of older generations. Cultural elements like religion have certainly influenced the design philosophy of wood carvings produced by them. It is formed through the marriage of philosophical belief and craftsmanship whereby the religious belief has become the most influencing factor that governs their craftsmanship. Any innovative ideas in the art of wood carving should be encouraged or promoted but need to be carefully dictated by Islamic teaching. Only then they can be considered as thoughtful works of traditions and innovations with native and creative design ideas. This could serve as a step in the journey towards achieving a profound personality not only as a renowned artisan but also as a muk’min.
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