

**PLACEMENTS AND INFLUENCES ON WOODCARVINGS OF  
TRADITIONAL MALAY HOUSES IN NEGERI SEMBILAN**

**NURDIYANA ZAINAL ABIDIN**

**UNIVERSITI TEKNOLOGI MALAYSIA**

PLACEMENTS AND INFLUENCES ON WOODCARVINGS OF TRADITIONAL  
MALAY HOUSES IN NEGERI SEMBILAN

NURDIYANA BINTI ZAINAL ABIDIN

A thesis submitted in fulfillment of the  
requirements for the award of the degree of  
Master of Architecture


Faculty of Built Environment  
Universiti Teknologi Malaysia

JUNE 2014

**Master's Thesis (By research)**

A thesis submitted in fulfillment of the  
requirements for the award of the degree of  
Master of Architecture

I declare that this thesis entitled “*Placements and Influences on Woodcarvings of Traditional Malay Houses in Negeri Sembilan*” is the result of my own research except as cited in the references. The thesis has not been accepted for any degree and is not concurrently submitted in candidature of any other degree.

Signature :  .....

Name : Nurdiyana Binti Zainal Abidin

Date : 26<sup>th</sup> June 2014

To my beloved husband, daughter and family

## ACKNOWLEDGEMENT

In preparing this thesis, I was in contact with many people, researchers, academicians, and practitioners. They have contributed towards my understanding and thoughts. In particular, I wish to express my sincere appreciation to my main thesis supervisor Y. M. Associate Professor Dr. Raja Nafida Raja Shahminan for her encouragement, guidance and critics in the preparation of my thesis. My appreciation also goes out to my co-supervisor Dr. Fawazul Khair Hj Ibrahim who has continuously provided me with supportive and encouraging comments for this research. Without their continuous support and interest, this thesis would not have been the same as presented here.

I am also indebted to Malaysian Ministry of Education (KPM) for generously funding my master study. Librarians at Universiti Teknologi Malaysia (UTM), staff at the resource center of Faculty of Built Environment (FAB) and Center for the Study of the Built Environment in the Malay World (KALAM), UTM also deserve special thanks for their assistance in supplying the relevant literatures for this research.

My sincere appreciation also extends to all of my colleagues and others who have provided assistance at various occasions throughout this research. Their views and tips are useful in one way or another. Last but not least, I am grateful to all of my family members who have dedicated their time and patience throughout my study years and also to my husband who has been there for me from the start until the end of this thesis.

## ABSTRACT

Woodcarving is a form of art depicting the carver's intentions and emotions which are laid out on a canvas of timber panels. Despite mass application of woodcarvings in Traditional Malay Houses around Malaysia, the knowledge behind the placements and influences of woodcarvings implemented in Negeri Sembilan needs further research in order to define, identify and differentiate local woodcarvings. This study aims at investigating the placements and influences on woodcarvings of Traditional Malay Houses in Negeri Sembilan through detailed analysis and synthesis of the woodcarvings used. Qualitative research methodologies were used; firstly based on 15 case studies of Traditional Malay Houses in Negeri Sembilan and secondly through content analysis of books, reports, journals and measured drawings. 15 research samples were obtained from measured drawings archived by the Centre for the Study of the Built Environment in the Malay World (KALAM), Universiti Teknologi Malaysia (UTM). Analysis of the data gathered through the various means mentioned above suggested that the woodcarving designs and placements have similar cultural influences of Minangkabau, Chinese and Javanese with religious influences from Hinduism, Buddhism and Islam. These placements and influences were incorporated with local designs which made the juxtaposition of the woodcarvings found in Negeri Sembilan involving many cultural, religious and political influences. The findings indicated that woodcarvings of Traditional Malay Houses in Negeri Sembilan are infused with a variety of placements and influences which ultimately provided some insight into the multicultural and multi-faith community that live side by side in Negeri Sembilan. Even though they were from different backgrounds, the locals and outsiders lived peacefully together and their influences were depicted on the woodcarvings of the Traditional Malay Houses in Negeri Sembilan.

## ABSTRAK

Ukiran kayu adalah satu bentuk seni visual yang menceritakan dan menggambarkan niat serta emosi pengukir di atas panel-panel kayu. Walaubagaimanapun, penggunaan ukiran kayu yang banyak di rumah-rumah tradisional Melayu di seluruh Malaysia tidak menggambarkan pengetahuan yang mendalam disebalik pengaruh rekabentuk ukiran-ukiran kayu yang diguna pakai di Negeri Sembilan. Oleh itu, kajian ini bertujuan menyelidiki kedudukan serta pengaruh reka bentuk ukiran-ukiran kayu rumah tradisional Melayu di Negeri Sembilan melalui kajian terperinci bagi mendefinisi dan mengasingkan rekaan ukiran kayu yang digunakan di Negeri Sembilan dan Negeri-negeri lain di Malaysia. Metodologi kajian kualitatif telah digunakan dalam penyelidikan ini iaitu kaedah pertama melalui kajian kes 15 buah rumah tradisional Melayu di Negeri Sembilan dan kedua melalui penelitian bahan-bahan bacaan seperti buku, lukisan, jurnal, laporan, laman sesawang serta laporan lukisan terukur. Analisis terhadap 15 sampel data yang telah diperolehi melalui koleksi laporan lukisan terukur di Pusat Kajian Alam Bina Dunia Melayu (KALAM), Universiti Teknologi Malaysia (UTM) menunjukkan bahawa rekabentuk ukiran kayu serta kedudukan ukiran telah dipengaruhi oleh pelbagai budaya seperti Minangkabau, Cina dan Jawa berserta pengaruh-pengaruh agama Hindu, Buddha dan Islam. Pengaruh-pengaruh ini disepadukan bersama reka bentuk ukiran-ukiran kayu tempatan dan diselitkan elemen-elemen dari pengaruh budaya, agama dan politik yang berbeza sehingga melibatkan pelbagai pengaruh reka bentuk ukiran. Kajian memperlihatkan bahawa ukiran-ukiran kayu rumah tradisional Melayu di Negeri Sembilan mempunyai pelbagai kedudukan serta pengaruh reka bentuk yang memberikan gambaran bahawa walaupun berbeza latar belakang, penduduk tempatan dan orang luar mampu menyesuaikan kehidupan yang aman dan pengaruh mereka boleh didapati digunakan pada ukiran-ukiran rumah tradisional Melayu di Negeri Sembilan.



## TABLE OF CONTENTS

CHAPTER	TITLE	PAGE
	<b>DECLARATION</b>	ii
	<b>DEDICATION</b>	iii
	<b>ACKNOWLEDGEMENT</b>	iv
	<b>ABSTRACT</b>	v
	<b>ABSTRAK</b>	vi
	<b>TABLE OF CONTENTS</b>	vii
	<b>LIST OF TABLES</b>	xi
	<b>LIST OF FIGURES</b>	xii
	<b>LIST OF APPENDICES</b>	xiii
1	<b>INTRODUCTION</b>	1
	1.1. Aim of Research	2
	1.2. Objectives of Research	2
	1.3. Research Questions	3
	1.4. Research Gap	3
	1.5. Research Framework	5
	1.6. Scope & Limitations of Research	7
	1.7. Significance of Research	7
	1.8. Expected Research Outcome	7
	1.9. Thesis Structure	8

2	TRADITIONAL MALAY WOODCARVINGS	9
	2.1. Introduction	9
	2.2. Overview of Woodcarving	10
	2.3. Woodcarving Terminologies	13
	2.4. Functions of Woodcarvings	13
	2.5. Basic Woodcarving Components	16
	2.6. Basic Woodcarving Motifs	19
	2.7. Basic Woodcarving Patterns	21
	2.8. Basic Woodcarving Techniques	23
	2.9. A Brief Background of Negeri Sembilan	25
	2.9.1. Negeri Sembilan Traditional architecture	29
	2.10. Religious, Cultural and Political Influences	31
	2.10.1 Pre-Islamic and Post-Islamic Woodcarving Motifs	35
	2.11. Summary	36
3	RESEARCH METHODOLOGIES	37
	3.1 Introduction	37
	3.2 Precedent and case studies of existing Malay houses in Negeri Sembilan	38
	3.3 Document Analysis	38
	3.4 Analytical Review of Documents and literatures	42
	3.5 Summary	43
4	CASE STUDIES	44
	4.1 Introduction	44
	4.2 Brief history of selected buildings	45
	4.2.1 Dato' Undang Kamat's house	45
	4.2.2 Dato' Gempa Maharaja Haji Mohd Zakaria's house	46
	4.2.3 Dato' Muda Haji Omar bin Lajim's house	47
	4.2.4 Dato' Sidin's house	48
	4.2.5 Dato' Perba Meon's house	49
	4.2.6 Dato' Kelana Putera Makmur's house	50

	4.2.7 Tok Lak Salleh's house	51
	4.2.8 Tukang Kahar's house	52
	4.2.9 Hajah Maharan's house	53
	4.2.10 Hajah Ropah's house	54
	4.2.11 Uwan Sinab's house	55
	4.2.12 Hajah Selipah's house	56
	4.2.13 Zuhairah Talib's house	57
	4.2.14 Kalsom binti Sohor's house	58
	4.2.15 Haji Darun bin Haji Ibrahim's house	59
	4.3 Summary	60
5	DATA ANALYSIS	61
	5.1 Introduction	61
	5.2 Data Analysis 1: Woodcarving Placements	62
	5.3 Data Analysis 2: Woodcarving Typologies and Influences	85
	5.4 Summary	99
6	FINDINGS: WOODCARVING INFLUENCES	100
	6.1 Introduction	100
	6.2 Finding 1: Placement of Woodcarvings	101
	6.3 Finding 2: Typologies and Influences on Woodcarvings of Negeri Sembilan TMH	102
	6.4 Summary	104
7	CONCLUSION AND FUTURE SUGGESTIONS	105
	7.1 Conclusion	105
	7.2 Future References	106
	REFERENCES	107
	Appendices A	110

## LIST OF TABLES

<b>TABLE NO.</b>	<b>TITLE</b>	<b>PAGE</b>
2.1	Pre-Islamic and Post-Islamic Woodcarving Motifs	35
3.1	KALAM's 1976-2011 List of 43 measured drawings of houses in Negeri Sembilan	39
3.2	15 Selected Houses in Negeri Sembilan from KALAM's 1976-2011 Measured Drawing List	41
4.1	Drawings of Dato' Undang Kamat's House (source: KALAM, UTM)	46
4.2	Drawings of Dato' Gempa Maharaja Haji Mohd Zakaria's House (source: KALAM, UTM)	47
4.3	Drawings of Dato' Muda Haji Omar bin Lajim's House (source: KALAM, UTM)	48
4.4	Drawings of Dato' Sidin's House (source: KALAM, UTM)	49
4.5	Drawings of Dato' Perba Meon's House (source: KALAM, UTM)	50
4.6	Drawings of Dato' Kelana Putera Makmur's House (source: KALAM, UTM)	51
4.7	Drawings of Tok Lak Salleh's House (source: KALAM, UTM)	52
4.8	Drawings of Tukang Kahar's House (source: KALAM, UTM)	53
4.9	Drawings of Hajah Maharan's House (source: KALAM, UTM)	54
4.10	Drawings of Hajah Ropah's House (source: KALAM, UTM)	55

4.11	Drawings of Uwan Sinab's House (source: KALAM, UTM)	56
4.12	Drawings of Hajah Selipah's House (source: KALAM, UTM)	57
4.13	Drawings of Zuhairah Talib's House (source: KALAM, UTM)	58
4.14	Drawings of Kalsom binti Sohor's House (source: KALAM, UTM)	59
4.15	Drawings of Haji Darun bin Haji Ibrahim's House (source: KALAM, UTM)	60
5.1	Drawings of the 15 selected buildings (source: KALAM, UTM)	63-65
5.2	Drawings of Dato' Undang Kamat's House (source: KALAM, UTM)	68
5.3	Drawings of Dato' Gempa Maharaja Haji Mohd Zakaria's House (source: KALAM, UTM)	69
5.4	Drawings of Dato' Muda Haji Omar bin Lajim's House (source: KALAM, UTM)	70
5.5	Drawings of Dato' Sidin's House (source: KALAM, UTM)	71
5.6	Drawings of Dato' Perba Meon' House (source: KALAM, UTM)	72
5.7	Drawings of Dato' Kelana Putra Makmur's House (source: KALAM, UTM)	73
5.8	Drawings of Tok Lak Salleh's House (source: KALAM, UTM)	74
5.9	Drawings of Tukang Kahar's House (source: KALAM, UTM)	75
5.10	Drawings of Hajah Maharan's House (source: KALAM, UTM)	76
5.11	Drawings of Hajah Ropah's House (source: KALAM, UTM)	77
5.12	Drawings of Uwan Sinab's House (source: KALAM, UTM)	78
5.13	Drawings of Hajah Selipah's House (source: KALAM, UTM)	79
5.14	Drawings of Zuhairah Talib's House (source: KALAM, UTM)	80

5.15	Drawings of Kalsom binti Sohor's House (source: KALAM, UTM)	81
5.16	Drawings of Haji Darun bin Haji Ibrahim's House (source: KALAM, UTM)	82
5.17	Case Studies Selected and the Coding used for Analysis	83
5.18	Total Number of Woodcarving Placements	84
5.19	Typologies and Influences of <i>tunjuk langit</i> (source: KALAM, UTM)	86
5.20	Typologies and Influences of Attic's Roof Boards (source: KALAM, UTM)	87
5.21	Woodcarvings on <i>papan cantik</i>	88
5.22	Woodcarvings on <i>tebar layar</i>	89
5.23	Woodcarvings on <i>kasau</i>	90
5.24	Woodcarvings on <i>papan layang</i>	91
5.25	Woodcarvings on <i>Tunjuk Langit</i>	92
5.26	Woodcarvings on <i>kekisi</i>	92
5.27	Woodcarvings on Doors	93
5.28	Woodcarvings on Columns	95
5.29	Woodcarvings on Walls	95
5.30	Woodcarvings on Floor Beams' Ends	96
5.31	Woodcarvings Typology of <i>Buah Buton</i>	97
5.32	Woodcarvings on <i>sesiku</i>	97
5.33	Woodcarvings on Stilts	98
5.34	Woodcarvings on Stairs	98

## LIST OF FIGURES

<b>FIGURE NO.</b>	<b>TITLE</b>	<b>PAGE</b>
1.1	The research gap that were based on current and past researches of woodcarvings	4
1.2	Research Framework used in this study	6
2.1	Functions of TMH woodcarvings	14
2.2	Woodcarving functions	15
2.3	Drawing shows the structural element and elements of design of woodcarvings in Dato' Perba Meon's House (source: KALAM, UTM)	17
2.4	Drawing shows the ornamentation used in Dato' Perba Meon's house (source: KALAM, UTM)	17
2.5	Woodcarving categories	18
2.6	Woodcarving motifs	19
2.7	Basic woodcarving typologies	20
2.8	Single and frame patterns on wall and door of Hajah Maharan's house, Negeri Sembilan (source: KALAM, UTM)	21
2.9	Basic woodcarving patterns	22
2.10	Basic woodcarving techniques	24
2.11	Woodcarving techniques	24
2.12	Nine Negeri Sembilan ancient settlement districts	26

2.13	Map of new administrative district of Negeri Sembilan	27
2.14	Timeline of Negeri Sembilan's political influences	28
2.15	TMH of West Peninsular Malaysia (Source Lim Jee Yuan, 1987)	29
2.16	Difference between local Negeri Sembilan Architecture and TMH with Minangkabau influences (Source: KALAM, UTM)	30
2.17	Influences timeline	32
2.18	The different influences in Malaysia	34
3.1	Locations of Selected Buildings Based on Table 3.2	42
5.1	Exterior placement of woodcarvings of Dato' Gempa Haji Mohd Zakaria's House (source: KALAM, UTM)	66
5.2	Interior woodcarving placement of Dato' Gempa Haji Mohd Zakaria's House (source: KALAM, UTM)	67



**LIST OF APPENDICES**

<b>APPENDIX</b>	<b>TITLE</b>	<b>PAGE</b>
A	Biodata: Encik Ruhizah bin Kassim	110

## **CHAPTER 1**

### **INTRODUCTION**

According to the Malay language, the word woodcarving which is translated into the Malay word *ukiran* literally means ‘drawings/paintings which are chiselled / carved onto decorative objects. Woodcarvings are also an expression of oneself which is simple, direct and have been the same in many past civilizations (Sabol, 2008). This shows that woodcarvings are a form of decorative element which are done to beautify an object (Iman, 2006). Woodcarvings in traditional Malay houses are therefore used as a decorative element to decorate the exterior and interior elements of the timber houses. Woodcarving in the Malay world is known as a form of art and craft which is enjoyed and appreciated by the community (Abdul Halim, 1987). The action of carving into timber allows art to be injected into timber houses and expresses the intentions of the owners of the houses in doing so.

Woodcarvings are a form of art which transcends culture, belief and social customs of the Malays. Woodcarving is not just mere decorations as it is also a form of art which interprets the carver’s intentions in the design and form of the woodcarving intended (Oughton, 1976). Thus the woodcarver employed could convey what he feels, his intentions and his hopes to achieve in his woodcarving. This is then projected onto the timber houses of the Malays which can then be appreciated by residents and guests. The design elements used by the carvers are concepts which are derived from his surroundings such as that of nature and the

environment, his religious beliefs and cultural influences. Therefore the act of carving can be seen as a manifestation of the carver's intentions which are influenced by his surroundings or came from inspirations through his experiences and beliefs (Ismail & Ahmad, 2001).

The application of woodcarvings in traditional Malay houses can be found across the country and majority of woodcarvings are found in traditional Malay houses of people with influences in their community; the leaders. Although some commoners' houses are found to be adorned with woodcarvings, they are not as numerous as those found in the leaders' houses. This is due to the cultural aspect of the Malay society which implies that people with status lives a wealthier and easier lives than those of the commoners thus the differences on their art and craft could also be seen (Perbadanan Kemajuan Kraftangan Malaysia, 2009). Woodcarvings became a symbol of status and influence among people who could afford it and outside influences on the designs of the woodcarvings showed the connections that the owner had with the outside world. Woodcarvings became not only a form of art and decoration but were also a status symbol of the owners of the houses.

### **1.1. Aim of Research**

The aim of this research is to investigate influences on the designs of woodcarvings in the traditional Negeri Sembilan Malay houses.

### **1.2. Objectives of Research**

The objectives of this research are as follows:

- i. To locate the placements of woodcarvings used in traditional Malay houses of Negeri Sembilan
- ii. To determine the typologies of woodcarvings found in traditional Malay houses of Negeri Sembilan
- iii. To investigate and document the different types of design influences on the woodcarvings of Malay traditional houses in Negeri Sembilan

### **1.3. Research Questions**

The research questions that were undertaken throughout the research are:

- i. What are the common placements of the woodcarvings found in the traditional Malay houses of Negeri Sembilan?
- ii. What are the typologies of woodcarvings found in traditional Malay houses of Negeri Sembilan?
- iii. What are the design influences that can be found on the woodcarvings of traditional Malay houses of Negeri Sembilan?

### **1.4. Research Gap**

The research gap for this thesis is based on an assessment of current and past researches done on woodcarving. The researches studies are then analyzed and compiled into their respective field of focuses to find out what are currently being studied, what has been studied and what should be studied in the future (what has not been covered). The research gap is the focus of study for this research which is on the influences on woodcarvings of traditional Malay houses in Negeri Sembilan.

Woodcarving researches that have been done previously are categorized into six topics which are studies on timber species, acoustic designs, and categories of woodcarvings, typologies of woodcarvings, woodcarving techniques and woodcarving patterns. The topics can be further elaborated into sub-topics according to each category as illustrated in figure 1.1 below:

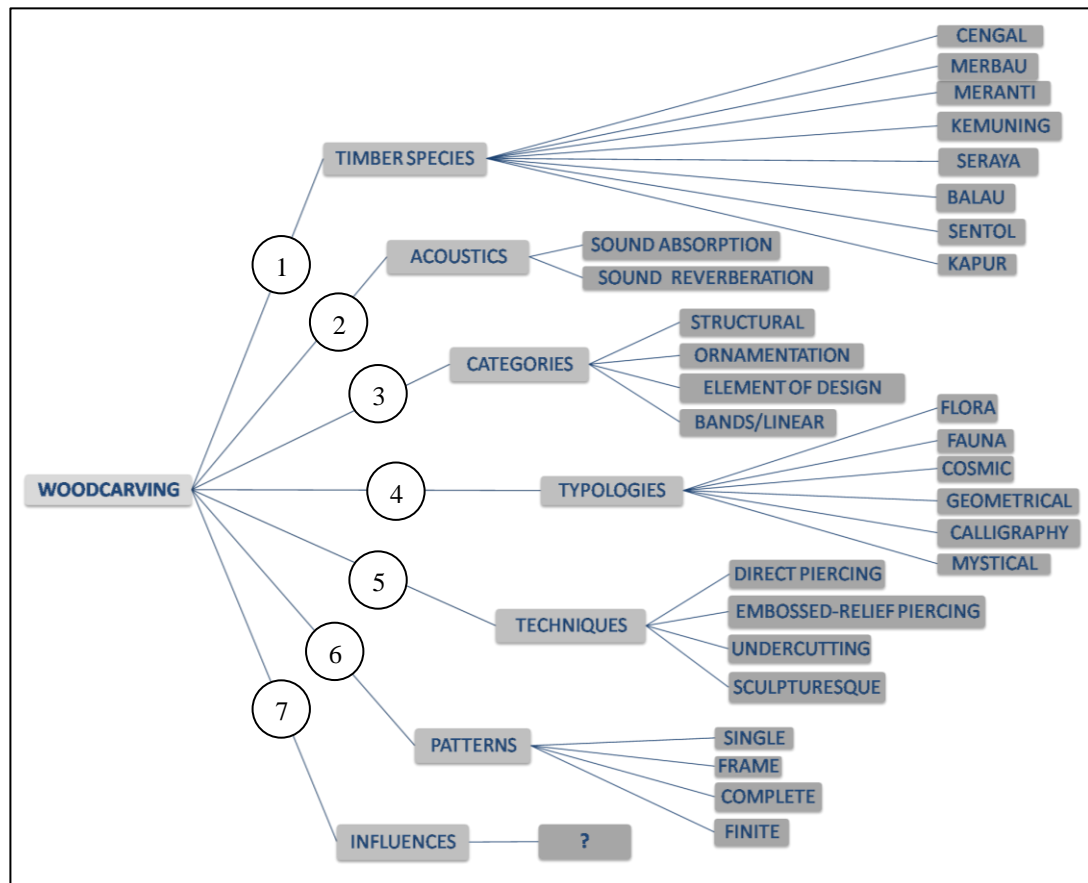


Figure 1.1: The research gap that were based on current and past researches of woodcarvings  
Source: Author

- i. For the first topic, commonly used timber species in woodcarvings were studied such as *cengal* (*Balanocarpus Heimii*), *sentol* (*Sandoricum indicum*) and *kapur* (Said & Abdullah, 2001).
- ii. The second topic studied was on timber acoustics in buildings which applied the usage of woodcarvings. The researches focused on the sound absorption of woodcarvings and also timber reverberations in buildings with woodcarvings.

- iii. The third topic focuses on categories of woodcarvings which studied the applications of woodcarvings in a timber house. The categories of woodcarvings are then divided into sub-topics which consist of woodcarvings as structural elements, ornamentations, elements of designs and bands/ liner elements (Ismail, 2002 & Thakkar, 2004).
- iv. The fourth topic that has been studied is on the typologies of woodcarvings which can be divided into flora, fauna, cosmic, geometrical, calligraphy and mystical. These typologies become the concept of designs for the woodcarvers and allowed them to carve elaborate designs.
- v. The fifth area studied is on woodcarving techniques which included direct piercing, emboss-relief piercing, sculpturesque and undercutting. The techniques used will determined the type and placement of woodcarving in the timber houses.
- vi. The sixth area of research is on woodcarving patterns such as single pattern, frame pattern, complete pattern and finite pattern. The patterns used are based on the types of woodcarvings in different parts of the Malay house.

The focus of study for this research is on the influence of woodcarvings. The influences will determine the origin of the woodcarving designs and indicate the placements of the woodcarvings used. The synthesis of all of the researches are placed into a diagram in figure 1.1 which illustrates the field of studies on woodcarvings around the world and the focus of study for this research.

## **1.5. Research Framework**

Research framework is a tool that guides the researcher throughout the research period and act as a research structure. The structure for this research is divided into aim, objectives, methodologies and findings including data collections and conclusion. The structure further demonstrates the aim and objectives of this research which is to investigate influences on the designs of woodcarvings in the

traditional Negeri Sembilan Malay houses whereas the objectives are to identify the influences, to determine the placement and to find out the typologies of the woodcarvings. The methodologies taken in this research are then divided into four sections to explain the different data collections needed for this study. The research structure then shows the final steps of the research through data collection, analysis and synthesis and finally the conclusion of this study. The research structure which guides this thesis and the research undertaken is illustrated in figure 1.2.

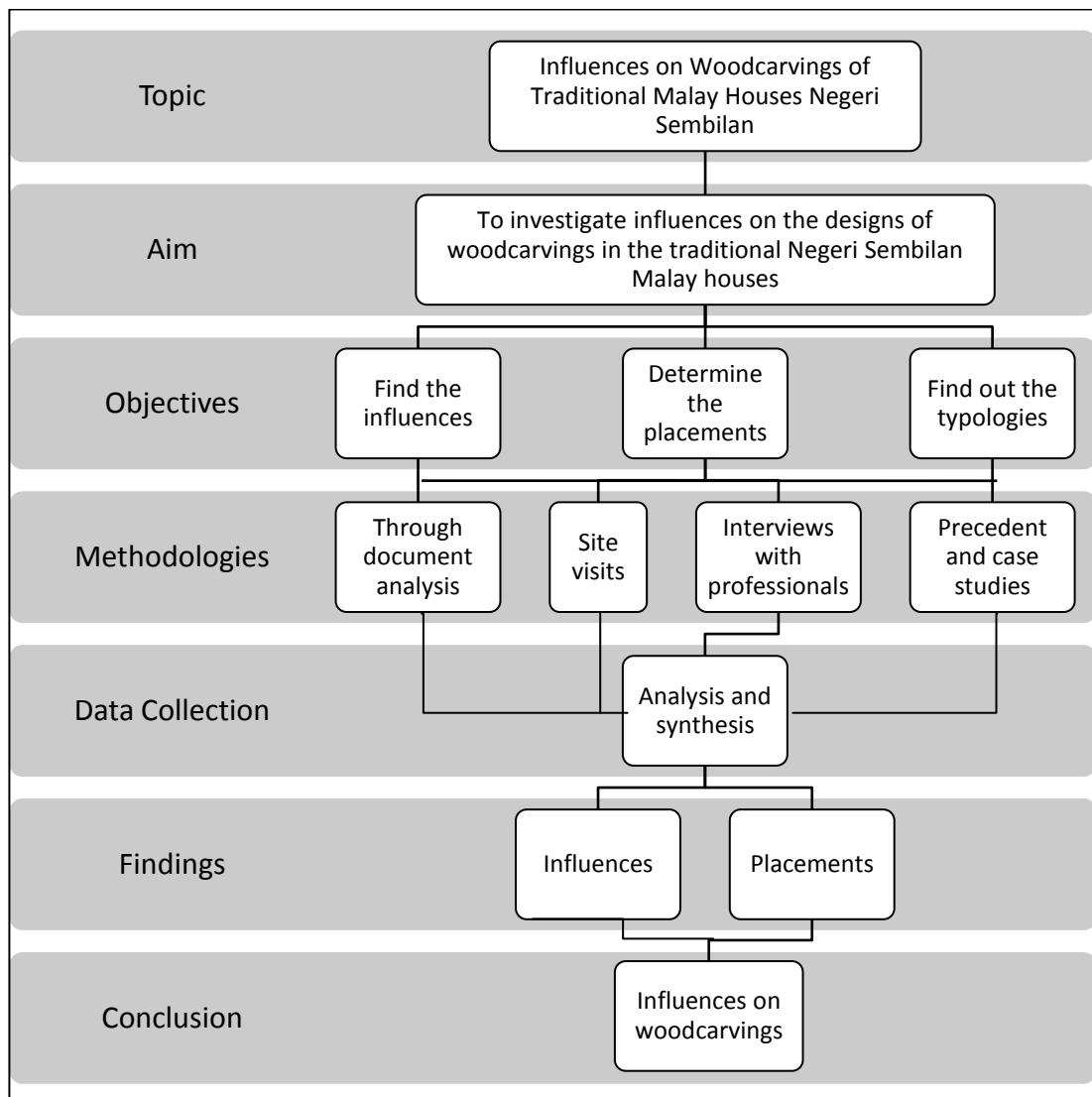


Figure 1.2: Research Framework used in this study

Source: Author

## **1.6. Scope & Limitations**

The scope of the study is only limited to Malay traditional houses in Negeri Sembilan of measured drawings in the collection of Center for the Study of the Built Environment in the Malay World (KALAM), UTM.

## **1.7. Significance**

The significances of this research are as follows:

- i. The documentation of the design influences on woodcarvings of traditional Malay houses in Negeri Sembilan. This will help in identifying the local Negeri Sembilan woodcarving designs with similarities or differences from other states of Malaysia.
- ii. The research will help expand the current understanding on the evolution of Negeri Sembilan woodcarvings through the influences.
- iii. The research will continue the current researches done on woodcarvings and help determine the relations between the external influences and the changes that occurred in the local Negeri Sembilan woodcarving designs.

## **1.8. Expected Research Outcome**

This research is expected to be a recorded and documented list of the different influences on woodcarvings of traditional Malay houses in Negeri



Sembilan. This will be done through the identification, analysis and synthesis of the data collected from woodcarvings of selected houses in Negeri Sembilan.

## **1.9. Thesis Structure**

The thesis is divided into 6 chapters. Chapter 1 acts as the opening of the research by providing an overview of the research whereas chapter 2 plays the role of providing a background study on the topics being studied in this research. Chapter 3 explains the research methodologies taken in this thesis and the selected buildings being studied. Research methodologies are the systematic methods in which data are collected and it is also the chapter discussing on how the data are analyzed. All of the analysis and synthesis are compiled into chapter 4 in the data collection chapter whereas the findings are recorded in chapter 5. The analysis chapter in chapter 4 records and analyzes the woodcarvings collected from all of the selected buildings. Chapter 5 then records the findings from the woodcarvings which will determine the influences found. The final and concluding chapter is chapter 6 which has all of the final findings of this research and ultimately concludes the whole thesis.

## REFERENCES

- Abdul Halim Nasir. (1987). *Traditional Malay Woodcarving*. Kuala Lumpur: Dewan Bahasa & Pustaka.
- Ahmad Iskandar B Muhammad, Mohammad Haelmizan Alri B Abd Rahman, Sanjay B Hassan, Shazlena Bt Selamat, Tengku Ibnu Bt Tengku Muhctazar, Wan Norashikin Bt Wan Harabaah. *Rumah Dato' Muda Haji Omar bin Lajim, No 2, Bukit Gombang Lama, Batu Kikir*, Negeri Sembilan. UTM: Measured Drawings. 1996
- Ahmad Sufian B Mohd Zamli (et al.). *Rumah Tok Lak Salleh, Kampung Gunug Pasir, Kuala Pilah*, Negeri Sembilan. UTM: Measured Drawings. 2008
- Farish A. Noor & Khoo, E. (2003). *Spirit of Wood: The Art of Malay Woodcarving*. Singapore: Periplus Editions (HK) Ltd.
- Fei, C. H., Chang Chee Choon, Pang Lai Kin, Tan Hui Min. *Rumah Haji Darun bin Haji Ibrahim, No 32, Kampung Tanjung Beringin, Sri Menanti*, Negeri Sembilan. UTM: Measured Drawings. 2004
- Gibbs, P. (1987). *Building a Malay House*. New York: University Press Oxford.
- Hisham B Abdul Rahman, Izree Hafeez B Ismail, Mazyani Bt Muhamad Raslani, Nik Nadia Aishah Bt Nik Ab Rasik, Sheril Aida Bt Ahmad Aseri. *Rumah Dato' Perba Meon, No 7, Kampung Parit Seberang, Kuala Pilah*, Negeri Sembilan. UTM: Measured Drawings. 2008
- Idham B Baharuddin, Mohd Rizalludin B Ahmad, Tengku Ahmad Ismawi B Tengku Ismail, Wan Mohammad B Wan Mahmood, Muhammad Faiz B Ramli, Erda Rozniza Bt Roslan, Marlina bt M. Markam. *Rumah Dato' Gempa Maharaja Haji Mohd Zakaria, Chengkau, Rembau*, Negeri Sembilan. UTM: Measured Drawings. 1997
- Idrus Yaakub. (1996). *Rumah Tradisional Negeri Sembilan: Satu Analisis Seni Bina Melayu*. Shah Alam, Malaysia: Penerbit Fajar BAKti Sdn. Bhd.
- Iman Sufiyya. (2006). *Seni Warisan Budaya Malaysia: Seni Bina & Seni Lukis*. Kuala Lumpur: Penerbit Era Didik.
- Ismail Said & Ahmad Saifuddin Abdullah. (2001). *Species-species Kayu dalam Seni Ukiran Melayu*. Johor, Malaysia: Universiti Teknologi Malaysia.

- Ismail Said. (2002). Visual Composition of Malay Woodcarvings in Vernacular Houses of Peninsular Malaysia. *Jurnal Teknologi*, 37(B), 43–52.
- Khairul Nidzam B Che Ali, Mohd Fadzly B Sarip, Muhamad Anwar B Khalid, Wong Siew Wei, Tay Yee Wei. *Rumah Hajah Ropah, Kuala Pilah*, Negeri Sembilan. UTM: Measured Drawings. 2008
- Lim, L. H., & Said, I. (2002). Ikonograf Komponen-komponen Ukiran Kayu Cina di dalam Tokong Cina. *Housing, Building and Planning Journal, UTM*.
- Mohd Izzuddin B Mohd Nor, Asmaa' Bt Kamal, Intan Mastura Bt Mohd Noor, Mohd Syazani B Md Salleh, Tengku Intan Suraya Bt Tengku Aziz. *Rumah Uwan Sinab, Kuala Pilah*, Negeri Sembilan. UTM: Measured Drawings. 2008
- Mohd Muizzudin B Muslim, Wong Teck Yong, Liang Chen Chin, Sharifah Nabilla Al-Yahya Bt Syed Sheh, Noor Atiqah Bt Md Din. *Rumah Dato' Sidin, Kuala Pilah*, Negeri Sembilan. UTM: Measured Drawings. 2008
- Mohd Sabrizaa Abd Rashid. (2008). *Penafsiran Falsafah "Ibu" dalam Awan Larat : Warisan Estetika Seni Ukiran Melayu*. Perak: Seminar Antarabangsa Pemandiran Budaya Tamadun Timur Laut.
- Mohd Sabrizaa Abd Rashid. (2009). Evolusi Bentuk dan Makna Pada Ragam Hias dalam Seni Bina Tradisional Melayu. Perak: UiTM.
- Moser, S. (2011). Constructing Cultural Heritage. *The Newsletter, No.57*, 30-31.
- Muhammad Hairi B Muhamad Sabrun, Nur Hafilah Bt Hashim, Muhammad Siddiq B Mohd Zin. *Rumah Zuhairah Talib, Kuala Pilah*, Negeri Sembilan. UTM: Measured Drawings. 2008
- Muhamad Khairi, Samsul Md Idris, Abdul Latif Isnin, Zulkifli Md Yusuf, Md Riza Yusof, Mohd Jaafar Salleh. *Rumah Dato' Kelana Putera Makmur, Bt 34, Kampung Pantai, Seremban*, Negeri Sembilan. UTM: Measured Drawings. 1984
- Oughton, f. (1969). *The History & Practice of Wood Carving*. London: Stobart & Son Ltd.
- Perbadanan Kemajuan Kraftangan Malaysia. (2009). *Ukiran Kayu Warisan Melayu*. Kuala Lumpur, Malaysia: Perbadanan Kemajuan Kraftangan Malaysia.
- Radzuan B Muhammad Radzi, Mohd Zaidi B Mat Nasir, Md Sufian B Kamisan, Norhayati Bt Hussein, Zarina Bt Othman. *Rumah Tukang Kahar, No 21, Kampung Tengah, Tanjung Ipoh, Kuala Pilah*, Negeri Sembilan. UTM: Measured Drawings. 1993

- Rumah Hajah Selipah, No 377, Jalan Tampin, Negeri Sembilan. UTM: Measured Drawings. 1994*
- Rumah Dato' Undang Kamat, Johol, Negeri Sembilan. UTM: Measured Drawings. 1994*
- Sabol, D. (2008). *Wood Carving Basics*. CT, USA: The Taunton Press.
- Thakkar, J. (2004). *Decoding Craft Expressions: Wood Carvings of Traditional Houses of Gujarat*. France.
- Wan Fairuz Nazwan B Wan Ridzwan, Mohamad Nor' Akmal B Sarman, Mohamad Alif B Mohd Umar, Fadhlina Bt Ahmad @ Taufik, Anis Puteri Bt Hamdan. *Rumah Hajah Maharan, Kuala Pilah, Negeri Sembilan. UTM: Measured Drawings. 2008*
- Weng, H. C., Diana Chan Yian Lian, Lee Yu Sheng, Yeow Hsu Sin. *Rumah Kalsom binti Sohor, Kampung Batu Hampar, Sri Menanti, Negeri Sembilan. UTM: Measured Drawings. 2004*
- Yuan, L. J. (1987). *The Malay House*. Penang. Masyarakat Institute.
- Zulkifli Hanafi. (2000). *Pola-pola Hiasan di dalam Bangunan Tradisional Melayu*. Selangor: Dewan Bahasa & Pustaka.