



# KEBAYA MALAYSIA

MALAYSIAN KEBAYA



KEMENTERIAN PELANCONGAN, SENI DAN BUDAYA  
Jabatan Warisan Negara

MINISTRY OF TOURISM, ARTS AND CULTURE  
Department of National Heritage



# KEBAYA MALAYSIA

*MALAYSIAN KEBAYA*



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## Penghargaan

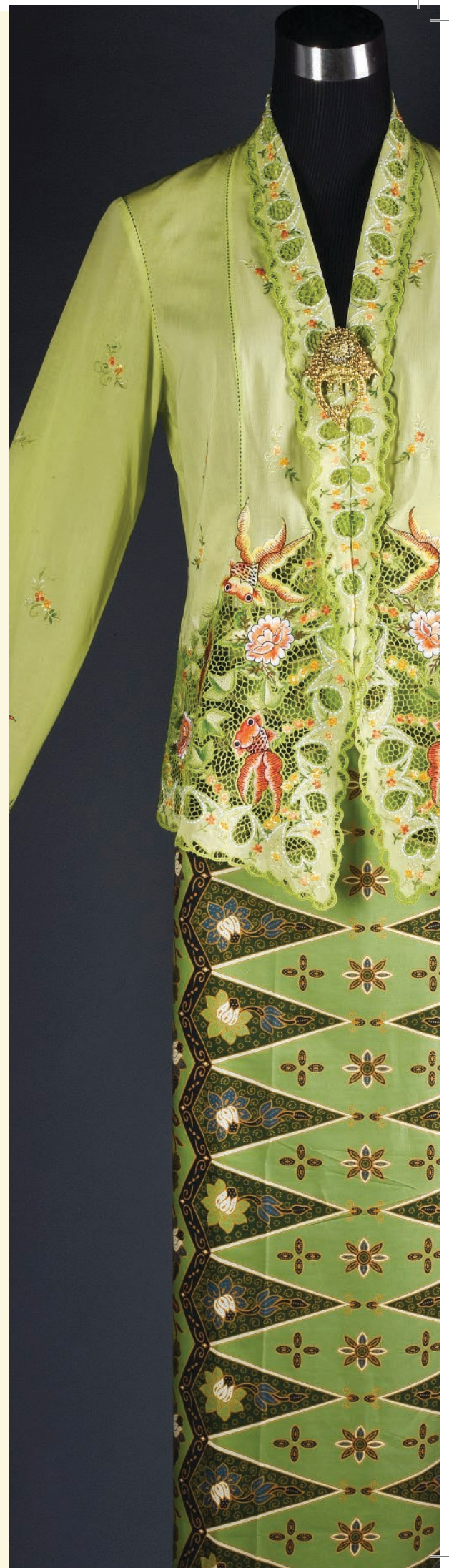
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Projek buku mewah ini telah melibatkan ramai individu dan organisasi. Jabatan Warisan Negara (JWN) mengucapkan terima kasih kepada Kementerian Pelancongan, Seni dan Budaya (MOTAC), Bahagian Hubungan Antarabangsa (Kebudayaan), MOTAC dan warga kerja Bahagian Warisan Tidak Ketara, Jabatan Warisan Negara.

Sejak dari peringkat awal projek ini bermula, MOTAC telah memberikan sokongan kepada JWN dan penulis, menerbitkan buku *Kebaya Malaysia*. JWN juga amat menghargai Jabatan Kebudayaan dan Kesenian Negara (JKKN), Perbadanan Kemajuan Kraftangan Malaysia dan Jabatan Muzium Malaysia (JMM) kerana sudi memberikan keizinan berkongsi foto-foto baju Kebaya. JWN juga menghargai semua kerjasama penggiat dan komuniti kebaya di seluruh Malaysia, yang bersama-sama menghulur bantuan sepanjang dokumentasi penerbitan buku ini.

Akhir kata, JWN juga mengucapkan terima kasih dan penghargaan kepada orang perseorangan, yang secara langsung atau tidak langsung telah menyumbang kepada penerbitan buku ini.

**“Kebaya Kita, Kongsi Budaya”**





## **Acknowledgements**

*This luxury book project has involved numerous individuals and organizations. The Department of National Heritage (JWN) would like to express our gratitude to the Ministry of Tourism, Arts and Culture (MOTAC), the International Relations Division (Culture) MOTAC, and the staff of the Intangible Cultural Heritage Division, Department of National Heritage.*

*From the early stages of this project, MOTAC has provided invaluable support to JWN and the authors in the publication of the 'Kebaya Malaysia' book. JWN also extends our deep appreciation to the National Department Culture for and Arts (JKKN), the Malaysian Handicraft Development Corporation (Perbadanan Kraftangan Malaysia), and the Department of Museums Malaysia (JMM) for their kind permission to share photographs of kebayas. Furthermore, JWN offers our heartfelt thanks to all the kebaya practitioners and communities across Malaysia who have generously contributed to the documentation and publication of this book.*

*Finally, JWN would like to express thanks and appreciation to the individuals who, directly or indirectly, have contributed to the publication of this book.*

**“Our Kebaya, Sharing Our Culture”**

## Pendahuluan

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**K**ementerian Pelancongan Seni dan Budaya melalui Jabatan Warisan Negara bertanggungjawab dalam menyediakan pelan perlindungan kebaya, dan satu daripadanya usaha yang dijalankan adalah dengan menerbitkan buku Kebaya Malaysia. Hal ini bertepatan dengan fungsi Jabatan Warisan Negara untuk memulihara, memelihara, melindungi dan mempromosikan kekayaan khazanah warisan Malaysia. Bagi melaksanakan fungsi tersebut, kebaya telah diisytiharkan sebagai Warisan Kebangsaan, pada tahun 2012 di bawah Akta Warisan Kebangsaan 2005 [Akta 645].

Usaha penerbitan naskhah bernilai ini juga, selari dengan visi Jabatan Warisan Negara sebagai peneraju dalam penerokaan dan pengkalan khazanah warisan, ke arah pembentukan teras jati diri bangsa dan penjanaan ekonomi negara. Bahkan tindakan dan inisiatif pelan perlindungan kebaya bertujuan, melestarikan dan meneruskan kelangsungan “Warisan Kebudayaan Tidak Ketara” sebagai instrumen pembangunan komuniti setempat, keharmonian sosial serta menghormati budaya masyarakat.

Diharapkan buku ini menjadi rujukan dan panduan kepada semua rakyat Malaysia, dan dapat dikongsi dengan masyarakat antarabangsa berkaitan dengan seni warisan kebaya Malaysia.





## **Introduction**

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*The Ministry of Tourism, Arts and Culture, through the Department of National Heritage, is responsible for developing a safeguarding plan for the kebaya. One of the efforts undertaken is the publication of the book 'Kebaya Malaysia.' This aligns with the role of the Department of National Heritage to conserve, preserve, protect, and promote the rich heritage of Malaysia. To fulfil this role, the kebaya was gazetted a National Heritage in 2012 under the National Heritage Act 2005 (Act 645).*

*The publication of this valuable work is also in line with the vision of the Department of National Heritage as a leader in the exploration and preservation of heritage treasures, towards the formation of national identity and the generation of the country's economic growth. In fact, the actions and initiatives under the kebaya safeguarding plan aim to preserve and continue the continuity of Intangible Cultural Heritage as an instrument for local community development, social harmony, and cultural respect.*

*It is hoped that this book will serve as a reference and guide for all Malaysians and can be shared with the international community to promote the art and cultural heritage of Malaysia's kebaya.*

# Kata Pengantar

---

## *Setitis Tinta, Seungkap Bicara*

**Salam Sejahtera dan Salam Malaysia Madani.**

Saya mengucapkan tahniah kepada Jabatan Warisan Negara (JWN), di bawah Kementerian Pelancongan, Seni dan Budaya (MOTAC) atas usaha merealisasikan penerbitan buku *Kebaya Malaysia*. Buku ini merupakan naskhah istimewa, kerana ia merupakan satu pelaburan penting Malaysia, untuk membentuk masa hadapan negara yang cemerlang dalam bidang “Warisan Kebudayaan Tidak Ketara”. Kebaya Malaysia merupakan simbol identiti negara kita, dan bukti perkongsian kepelbagaian budaya dalam masyarakat.



Malaysia akan terus giat mempromosikan dan memelihara warisan budaya tanah air, demi melahirkan rasa bangga dan kepunyaan kepada generasi muda. Dengan mempromosikan kebaya Malaysia melalui buku ini, kita bukan sahaja mengekalkan warisan budaya kita, tetapi juga menggalakkan persefahaman dan toleransi silang budaya, dalam kalangan komuniti masyarakat yang pelbagai. Kebaya Malaysia merupakan cerminan kenegaraan dan simbol perpaduan rakyat pelbagai kaum, kerana hampir semua kaum memakainya di majlis-majlis dan kehidupan seharian. Pemakaian kebaya merangkumi nilai-nilai kesederhanaan, kerendahan hati dan keanggunan untuk semua wanita di Malaysia.

Segala idea dan usaha dalam penerbitan buku ini, merupakan nilai kesungguhan yang amat dihargai. Langkah yang diambil oleh Jabatan Warisan Negara ini, adalah usaha murni dalam merakamkan seni warisan budaya untuk tatapan generasi sekarang dan masa hadapan. Pemakaian kebaya adalah lambang kearifan tempatan untuk melindungi dan memelihara maruah serta keanggunan diri. Busana warisan mempunyai elemen adat dan budaya dalam sesuatu masyarakat kerana sesuatu budaya dapat dikenali melalui pemakaian busana tradisi.

Inisiatif Jabatan Warisan Negara menyediakan pelan perlindungan kebaya ini, adalah selaras dengan “Konvensyen Perlindungan Warisan Kebudayaan Tidak Ketara 14 2003” yang telah diratifikasikan Malaysia selaku negara anggota UNESCO, *Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (IGC ICH)*. Kementerian Pelancongan, Seni dan Budaya (MOTAC) menyokong sepenuhnya penerbitan buku ini, bagi tujuan melestarikan dan meneruskan kelangsungan “Warisan Kebudayaan Tidak Ketara”, sebagai instrumen pembangunan komuniti setempat, keharmonian sosial, serta menghormati budaya masyarakat pelbagai kaum di negara ini.

Usaha ini sejajar dengan penguatkuasaan Akta Warisan Kebangsaan 2005 [Akta 645], yang bertujuan untuk melestarikan kebaya yang telah diwartakan pada tahun 2012. Terbitan buku ini juga untuk menyokong pelaksanaan Dasar Kebudayaan Negara (DAKEN) iaitu, Teras Satu – Budaya Nilai Tinggi, Teras Tiga – Pemeliharaan dan Pemuliharaan Warisan Budaya, dan Teras Tujuh – Kecemerlangan Budaya. Dengan penganjuran pelbagai aktiviti persembahan dan peragaan kebudayaan, buku ini boleh dijadikan panduan oleh semua agensi kerajaan, mahupun swasta, Badan Bukan Kerajaan (NGO) dan institusi pendidikan di Malaysia.

Akhir kata, saya ingin mengucapkan tahniah dan syabas sekali lagi kepada Jabatan Warisan Negara (JWN), penulis dan pakar busana tradisional yang berjiwa besar, Puan Zubaidah binti Sual, dan individu-individu yang terlibat dalam merealisasikan penerbitan buku Kebaya Malaysia ini. Semoga buku ini dapat dimanfaatkan sepenuhnya, bagi membantu memelihara dan memulihara khazanah warisan kebudayaan tidak ketara Malaysia.

**Sekian, terima kasih.**

*YB Dato Sri Tiong King Sing*  
**Menteri Pelancongan, Seni dan Budaya**

## **Welcome Remarks**

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### *A Drop of Ink, A Voice Revealed*

#### **Greetings everyone and Salam Malaysia Madani!**

*I would like to congratulate the Department of National Heritage (JWN), under the Ministry of Tourism, Arts and Culture (MOTAC), for their efforts in bringing the publication of the book 'Kebaya Malaysia' to fruition. This book is a special manuscript, as it represents an important investment for Malaysia in shaping the future of the nation in the field of Intangible Cultural Heritage. The Kebaya Malaysia is a symbol of our national identity and a testament to the shared cultural diversity within our society.*

*Malaysia will continue to actively promote and preserve our cultural heritage in order to instil a sense of pride and belonging in the younger generation. By promoting the Malaysian Kebaya, we not only maintain our cultural heritage but also foster understanding and cross-cultural tolerance among the diverse communities in our society. The Malaysian kebaya reflects the nation's identity and symbolizes the unity of our multi-ethnic people, as it is worn by nearly all ethnic groups at events and in daily life. The wearing of the kebaya embodies values of modesty, humility, and elegance for all women in Malaysia.*

*All the ideas and efforts put into the publication of this book are deeply appreciated. The steps taken by the Department of National Heritage in this endeavour represent a noble effort to document the art and cultural heritage for the enjoyment of current and future generations. The wearing of the kebaya is a symbol of local wisdom, preserving and upholding dignity and elegance. Traditional attire carries elements of customs and culture within a society, as a culture can be recognized through its traditional clothing.*

*The initiative by the Department of National Heritage to provide a safeguarding plan for the kebaya aligns with the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, which Malaysia has ratified as a member state of UNESCO's Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (IGC ICH). The Ministry of Tourism, Arts and Culture (MOTAC) fully supports the publication of this book as part of efforts to preserve and ensure the continuity of Intangible Cultural Heritage, serving as an instrument for local community development, social harmony, and respect for the diverse cultures of our society.*

*This effort is in line with the enforcement of the National Heritage Act 2005 [Act 645], which aims to preserve the kebaya, officially gazetted in 2012. The publication of this book also supports the implementation of the National Cultural Policy (DAKEN), particularly Core 1 - High-Value Culture, Core 3 - Preservation and Conservation of*



*Cultural Heritage, and Core 7 - Cultural Excellence. Through the organization of various cultural performances and fashion exhibitions, this book can serve as a guide for all government agencies, as well as private sectors, Non-Governmental Organizations (NGOs), and educational institutions in Malaysia.*

*In conclusion, I would like to once again congratulate and commend the Department of National Heritage (JWN), the author and expert in traditional attire, Madam Zubaidah binti Sual, and all individuals involved in bringing the publication of the book 'Kebaya Malaysia' to fruition. I hope this book will be fully utilized in helping to preserve and safeguard Malaysia's intangible cultural heritage.*

**Thank you very much.**

*YB Dato Sri Tiong King Sing*  
**Minister of Tourism, Arts and Culture**

## *Seindah Kata, Seungkap Bicara*

**Assalamualaikum warahmatullahi wabarakatuh,  
Salam Sejahtera dan Salam Malaysia Madani.**

**A**lhamdulillah segala pujian bagi Allah SWT. Saya amat bersyukur Jabatan Warisan Negara (JWN) dengan sokongan Kementerian Pelancongan, Seni dan Budaya dapat merealisasikan penerbitan buku *Kebaya Malaysia* untuk dikongsi buat tatapan umum terutamanya peminat busana tradisional.

Secara umumnya, terdapat dua versi *Kebaya Malaysia* iaitu kebaya labuh dan kebaya pendek. Kebaya labuh dan kebaya pendek sering dipakai dalam majlis seperti sambutan perayaan dan perkahwinan. Kebaya labuh juga sering dipakai dalam acara Istana.

Kebaya kini menjadi pilihan pelbagai lapisan masyarakat kerana potongan polanya yang cantik, bersama-sama fabrik berwarna indah yang menyerlahkan lagi keayuan pemakai. Kebaya juga berkait rapat dengan warisan budaya lain, seperti majlis perayaan dan perkahwinan. Terdapat komuniti pengusaha atau pembuat dan pemakai kebaya yang sentiasa aktif berkongsi ilmu, dan nilai sosiobudaya kebaya daripada generasi ke generasi, yang semestinya atas sokongan dan kerjasama JWN serta Kementerian.

Malaysia melalui Kementerian Pelancongan, Seni dan Budaya dan agensi di bawahnya Jabatan Warisan Negara menerajui inisiatif mengangkat kebaya ke UNESCO, bersama-sama Brunei Darussalam, Indonesia, Malaysia, Singapura dan Thailand di bawah kategori, “Representative List of the Intangible Cultural Heritage of Humanity”, pada tahun 2023. Pengiktirafan dunia ini bagi meraikan kekayaan warisan bersama, dan menggalakkan pemahaman silang budaya agar warisan ini, terus kekal diamalkan oleh pelbagai komuniti kalangan negara ASEAN.

Kemuncak usaha Malaysia adalah apabila berjaya mendokumentasikan semua jenis kebaya Malaysia dalam satu naskhah istimewa ini. Seajar dengan fungsi penubuhan Jabatan Warisan Negara (JWN) yang bertanggungjawab memelihara, memelihara, melindungi dan mempromosikan warisan negara di bawah Akta Warisan Kebangsaan 2005 [Akta 645], JWN bertanggungjawab memberi kerjasama dan khidmat nasihat kepada semua penggiat dan komuniti kebaya.

Penerbitan buku ini merupakan usaha yang tepat untuk memberi ilmu dan pemahaman yang menyeluruh berkenaan kebaya Malaysia. JWN berharap buku ini dapat dijadikan bahan rujukan khusus untuk semua generasi dan menjantik jiwa pembaca untuk memiliki sepasang kebaya yang indah untuk dipakai semasa perayaan, majlis keramaian mahupun ke tempat kerja dan aktiviti di universiti, yang



akhirnya menimbulkan kekuatan jati diri mencintai warisan budaya sendiri.

Saya merakamkan ucapan terima kasih dan tahniah kepada penulis, dan jugapakar rujuk busana tradisional, iaitu Puan Zubaidah binti Sual yang telah menyumbang idea menulis naskhah hebat ini. Tahniah juga diucapkan kepada pegawai dan kakitangan Bahagian Warisan Tidak Ketara, Jabatan Warisan Negara, yang berusaha menambah

nilai terhadap industri buku negara. Sesungguhnya budaya penerbitan buku di sesebuah agensi kerajaan perlu diperkasa seiring dengan perkembangan yang berlaku. Melalui usaha ini bukan sahaja meningkatkan pengetahuan dalam warisan budaya tetapi, dapat menyebarkan ilmu untuk dimanfaatkan oleh semua.

Akhir kalam, saya mengucapkan terima kasih kepada semua pihak, yang menyokong usaha dalam meningkatkan martabat khazanah “Warisan Kebudayaan Tidak Ketara Malaysia.”

*Kebaya Nyonya sulaman goyang,  
Manis dipakai pelbagai bangsa;  
Kebaya kita terus gemilang,  
Hingga diiktiraf ke mata dunia.*

Bersama-sama kita melestarikan Kebaya Malaysia.

**Sekian, terima kasih.**

*Mohamad Muda bin Bahadin*

**Ketua Pengarah/Pesuruhjaya Warisan Jabatan Warisan Negara  
Kementerian Pelancongan, Seni dan Budaya**

## *Elegant Words, Powerful Thoughts*

***Assalamualaikum warahmatullahi wabarakatuh, Greetings everyone and Salam Malaysia Madani.***

***Alhamdulillah segala pujian bagi Allah SWT. I am deeply grateful that the Department of National Heritage (JWN), with the support of the Ministry of Tourism, Arts, and Culture, has successfully brought the publication of the 'Kebaya Malaysia' book to fruition, to be shared with the public, especially those who are enthusiasts of traditional attire.***

*Generally, there are two versions of the Malaysian Kebaya: the long kebaya (kebaya labuh) and the short kebaya (kebaya pendek). Both are often worn at events such as celebrations and weddings. The long kebaya is also commonly worn at royal functions. The kebaya has become a popular choice across various segments of society due to its elegant cut and beautiful fabrics, which further enhance the grace of the wearer. The kebaya is also closely tied to other cultural traditions, such as celebrations and weddings. There exists a vibrant community of kebaya makers, sellers, and wearers who actively share their knowledge and the socio-cultural values of the kebaya from generation to generation, supported by the collaboration and encouragement of the JWN and the Ministry.*

*Malaysia, through the Ministry of Tourism, Arts, and Culture and its agency, the Department of National Heritage, has led the initiative to propose the kebaya to UNESCO, alongside Brunei Darussalam, Indonesia, Malaysia, Singapore, and Thailand, under the Representative List of the Intangible Cultural Heritage of Humanity in 2023. This global recognition celebrates the shared cultural heritage and promotes cross-cultural understanding, ensuring that this tradition continues to be practiced by various communities across ASEAN countries.*

*The culmination of Malaysia's efforts is reflected in the successful documentation of all types of Kebaya Malaysia in this special manuscript. In line with the establishment of the Department of National Heritage, which is responsible for conserving, preserving, protecting, and promoting the nation's heritage under the National Heritage Act 2005 [Act 645], JWN plays a key role in providing support and advisory services to all kebaya practitioners and communities.*

*The publication of this book is a timely effort to provide comprehensive knowledge and understanding of the Kebaya Malaysia. JWN hopes that this book will serve as a valuable reference for all generations, inspiring readers to own a beautiful pair of kebaya to wear during celebrations, social events, or even at work and university activities. Ultimately, it is intended to evoke a sense of pride and identity, fostering a love for one's own cultural heritage.*

*I would like to express my sincere thanks and congratulations to the author and*

*expert in traditional attire, Madam Zubaidah binti Sual, for her invaluable contribution in writing this remarkable manuscript. Congratulations also go to the officers and staff of the Intangible Heritage, Department of National Heritage, for their dedicated efforts in adding value to the nation's book industry. Indeed, the culture of publishing within government agencies needs to be strengthened in line with the ongoing developments. Through this initiative, not only is the understanding of our cultural heritage deepened, but it also facilitates the sharing of this knowledge for the benefit of all. In conclusion, I extend my gratitude to all parties who have supported efforts to elevate the status of Malaysia's intangible cultural heritage.*

Kebaya Nyonya sulaman goyang,  
Manis dipakai pelbagai bangsa;  
Kebaya kita terus gemilang,  
Hingga diiktiraf ke mata dunia.

*Together, let us preserve the Kebaya Malaysia*

**Thank you very much.**

*Mohamad Muda bin Bahadin*  
**Director General/Heritage Commissioner**  
**Department of National Heritage**  
**Ministry of Tourism, Arts and Culture Malaysia**

# Prakata

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## *Dari Hati ke Hati*

**Assalamualaikum warahmatullahi wabarakatuh,  
Salam Sejahtera dan Salam Malaysia Madani.**

**A**lhamdulillah sekali lagi saya sebagai “kain belacu putih polos” ini dapat mewarnakan kain belacu ini dengan tinta hitam dan pewarna yang pelbagai, untuk menjadikan “belacu” sebagai kain bercorak yang lebih dihargai. Segala-galanya saya laksanakan dengan hati terbuka, demi memenuhi permintaan sebuah institusi yang saya hormati, Jabatan Warisan Negara (JWN).



Sesungguhnya jauh di sudut hati saya mengakui bahawa, untuk menulis buku mengenai Kebaya Malaysia sememangnya menjadi hasrat saya. Iaitu, apabila kebaya telah diangkat sebagai pencalonan “Warisan Kebudayaan Tidak Ketara”, untuk dipertimbangkan dan dinilai oleh UNESCO, sebagai warisan budaya di negara ini bersama-sama Brunei Darussalam, Indonesia, Malaysia, Singapura dan Thailand.

Buku ini menelusuri satu evolusi tentang kebaya di Semenanjung Tanah Melayu suatu ketika dahulu sehingga lahirnya Malaysia, dan lahirnya gelora-gelora fesyen-fesyen lain yang memenuhi kehidupan harian wanita.

Walaupun kandungannya belum lengkap dan belum menjangkau sepenuhnya, saya berharap buku ini dapat dijadikan rujukan, agar kita mengenali semua jenis kebaya yang pernah dipakai, khususnya oleh orang Melayu dan kaum-kaum lain sebelum ini. Sehingga kini, kebaya masih ada, masih dipakai dan masih menjadi pakaian istiadat, pakaian formal dan pakaian kasual.

*Baju kebaya disulam kelengkan,  
Dipakai mari dara berdadang;  
Miskin kaya jangan bezakan,  
Budi jadi satu ujian.*

*Kebaya labuh kebaya panjang,  
Baju bandung kebaya sulam;  
Untuk apa hamba meminang,  
Kalau adik enggan bersumpah.*

**Salam hormat dari hati ke hati.**

*Zubaidah Sual*

## Foreword

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### *From Heart to Heart*

**Assalamualaikum warahmatullahi wabarakatuh, Greetings everyone and Salam Malaysia Madani.**

*Alhamdulillah, once again, as a simple piece of unadorned cloth, I have been able to embellish myself with black ink and various dyes, transforming into a patterned fabric that is more appreciated. All of this is done to fulfil the request of an institution I hold in high regard, the Department of National Heritage.*

*Writing a book about Kebaya Malaysia became my aspiration when kebaya was nominated as an Intangible Cultural Heritage to be considered and evaluated by UNESCO as a cultural heritage of this country, together with Brunei Darussalam, Indonesia, Malaysia, Singapore, and Thailand.*

*This book traces the evolution of the kebaya in the Malay Peninsula from the past, through the birth of Malaysia, and the emergence of other fashion trends that have shaped the daily lives of women.*

*Although the content is not yet comprehensive and does not cover everything, I hope this book will serve as a valuable reference for recognizing the various types of kebaya once worn, particularly by the Malays and other ethnic groups. Even today, the kebaya endures, continues to be worn, and remains a garment for ceremonial occasions, formal events, and casual wear.*

Baju kebaya disulam kelengkan,  
Dipakai mari dara berdadang;  
Miskin kaya jangan bezakan,  
Budi jadi satu ujian.

Kebaya labuh kebaya panjang,  
Baju bandung kebaya sulam;  
Untuk apa hamba memintang,  
Kalau adik enggan bersumpah.

**Warm Regards,**  
*Zubaidah Sual*



## Bab 1 Pengenalan

### Kebaya Malaysia

**B**aju kebaya merupakan salah satu pakaian wanita yang tertua di Nusantara. Baju kebaya menjadi pakaian yang sangat disenangi, kerana pakaian ini menjadi hak bersama untuk semua golongan wanita, daripada golongan bangsawan, golongan sederhana sehinggalah rakyat biasa. Persalinan tertua ini juga dikongsi bersama-sama beberapa buah negara di rantau ini seperti, Brunei Darussalam, Indonesia, Malaysia, Singapura dan Thailand.

Di Malaysia, baju kebaya menjadi sepersalinan pakaian tradisi, yang bukan sahaja dipakai oleh wanita Melayu, malahan juga menjadi pakaian tradisi wanita Peranakan, wanita Portugis, wanita Chetti, wanita Jawi Peranakan, dan juga sebilangan wanita Iban di Sarawak sejak berabad yang lalu. Perkongsian ini menjadikan baju kebaya sangat dominan, berpengaruh, dan sering mendapat tempat di hati semua rakyat di negara ini. Baju kebaya dipakai sebagai pakaian istiadat, pakaian rasmi, dan pakaian harian sehingga hari ini.

Boleh dikatakan pemakaian baju kebaya, telah diwarisi oleh sebilangan besar wanita di negara ini. Walaupun, kisah baju kebaya bermula di Melaka, namun begitu baju ini dipakai juga di negeri-negeri lain seperti di Johor, Selangor, Perak, Kedah, Perlis, Pulau Pinang, juga di Negeri-negeri Pantai Timur seperti Kelantan, dan Terengganu. Di Sarawak, baju kebaya dipakai oleh wanita Iban pada hari-hari perayaan, manakala di Sabah pada hari ini, baju kebaya hanya dipakai sebagai pakaian perkahwinan.



## **Chapter 1** **Introduction**

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### **Kebaya Malaysia**

*The kebaya is one of the oldest women's garments in the Nusantara region. It is a well-liked garment because it represents women's rights to express themselves through their attire. Favoured by women across all social classes—from noblewomen to the middle class and everyday citizens—this time-honoured garment is also cherished in several countries, including Brunei Darussalam, Indonesia, Malaysia, Singapore and Thailand.*

*In Malaysia, over the centuries, the kebaya has stood as a cherished traditional garment, worn not only by Malay women but also by those of the Peranakan, Portuguese, Chettiar, and even some Iban communities in Sarawak. The kebaya reflects the shared heritage of the people. It is the most dominant and influential garment, holding a special place in the hearts of many across the nation. Today, the kebaya remains a prominent garment worn for ceremonies, formal occasions, and even as everyday attire.*

*It can be said that the tradition of wearing the kebaya has been inherited by a large number of women across the nation. Although the story of the kebaya began in Melaka, it is now worn in various states, including Johor, Selangor, Perak, Kedah, Perlis, Penang, as well as in the East Coast states of Kelantan and Terengganu. In Sarawak, Iban women wear the kebaya during festive occasions, while in Sabah, it is predominantly worn as wedding attire today.*



## Sejarah dan Asal-usul Kebaya

**B**aju kebaya menelusuri sejarah yang sangat sukar untuk diketahui tentang asal-usul namanya, dan juga dari negara mana baju ini mula dipakai. Persoalannya adakah baju kebaya berasal dari Timur Tengah, Parsi, atau Turki? Juga adakah baju kebaya berasal dari Goa, India dan Portugis, atau adakah baju kebaya berasal dari Majapahit dan Melaka?

Ada kemungkinan besar, baju kebaya berasal dari Timur Tengah. Hal ini adalah kerana "*qaba*" dalam bahasa Arab, bermakna baju panjang longgar (*a long loose jacket*). Dengan berkembangnya Islam, perkataan dan pakaian "*qaba*" digunakan juga di negara-negara yang berhampiran seperti Parsi dan Turki. Baju potongan kebaya di Turki disebut "*al akibaya al Turkiyya*" yang bermakna baju Turki yang berbelah, dan lipatannya selisih menyerong di hadapan. Pakaian dari benua Arab yang merupakan pakaian wanita Islam yang disebut sebagai "*habaya, al akibya, djubba*", dikatakan tersebar di Dunia Melayu sejak abad ke-15 kerana agama Islam telah bertapak di dunia Melayu pada abad tersebut.

Berkemungkinan juga baju kebaya berasal dari India atau Portugal. Perkataan "*cabaya*" dikatakan telah diperkenalkan oleh orang Portugis, kerana beberapa rekod Portugis pada abad ke-16 dan ke-17 ada mencatatkan, "*caba*", "*cabaya*" dan "*cabaia*" sebagai baju panjang, yang dipakai oleh orang Islam di India juga di Timur Tengah. Perkataan "*cabaya*" paling awal dicatatkan pada tahun 1540, apabila seorang putera raja dari Kotte, di India memperkenalkan "*cabaya*" kepada orang Portugis.

Perkataan "*cabaya*" telah pun dimasukkan ke dalam entri kamus Hobson-Jobson, *The Anglo - Indian Dictionary*, yang mencatatkan perkataan "*cabaya*" berasal dari Asia. "*Cabaya*" merupakan baju luar "*surcoat*" yang dipakai oleh orang bangsawan di India. Setelah kerajaan Goa dikuasai Portugis, pengaruhnya diperluas ke benua India, dan hingga ke kepulauan Melayu Nusantara.



## **History and Origins of the Kebaya**

*The kebaya has a complex history, with its origins and the country where it first emerged still uncertain and widely debated. The question remains: did the kebaya originate in the Middle East, Persia, or Turkey? Or perhaps it comes from Goa, India, and Portugal, or even from the Majapahit Empire and Melaka?*

*There are extensive possibilities of the origin of kebaya with most indicating its roots in the Middle East, as the word qaba in Arabic refers to a long loose jacket. With the spread of Islam, both the word and the garment qaba were adopted in neighbouring regions such as Persia and Turkey. In Turkey, a kebaya-style garment is called al akibaya al Turkiyya, which refers to a Turkish garment with a slit and diagonal pleats at the front. Additionally, clothing from the Arab world, worn by Muslim women and known as habaya, al akibya, and djubba, is believed to have spread to the Malay world by the 15th century, as Islam began to take root in the region during that period.*

*There are also sources stated that the kebaya originated in India or Portugal. The word cabaya is believed to have been introduced by the Portuguese, as several Portuguese records from the 16th and 17th centuries mention caba, cabaya, and cabaia as long garments worn by Muslims in India and the Middle East. The earliest recorded mention of cabaya dates back to 1540, when a prince from Kotte in India introduced the cabaya to the Portuguese.*

*The word cabaya was later included in Hobson-Jobson: The Anglo-Indian Dictionary, which states, "The word cabaya comes from Asia and refers to the surcoat (an outer garment) worn by the upper class in India." After the Portuguese took control of the Kingdom of Goa, their influence spread throughout the Indian subcontinent and as far as the Nusantara region, or The Malay Archipelago.*



Berkemungkinan juga baju kebaya berasal dari Melaka dan Majapahit. Baju kebaya telah disebut sebagai pakaian orang Melayu, sebelum Portugis sampai ke dunia Melayu. Selepas Portugis menjajah Melaka, baju kebaya menjadi pakaian yang dipakai oleh orang-orang Portugis. Selain itu, ada juga sumber yang menyatakan baju ini diperkenalkan oleh bangsa Portugis, kerana selepas Melaka ditawan Portugis, sejenis baju labuh yang terbuka di hadapan, kelihatan dipakai oleh wanita di Melaka.

Ada juga pendapat yang mengatakan, wanita Portugis yang bekerja di rumah Nyonya Peranakan sebagai tukang masak, mereka memakai baju kebaya. Maka kerana itu Nyonya Peranakan juga ikut memakai baju kebaya. Kebaya disebut "*kumpridu*" yang bermaksud, kebaya labuh oleh orang Portugis. Peter Mundy, seorang saudagar, pelayar dan penulis bangsa Inggeris yang melawat Goa pada tahun 1630 mencatatkan, wanita di Melaka memakai pakaian yang sama seperti wanita di Goa.

Dari Melaka, baju kebaya dikatakan tersebar ke Jawa, seperti yang dibawa oleh orang Cina dan kaum Peranakan Portugis. Namun begitu, ada juga pendapat yang mengatakan, baju kebaya telah ada sejak zaman Majapahit (1293-1527). Setelah agama Islam sampai ke pesisiran Pulau Jawa, wanita dari golongan aristokrat telah mula berubah, daripada berpakaian secara berkemban kepada memakai pakaian yang lebih sopan.

Ketika Portugis datang ke Indonesia untuk berdagang rempah pada abad ke-15, wanitanya telah kelihatan memakai baju kebaya. Sejarah baju kebaya di Indonesia melalui jalan cerita yang sangat menarik. Indonesia mempunyai kepelbagaian jenis baju kebaya, yang dikatakan telah wujud sejak abad ke-16. Baju Kebaya Kartini telah dipakai oleh Raden Adjeng Kartini (1879-1904), aristokrat Jawa pada abad ke-19. Pada abad ini, baju kebaya yang dipakai oleh Ibu Kartini ada yang berwarna hitam, dan ada yang berwarna putih. Kebaya Ibu Kartini kelihatan kemas, disemat dengan kerongsang, dan labuhnya menutup punggung yang dipadankan dengan kain batik lepas Jawa.

*Some sources also stated that the kebaya originated from Melaka and Majapahit. The kebaya was mentioned as traditional clothing of the Malays even before the Portuguese arrived in the Malay world. After the Portuguese colonized Melaka, the kebaya became a garment worn by the Portuguese. Additionally, some sources claimed that this garment was introduced by the Portuguese because, after they conquered Melaka, a type of long robe with an open front was seen being worn by women in Melaka.*

*Another viewpoint is that Portuguese women who worked as cooks in the Peranakan Nyonya households wore the kebaya, and this is why Peranakan Nyonya women began to wear it as well. The kebaya was referred to as 'kumpridu,' meaning long kebaya, by the Portuguese. Peter Mundy, an English merchant, sailor, and writer who visited Goa in 1630, recorded that women in Melaka wore clothing similar to the women who lived in Goa.*

*The kebaya is said to have spread from Melaka to Java, likely brought by the Chinese and Portuguese Peranakan. However, another viewpoint is that the kebaya has existed since the Majapahit era (1293-1527). After Islam arrived along the coast of Java, women from the upper class began to transition from wearing simple cloth wraps to more modest attire.*

*When the Portuguese arrived in Indonesia to trade spices in the 15th century, women were already seen wearing the kebaya. The history of the kebaya in Indonesia has a fascinating story. Indonesia boasts a variety of kebayas, some of which are said to have existed since the 16th century. The Kartini kebaya was worn by Raden Adjeng Kartini (1879-1904), a Javanese aristocrat in the 19th century. During this period, Ibu Kartini's kebaya was sometimes black and sometimes white. Her kebaya was neat, fastened with a brooch, and its length covered her back, paired with a loose Javanese batik skirt.*

Menurut Denys Lombard, seorang penulis dari Perancis dalam bukunya berjudul *Nusa Jawa: Silang Budaya* (1996 Gramedia Pustaka Utama), “Kebaya berasal daripada bahasa Arab “Kaba” yang bererti pakaian, dan diperkenalkan lewat bahasa Portugis, ketika mereka mendarat di Asia Tenggara. Kebaya diertikan sebagai pakaian (atasan atau blaus) pertama yang dipakai oleh wanita Melayu pada kurun ke-15, atau ke-16 Masihi. Abaya yang bererti “tunik” panjang khas orang Arab”.

Sementara itu ada juga pendapat lain yang percaya, “kebaya” ada kaitannya dengan pakaian perempuan pada masa dinasti Ming di negara China. Pengaruh ini ditularkan setelah imigrasi besar-besaran ke semenanjung Asia Selatan dan Tenggara dari abad ke-13 hingga ke-16 Masihi. Jika dilihat daripada potongannya, baju kebaya mirip dengan potongan kimono atau jubah Cina yang berselisih atau menyilang di hadapan.

Pengaruh India dan Portugis boleh dilihat daripada baju kebaya yang dipakai di Melaka. Maka itu, kemungkinan perkataan “cabaya” dan baju kebaya diperkenalkan oleh Portugis atau Portugis *Eurasian* dari India. Kenyataan ini menguatkan lagi bahawa, perkataan “kebaya” dan “baju kebaya” lebih kuat dibawa oleh bangsa Portugis, berbanding daripada bangsa lain seperti Arab dan Cina.

**Sifat-sifat kebaya adalah seperti berikut:**

- i. Berbelah atau terbelah di hadapan di bahagian tengah-tengahnya.
- ii. Mempunyai lengan atau berlengan.
- iii. Dipakai dengan kain labuh, sama ada kain sarung atau kain lepas yang dililit di sekeliling pinggang.
- iv. Sekiranya baju itu tidak berbelah di hadapan, seperti baju kurung, atau dipasang zip di belakang, tidak berlengan, maka baju ini tidak dipanggil “kebaya”.

*According to Denys Lombard, a French author, in his book Nusa Jawa: Silang Budaya (1996, Gramedia Pustaka Utama), “The kebaya originates from the Arabic word ‘Kaba,’ which means clothing, and was later introduced through the Portuguese language when they arrived in Southeast Asia. The kebaya is understood to be the first garment (top/blouse) worn by Malay women in the 15th or 16th century AD. ‘Abaya’ refers to a long tunic typical of the Arabs.”*

*Meanwhile, there is also another viewpoint that believes the kebaya is related to the clothing worn by women during the Ming Dynasty in China. This influence is said to have been transmitted after the large-scale immigration to the Southeast and South Asian Peninsula from the 13th to the 16th century AD. When looking at its style, the kebaya resembles the cut of a kimono or Chinese robe, which crosses or overlaps at the front.*

*The influence of India and Portugal can be seen in the kebaya worn in Melaka. Therefore, it is likely that the word cabaya and baju kebaya were introduced by the Portuguese or the Portuguese Eurasians from India. This statement further strengthens the argument that the term ‘kebaya’ and the kebaya garment were brought to the region by the Portuguese, more so than by other groups such as the Arabs and the Chinese.*

#### **Features of the kebaya**

- i. The kebaya has a front opening or is split at the front, typically in the middle.*
- ii. It has sleeves.*
- iii. It is worn with a long skirt, either a sarong or a loose cloth wrapped around the waist.*
- iv. If the garment does not have a front opening, like a baju kurung, or if it is fastened with a zipper at the back and is sleeveless, it is not considered a kebaya.*

## **Bab 2** **Jenis-jenis Kebaya**

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### **Baju Kebaya Labuh**

**B**aju kebaya labuh mempunyai potongan yang sangat unik. Baju kebaya labuh potongan asli, mengandungi badan hadapan yang dipasangkan pesak dan kekek di kiri dan di kanan, manakala bahagian belakang dipotong menegak hingga ke leher, dan dipasangkan tangan baju kiri dan kanan. Maka itu, ada yang menyebut baju kebaya labuh ini sebagai, “Baju Kebaya Potong Sembilan”, kerana mengandungi sembilan potongan. Iaitu, dua badan hadapan, satu badan belakang, dua lengan baju, dua pesak dan dua kekek. Potongan yang unik ini menjadikan baju kebaya kelihatan longgar dan selesa dipakai. Baju berbelah hadapan ini dipakai dengan ditangkupkan kanan ke kiri, yang kemudiannya disemat dengan pin atau kerongsang bagi orang berada.

Kelabuhan baju kebaya labuh ini pada asalnya mencecah hingga ke paras buku lali, menjadikan kain sarung yang dipakai kelihatan sedikit sahaja. Bahagian hadapan bawah baju, ada yang dibuat tirus, dan ada juga yang dipotong rata sahaja. Baju Kebaya Labuh yang awal dipakai pada tahun 1880-an mempunyai lengan yang lebar, hingga pergelangan tangan. Ada juga baju kebaya labuh yang lengannya dibuat pendek sedikit, tetapi potongannya masih lebar.

Baju kebaya labuh yang dipakai oleh wanita Melayu golongan aristokrat atau bangsawan pada masa dahulu, diperbuat daripada kain kapas halus yang lazimnya berwarna hitam, dan digerus (dilicinkan dan dikilatkan dengan menggunakan cangkerang siput) malah, ada juga yang ditelepuk (diletakkan perada emas). Selain kain kapas, terdapat juga baju kebaya labuh yang diperbuat daripada kain satin, kain broked dari China dan India, serta juga kain broked dari negara-negara Timur Tengah. Pada masa dahulu, baju kebaya labuh tidak dipakai sedondon, sebaliknya dipadankan dengan kain limar songket atau kain tenun Bugis, juga kain songket dari kepulauan Sumatera.



## **Chapter 2**

### **Types of Kebaya**

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#### ***Baju Kebaya Labuh (Long Kebaya)***

*The baju kebaya labuh (long kebaya) has a unique cut. Its traditional design features a front panel paired with side pesak (panels), and kekek (side seams) on both the left and right sides. The back is cut vertically to the neckline and is attached to the sleeves on both sides. Therefore, the baju kebaya labuh is often referred to as the 'baju kebaya potong sembilan' (nine-piece kebaya) because of its intricate design, which consists of nine components: two front panels, one back panel, two sleeves, two side pesak, and two kekek. This distinctive structure gives the kebaya a loose, comfortable fit. The front is typically draped from right to left and secured with a brooch or pin, often a symbolic accessory worn by upper-class women.*

*The original length of the baju kebaya labuh reached down to the ankles, making the sarong worn underneath barely visible. The lower front of the kebaya was either tapered or cut straight across. The early versions of the baju kebaya labuh, worn in the 1880s, featured wide sleeves that reached down to the wrists. Some variations of the baju kebaya labuh had slightly shorter sleeves, but the design remained loose and wide.*

*The baju kebaya labuh worn by aristocratic or noble Malay women in the past was made from fine cotton fabric, usually in black, and was either crinkled or pleated. In addition to cotton, many baju kebaya labuh were also crafted from satin and brocade fabrics imported from China, India, and the Middle East. Traditionally, the long kebaya was not worn as a matched set; instead, it was paired with limar songket textiles or Bugis traditional woven silk, both of which are from the islands of Sumatra.*

Wanita golongan aristokrat atau bangsawan Melayu, akan melengkapkan pemakaian baju kebaya labuh ini, dengan selendang yang diperbuat daripada songket limar, tudung kelengkan atau tudung import yang diperbuat daripada renda yang mahal. Perhiasan diri atau barang kemas yang dipakai juga melambangkan kemewahan, yang ada dari hujung rambut hingga ke hujung kaki. Semua perhiasan ini terdiri daripada cucuk sanggul, subang, kerongsang, rantai, dokoh, gelang tangan, cincin dan gelang kaki, yang ditatah dengan batu-batu permata seperti intan, berlian dan lain-lain.

Pada masa dahulu, baju kebaya labuh yang dipakai oleh orang biasa, lazimnya diperbuat daripada kain kapas polos dan berbunga, yang dipadankan dengan kain batik. Baju kebaya menjadi pakaian basahan, dan juga menjadi pakaian keraian dan perayaan. Kerongsang yang digunakan juga hanya pin biasa, atau kerongsang berantai yang diperbuat daripada perak bercelup emas.



*Aristocratic or upper-class Malay women would complete their attire with a baju kebaya labuh, paired with a shawl made from songket limar textiles, a kelengkan headscarf, or an imported headscarf crafted from fine, expensive lace. Their personal adornments and jewellery serve as symbols of wealth and prestige, carefully selected to enhance their appearance from head to toe. These adornments include hairpins, earrings, brooches, necklaces, chokers, bracelets, rings, and anklets, often set with precious stones such as diamonds, pearls, and other gemstones.*

*In the past, the baju kebaya labuh worn by common people was usually made from plain or patterned cotton fabric, paired with batik cloth. The kebaya served as both everyday wear and attire for ceremonies and celebrations. The brooches used were typically simple pins or chain brooches made of silver plated with gold.*



## **Baju Panjang atau Baju Belah Labuh**

**B**aju panjang atau baju belah labuh sebenarnya sama dengan baju kebaya labuh yang dipakai oleh wanita Melayu. Hanya namanya digelar sebagai baju panjang, atau baju belah labuh oleh Nyonya Peranakan dan juga kaum Chettia atau Chetti di Melaka, Pulau Pinang dan Singapura. Potongan baju ini sama dengan potongan baju kebaya labuh yang juga mengandungi sembilan bahagian. Oleh sebab potongan yang sama, maka cara pemakaian baju panjang ini juga, sama seperti yang dipakai oleh wanita Melayu iaitu, dipadankan dengan kain sarung.

Fabrik yang digunakan untuk membuat baju panjang ini lazimnya daripada kain kasa jarang atau kain satin sutera. Maka itu, sekiranya baju ini diperbuat daripada kain kasa jarang, anak baju atau blaus berwarna putih, berkolar tinggi gaya Eropah dan berhias renda dipakai di bahagian dalam baju disebut sebagai "*tay sah*".

Baju panjang ini dipadankan dengan kain corak pelekat seperti kain Bugis dan kain tenun atau kain batik. Bagi kaum Chetti, baju kebaya panjang ada yang diperbuat daripada kain kapas halus corak petak-petak berwarna tanah seperti dari Jawa. Lazim baju kebaya labuh atau baju panjang ini juga dipadankan dengan kain tenun Bugis, kain corak pelekat atau kain batik.

Baju panjang ini masih dipakai oleh Nyonya yang berumur hingga hari ini, ketika menghadiri upacara perkahwinan tradisi dan majlis rasmi keraian. Selain itu baju ini juga dipakai sebagai pakaian untuk seni persembahan.

Pemakaian baju panjang yang berbelah di hadapan ini dilengkapi kerongsang serong, atau disebut "*kerongsang buah tao*", yang diperbuat daripada emas atau perak, serta ditatah dengan batu-batu permata intan, delima, zamrud dan lain-lain. Selain itu, mereka juga memakai rantai-rantai berlapis, serta barang kemas lain yang melambangkan kemewahan. Terdapat juga baju panjang yang pergelangan lengan di serongkan dan kelihatan mengecil di pergelangan tangan. Potongan lengan seperti ini ditiru daripada potongan lengan baju panjang nyonya, yang dipengaruhi bentuk lengan jubah zaman dinasti Qing di negara China.

## **Baju Panjang/Baju Belah Labuh (Long Tunic /Long-Split Tunic)**

*The baju panjang (long tunic) or baju belah labuh (long-split tunic) is essentially the same as the long kebaya worn by Malay women, with the only difference being that it is referred to as baju panjang or baju belah labuh by the Peranakan Nyonya and the Chettiar/Chetti communities in Melaka, Penang, and Singapore. The cut of this garment is the same as that of the long kebaya, which also consists of nine parts. Due to the similar cut, the way the long tunic is worn is also the same as the long kebaya worn by Malay women, which is paired with a sarong.*

*The fabric used for the baju panjang is typically a fine sheer fabric or silk satin. When made from sheer fabric, a white blouse or inner garment with a high European-style collar and lace trim is worn underneath the tunic. This combination is referred to as a tay sah.*

*The baju panjang is typically paired with the pelikat-patterned fabric, such as Bugis fabric, woven fabric, or batik fabric. For the Chetti community, the baju kebaya panjang (long kebaya) is sometimes made from fine cotton fabric with a checkered pattern in earthy tones, similar to those from Java. Typically, this long kebaya or Baju Panjang is also worn as part of a matching set with Bugis woven fabric, pelikat-patterned fabric, or batik.*

*The Baju Panjang is still worn by elderly Nyonyas today when attending traditional wedding ceremonies and official events. In addition, this garment is also worn as attire for performing arts.*

*The wearing of the baju panjang with a front slit is typically accessorized with a kerongsang serong (diagonal brooch), or with a brooch known as kerongsang buah tao (mother-and-child brooch), crafted from gold or silver and set with gemstones such as diamonds, garnets, emeralds, and others. In addition, women often style the garment with layered necklaces and other jewellery that symbolize luxury. There are also some baju belah labuh with sleeves that are angled and narrow at the wrists. This sleeve style is inspired by the baju panjang worn by the Nyonya, which was influenced by the sleeve design of robes from the Qing dynasty in China.*



### ***Wanita aristokrat atau bangsawan Melayu***

Foto wanita aristokrat atau bangsawan Melayu dari negeri Perak pada tahun 1880-an. Memakai baju kebaya labuh yang dipadankan dengan kain corak Bugis dan lain-lain kain sarung. Baju kebaya daripada kain kapas yang digerus juga, sama seperti kain-kain sutera berbunga halus. Digayakan dengan selendang panjang limar, serta tudung kelengkan dan tudung renda. Digayakan juga dengan memakai barang kemas yang sarat seperti cucuk sanggul, kerongsang serong ibu dan anak, rantai labuh, gelang cincin dan gelang kaki, serta memakai kasut atau selipar bertekak muncung

Sumber foto Jabatan Muzium Malaysia

### ***A Malay lady of noble birth***

*This photograph features a Malay aristocratic or noblewoman from Perak in the 1880s. She is dressed in a baju kebaya labuh (long kebaya), paired with Bugis-patterned fabric and other sarong fabrics. The kebaya is crafted from fine cotton or delicate floral silk. Her ensemble is completed with a long limar shawl, a kelengkan headscarf, and an elegant lace veil. She is adorned with intricate jewellery, including a cucuk sanggul (hairpin), a set of brooches, long necklace, necklace, bracelets, and anklets. On her feet, she wears a pair of pointed-toe shoes or slippers*

*Image Courtesy of Department of Museums Malaysia*

Nyonya yang sudah berumur memakai baju panjang atau baju belah labuh, yang diperbuat daripada kain kapas berjalur dan kain sarung tenun corak berjalur, dan memakai selipar seret

Foto asal : A Vision of the Past oleh John Falconer

Sumber foto: Jabatan Muzium Malaysia

*An elderly Nyonya wears a baju panjang (long tunic) or baju belah labuh (long split tunics) made from striped cotton fabric, paired with a striped woven sarong, and wearing slip-on sandals*

*Photograph by John Falconer, A Vision of the Past  
Image Courtesy of Department of Museums Malaysia*



► Nyonya memakai baju panjang atau baju belah labuh yang diperbuat daripada kain kapas seperti batik Jawa, yang dipadankan dengan kain sarung tenun corak berjalur

Foto asal : Vision of the Past oleh John Falconer

Sumber foto: Jabatan Muzium Malaysia

*The Nyonya wears a baju panjang (long tunic) or baju belah labuh (long split tunics) made from cotton fabric similar to Javanese batik, paired with a striped woven sarong*

*Photograph by John Falconer, A Vision of the Past  
Image Courtesy of Department of Museums Malaysia*



Keluarga kaum Peranakan pada tahun 1900. Ibu dan anak perempuan memakai baju panjang atau baju belah labuh, yang disemat dengan kerongsang serong dan dipadankan dengan kain batik

Foto asal A Vision Of The Past oleh John Falconer

Sumber Foto: Jabatan Muzium Malaysia

*A Peranakan family in 1900. The mother and daughter are dressed in baju panjang (long tunic) or baju belah labuh (long split tunics) secured with kerongsang serong (diagonal brooches) and paired with batik sarongs*

*Photograph by John Falconer, A Vision of the Past  
Image Courtesy of Department of Museums Malaysia*



Baju kebaya labuh yang diperbuat daripada kain sutera bertabur bunga emas dipadankan dengan kain sarong dan selendang limar. Mengenakan dokoh rantai panjang dan kerongsang ibu dan anak

**Koleksi limar dan barang kemas Jabatan Muzium dan kebaya Zubaidah@Cashmere**

**Sumber foto Jabatan Muzium Malaysia**

*A baju kebaya labuh made from silk fabric adorned with gold floral embroidery, paired with a sarong and a limar shawl. She accessorized her outfit with a dokoh rantai panjang (a long necklace) and a set of brooches*

*Collection of limar and jewellery from the Department of Museums Malaysia, and kebaya by Zubaidah@Cashmere*

*Image Courtesy of Department of Museums Malaysia*

Baju kebaya labuh yang diperbuat daripada kain sutera Cina yang dipadankan dengan kain limar, dan digayakan dengan selendang kain limar, dan juga memakai kerongsang, dokoh daun sukun, serta cucuk sanggul

**Koleksi limar dan barang kemas Jabatan Muzium Malaysia dan kebaya Zubaidah @ Cashmere**

**Sumber foto Jabatan Muzium Malaysia**

*A baju kebaya labuh that made from Chinese silk, paired with a limar fabric and styled with a limar shawl. The outfit is accessorized with a kerongsang (set of brooches), a breadfruit-leaf-shaped dokoh (decorative brooch) and cucuk sanggul (hairpin used to secure a hairbun)*

*Collection of limar and jewellery from the Department of Museums Malaysia, and kebaya by Zubaidah@Cashmere*

*Image Courtesy of Department of Museums Malaysia*



Nyonya muda memakai baju kebaya labuh, Singapura: 1900

**Foto asal A vision of The Past oleh John Falconer**  
**Sumber foto: Jabatan Muzium Malaysia**

*A young Nyonya wearing a baju kebaya labuh, Singapore, 1900*

*Photograph by John Falconer, A Vision of the Past*  
*Image Courtesy of Department of Museums Malaysia*





▶ Baju kebaya labuh diperbuat daripada kain kapas bergerus dipadankan dengan kain sarung songket dan selendang tapak catur. Barang kemas kerongsang ibu dan anak serta rantai buah ara. Selipar bertekak dari Kuala Kangsar  
**Pakaian atau barang kemas dan sumber foto: Zubaidah @ Cashmere**

*A baju kebaya labuh made from finely woven cotton fabric, paired with songket sarong and silk chequered patterned shawl. The ensemble is accessorized with a set of brooches and long gold beaded necklace. Stacked with velvet hand embroidered slippers from Kuala Kangsar.*  
**Clothing, jewellery, and photograph are from the collection of Zubaidah@Cashmere**



◀ Baju kebaya labuh daripada sutera Thai dan dipadankan dengan kerongsang ibu dan anak  
**Sumber foto: Jabatan Warisan Negara**  
*A baju kebaya panjang, made from Thai silk, paired with a set of brooches*  
**Image Courtesy of Department of National Heritage**



Pemakaian kebaya labuh oleh masyarakat Portugis. Kebaya labuh diperbuat daripada kain kapas berbunga kecil dan dipadankan dengan kain sarung

*These are the wearing of the kebaya labuh by the Portuguese communities. The kebaya labuh is made from cotton fabric with small floral prints and is paired with a sarong*



Kanak-kanak ini memakai kebaya labuh semasa menyertai pertandingan busana tradisi

Sumber foto: Jabatan Warisan Negara

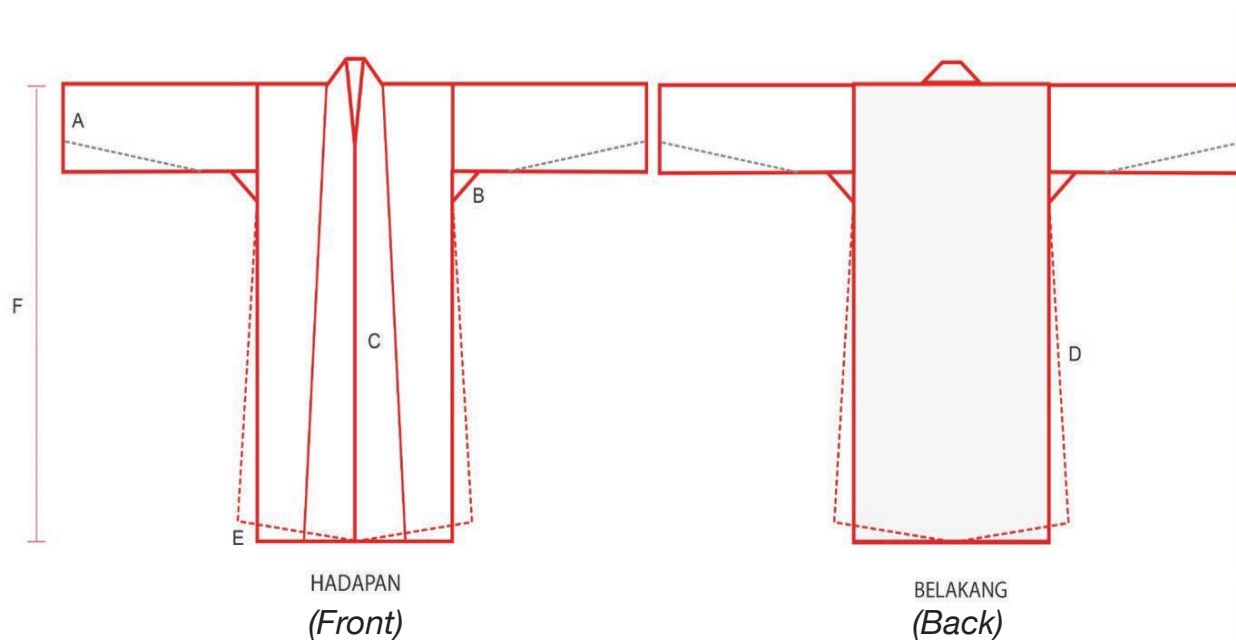
*This girl is wearing a kebaya labuh while participating in a traditional costume competition*

Image Courtesy of Department of National Heritage



Gaya pasangan bangsawan Melayu. Lelaki memakai kelengkapan baju sipak dan wanita memakai baju kebaya labuh, yang dipadankan dengan kain songket. Pakaian ini diperbuat daripada kain broked corak jalur berdiri tenunan dari India

*The style of Malay aristocratic couples. The man wears traditional attire called baju sipak, and the woman wears a baju kebaya labuh (long kebaya) paired with songket fabric. This garment is made from brocade fabric with vertical striped patterns, skillfully woven in India using traditional techniques*



### POTONGAN KEBAYA LABUH/BAJU PANJANG

#### Petunjuk :

- A - Berlengan panjang namun berpotongan sedikit mengecil di hujung lengan baju bagi masyarakat Cina peranakan
- B - Kekek
- C - Berpesak di hadapan
- D - Potongan baju longgar dan lurus
- E - Potongan bawah baju ada berpotongan kurus dan serong bagi masyarakat Melayu dan berpotongan lurus bagi masyarakat Cina Peranakan
- F - Labuh baju sehingga paras lutut dan ke bawah

### Style Of Kebaya Labuh / Long Kebaya

#### Description :

- A - Long-sleeved, but slightly tapered at the cuffs for the Peranakan Chinese community
- B - Kekek (a triangle-shaped fabric sewn under the armpit)
- C - Fastened at the front
- D - Loose and straight cut
- E - The lower part of the garment may be either straight or diagonal for the Malay community, and straight for the Peranakan Chinese community
- F - The length of the garment reaches the knee or lower

*"His dress is loose jacket, loose trousers and a sarong – a kind of tattan skirt fastened round the waist and reaching to the knee....made of cotton, of silk or mixture of two ... In the house they wear a sarong and a loose jacket, a long or short, silk or satin, fastened in front by three gold jewelled brooches".*  
(Swettenham 1948,134)

## Baju Kebaya Sekerat Tiang

**B**aju Kebaya Sekerat Tiang atau Setengah Tiang ialah, kebaya labuh yang disingkatkan potongannya, sama ada di bawah lutut sedikit atau ke atas lutut sedikit. Puan Azah Aziz dalam bukunya bertajuk, *Rupa dan Gaya Busana Melayu* menyebutnya, sebagai baju belah. Kebaya ini mempunyai potongan yang sama dengan baju kebaya labuh, dan pola potongannya juga sama. Iaitu, masih disebut sebagai baju potong sembilan, hanya labuhnya sahaja dipendekkan daripada kelabuhan baju kebaya labuh. Potongan badannya masih sama iaitu, dipasangkan pesak di hadapan badan dan kekek pada kedua-dua belah lengan. Potongan lengannya juga berbagai-bagai, ada yang kembang besar dan ada yang berukuran biasa seperti, baju kebaya labuh.

Baju ini dikenali sebagai Kebaya Sekerat Tiang, yang membawa maksud baju labuh sedikit daripada baju kebaya pendek, dan tidak labuh seperti kebaya labuh. Baju Kebaya Sekerat Tiang juga, telah kelihatan dipakai pada awal tahun 1900. Namun begitu, menjelang tahun 1940-an, Baju Kebaya Sekerat Tiang menjadi pakaian istiadat dan pakaian rasmi wanita-wanita kenamaan, kerana potongannya yang lebih ringkas dan nampak lebih bergaya. Bahan-bahan mahal seperti songket berbunga penuh dan berbunga tabur digunakan, dan lazimnya dipadankan dengan selendang songket. Namun begitu, bagi rakyat biasa pada masa dahulu, kain kapas digunakan untuk membuat baju Kebaya Sekerat Tiang, sekiranya dijadikan pakaian basahan sewaktu di rumah dan bekerja.

Baju Kebaya Sekerat Tiang mendominasi fesyen kebaya labuh wanita di Tanah Melayu, sejak awal tahun 1900 sehingga hari ini. Daripada kebaya potongan asli potongannya diubah dengan potongan moden. Namun begitu, baju ini masih kekal disebut sebagai baju kebaya labuh kerana perbezaannya dengan baju kebaya pendek.

Baju kebaya labuh potongan singkat ini, kian menjadi pakaian wanita pada semua peringkat usia. Baju ini menjadi pakaian rasmi raja-raja perempuan sebagai pakaian istiadat sehingga kini. Selain itu, baju ini juga dijadikan pakaian perkahwinan bagi rakyat biasa, yang lazimnya diperbuat daripada songket sebagai pakaian raja sehari. Baju ini juga dijadikan pakaian rasmi, yang dipakai ke majlis-majlis istiadat dan pakaian perayaan setiap hari raya.

Pada hari ini, baju kebaya potongan ini sangat mudah diperoleh di toko-toko, butik dan lain-lain, yang menggunakan pelbagai jenis bahan. Baju Kebaya Sekerat Tiang ini juga menjadi ilham pereka pakaian, dengan menambah hiasan renda dan sulaman batu-batu permata. Potongannya juga disempitkan bagi menampakkan bentuk badan, dan ditambah lisu (lipatan atau kedut yang dijahit atau dibuat pada kain). Baju Kebaya Sekerat Tiang ini diubah potongannya dengan membuang pesak dan kekek, dan menggantikannya dengan potongan "*princess cut*".

## **Baju Kebaya Sekerat Tiang (Half-Length Kebaya)**

*The Baju Kebaya Sekerat Tiang (Half-Length Kebaya), also known as Setengah Tiang, is a shortened version of the kebaya labuh, with the length typically falling just below or slightly above the knee. Puan Azah Aziz referred to this garment as baju belah (split blouse) in her book, Rupa dan Gaya Busana Melayu. The Baju Kebaya Sekerat Tiang has the same cut as the kebaya labuh, but its length is shorter than that of the traditional kebaya labuh. The pattern is the same as the kebaya labuh, often referred to as 'baju potong sembilan' (nine-piece cut), except the hem is shortened. The body cut remains the same, featuring a front pesak (panel) and a kekek (cuff) on both sleeves. The sleeves themselves can vary, with some being wide and flared, while others are more fitted, similar to the style of the Kebaya Labuh.*

*This garment is known as the kebaya sekerat tiang (half-length kebaya), which means a blouse that is slightly longer than a short kebaya but not as long as a full-length kebaya. The Kebaya Sekerat Tiang first appeared in the early 1900s. However, by the 1940s, it became a ceremonial and official attire for women of high status due to its simpler cut, which gave it a more elegant and refined appearance. Expensive fabrics such as full-patterned and scattered-patterned songket are used, and they are typically paired with a songket shawl. For the common people in the past, cotton fabric was used to make the kebaya sekerat tiang, especially for casual wear at home or for work. For ordinary people in the past, cotton fabric was commonly used to make the Kebaya Sekerat Tiang, particularly for casual wear at home or for work.*

*The Kebaya Sekerat Tiang has been a dominant fashion choice for women in Malaya since the early 1900s and continues to be popular today. Originally, the traditional cut of the kebaya was adapted into a more modern design. However, this long version of the kebaya is still commonly referred to as the 'kebaya labuh', distinguishing it from the shorter-cut kebaya.*

*The shorter-cut kebaya labuh has gained increasing popularity across all age groups of women. It remains the official attire for royal women at ceremonial events to this day. Additionally, this garment is often worn as a wedding dress by ordinary communities, typically made from songket fabric to mark the bride's special day. The kebaya labuh is also worn as formal attire for ceremonial occasions and as a festive outfit during major celebrations such as Hari Raya.*

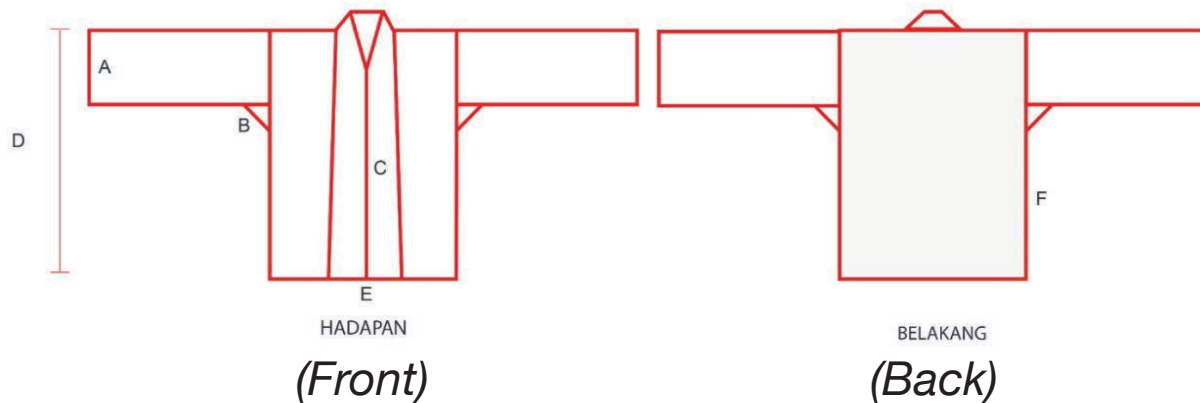
*Today, this style of kebaya, which is made from a variety of materials, can be easily found in stores, boutiques, and other places. The kebaya sekerat tiang has also inspired fashion designers to incorporate lace decorations and gemstone embroidery when making kebayas. Its cut has been refined to accentuate the body shape, with added details such as lisu (piping). The design has been modified by removing the side pesak (seams) and kekek (pleats), replacing them with a 'princess cut'.*



Baju Kebaya Sekerat Tiang daripada songket, yang dipadankan dengan kain sarung sedondon. Dari kiri Suzanne mengayakan kebaya koleksinya. Di tengah Iman dan di kanan Afinna mengayakan kebaya dari koleksi Zubaidah @ Cashmere  
**Sumber foto: Jabatan Muzium Malaysia**  
*The Kebaya Sekerat Tiang, made from songket and matched with sarong. On the left, Suzanne is wearing a kebaya from her collection. In the middle, Iman, and on the right, Afinna, are wearing kebayas from the Zubaidah @ Cashmere collection*  
**Image Courtesy of Department of Museums Malaysia**



Potongan Baju Kebaya Sekerat Tiang digayakan oleh pasangan pengantin.  
Kelengkapan pakaian dan aksesori koleksi Zubaidah@ Cashmere  
Sumber foto: Azlan Azray  
*The Kebaya Sekerat Tiang is worn by the newlyweds*  
*The full ensemble and accessories are from the Zubaidah@Cashmere collection*  
Photo credit: Azlan Azray



### POTONGAN KEBAYA SEKERAT TIANG

**Petunjuk:** \_\_\_\_\_

- A - Berlengan panjang
- B - Kekek
- C - Pesak di hadapan
- D - Labuh baju sehingga paras atas lutut
- E - Berpotongan lurus di bawah baju
- F - Potongan baju longgar dan lurus

### *Style of Baju Kebaya Sekerat Tiang (Half-Length Kebaya)*

**Description :** \_\_\_\_\_

- A - Long-sleeved*
- B - Kekek (a triangle-shaped fabric sewn under the armpit)*
- C - Fastened at the front*
- D - The length of the garment reaches above the knee*
- E - Straight cut at the bottom of the garment*
- F - Loose and straight cut*

*“Maka adapun baju belah ini terutama digunakan oleh orang-orang hartawan kerana hendak menunjukkan kerongsang intan atau permata-permata yang berharga. Akan tetapi, baju belah ini tidak dipakai lazim dalam majlis-majlis raja, melainkan orang yang beroleh kebiasaan memakainya. Maka baju belah ini juga dipakaikan basahan supaya senang menyusukan anak juga bagi orang-orang sakit tetapi kerongsang yang dipakai atas kadar sahaja”.*

**(Mohd. Said Haji. Sulaiman, Mejar Dato', 1931. Pakai Patut Melayu)**

*“Therefore, with regard to this open-fronted blouse was primarily worn by the wealthy, as it served to showcase diamond brooches or other precious gemstones as adornment. However, this garment was not commonly worn at royal gatherings, except by those who were accustomed to wearing it. Additionally, the blouse was often worn with a cover, making it more convenient for women to nurse their children or for those who were unwell, though the brooches were worn in moderation.”*

**(Mohd. Said Haji Sulaiman, Major Dato', 1931. Pakai Patut Melayu)**





Keluarga Portugis dari Melaka menggayakan baju kebaya sebagai pakaian harian, dan pakaian perkahwinan pada tahun 1940an

**Sumber foto: Jabatan Muzium Malaysia**

*The Portuguese community in Melaka wore the kebaya as both everyday attire and wedding clothing in the 1940s*  
**Image Courtesy of Department of Museums Malaysia**



## **Baju Kebaya Pendek**

**B**aju kebaya pendek mempunyai potongan yang lebih pendek, atau disingkatkan hingga ke paras punggung atau bawah punggung. Potongan kebaya ini diperkenalkan pada awal abad ke-20 di Negeri-negeri Selat iaitu, Pulau Pinang, Melaka dan Singapura. Indonesia mendahului memakai Kebaya Pendek yang disebut sebagai Kebaya Jawa, yang dipakai oleh bangsawan keraton Yogyakarta, solo dan Surakarta. Sejarah pemakaian kebaya di Indonesia juga melahirkan Kebaya Kartini, yang dipakai oleh wanita aristokrat Jawa, Raden Adjeng Kartini (1879 - 1904) pada abad ke-19.

Pada abad ini, baju kebaya yang dipakai oleh Ibu Kartini ada yang berwarna hitam, dan ada yang berwarna putih – dipadankan dengan kain batik lepas buatan Jawa. Bukti fotografi terawal pada tahun 1857 hingga abad ke-19 menunjukkan bahawa, kebaya telah diadaptasi sebagai pakaian yang disukai wanita di Hindia Belanda yang beriklim tropika, selain kekal dipakai oleh peribumi Jawa, serta Tionghoa Peranakan di Indonesia. Pemakaian kebaya dikatakan perlahan-lahan menyebar ke daerah tetangga, melalui perdagangan, diplomatik dan interaksi sosial ke Melaka, Bali, Sumatra, Kalimantan, Sulawesi, Kesultanan Sulu dan Mindanao.

Kebaya pendek yang dikenali pada hari ini, mempunyai potongan lebih ringkas walaupun, pada asalnya berpotongan longgar seperti kebaya labuh. Lama kelamaan, kebaya pendek menjadi ikon fesyen yang mula digemari oleh wanita, kerana kelihatan lebih cantik dengan rekaan potongan mengikut bentuk badan, bidang dada dan pinggang yang ramping.

Pada tahun 1910, bahan yang digunakan untuk membuat baju kebaya pendek berubah, daripada kain kapas halus kepada kain yang lebih mahal. Iaitu, seperti kain kasa yang diimport dari Perancis dan Switzerland, juga kain organza dari Jerman. Menjelang tahun 1930-an dan tahun-tahun berikutnya, kelihatan baju kebaya telah menggunakan kain yang lebih berwarna-warni.

## **Short Kebaya**

*The short kebaya has a shorter cut, typically ending at the waist or just below the waist. This style of kebaya was introduced in the early 20th century in the Straits Settlements, specifically in Penang, Melaka, and Singapore. Indonesia was the pioneer in wearing the short kebaya, known as the kebaya Jawa, which was worn by the noblewomen of the Yogyakarta, Solo, and Surakarta courts. The history of kebaya in Indonesia also gave rise to the Kebaya Kartini, worn by the Javanese aristocrat Raden Adjeng Kartini (1879–1904) in the 19th century.*

*In the current century, the kebaya worn by Kartini was either black or white, paired with a traditional Javanese batik sarong. The earliest photographic evidence, dating from 1857 through the 19th century, shows that the kebaya had been adapted as a popular garment for women in the tropical regions of the Dutch East Indies (now Indonesia), especially for the native Javanese and Chinese Peranakan communities. The spread of the kebaya is said to have gradually extended to neighbouring regions through trade, diplomacy, and social interactions, reaching Melaka, Bali, Sumatra, Borneo, Sulawesi, the Sultanate of Sulu, and Mindanao.*

*The short kebaya, as seen today, has a simpler cut, although it originally had a looser fit similar to the kebaya labuh. Over time, the short kebaya became a fashion icon, increasingly favoured by women for its flattering design that accentuated the body shape, particularly the bust and slim waist.*

*In 1910, the fabric used for making the short kebaya changed from fine cotton to more expensive materials, such as lace imported from France and Switzerland, as well as organza from Germany. By the 1930s and in the years that followed, the kebaya began to be made with more vibrant and colourful fabrics.*

Dalam kalangan masyarakat Nyonya, baju kebaya pendek mempunyai pelbagai variasi, yang muncul mengikut peredaran zaman, antaranya termasuklah Kebaya Renda (1920-an), Kebaya Biku (1930-an) dan Kebaya Sulam (1940-an). Baju Kebaya Pendek ini dipadankan dengan kain batik lepas atau kain sarung dari kepulauan Sumatera.

Pada asalnya kebaya pendek dipakai sebagai pakaian basahan di rumah, tetapi dengan munculnya kebaya sulam yang cantik-cantik, jarang-jarang dan sempit, baju kebaya pendek menjadi pakaian yang lebih formal, dan pakaian tradisi wanita kaum Peranakan sehingga hari ini.

Maka lahirlah lirik lagu yang dinyanyikan oleh Anneke Gronloh, *Nona-nona zaman sekarang* seperti berikut:

*Nona-nona zaman sekarang  
tak boleh ditegur tak boleh dilarang  
bajunya pendek bertambahlah jarang  
itu menjadi hati gembira  
nona-nona jangan bikin keliru  
tidaklah kenal Cina Melayu  
pipinya merah pula disapu  
sekarang sudah jadi tak tentu*

Wanita Melayu pula kelihatan mula memakai baju kebaya pendek yang dikenali sebagai Baju Bandung atau Baju Kota Bharu. Penghijrahan sebilangan wanita dari kepulauan Indonesia, yang memakai baju kebaya telah merangsang wanita Melayu memakai baju kebaya potongan pendek, kerana kelihatan lebih ringkas sebagai pakaian harian dan menarik sebagai pakaian kerja dan keraian. Pada ketika itu, baju kebaya pendek dipadankan dengan kain batik lepas dari Jawa atau tempatan. Kain batik lepas atau kain sarung yang dipakai, dijadikan kain siap jahit yang berkipas wiron di hadapan.

Selepas itu, baju kebaya pendek telah direka dengan berbagai-bagai potongan dan nama yang berlainan, dan terus menjadi ikon fesyen pada tahun 1950-an dan tahun 1960-an, apabila digayakan oleh bintang-bintang filem.

### ***Kebaya Pendek***

*Ketiga bernama kebaya pendek  
pendek menyapu-nyapu duduk  
belah leher sampai ke bawah  
genting-genting pada pinggangnya  
lengan panjang tidak berkibar  
tapi sempit tidak berketak*

**Tenas Effendy (UMK, edisi kedua)**

*Among the Nyonya community, the short kebaya has undergone various variations over time, including the Lace Kebaya (1920s), the Biku Kebaya (1930s), and the Embroidered Kebaya (1940s). This short kebaya is often paired with a batik sarong or a sarong from the Sumatra archipelago.*

*Although originally the short kebaya was worn as casual home attire, with the emergence of beautifully embroidered, delicate, and form-fitting kebayas, the short kebaya became a more formal garment and a traditional outfit for Peranakan women up to this day.*

*Thus, the lyrics of the song sung by Anneke Gronloh, Nona-nona Zaman Sekarang, were born.*

*Nona-nona zaman sekarang (Modern Girls of Today)*

*Tak boleh ditegur tak boleh dilarang (Cannot be scolded, cannot be stopped)*

*Bajunya pendek bertambah lah jarang (Their dresses are short, and getting shorter)*

*Itu menjadi hati gembira (This makes their hearts happy)*

*Nona-nona jangan bikin keliru (Modern girls, do not be confused)*

*Tidaklah kenal Cina Melayu (Neither Chinese nor Malay)*

*Pipi nya merah pula disapu (Their cheeks are red, with makeup applied)*

*Sekarang sudah jadi tak tentu (Now everything has become unpredictable)*

*Malay women, on the other hand, were seen starting to wear the short kebaya, which became known as Baju Bandung or Baju Kota Bharu. The migration of several women from the Indonesian archipelago, who wore the kebaya, inspired Malay women to adopt the short kebaya style, as it was seen as simpler for daily wear and more attractive for both work and festive occasions. At that time, the short kebaya was paired with batik lepas from Java or local batik. The batik lepas or sarong worn was made into a finished garment with pleats at the front.*

*After that, the short kebaya was designed in various styles and given different names, continuing to be a fashion icon in the 1950s and 1960s, especially when worn by movie stars.*

### ***Kebaya Pendek***

*Ketiga bernama kebaya pendek*

*Pendek menyapu-nyapu duduk*

*Belah leher sampai ke bawah*

*Genting-genting pada pinggangnya*

*Lengan panjang tidak berkibar*

*Tapi sempit tidak berketak*

*Tenas Effendy (UMK, edisi kedua)*



Ibu menggendong anak memakai baju kebaya dengan kain batik sarung (tahun 1900)

**Sumber foto: Jabatan Muzium Malaysia**

*A mother carrying her child wears a kebaya with a batik sarong (1900)*

*Image Courtesy of Department of Museums Malaysia*



Wanita Melayu dari Kedah memakai baju kebaya pendek sulaman berbiku dan kain sarung batik (tahun 1940-an)

**Sumber foto: Jabatan Muzium Malaysia**

*A Malay woman from Kedah wearing a short kebaya with biku embroidery and a batik sarong (1940s)*

*Image Courtesy of Department of Museums Malaysia*



Sekumpulan wanita dari Kampung Baru, Kuala Lumpur memakai ragam baju berbagai gaya (tahun 1950-an)

**Sumber foto: Jabatan Muzium Malaysia**

*A group of women from Kampung Baru, Kuala Lumpur, wearing various styles of kebayas (1950s)*

*Image Courtesy of Department of Museums Malaysia*



▶  
Wanita Peranakan Cina Melaka memakai kebaya pendek sulaman berbiku  
Sumber foto: Jabatan Warisan Negara

*The Chinese Peranakan women from Melaka wearing Short kebayas with biku embroidery  
Image Courtesy of Department of National Heritage*



▶  
Kebaya Renda masyarakat Peranakan  
Sumber: Cedric Tan  
*Kebaya Renda (Lace Kebaya) worn by the Peranakan community  
Photo credit: Cedric Tan*

## **Baju Kebaya Sulam**

**B**aju Kebaya Sulam juga dikategorikan sebagai baju kebaya pendek. Pada hari ini, baju kebaya sulam telah menjadi pakaian tradisi, yang dikongsi bersama-sama sebilangan besar wanita berbilang bangsa serta usia, dan lebih dikenali sebagai Baju Kebaya Nyonya atau Sarung Kebaya. Pakaian ini telah menjadi identiti pakaian tradisi Nyonya Peranakan, Chetti, Jawi Peranakan dan Serani, terutamanya di Melaka dan di Pulau Pinang.

Selain itu, Nyonya Peranakan dari Terengganu juga, memakai Baju Kebaya Sulam yang dipanggil Baju Kebaya Peranakan Potong Kot. Potongan dan sulaman secara dasarnya, adalah sama juga diwarisi turun temurun. Maka itu, sehingga hari ini wanita golongan berumur, masih memakai Baju Kebaya Potong Kot ini, ketika merayakan Tahun Baru Cina. Di Sarawak, Baju Kebaya Sulam ini, dipakai oleh sebilangan wanita Iban ketika menghadiri majlis keraian. Ibu-ibu yang berumur yang mendiami rumah panjang, serta tetamu yang hadir meraikan Hari Gawai, lazimnya datang dengan memakai Baju Kebaya Sulam yang dipadankan dengan kain batik sarung.

Baju Kebaya Sulam dipercayai berasal daripada kaum Peranakan dari Jawa, yang diilhamkan hasil asimilasi masyarakat Jawa dan Tionghoa di Tanah Jawa. Kemudian pakaian ini menyebarkan ke Singapura serta Melaka, dan kelihatan banyak dipakai menjelang tahun 1920-an dan 1930-an. Di Indonesia, Baju Kebaya Sulam disebut juga sebagai Kebaya Krancang atau Encim, yang dipercayai diilhamkan daripada Kebaya Berhias Renda wanita Eropah dan Eurasian.

Kemahiran menyulam kebaya yang cantik diwarisi hingga hari ini oleh tukang-tukang Cina, yang mahir mengendalikan mesin jahit sulaman. Teknik menyulam kebaya sulam dikenali sebagai sulam goyang kerawang. Motif-motif flora dan fauna dan geometri menghiasi Baju Kebaya Sulam dengan menggunakan benang berwarna-warni. Motif yang lazim menghiasi Baju Kebaya Sulam ialah bunga bakawali, teratai dan kekwa, serta motif seperti burung merak, kupu-kupu dan lain-lain. Kemahiran menyulam diperhalusi dengan diperkemas menggunakan teknik ketuk lubang. Baju Kebaya Sulam dipadankan dengan kain batik sarung, atau kain batik lepas dari kepulauan Indonesia, yang dihiasi dengan motif-motif fauna dan flora juga.



## ***Baju Kebaya Sulam (Embroidered Kebaya)***

*The Kebaya Sulam is also categorized as a short kebaya. Today, the Kebaya Sulam has become a traditional garment shared by a wide range of women across different ethnicities and ages, and is more commonly known as the Nyonya kebaya or sarong kebaya. This attire has become a cultural identity for the Peranakan Nyonya, Chetti, Jawi Peranakan, and Serani communities, particularly in Melaka and Penang.*

*Additionally, the Peranakan Nyonya women from Terengganu also wear an embroidered kebaya known as the Peranakan Potong Kot Kebaya. The cut and embroidery of this kebaya are essentially the same and have been passed down through generations. As a result, even today, older women continue to wear the Potong Kot (Coat-Cut) kebaya to celebrate Chinese New Year. In Sarawak, this Embroidered Kebaya is also worn by some Iban women during ceremonial events. Elder women living in longhouses, as well as guests attending the Gawai festival, typically wear the embroidered kebaya paired with a batik sarong.*

*The embroidered kebaya is believed to have originated from the Peranakan community in Java, inspired by the cultural assimilation of the Javanese and Chinese communities in Java. This garment then spread to Singapore and Melaka, becoming widely worn by the 1920s and 1930s. In Indonesia, the embroidered kebaya is also known as the Kebaya Krancang or Kebaya Encim, which is thought to have been inspired by the lace-trimmed kebayas worn by European and Eurasian women.*

*The skill of embroidering beautiful kebayas has been passed down to this day by skilled Chinese artisans who specialize in operating embroidery sewing machines. The technique used to embroider the kebaya is known as sulam goyang kerawang (a type of flowing or wave embroidery). Floral, fauna, and geometric motifs embellish the embroidered kebayas, using colourful threads. Common motifs that embellish the embroidered kebaya include the bakawali flower, lotus, chrysanthemum, as well as designs such as peacocks, butterflies, and others. The embroidery technique is refined and enhanced with the "ketuk lubang" technique, which involves tapping or hammering the needle to create finer details. The embroidered kebaya is typically paired with a batik sarong or a batik wrap skirt from the Indonesian archipelago, which also features similar floral and fauna motifs.*

Oleh sebab Baju Kebaya Sulam ini diperbuat daripada kain kasa jarang, maka pemakainya akan mengenakan anak baju kutang atau coli, yang diperbuat daripada kain kapas berwarna putih. Pada masa dahulu, anak baju ini juga dibuat cantik pada bahagian belakangnya, disulam atau dihias dengan renda kapas atau renda *crocet*.

Kain-kain yang sesuai untuk membuat Baju Kebaya Sulam ialah kain kasa rubia dari Jepun, kain swiss voile dan kain-kain jenis lembut. Kebaya Sulam Nyonya lazimnya diperbuat daripada kain berwarna terang seperti *turquoise* (berwarna firus), merah, kuning, hijau, merah samar, dan juga hitam.

Kebaya Nyonya Sulaman Goyang bermotif fauna flora mempunyai satu hingga tiga warna ton yang cantik. Sulaman kerawang bermotif burung merak, bunga bakawali, lengkuk-lekukuk dan sultur. Ada pendapat yang mengatakan baju kebaya sampai ke Tanah Melayu pada abad ke-16, pada ketika Kesultanan Demak mengiringi pasukan ke Melaka, untuk melawan Portugis. Ramai orang Jawa mendiami Melaka, sehingga berbagai-bagai kebudayaan Jawa turut tersebar di Semenanjung Tanah Melayu, dan antaranya termasuklah baju kebaya.





*Because the Embroidered Kebaya is made from sheer gauze fabric, the wearer typically wears an anak baju (undershirt) or kutang (a traditional undergarment) made from white cotton fabric underneath. In the past, the back of the anak baju was also beautifully embroidered or decorated with cotton lace or crochet lace.*

*The fabrics commonly used for making the Embroidered Kebaya include rubia gauze from Japan, Swiss voile, and other soft materials. The Nyonya Embroidered Kebaya is typically made from bright and vibrant colours such as turquoise, red, yellow, soft green, and even black.*

*The Nyonya Kebaya features goyang embroidery, with beautiful tonal motifs of flora and fauna, typically in one to three colour variations. The embroidery is known for its sulaman kerawang (a delicate lace-like design). Common motifs include the peacock, bakawali flower, intricate curves, and tendrils. Some believe the kebaya was introduced to Malaya in the 16th century, during the time of the Demak Sultanate, when they accompanied military forces to Melaka to fight the Portuguese. Many Javanese people settled in Melaka, and as a result, various elements of Javanese culture, including the kebaya, spread throughout the Malay Peninsula.*



Baju Kebaya Biku yang dipakai oleh Nyonya Peranakan, tahun 1906  
Foto asal: *A Vision of The Past*  
Sumber foto: Jabatan Muzium Malaysia  
*The Kebaya Biku worn by a Peranakan Nyonya in 1906*  
Original photo: *A Vision of the Past*  
Image Courtesy of Department of Museums Malaysia



Wanita Melayu memakai Baju Kebaya Biku dan kain batik lepas  
Sumber : Jabatan Muzium Malaysia  
*A Malay woman wearing a Biku Kebaya and a loose-fitting batik*  
Image Courtesy of Department of Museums Malaysia



Keluarga Chetti  
Sumber: Jabatan Warisan Negara  
*Chetti Family*  
Image Courtesy of Department of National Heritage



Wanita Portugis memakai  
Kebaya Pendek Sulam  
**Sumber: Jabatan Warisan Negara**  
*Portuguese women wearing  
Embroidered Short Kebayas*  
*Image Courtesy of Department of  
National Heritage*



Wanita Peranakan Cina Melaka memakai  
kebaya pendek  
**Sumber: Jabatan Warisan Negara**  
*The Chinese Peranakan women of Melaka  
wear the short kebaya*  
*Image Courtesy of Department of National Heritage*



Pemakaian kebaya pendek oleh masyarakat  
Chetti  
**Sumber: Jabatan Warisan Negara**  
*The wearing of the short kebaya by the Chetti  
community*  
*Image Courtesy of Department of National Heritage*



Kebaya Potong Kot Terengganu  
**Sumber: Persatuan Peranakan Cina Terengganu**  
*Kebaya Potong Kot Terengganu*  
*Source: Terengganu Chinese Peranakan  
Association*



Wanita Peranakan Cina Melaka memakai Baju Kebaya Sulam motif bakul

Sumber: Jabatan Warisan Negara

*The Chinese Peranakan women from Melaka wear an Embroidered Kebaya with a basket motif*

*Image Courtesy of Department of National Heritage*



Baju Kebaya Sulam Bunga Tabur daripada kain kasa dan dipadankan dengan batik sarung

Sumber: Jabatan Warisan Negara

*An Embroidered Kebaya with scattered flower motifs made from gauze fabric, paired with a batik sarong*

*Image Courtesy of Department of National Heritage*



Baju Kebaya Sulam yang digayakan oleh wanita Melayu

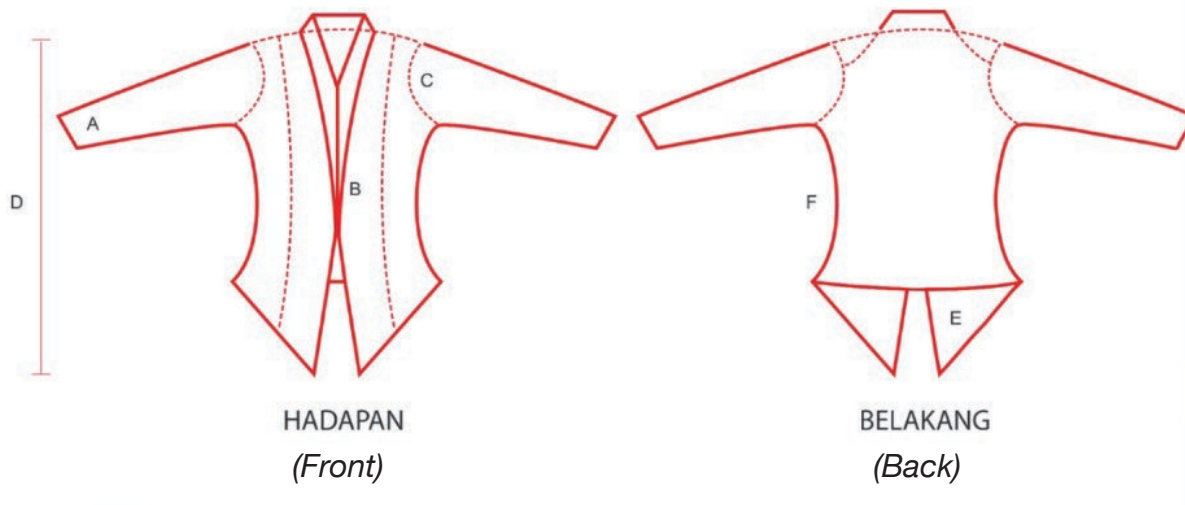
Pakaian: Zubaidah @ Cashmere

Sumber foto: Jabatan Kebudayaan dan Kesenian Negara

*Embroidered Kebaya worn by Malay women*

Garment: Zubaidah@Cashmere

*Image Courtesy of National Department for Culture and Arts*



### **POTONGAN KEBAYA PENDEK (NYONYA, CHETTI & PORTUGIS)**

**Petunjuk:** \_\_\_\_\_

- A - Berlengan panjang
- B - Berpesak di hadapan dikenali sebagai lapik oleh masyarakat Cina Peranakan
- C - Jahitan ketuk lubang
- D - Labuh baju sehingga paras pinggul
- E - Potongan tirus di bawah baju
- F - Potongan mengikut saiz bada

### ***Styles of Short Kebaya***

***(Nyonya, Chetti & Peranakan Portuguese)***

***Description :*** \_\_\_\_\_

- A - Long-sleeved*
- B - Fastened at the front, known as lapik in the Peranakan Chinese community*
- C - Ketuk lubang stitching (refers to the punched holes stitch)*
- D - The length of the garment reaches the hips*
- E - Straight cut at the bottom of the garment*
- F - Custom cut according to body size*

## Baju Bandung

**W**anita Melayu memakai Baju Bandung, Baju Kebaya Kota Bharu atau Baju Potong Payung. Baju Bandung mula diminati, apabila baju ini dipakai oleh bintang-bintang filem pada tahun 1950-an. Potongan baju bandung yang sempit dan menampakkan tubuh badan, telah menjadi kegemaran wanita Melayu, terutamanya golongan muda. Baju bandung juga menjadi pakaian kerja. Baju Bandung mempunyai potongan yang sangat mudah, mengandungi dua keping badan hadapan, satu keping badan belakang dan dua keping lengan. Bahagian pinggang dicekak ke dalam untuk membentuk pinggang, dan dijahit *dart* bahagian hadapan dan belakang. Ada juga Baju Bandung yang dipotong dengan pola *princess cut* untuk mendapatkan bentuk badan yang lebih tepat.

Fabrik yang digunakan lazimnya daripada kain les atau organza jarang dan juga kain kapas berbunga-bunga. Wanita Melayu mula memakai korset sebagai anak baju, apabila korset diperkenalkan pada tahun 1950-an. Korset hitam yang dipakai jelas menampakkan bentuk badan, dengan dada yang bidang dan pinggang yang ramping. Baju bandung lazimnya dipadankan dengan kain batik lepas dengan lipatan wiron, kain batik sarung atau kain ketat siap berkipas di bahagian hadapan.

Menjelang tahun 1950-an, ramai orang Melayu yang menjadi tukang jahit, dan mereka berbagai-bagai fesyen kebaya daripada pelbagai jenis fabrik. Keadaan ini timbul kerana Baju Bandung atau pakaian wanita yang lain, tiada dijual di kedai atau di toko-toko sebagai pakaian siap. Maka itu kebanyakan wanita pada zaman itu boleh menjahit sendiri baju-baju untuk dipakai sebagai pakaian basahan atau pakaian keraian.



## **Baju Bandung**

*The Baju Bandung is a style of kebaya worn by Malay women, also known as the Kota Bharu Kebaya or the Umbrella-Cut Kebaya. This style became popular in the 1950s when it was worn by movie stars. The narrow cut of the Baju Bandung, which accentuates the body shape, became a favourite among Malay women, particularly the younger generation. It also became a common choice for work attire. The Baju Bandung features a simple cut, consisting of two front pieces, one back piece, and two sleeves. The waist is cinched to create a more defined silhouette, with darts sewn at the front and back. Some versions of the Baju Bandung are designed with a princess cut pattern to achieve a more fitted, tailored look.*

*The fabric commonly used for the Baju Bandung is typically made from lace or sheer organza, as well as floral-patterned cotton. Malay women began wearing corsets as undergarments when they were introduced in the 1950s. The black corset, often worn underneath, accentuated the body shape, highlighting a fuller bust and a slim waist. The Baju Bandung is usually paired with a batik sarong or loose batik cloth with pleated fronts, or sometimes with a fitted batik sarong that has a pleated section at the front.*

*By the 1950s, many Malays had become tailor, creating a wide variety of kebaya styles from different fabrics. This was because garments like the Baju Bandung and other women's clothing were not sold in stores as ready-made items. Instead, most women at the time were able to sew their own clothes, making them for both everyday wear and special occasions.*



Wanita dari Kuala Lumpur tahun 1950-an menggayakan Baju Bandung, yang diperbuat daripada kain kapas berbunga yang dipadankan dengan kain batik Jawa

**Sumber foto: Jabatan Muzium Malaysia**

*A woman from Kuala Lumpur in the 1950s wearing a Baju Bandung made from floral cotton fabric, paired with a Javanese batik skirt*

*Image Courtesy of Department of Museums Malaysia*



Majalah terbitan Fesyen tahun 1959. Penyanyi Saemah memakai Baju Bandung sempit dengan kain batik Jawa

**Sumber Foto: Zubaidah @ Cashmere**

*Fashion magazine publication, 1959.*

*Singer Saemah wears a fitted Baju Bandung with a Javanese batik skirt*

*Photo credit: Zubaidah @ Cashmere*



◀ Baju Bandung dan baju kebaya potongan moden digayakan oleh tiga orang wanita keturunan Jawa

**Sumber foto: Jabatan Muzium Malaysia**

*Baju Bandung and modern cut kebayas worn by three women of Javanese descent*

*Image Courtesy of Department of Museums Malaysia*



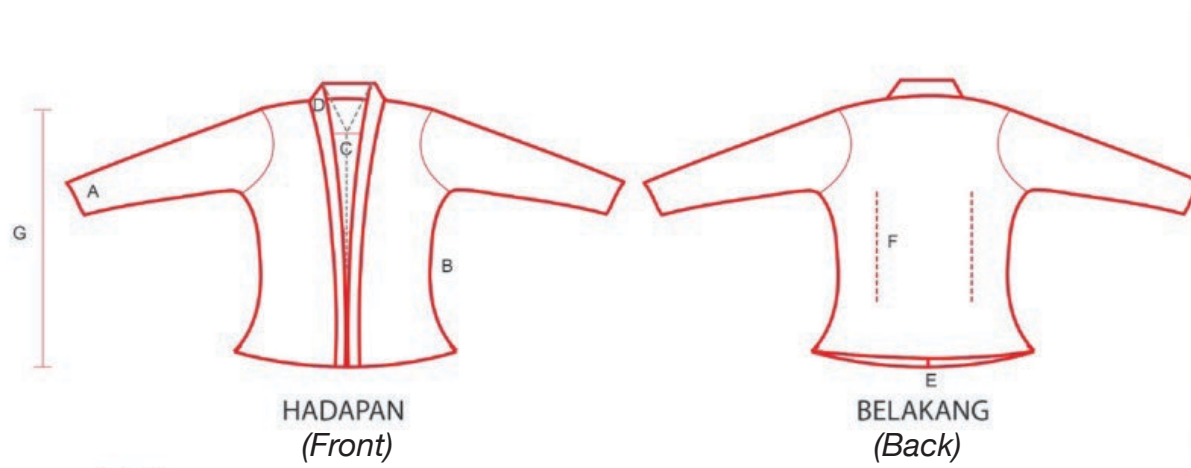
▶ Baju Bandung  
Koleksi dan sumber foto  
Zubaidah @ Cashmere  
*Baju Bandung  
Collection and photo  
credit: Zubaidah @  
Cashmere*

▶ Baju kebaya pendek yang diperbuat daripada sutera Cina, disulam dengan benang kelengkan, dan dipadankan dengan kain songket pada tahun 1930-an dari Pulau Pinang

*Collection and photo credit:  
Zubaidah @ Cashmere*

*Collection and photo credit:  
Zubaidah @ Cashmere*





### **POTONGAN KEBAYA (KOTA BHARU & BANDUNG)**

#### **Petunjuk:**

- 
- A - Berlengan panjang
  - B - Badan baju berpotongan mengikut badan
  - C - Bahagian tengah kain / lidah baju yang menyambungkan kedua-dua baju Kebaya Kota Bharu
  - D - Bahagian leher berpotongan V tanpa lidah bagi Kebaya Bandung
  - E - Berpotongan sedikit melengkung di bawah baju
  - F - Lisu baju
  - G - Labuh baju pada paras pinggul

### **Styles of Kebaya (Kota Bharu & Bandung)**

#### **Description :**

- 
- A - Long sleeves
  - B - Custom cut according to body size
  - C - The central extension (or flap) of the fabric that connects the two sides of the Kebaya Kota Bharu
  - D - V-shaped neckline without the fabric extension on the Kebaya Bandung
  - E - The lower part of the garment is slightly curved
  - F - Shirt tail
  - G - The garment length reaches the hips

## Baju Kebaya Kota Bharu

**B**aju Kebaya Kota Bharu sebenarnya lebih dominan dipakai di Indonesia, jika dibandingkan di Malaysia pada hari ini. Baju yang dikenali sebagai Kebaya Kutu Baru berasal dari Jawa Tengah, dan menjadi pakaian golongan atasan di Indonesia.

Di Malaysia, Kebaya Kota Bharu dikaitkan dengan nama Kota Bharu, Kelantan walaupun baju ini dipakai di seluruh tanah air. Kebaya Kota Bharu mula kelihatan dipakai pada tahun 1950-an, 1960-an dan seterusnya hingga hari ini. Pada masa dahulu, baju kebaya ini menjadi pakaian yang sangat digemari, kerana potongannya yang sangat menarik terbuka di bahagian dada. Seperti potongan kebaya yang lain, Baju Kebaya Kota Bharu juga dipotong sempit mengikut saiz badan. Kelainan Baju Kebaya Kota Bharu ini adalah, di bahagian hadapan dada dipasang pelapik yang disebut "*bef*" tanpa perlu memakai kerongsang. Di Indonesia pada hari ini, Kebaya Kota Bharu dijadikan kebaya yang lebih labuh dan "*bef*" dipasangkan hingga bawah pusat.

Seperti Baju Kebaya Bandung, Baju Kebaya Kota Bharu juga diperbuat daripada kain-kain yang jarang seperti organza dan les. Maka itu, si pemakai akan memakai korset berwarna hitam yang menutupi hingga ke paras perut. Baju ini akan dipadankan dengan kain ketat berkibas yang siap dijahit.





## ***Baju Kebaya Kota Bharu***

*The Kebaya Kota Bharu is actually more commonly worn in Indonesia today than in Malaysia. Known as the Kebaya Kutu Baru, this style originated in Central Java and became popular among the upper class in Indonesia.*

*In Malaysia, the Kebaya Kota Bharu is associated with the name of Kota Bharu, Kelantan, even though this style is worn throughout the nation. The Kebaya Kota Bharu began to be worn more widely in the 1950s and 1960s and continues to be worn to this day. In the past, this kebaya was very popular because of its attractive cut that exposed the chest area. Like other types of kebaya, the Kebaya Kota Bharu is tailored to fit the body tightly. What distinguishes the Kebaya Kota Bharu is the addition of a lining at the front chest, called bef, which eliminates the need for kerongsang (brooches). In Indonesia today, the Kebaya Kota Bharu is typically made longer, with the bef extending down to just below the waist.*

*Like the Baju Bandung, the Kebaya Kota Bharu is also made from sheer fabrics such as organza and lace. As a result, the wearer typically dons a black corset that covers up to the stomach. This garment is then paired with a fitted batik skirt that is pre-stitched with pleats.*



Almarhum Hajah Fatimah dari Batu Pahat, Johor, memakai Baju Kebaya Kota Bharu yang diperbuat daripada kain organza jarang, yang dipadankan dengan kain batik (tahun 1950-an)

**Foto: Zubaidah@ Cashmere**

*The late Hajah Fatimah from Batu Pahat, Johor, wearing a Kebaya Kota Bharu made from sheer organza fabric, paired with a batik skirt (1950s)*

**Photo: Zubaidah@ Cashmere**



▶ Baju Kebaya Kota Bharu yang diperbuat daripada kain satin dan les (renda), dan dipadankan dengan kain batik

**Pakaian dan foto: Zubaidah @ Cashmere**

*The Kebaya Kota Bharu, made from satin and lace fabric, paired with a batik skirt*

**Garment and photo: Zubaidah @ Cashmere**



Baju Kebaya Kota Bharu songket sebagai pakaian pengantin

**Pakaian dan foto: Zubaidah@ Cashmere**

*Baju Kebaya Kota Bharu Songket as bridal attire*

**Garment and photo: Zubaidah @ Cashmere**



Dua orang remaja Melayu mengenakan Baju Kebaya Kota Bharu, semasa menyertai "Pertandingan Kecoh-kecoh Kebaya", 2024

**Sumber: Jabatan Warisan Negara**

*Two Malay teenagers wearing the Kebaya Kota Bharu while participating in the 2024 Kebaya Contest*

**Image Courtesy of Department of National Heritage**



Kebaya Kota Bharu diperbuat daripada organza, dan dipadankan bersama-sama batik Jawa

**Pakaian: Cashmere**

**Sumber foto: Jabatan Warisan Negara**

*The Kebaya Kota Bharu is made from organza and paired with Javanese batik*

*Image Courtesy of Department of National Heritage*

**Garment: Cashmere**



Kebaya Kota Bharu diperbuat daripada kain lace (renda), dan dipadankan dengan batik sarung

**Sumber foto: Jabatan Warisan Negara**

*The Kebaya Kota Bharu is made from lace and paired with a batik sarong*

*Image Courtesy of Department of National Heritage*



Kebaya Kota Bharu diperbuat daripada kain lace (renda) dan dipadankan dengan kain kipas

**Busana: Zubaidah @ Cashmere**

**Sumber Foto: Jabatan Warisan Negara**

*The Kebaya Kota Bharu is made from lace and paired with tight fitting sarung*

*Attire: Zubaidah @ Cashmere  
Image Courtesy of Department of National Heritage*



## Baju Kebaya Potongan Moden

**K**ebaya moden tidak lagi mengekalkan ciri-ciri asal kebaya yang dipasang pesak, kekek, kelepet di belahan hadapan, dan labuh hingga ke paras punggung atau buku lali. Kebaya moden mempunyai potongan seperti blaus yang berbelah di hadapan, ber lengan panjang dan dijahit lisu di pinggang, bagi menampakkan potongan badan. Kebaya moden kelihatan dipakai oleh wanita Melayu pada tahun 1940-an sebagai pakaian kasual. Fabrik yang digunakan selalunya daripada kain kapas berbunga, kain polos yang dipakai sedondon atau dipadankan dengan kain batik.







## **Modern Cut Kebaya**

*The modern kebaya no longer retains the original features such as pesak (side panels), kekek (tucks), kelepet (pleats) at the front opening, and the traditional length reaching down to the hips or ankles. The modern kebaya has a more blouse-like cut, with a front slit, long sleeves, and side seams that are stitched at the waist to accentuate the body's shape. Modern kebayas began to be worn by Malay women as casual wear in the 1940s. Fabrics used for the modern kebaya are often floral cotton, solid-coloured fabric, or paired with batik sarongs.*

## **Kebaya Saloma**

Fesyen rekaannya bukan lagi berbentuk kebaya tetapi, berbentuk baju moden yang menggabungkan gaya pertembungan Timur dan Barat, yang disesuaikan mengikut adab dan budaya tempatan. Biduanita Saloma yang pernah mendapat jolokan, “*Marilyn Monroe of the East*” menjadi perintis fesyen di negara ini, apabila fesyen yang direka dan digayakannya menjadi gelora fesyen bintang-bintang filem, yang terkenal di Malaysia dan Singapura. Baju moden yang direka berlengan sempit dan padat menunjukkan bentuk badan, dan dipasangkan zip di belakang baju menjadi fesyen yang sangat unik dan luar biasa. Fabrik yang digunakan berbagai-bagai dengan adunan warna yang menarik, serta kemasan hiasan seperti labuci, manik-manik, dan batu-batu permata.

Walaupun pakaian yang direka dan digayakan sebenarnya tidak mempunyai ciri-ciri keaslian baju kebaya, tetapi baju kebaya ini telah dicatatkan oleh wartawan majalah Fesyen, pada tahun 1950-an dan tahun 1960-an sebagai baju kebaya.

## ***Kebaya Saloma***

*The design of the Kebaya Saloma is no longer a traditional kebaya, but rather a modern garment that blends Eastern and Western styles, adapted to local customs and culture. Saloma, who was often dubbed the ‘Marilyn Monroe of the East,’ became a fashion pioneer in the country. Her designs and the way she wore them set a trend among famous movie stars in Malaysia and Singapore. The modern outfit, with its narrow, form-fitting sleeves, accentuates the body shape and features a zipper at the back, making it a unique and striking fashion statement. The fabrics used vary widely, with vibrant colour combinations and decorative finishes like sequins, beads, and gemstones.*

*Although the designs and styles created and worn by Saloma did not retain the traditional features of the kebaya, they were still recorded by fashion magazine journalists in the 1950s and 1960s as baju kebaya.*



Baju kebaya moden gaya Saloma direka dan digayakan oleh Asmah, seorang tukang jahit pada tahun 1959. Pakaian ini diperbuat daripada songket, berleher luas, badan, dan lengan sempit dipasang zip di belakang baju. Padanan sedondon kain sarung ikat bertangkup

**(Majalah Fesyen, 1959)**

*The modern Saloma-style outfit was designed and worn by Asmah, a seamstress, in 1959. This garment is made from songket fabric, with a wide collar, a fitted body and sleeves, and a zipper at the back of the blouse. It is paired with a matching sarong tied at the waist*

**(Fashion Magazine, 1959)**



Wanita menggayakan fesyen tahun 1950-an, Baju Potong Payung dan baju kebaya pendek yang dipadankan dengan kain batik wiron

**Pakaian dan foto: Cashmere/Jabatan Warisan Negara**

*A woman modelling 1950s fashion, wearing an umbrella-cut dress and a short kebaya paired with a batik wiron sarong.*

**Garment and photo: Cashmere/Department of National Heritage**





## **Bab 3**

### **Kebaya di Pentas Persembahan**

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## **Tari dan Teater**

**B**aju kebaya menjadi pakaian yang sangat dominan sebagai pakaian seni persembahan, terutamanya dalam persembahan tarian. Baju ini sudah kelihatan dipakai sejak tahun 1940-an di bangsal-bangsal dan pentas menari, yang masih beratapkan nipah dan lantainya, daripada kayu atau berlantaikan tanah sahaja.

Pada hari ini, baju kebaya labuh lazimnya dipakai oleh penari, untuk menarikan tarian-tarian asli seperti joget dan Inang, *Makan Sirih*, dan *Dondang Sayang*. Bagi baju kebaya pendek pula, dipakai ketika menarikan tarian-tarian rakyat yang lebih ceria, seperti tarian *Wau Bulan* dan *Itek Gembo-gembo*.

Baju kebaya yang dipakai untuk persembahan tarian, lazimnya diperbuat daripada kain broked, kain satin, kain les (renda), atau kain polos yang mudah dipadankan dengan kain sarung, pelbagai jenis dan corak. Warna-warna yang dipilih selalunya warna terang, yang akan membangkitkan nilai-nilai kekaguman di pentas persembahan. Maka itu, jarang terdapat baju kebaya yang dipakai sedondon. Baju kebaya akan dipadankan dengan kain sarung yang bertentangan warna, dan jika memakai selendang, selendangnya juga berlainan ton warna.

Potongan baju kebaya untuk persembahan tarian, akan dibuat dengan satu ukuran yang boleh disesuaikan dengan semua badan penari. Potongannya ringkas dan tidak begitu ketat, bagi keselesaan ketika membuat gerak tari. Pada hari ini, bahagian belah hadapan tidak lagi dipasangkan butang ketap, tetapi dipasangkan zip agar mudah untuk penari membuat pertukaran pakaian, daripada sebuah tarian kepada tarian yang lain.

Kain sarung untuk pakaian tarian juga dijahit siap, agar memudahkan penari untuk menukar pakaian. Bagaimanapun, jika baju kebaya dipadankan dengan kain songket, penari akan memakai kain sarung biasa dan bukan kain siap. Ada juga baju kebaya yang dibuat sedondon untuk dipakai oleh pelakon utama, dalam persembahan teater atau penari utama semasa persembahan tarian-tarian istana.



## **Chapter 3**

### **The Kebaya on the Performance Stage**

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### **Dance and Theatre**

*The kebaya has become a dominant garment in the performing arts, particularly in dance performances. This garment has been seen being worn since the 1940s in makeshift pavilions and dance stages, which were often roofed with nipa palm and had floors made of wood or just bare earth.*

*Today, the long kebaya is commonly worn by dancers performing traditional dances such as Joget, Inang, Makan Sireh, and Dondang Sayang. In contrast, the short kebaya is typically worn for more energetic folk dances like Wau Bulan and Itik Gembo-Gembo.*

*The kebaya worn for dance performances is typically made from brocade fabric, satin, lace, or plain fabrics that can easily be paired with various types and patterns of sarongs. The colours chosen are usually bright shades that help evoke a sense of admiration on the performance stage. As a result, it is rare to see matching kebayas being worn. The kebaya is often paired with a sarong in a contrasting colour, and if a sash or shawl is worn, it is also in a different tone.*

*The cut of the kebaya worn for dance performances is designed in a way that can be adjusted to fit dancers of all body types. The design is simple and not too tight, ensuring comfort during the movements of the dance. Today, the front opening is no longer fastened with buttons, but with a zipper, making it easier for dancers to change costumes quickly between different dances.*

*The sarong worn with dance costumes is also pre-stitched to make it easier for dancers to change outfits. However, if the kebaya is paired with a songket fabric, the dancer will wear a traditional, unstitched sarong instead of a pre-stitched one. There are also kebayas that are made in matching sets to be worn by the lead performers in theatre productions or the principal dancers in palace dance performances.*

Tarian	Pakaian
<b><i>Joget</i></b>	Kebaya yang sesuai ialah, baju kebaya labuh atau baju kebaya pendek. Dipadankan pula dengan kain sarung atau kain potong payung atau kain sempit berbelah di hadapan dan sepadan dengannya.
<b><i>Inang</i></b>	Kebaya yang sesuai, baju kebaya labuh dengan kain sarung songket atau kain tenun atau kain broked atau kain batik.
<b><i>Makan Sirih, Sapu Tangan, dan Cinta Sayang</i></b>	Sesuai dipakai baju kebaya daripada kain satin, kain saree atau broked. Cantik juga dipakai baju polos yang dipadankan dengan kain songket atau kain tenun. Selendang daripada kain <i>chiffon</i> (sifon) atau kain les (renda).
<b><i>Wau Bulan, Itik Gembo-gembo, Embun Sosek, dan Payang</i></b>	Sesuai dipakai baju kebaya pendek daripada kain kosong atau bertekstur, dan dipadankan dengan kain sarung batik atau pario batik tulis atau batik cetak. Penyerinya ialah selendang ikat pinggang kain sifon.
<b><i>Dondang Sayang</i></b>	Kebaya yang sesuai untuk tarian ini ialah Baju Kebaya Sulam atau Baju Belah Labuh Kain Kasa dengan anak baju berwarna putih, dipadankan dengan kain sarung batik, serta memakai sapu tangan di atas bahu sebagai hiasan dan prop.



<b>Dance</b>	<b>Costume</b>
<b>Joget</b>	<i>A long kebaya or a short kebaya paired with a sarong, or an umbrella-cut skirt, or a narrow skirt with a front slit, along with appropriate accessories.</i>
<b>Inang</b>	<i>A long kebaya, paired with a songket sarong, woven fabric, brocade fabric, or batik fabric.</i>
<b>Makan Sirih, Sapu Tangan, dan Cinta Sayang</b>	<i>A kebaya made from satin, saree fabric, or brocade. It also looks beautiful when paired with a plain blouse matched with a songket or woven fabric sarong. The outfit is complemented with a shawl made from chiffon or lace fabric.</i>
<b>Wau Bulan, Itik Gembo-gembo, Embun Sosek, dan Payang</b>	<i>A short kebaya made from plain or textured fabric. Paired with a batik sarong, either hand-drawn batik (batik tulis) or printed batik (batik cetak). The outfit is completed with a chiffon belt shawl.</i>
<b>Dondang Sayang</b>	<i>An embroidered kebaya or a long-split kebaya made from chiffon fabric, paired with a white inner blouse, and matched with a batik sarong. A handkerchief is worn over the shoulder as an accessory and prop.</i>



Baju kebaya yang dipakai dalam persembahan tari oleh penari-penari Kompleks Budaya Negara tahun 1970-an

Sumber foto: Jabatan Muzium Malaysia

*The kebaya worn by dancers in dance performances at the National Cultural Complex in the 1970s*

*Image Courtesy of Department of Museums Malaysia*



Baju kebaya pendek les (renda) yang dipakai dalam tarian-tarian rakyat atau pesta

Pakaian: Zubaidah@Cashmere

Sumber foto: Jabatan Kebudayaan dan Kesenian Negara

*A short lace kebaya worn in folk dances or festivals*

Garment: Zubaidah@Cashmere

Photo credit: National Department for Culture and Arts



Kepelbagaian potongan dan bahan yang digunakan untuk baju kebaya di pentas tarian

**Pakaian: Heintjie Nazarudin**

**Sumber foto: Jabatan Kebudayaan dan Keseniaan Negara**

*A variety of cuts and materials used in the kebaya for dance performances*

*Garment: Heintjie Nazarudin*

*Photo credit: National Department for Culture and Arts*





Baju panjang yang dipakai dalam persembahan tarian Dondang Sayang dan Baju Kebaya Songket yang dipakai dalam persembahan dramatari atau teater

**Pakaian:** Zubaidah @ Cashmere

**Sumber foto:** Jabatan Kebudayaan dan Keseniaan Negara

*Long kebaya worn in the performance of dondang sayang dance performances and songket kebaya worn in dramatic or theatrical performances*

**Garment:** Zubaidah @ Cashmere

**Photo credit:** National Department for Culture and Arts



Baju kebaya labuh yang dipakai dalam tarian-tarian asli

**Sumber foto:** Jabatan Kebudayaan dan Keseniaan Negara

*Baju kebaya labuh worn in traditional dance performances*

**Photo credit:** National Department for Culture and Arts



Baju Kebaya Sulam dipakai dalam tarian-tarian joget dan lain-lain

**Sumber foto:** Jabatan Kebudayaan dan Keseniaan Negara

*Embroidered Kebaya worn in joget dances and other traditional performances*

**Photo credit:** National Department for Culture and Arts



Baju Kebaya Sulam dipakai semasa tarian oleh masyarakat Peranakan

**Sumber foto:** Jabatan Warisan Negara

*Embroidered Kebaya worn during dances by the Peranakan*

**Image Courtesy of** Department of National Heritage





◀ Baju kebaya pendek digayakan oleh penari daripada masyarakat Chetti  
**Sumber foto: Jabatan Kebudayaan dan Keseniaan Negara**  
*Short kebaya worn by dancers from the Chetti community*  
*Photo credit: National Department for Culture and Arts*



Baju Kebaya Sulam digayakan oleh masyarakat Chetti, semasa persembahan tarian  
**Sumber foto: Jabatan Warisan Negara**  
*Embroidered Kebaya worn by the Chetti community during dance performances*  
*Image Courtesy of Department of National Heritage*

## **Bab 4**

### **Evolusi Baju Kebaya**

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**B**aju kebaya melalui evolusi yang sangat menarik. Di Tanah Melayu, baju kebaya bermula, daripada sehelai baju longgar yang labuhnya hingga ke paras betis atau buku lali, yang dipanggil sebagai kebaya labuh oleh orang Melayu dan baju panjang atau baju belah panjang oleh masyarakat Peranakan. Potongan baju kebaya asal disebut sebagai potong sembilan, yang mengandungi pesak kekek, lengan dan badan. Baju kebaya dikatakan pakaian atasan pertama yang dipakai oleh wanita Melayu, yang dipakai bersama-sama kain sarung labuh ikatan bertangkup di hadapan, atau sekarang disebut sebagai “ikatan lipat batik”.

Baju kebaya yang labuhnya disingkatkan hanya ke paras bawah lutut, atau paras lutut, disebut sebagai Kebaya Sekerat Tiang atau Baju Belah. Namun begitu, potongannya masih dikekalkan dengan potongan sembilan, menjadikan bentuk asal kebaya longgar, berbelah hadapan dan dipasangkan dengan tiga butir kerongsang.

Namun begitu, baju kebaya labuh masih dipakai dengan mengalami perubahan potongan. Tukang-tukang jahit mula mereka baju kebaya labuh ini, dengan memasukkan unsur-unsur moden dalam potongannya. Potongannya dipermudahkan dan disebut sebagai Baju Kebaya Potongan Moden, yang tidak lagi dipasangkan pesak dan kekek, tetapi bahagian pinggangnya dikerukkan dan dipasangkan lisu – *dart* di bahagian hadapan dan belakang baju, bagi melihatkan bentuk badan. Pada zaman inilah kelihatan baju kebaya labuh mula dipakai sedondon, kerana mudah mendapatkan kain-kain potong di kedai.

## **Chapter 4**

### ***The Evolution on the Kebaya***

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*The kebaya has undergone a fascinating evolution over the centuries. In Malaya, it originally appeared as a loose garment that extended to the mid-calf or ankle, known as the kebaya labuh among the Malays, and the baju panjang or baju belah panjang within the Peranakan community. The traditional cut of the kebaya was referred to as potong sembilan, characterized by its distinctive side seams (pesak kekek), sleeves, and bodice. The kebaya is regarded as the first upper garment worn by Malay women, typically paired with a sarong that was tied in a knot at the front, now known as the ikatan lipat batik.*

*The kebaya with a shortened length, reaching just below the knee or at knee level, is known as the Kebaya Sekerat Tiang or baju belah. However, the original cut is maintained with the potongan Sembilan (nine-piece cut), which keeps the kebaya loose in shape, with a front slit, and is typically fastened with three kerongsang (brooches).*

*However, the kebaya labuh continues to be worn, though it has undergone changes in its cut. Tailors began to design the kebaya labuh with modern elements incorporated into its pattern. The design was simplified and came to be known as the modern cut kebaya, which no longer included the traditional side seams. Instead, the waist was cinched and lisu (darts) were added to the front and back of the garment to accentuate the shape of the body. It was during this period that the kebaya labuh began to be worn as matching sets, as ready-made fabric pieces became more easily available in stores.*

Baju kebaya yang disebut secara umum sebagai baju kebaya pendek, mula mewarnai dunia fesyen wanita semua bangsa di Tanah Melayu, menjelang tahun 1950-an. Perubahan zaman dan perkembangan fesyen memperlihatkan hadirnya baju-baju kebaya potongan baharu yang disebut sebagai Baju Bandung, Kebaya Kota Bharu dalam kalangan wanita Melayu dan Kebaya Sulam, Kebaya Biku, Kebaya Renda dalam kalangan wanita kaum Peranakan. Di Indonesia, Baju Kebaya Renda disebut juga sebagai baju kebaya gaya Eropah, kerana bahan kain dan renda dibawa dari Eropah tetapi ditempah di Indonesia.

Selain baju kebaya pendek yang menjadi ikon fesyen wanita negara, kemunculan Biduanita Puan Sri Saloma mendorong pereka fesyen tanah air, mereka pakaian yang lebih mempesona. Fesyen rekaannya bukan baju kebaya lagi, tetapi baju moden yang menggabungkan gaya pertembungan Timur dan Barat, yang disesuaikan mengikut adab dan budaya tempatan.

Biduanita Saloma merupakan perintis fesyen Malaysia, pada zaman kegemilangannya. Fesyennya mendahului zaman, dan mempengaruhi seniwati-seniwati terkenal pada zaman itu, serta menjadi ikutan peminat fesyen tanah air. Fesyen rekaannya yang sangat unik – baju ketat, potongan leher luas, dan zip di belakang baju. Pemakainya membalut tubuh dengan korset membentuk pinggang yang ramping dan kelihatan sangat genit dan mempesona. Pada zaman inilah lahirnya Baju Pendek Potong Payung, dan kain sempit berkipas atau kain belah di hadapan atau di belakang.

Kemunculan tukang-tukang jahit profesional menjahit pakaian moden yang lebih sesuai, menjadikan tahun 1950-an kemuncak fesyen yang sangat hebat. Kemasukan fabrik mahal dari Eropah, renda dari Perancis, dan kasa dari Swiss, mula muncul di Tanah Melayu bersama-sama fabrik sintetik dari China, Jepun dan lain-lain. Inovasi mesin jahit yang boleh menyulam, menambahkan lagi keindahan pakaian-pakaian yang direka. Ketika inilah lahir pereka fesyen Melayu di Singapura dan di Kuala Lumpur, yang setanding dengan pereka fesyen antarabangsa yang mereka baju artis-artis bintang filem. Pereka fesyen yang pernah disebut namanya termasuklah Mak Nona Asiah, Raja Zai, Cempaka Booty, Bob Tan, dan Abai. Mereka inilah yang melahirkan baju-baju moden yang sangat cantik dengan hiasan labuci, manik dan lain-lain.



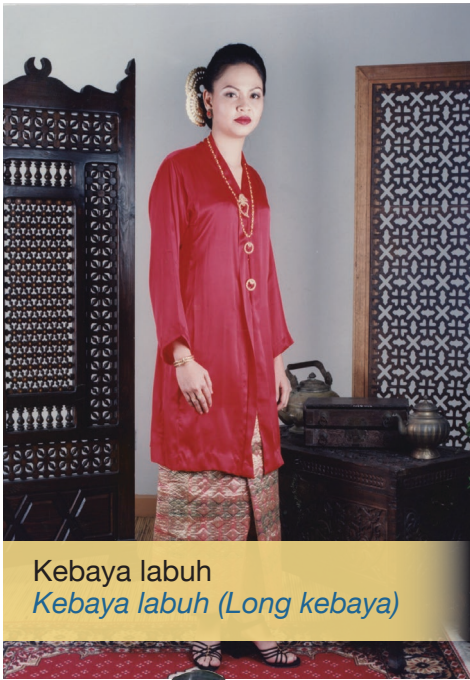
*The kebaya, commonly referred to as the short kebaya, began to influence women's fashion across all ethnic groups in Malaya by the 1950s. Changes in the era and the development of fashion led to the emergence of new cuts of the kebaya, such as the Baju Bandung, Kebaya Kota Bharu among Malay women, and the Kebaya Sulam, Kebaya Biku, and Kebaya Renda among the Peranakan community. In Indonesia, the Kebaya Renda is also known as the European-style kebaya, as the fabric and lace were brought from Europe but tailored in Indonesia.*

*In addition to the short kebaya that became an iconic fashion for women, the country saw the emergence of National Songstress, Puan Sri Saloma, who created even more captivating fashion designs. Her designs were no longer limited to the kebaya but featured modern attire that blended Eastern and Western styles, tailored to suit local customs and culture.*

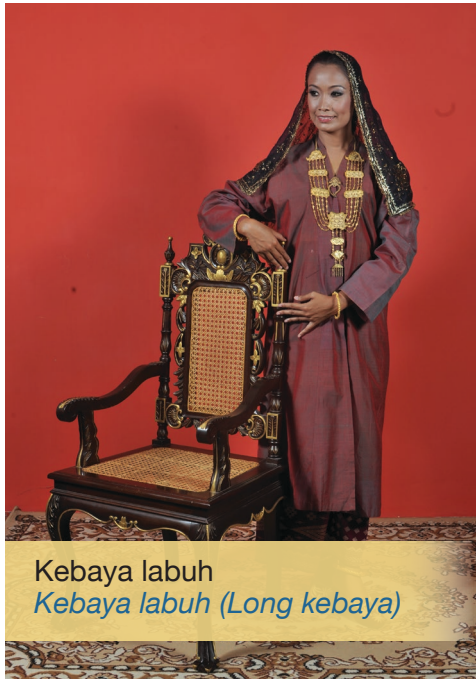
*Saloma was a pioneer of Malaysian fashion during its golden era. Her designs were ahead of their time and influenced many famous actresses of the period, as well as fashion enthusiasts across the country. Her unique fashion creations included tight-fitting dresses with wide necklines and zippers at the back. Wearers would wrap their bodies with corsets to shape a slim waist, creating an alluring and captivating look. It was during this era that the short umbrella-cut dress and the narrow-pleated skirt or split-front or split-back skirt were introduced.*

*The emergence of professional tailors creating more suitable modern clothing marked the 1950s as the peak of fashion in Malaysia. The arrival of expensive fabrics from Europe, lace from France, and tulle from Switzerland began to appear in Malaya, alongside synthetic fabrics from China, Japan, and other countries.*

*The innovation of sewing machines capable of embroidery added beauty to the garments being designed. It was during this time that Malay fashion designers emerged in Singapore and Kuala Lumpur, standing alongside international designers who crafted clothing for movie stars. Designers whose names became well-known included Mak Nona Asiah, Raja Zai, Cempaka Booty, Bob Tan, and Abai. These designers were responsible for creating stunning modern garments adorned with sequins, beads, and other embellishments.*



Kebaya labuh  
*Kebaya labuh (Long kebaya)*



Kebaya labuh  
*Kebaya labuh (Long kebaya)*



Baju Bandung  
*Baju Bandung*



Baju panjang  
*Baju panjang (Long kebaya)*



Baju Kebaya Sekerat Tiang  
*Baju Kebaya Sekerat Tiang (Half-Length Kebaya)*



Baju Kebaya Sulam  
*Baju Kebaya Sulam (Embroidered Kebaya)*



▶  
Baju Kebaya Kota Bharu  
*Baju Kebaya Kota Bharu*



Kebaya Saloma  
*Kebaya Saloma*



Baju Kebaya Pendek Sulam Biku  
*Baju Kebaya Pendek Sulam Biku*  
(Short Embroidered Biku Kebaya)

## **Bab 5** **Pereka-pereka Kebaya Malaysia**

### **Salikin Sidek**

**S**alikin Sidek merupakan pereka fesyen, usahawan, pengajar dan penulis buku yang berpengalaman. Kewibawaan beliau dalam bidang fesyen, terutamanya dalam bidang busana tradisional tidak boleh dipertikaikan lagi. Salikin pada awalnya berkhidmat sebagai pereka kostum, sebelum serius menjadi pereka fesyen. Salikin memperkenalkan label pertama pakaiannya iaitu, Sali Design & Customade, pada tahun 1991.

Menerusi jenama tersebut, beliau aktif membuat persalinan untuk filem, serta persembahan pentas selebriti dan kostum hari perbarisan. Tahun 2001 barulah jenama Salikin Sidek dibangunkan. Beliau juga pernah menyertai “Kuala Lumpur Fashion Week” sekitar tahun 2004 hingga 2006. Beliau juga banyak menghasilkan kebaya tradisional yang menggunakan songket tempatan. Salikin juga telah menerbitkan buku berjudul *Variasi Busana Tradisional*, yang menghimpunkan pelbagai fesyen pakaian tradisional Melayu termasuklah baju kebaya.

Beliau juga turut menjadi tenaga pengajar untuk “Bengkel Menjahit Baju Kebaya”. Dalam pameran busana tradisional di muzium-muzium Malaysia, beliau juga turut terlibat. Salikin juga turut membekal dan membuat busana tradisional Melayu untuk “Muzium Tekstil Negara”, dan merupakan Ahli Jawatankuasa Persatuan Pencinta Tekstil Malaysia (Citra). Butik Mahligai Sidek kini berada di Plaza RAH, Jalan Raja Abdullah, Kuala Lumpur.



## **Chapter 5**

### **Malaysian Kebaya Designer**

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#### **Salikin Sidek**

*Salikin Sidek is a fashion designer, entrepreneur, educator, and author with extensive experience and expertise in the fashion industry, particularly in traditional attire. He initially worked as a costume designer before transitioning to full-time fashion design. In 1991, he launched his first clothing label, Sali Design & Customade.*

*Through this brand, he became actively involved in creating costumes for films, stage performances, and parade uniforms. In 2001, he established the Salikin Sidek brand. He also participated in Kuala Lumpur Fashion Week from around 2004 to 2006. Salikin is also well-known for producing traditional kebayas using local songket fabric. He has also published a book titled 'Variasi Busana Tradisional' (Variations of Traditional Clothing), which compiles various traditional Malay fashion styles, including the kebaya. In addition to his work as a designer, Salikin has served as an instructor for Kebaya Sewing Workshops. He has also been involved in traditional fashion exhibitions at museums across Malaysia.*

*Salikin is also involved in supplying and designing traditional Malay attire for the National Textile Museum and is a member of the Malaysia Textile Lovers Association (Citra). Mahligai Sidek Boutique is now located at Plaza RAH, Jalan Raja Abdullah, Kuala Lumpur.*

## Lim Yu Lin

**B**utik Ang Eng ditubuhkan pada tahun 1955, yang diasaskan oleh nenek Yu Lin, mendiang Lim Wah Choon (1924-1998) di Pekan Cina, Alor Setar. Perniagaan itu kemudiannya berkembang ke Kuala Lumpur dan Singapura, oleh anak-anak perempuannya pada akhir tahun 1970-an. Yu Lin ialah generasi ketiga Ang Eng. Penglibatan beliau dalam bidang ini dipengaruhi oleh nenek dan ibunya. Yu Lin sering menemani mereka berdua dalam perjalanan mencari sumber pendapatan dan bertemu dengan pelanggan.

Pada tahun 2003, ketika mereka masih beroperasi di Ampang Park, Yu Lin dan ibunya berpeluang mempersembahkan koleksi Baju Kebaya Nyonya di "Minggu Fesyen Kuala Lumpur", anjuran The Star Publication. Di bawah pengawasan ibunya, Yu Lin berjaya membuka kedai tambahan di Suria KLCC (dari tahun 2008 hingga 2014), Great Eastern Mall (dari tahun 2003 hingga 2021), dan Bibik Closet di KLIA (dari tahun 2012 hingga 2013).

Selain menghasilkan Baju Kebaya Tradisional Nyonya, Yu Lin menyelitkan rekaan baharu seperti baju kurung, baju bibik, dan baju batik ceongsam berunsur kaum Peranakan. Beliau juga mereka baju kebaya dengan reka bentuk peribadi, dan percaya bahawa kebaya itu bukan sahaja sehelai pakaian, tetapi mempunyai cerita untuk diceritakan. Beliau mereka baju kebaya dengan tema Malaysia, seperti Baju Kebaya Merdeka dan Baju Kebaya Kuih. Salah satu ciptaan terbaharu beliau ialah Baju Kebaya yang menampilkan bunga kebangsaan lima negara – Brunei Darussalam, Indonesia, Malaysia, Singapura, dan Thailand – bersempena dengan pencalonan bersama-sama kebaya ke UNESCO.

Beliau telah ditemu bual oleh pelbagai media, termasuk AFP (Agence France-Presse), Tatler Malaysia, NHK, TV1, TV3, dan Bernama, mengenai Baju Kebaya Nyonya. Beliau juga telah bekerjasama rapat dengan Jabatan Warisan Negara, untuk mempromosikan Baju Kebaya Nyonya, dengan menunjukkan kemahiran sulaman di persidangan UNESCO. Butik Yu Lin, Ang Eng, kini terletak di Lot C1-G, Dataran Palma, 68000 Ampang, Selangor.



## **Lim Yu Lin**

*Founded in 1955, Ang Eng was established by Yu Lin's grandmother, the late Puan Lim Wah Choon (1924-1998) in Pekan Cina, Alor Setar. The business was later expanded to Kuala Lumpur and Singapore by her daughters in the late 1970s. Yu Lin is the third generation of Ang Eng. Influenced by both her grandmother and mother, Yu Lin often accompanied them on their journeys to source products and meet with customers. In 2003, while still operating in Ampang Park, Yu Lin and her mother had the opportunity to present their Nyonya Kebaya collection at Kuala Lumpur Fashion Week, organized by The Star Publications. Under her mother's guidance, Yu Lin successfully opened additional stores at Suria KLCC (from 2008 to 2014), Great Eastern Mall (from 2003 to 2021), and Bibik Closet at KLIA (from 2012 to 2013).*

*In addition to creating traditional Nyonya Kebaya, Yu Lin introduced new designs such as the baju kurung, baju bibik, and batik cheongsam with peranakan elements. She also designed kebayas with personal touches, believing that the kebaya is not just a piece of clothing, but a garment with a story to tell. She created kebayas with themes that reflect Malaysia's culture, such as the Merdeka Kebaya and the Kuih Kebaya. One of her latest creations is a kebaya featuring the national flowers of five countries - Brunei Darussalam, Indonesia, Malaysia, Singapura, and Thailand in celebration of the joint nomination of the kebaya for UNESCO recognition.*

*She has been interviewed by various media outlets, including AFP (Agence France-Presse), Tatler Malaysia, NHK, TV1, TV3, and Bernama regarding the Nyonya Kebaya. She has also worked closely with the Department of National Heritage to promote the Nyonya Kebaya by showcasing embroidery skills at UNESCO conferences. Yu Lin Boutique, Ang Eng is now located at Lot C1-G, Dataran Palma, 68000 Ampang, Selangor.*

## Zahalina Ab. Rahman

**B**ahari Asyik mula ditubuhkan pada tahun 2010 oleh pengasasnya, Zahalina Ab. Rahman, didorong oleh minatnya terhadap budaya dan adat resam Melayu tradisional. Matlamatnya adalah untuk mencipta warisan pakaian Melayu tradisional untuk generasi muda. “Bahari” dalam bahasa Melayu merujuk kepada inti pati warisan, adat, dan budaya lama, yang beransur-ansur luntur daripada masyarakat, manakala “Asyik” bermaksud terpicat atau jatuh cinta.

Memulakan perniagaannya dengan mengimport fabrik eksklusif dari negara pengeluar kain kapas, beliau bermula secara kecil-kecilan selepas meninggalkan syarikat media tempatan pada tahun 2006. Beberapa tahun kemudian, selepas menjual produk melalui lawatan ke rumah dan kios promosi di pelbagai pusat beli-belah di Lembah Klang, beliau membuka kedainya pada tahun 2009, memfokuskan pada fabrik import. Sambutan positif terhadap tawaran unik kepada pelanggan telah memberikan inspirasi kepadanya untuk berkembang menjual pakaian sedia ada untuk dipakai, sekali gus meningkatkan perniagaan fabriknya.

Antara rekaan baju kebaya beliau ialah, Kebaya Cik Siti Wan Kembang yang sangat sinonim dengan Bahari Asyik. Rekaan baju kebaya ini, diinspirasi daripada persalinan legenda Puteri Cik Siti Wan Kembang (berkembangan atau badan berbalut kain songket, dan kain limar disarungkan pada bahu hingga bawah lutut). Kebaya ini menjadi pilihan dalam kalangan wanita Malaysia, apabila mereka ingin meraikan majlis-majlis khas. Butik Bahari Asyik terletak di Emira Residence, Seksyen 13, Shah Alam.





## **Zahalina Ab. Rahman**

*Bahari Asyek was founded in 2010 by its founder, Zahalina binti Ab Rahman, driven by her passion for traditional Malay culture and customs. Its mission is to create a legacy of traditional Malay attire for younger generations. The word 'Bahari' in Malay refers to the essence of heritage, customs, and the old culture that is gradually fading from society, while 'Asyek' means enchanted or in love.*

*Starting her business by importing exclusive fabrics from cotton-producing countries, she began on a small scale after leaving a local media company in 2006. A few years later, after selling her products through home visits and promotional kiosks in various shopping malls in the Klang Valley, she opened her boutique in 2009, focusing on imported fabrics. The positive response to her unique offerings inspired her to expand into ready-to-wear clothing, thus growing her fabric business.*

*Among her kebaya designs is the Kebaya Cik Siti Wan Kembang, which has become synonymous with Bahari Asyek. This kebaya design is inspired by the legendary attire of Princess Cik Siti Wan Kembang (a wrapped body with songket fabric and limar cloth draped over the shoulder down to the knees). This kebaya has become a popular choice among Malaysian women when they wish to celebrate special occasions. Bahari Asyek Boutique is located at Emira Residence, Section 13, Shah Alam.*

## Yuliana Eri Surya

**A**rsyila Nyonya Couture ditubuhkan pada tahun 2020, oleh Yuliana Eri Surya. Beliau mula mempelajari seni sulaman sejak berumur 10 tahun iaitu, pada tahun 1988. Seni ini merupakan warisan turun-temurun yang diwarisi daripada keluarga. Seawal usia 12 tahun, beliau sudah berani menerima tempahan sulaman ringkas, untuk pakaian tradisional seperti baju kurung, kebaya, telekung, dan seperah. Menjelang usia 13 tahun, beliau mahir dalam sulaman kerawang, dan mula menerima tempahan sulaman tebal atau lebat untuk baju tradisional Melayu.



Minat yang mendalam terhadap Seni Sulaman Nyonya membawa kepada peluang untuk berguru dengan Puan Lim Swee Kim, dari Kim Fashion pada tahun 1998. Puan Lim merupakan seorang tokoh adi guru Seni Sulaman Nyonya di Kraftangan Malaysia. Dengan ilmu yang diperolehi, serta bimbingan berterusan daripada Puan Lim, beliau berjaya menguasai kemahiran sulaman Nyonya. Puan Lim sangat berpuas hati dengan pencapaian beliau, dan telah menganugerahkan Sijil “The Best Student Since 2000, Expert in Nyonya Kebaya Kerawang Embroidery”, pada tahun 2014.

Sejak tahun 2000, beliau menerima tempahan sulaman, untuk butik Kim Fashion sehingga kini. Walaupun, Puan Lim telah meninggal dunia, Yuliana masih menerima tempahan daripada pelanggan tetap Puan Lim, yang menghargai hasil kerja sulaman beliau. Selain kebaya, beliau turut menghasilkan set table runner, selendang, frame mini kebaya, dan *clutch bag* yang boleh dijadikan cenderamata.

Beliau pernah ditemu bual oleh media seperti Bernama dan Selamat Pagi Malaysia TV1, untuk berkongsi tentang Seni Kebaya Nyonya. Beliau juga pernah bekerjasama dengan Perbadanan Kemajuan Kraftangan Malaysia, untuk mempromosikan Kebaya Nyonya dengan memperagakan kemahiran sulaman di pelbagai acara, seperti Hari Muzium Antarabangsa, Program Madani Rakyat, Pesona Tekstil, dan program-program NGO lain. Kini, Arsyila Nyonya Couture beroperasi di 16-6 Marina Tower, Lebuhraya, Bayan Lepas, Penang, 11900.

## **Yuliana Eri Surya**

*Arsyila Nyonya Couture was established in 2020 by Yuliana Eri Surya. She began learning the art of embroidery at the age of 10, in 1988. This craft is a heritage passed down through generations in her family. By the age of 12, she had gained confidence to accept orders for simple embroidery on traditional garments such as the baju kurung, kebaya, telekung, and saprah. By the age of 13, she had already mastered the art of kerawang embroidery and started accepting orders for “heavy embroidery” on traditional Malay garments.*

*A deep interest in Nyonya embroidery led to the opportunity to study under Madam Lim Swee Kim of Kim Fashion in 1998. Madam Lim is a prominent figure and Master Teacher of Nyonya Embroidery at the Malaysian Handicraft Development Corporation. With the knowledge she gained and continuous guidance from Madam Lim, Yuliana succeeded in mastering the art of Nyonya embroidery. Madam Lim was very satisfied with her achievements and awarded her the "Best Student Since 2000" Certificate, recognizing her as an expert in Nyonya Kebaya Kerawang Embroidery in 2014.*

*Since 2000, she has continued to receive embroidery orders for the Kim Fashion boutique to this day. Although Madam Lim has passed away, Yuliana continues to receive orders from Madam Lim's loyal customers who appreciate her embroidery work. In addition to kebayas, she also creates table runners, shawls, mini kebaya frames, and clutch bags, all of which make perfect souvenirs.*

*She has been interviewed by media outlets such as Bernama and Selamat Pagi Malaysia TV1 to share her knowledge about the art of Nyonya kebaya. She has also collaborated with the Malaysian Handicraft Development Corporation to promote the Nyonya kebaya by showcasing her embroidery skills at various events, including International Museum Day, the Madani Rakyat Program, Pesona Tekstil, and other NGO programs. Arsyila Nyonya Couture is currently based at 16-6 Marina Tower, Lebuhraya, Bayan Lepas, Penang, 11900.*

## Jade Beh

**K**oleksi Jade diasaskan pada tahun 1995 oleh pereka fesyen Jade Beh. Jade mengembangkan reka bentuk fesyen dan kemahiran jahitannya, melalui bertahun-tahun mereka fesyen pakaian yang dibuat khusus dan siap pakai. Koleksi Jade termasuk kebaya yang selesa dan bergaya.

Jade membesar sambil memerhatikan kebaya renda kapas yang cantik dipakai oleh neneknya, yang menimbulkan kesan yang berpanjangan kepadanya. Daripada pengamatannya terhadap bakat neneknya itu, Jade mendapat ilham untuk memasukkan kebaya cantik yang dipakai oleh nenek ke dalam koleksinya. Dia amat menggemari kebaya renda kapas yang selesa untuk dipakai seharian, berbanding kebaya dengan sulaman untuk majlis rasmi. Kebaya kapas selesa, mudah dipadankan dan sesuai sebagai pakaian kasual, dan kerana itulah kebaya tersebut popular dalam kalangan anak muda. Butik Koleksi Jade terletak di Gurney Plaza, Pulau Pinang.



## **Jade Beh**

*Jade Collection was founded in 1995 by fashion designer, Jade Beh. Jade developed her fashion design and sewing skills over the years by creating custom-made and ready-to-wear garments. The Jade Collection includes comfortable and stylish kebayas.*

*Jade grew up watching her grandmother wear beautiful cotton lace kebayas, which left a lasting impression on her. Inspired by this, Jade decided to incorporate the beautiful kebayas her grandmother wore into her collection. She especially loved the comfort of the cotton lace kebaya, which was perfect for daily wear, compared to the embroidered kebayas typically worn for formal events. The comfortable cotton kebayas are versatile and perfect for casual wear, which has made them especially popular among the younger generation. Jade Collection Boutique is located at Gurney Plaza, Penang.*

## Bab 6

### Tatacara Pemakaian Kebaya

Nama Baju Kebaya	Bahan	Padanan	Aksesori
<b>Baju Kebaya Labuh</b>	<p>Kain polos, yang digerus atau ditelepek pada masa dahulu.</p> <p>Songket penuh jika pakaian (pengantin).</p> <p>Songket bertabur untuk pakaian rasmi beradat, kain broked, kain les atau renda (untuk seni pentas) kain kapas/ berbunga dan lain-lain untuk pakaian kasual.</p>	<p>Sedondon, kain sarung songket, kain tenun Bugis, kain batik.</p> <p>Kepala kain di hadapan.</p> <p>Selendang panjang.</p>	<p>Tiga butir kerongsang, ibu dan anak atau kerongsang bertali atau jenis kerongsang yang lain.</p> <p>Rantai leher dan lain-lain.</p>
<b>Baju Panjang/Baju Belah Labuh</b>	<p>Baju kebaya daripada kain kasa jarang corak berbunga atau kain kapas biasa corak berbunga juga yang tidak jarang.</p> <p>Juga diperbuat dengan menggunakan kain corak seperti batik Jawa halus.</p> <p>Baju dalam blaus pendek lengan panjang, kolar tinggi dan berhias renda gaya Eropah. (<i>tay sah</i>)</p>	<p>Kain batik, kain tenun pelekat.</p> <p>Kepala kain di hadapan.</p> <p>Sapu tangan.</p>	<p>Tiga butir kerongsang serong ibu dan anak.</p> <p>Rantai leher dan lain-lain.</p>
<b>Baju Kebaya Sekerat Tiang atau Baju Belah</b>	<p>Kain songket bunga penuh (untuk pengantin), songket bunga bertabur untuk acara rasmi beradat, kain broked, Kain les (untuk persembahan), lain-lain bahan yang sesuai untuk pakaian keraian dan kasual.</p>	<p>Sedondon, kain songket, kain batik dan lain-lain mengikut kesesuaian.</p> <p>Selendang.</p>	<p>Tiga butir kerongsang ibu dan anak, kerongsang berantai atau lain-lain.</p> <p>Rantai dan aksesori lain.</p>

## Chapter 6

### Guidelines for Wearing Kebaya

Type of Kebaya	Material	Matching Items	Accessories
<b>Baju Kebaya Labuh (Long Kebaya)</b>	<p><i>Plain fabric, which was once crushed or pounded in the past.</i></p> <p><i>Full songket for wedding attire (bride).</i></p> <p><i>Scattered Songket for formal ceremonial wear, brocade, lace (for stage performances), cotton fabric/flowered prints, and others for casual wear.</i></p>	<p><i>Matching fabric: songket sarong, Bugis woven fabric, batik fabric. The front piece of the cloth.</i></p> <p><i>Long shawl</i></p>	<p><i>A set of brooches, or a brooch with a chain, or any types of brooches.</i></p> <p><i>Necklace and others.</i></p>
<b>Baju Panjang/Baju Belah Labuh (Long Tunic /Long-Split Tunic)</b>	<p><i>The kebaya blouse is made from fine, sheer floral-patterned gauze or ordinary cotton fabric with floral prints that are not sheer. It is also made using patterned fabrics, such as fine Javanese batik. The blouse is designed with short sleeves, a high collar, and is adorned with European-style lace. (tay sah)</i></p>	<p><i>Batik fabric, pelikat woven fabric. The front piece of the cloth.</i></p> <p><i>Handkerchief.</i></p>	<p><i>A set of brooches.</i></p> <p><i>Necklace and others.</i></p>
<b>Baju Kebaya Sekerat Tiang/ Baju Belah (Half-Length Kebaya)</b>	<p><i>Full-patterned songket fabric (for brides), Scattered-pattern songket for formal ceremonial events.</i></p> <p><i>Brocade fabric, lace (for performances), and other materials suitable for festive and casual wear.</i></p>	<p><i>Matching fabric: songket sarong, batik fabric, and others as appropriate.</i></p> <p><i>Shawl.</i></p>	<p><i>A set of brooches, or a brooch with a chain, or any types of brooches.</i></p>

Nama Baju Kebaya	Bahan	Padanan	Aksesori
<b>Baju Kebaya Sulam</b>	Kain kasa rubia, kasa swiss atau kain kasa lembut.	Kain batik (bukan seluar atau skirt pendek).	Tiga butir kerongsang pilihan.
<b>Baju Kebaya Renda</b>	Kain kapas berwarna putih dihiasi, atau cantasan renda berwarna putih, juga di belahan baju dan di sekeliling punggung.	Kain batik sarung atau lepas.	Tiga butir kerongsang.
<b>Baju Kebaya Biku</b>	Kain kapas atau kain kasa polos atau bercorak. Sulaman berbiku di belahan hadapan dan sekeliling punggung.	Kain batik sarung atau kain lepas.	Tiga butir kerongsang.
<b>Baju Bandung</b>	Kain kapas berbunga, kain polos sutera, juga kain les. Kain broked untuk persembahan seni pentas dan kain songket untuk pengantin.	Kain songket, kain batik atau sedondon. Kain jenis sarung atau kain sempit siap, kain wiron, kain kipas (bukan dengan seluar).	Tiga butir kerongsang.
<b>Baju Kebaya Kota Bharu</b>	Kain kapas berbunga, kain polos sutera, juga kain les. Kain broked untuk persembahan seni pentas dan kain songket untuk pengantin.	Kain songket, kain batik atau sedondon. Kain jenis sarung atau kain sempit siap, kain wiron, kain kipas (bukan dengan seluar).	Tanpa kerongsang kerana ada lidah atau <i>bef</i> di dada.



<b>Type of Kebaya</b>	<b>Material</b>	<b>Matching Items</b>	<b>Accessories</b>
<b>Baju Kebaya Sulam (Embroidered Kebaya)</b>	Rubia gauze fabric, Swiss gauze, or soft gauze fabric.	Batik fabric (not in the form of shorts or a skirt).	Three pieces of kerongsang (brooches), with a choice of design.
<b>Baju Kebaya Renda (Lace Kebaya)</b>	White cotton fabric adorned or trimmed with white lace, at the opening of the blouse and around the back.	Batik sarong or wrap fabric.	Three pieces of kerongsang (brooches).
<b>Baju Kebaya Biku (Biku Kebaya)</b>	Plain or patterned cotton or gauze fabric, featuring biku-style embroidery along the front opening and around the back.	Batik sarong or wrap fabric.	Three pieces of kerongsang (brooches).
<b>Baju Bandung</b>	Floral cotton fabric, plain silk, and lace. Brocade fabric for stage performances, and songket fabric for weddings.	Songket fabric, batik fabric, or matching fabric. Wrap-around fabric, ready-made narrow skirt, wiron fabric, or pleated fabric. (Not worn with trousers).	Three pieces of kerongsang (brooches).
<b>Baju Kebaya Kota Bharu</b>	Floral cotton fabric, plain silk, and lace. Brocade fabric for stage performances, and songket fabric for weddings.	Songket fabric, batik fabric, or matching fabric. Wrap-around fabric, ready-made narrow skirt, wiron fabric, or pleated fabric. (Not worn with trousers).	Without a brooch, as there is a flap or fastening at the chest.



**Baju Kebaya Labuh**  
**Pakaian:** Zubaidah @Cashmere & Jabatan Muzium Malaysia  
**Sumber foto :** Jabatan Muzium Malaysia  
*Baju Kebaya Labuh (Long Kebaya)*  
**Garment :** Zubaidah @Cashmere & Department of Museums Malaysia.  
*Image Courtesy of Department of Museums Malaysia*



**Baju Panjang**  
**Sumber foto :** Cedric Tan  
*Baju Panjang (Long Kebaya)*  
**Photo credit:** Cedric Tan



**Baju Kebaya Kota Bharu**  
**Pakaian :** Zubaidah @ Cashmere  
**Sumber foto :** Jabatan Kebudayaan dan Keseniaan Negara  
*Baju Kebaya Kota Bharu*  
**Garment:** Zubaidah @ Cashmere  
*Image Courtesy of National Department for Culture and Arts*



**Kebaya Sekerat Tiang**  
**Sumber foto :** Jabatan Muzium Malaysia  
*Kebaya Sekerat Tiang (Half-Length Kebaya)*  
**Garment :** Suzanne  
*Image Courtesy of Department of Museums Malaysia.*



Baju kebaya sebagai pakaian harian dan pakaian kerja. Diperbuat daripada kain kapas berbunga sedondon

**Koleksi dan sumber foto: Zubaidah@ Cashmere**  
*The kebaya is worn as both daily attire and workwear. It is made from floral cotton fabric*  
**Collection and photo credit: Zubaidah@Cashmere**

**Baju Bandung**  
**Pakaian : Muzium Tekstil Negara**  
**Sumber foto : Jabatan Kebudayaan dan Keseniaan Negara**  
*Baju Bandung*  
**Garment: National Textile Museum Image Courtesy of National Department for Culture and Arts**



**Baju Kebaya Sekerat Tiang**  
**Pakaian : Zubaidah @ Cashmere**  
**Sumber foto : Jabatan Kebudayaan dan Keseniaan Negara**  
*Baju Kebaya Sekerat Tiang (Half-Length Kebaya)*  
**Garment: Zubaidah @ Cashmere**  
**Image Courtesy of National Department for Culture and Arts**



Baju Kebaya Sulam  
 Sumber foto : Jabatan Warisan  
 Negara  
 Baju Kebaya Sulam  
 (Embroidered Kebaya)  
 Image Courtesy of Department of  
 National Heritage



Baju Panjang Nyonya yang lengkap dari hujung rambut hingga hujung kaki. Diperbuat daripada kain kasa jarang, dan memakai anak baju berkolar tinggi di dalam baju. Dipadankan dengan kain batik serta sapu tangan batik Jawa yang disangkut di bahu. Memakai selipar seret manik.

*A complete Nyonya Long Garment, from head to toe. Made from sheer fabric, it is worn with a high-collared inner blouse. It is paired with a batik sarong and a batik Java handkerchief draped over the shoulder. The garment is completed with beaded slippers.*



Para peserta memakai baju kebaya semasa menyertai “Sayembara Syair Peringkat Kebangsaan” anjuran Jabatan Warisan Negara  
*The participants wore kebayas while taking part in the National Syair Competition organized by the Department of National Heritage*



## **Bab 7**

### **Baju Kebaya Menuju UNESCO**

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**M**alaysia melalui Kementerian Pelancongan, Seni dan Budaya (MOTAC) menerajui inisiatif mengangkat “Kebaya: Knowledge, Skills, Traditions and Practices” sebagai pencalonan bersama ke UNESCO, di bawah *Representative List of the Intangible Cultural Heritage of Humanity*, bagi tahun 2023. Brunei Darussalam, Indonesia, Malaysia, Singapura dan Thailand telah mengemukakan pencalonan secara bersama, bagi baju kebaya ke UNESCO. Hal ini adalah kerana warisan ini, mewakili setiap negara, selain meraikan kekayaan warisan sejarah, menggalakkan persefahaman silang budaya, dan pemakaiannya masih aktif diamalkan oleh komuniti di rantau Asia Tenggara.

Baju kebaya menepati definisi elemen Warisan Kebudayaan Tidak Ketara, kerana baju kebaya melibatkan kemahiran tradisional seperti, sulaman dan teknik jahitan untuk menghasilkan pakaian wanita tradisional ini. Baju kebaya memberikan kita satu peluang untuk mempromosi dan meraikan warisan kebudayaan, yang ditemukan di serata rantau Asia Tenggara.



Bengkel Kebaya di Port Dickson, Negeri Sembilan 1-3 November 2022  
*Kebaya Workshop in Port Dickson, Negeri Sembilan, from November 1 to 3, 2022*

## **Chapter 7**

### ***Kebaya Towards UNESCO***

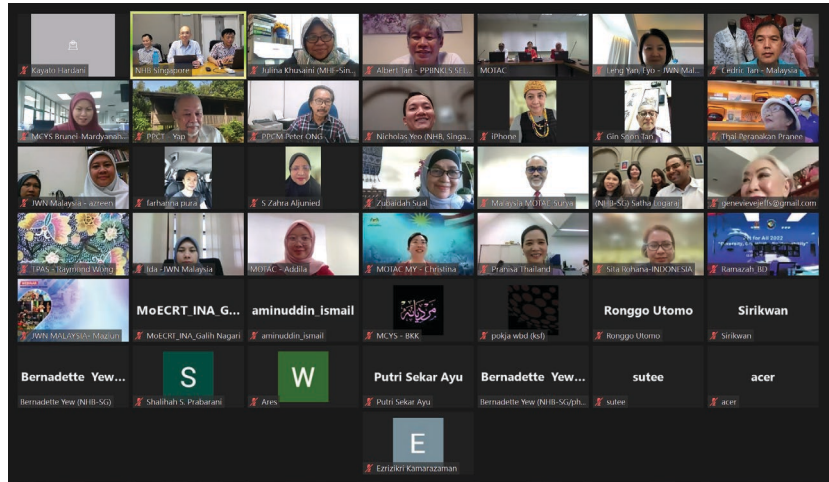
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*Malaysia, through the Ministry of Tourism, Arts, and Culture (MOTAC), leads the initiative to nominate ‘Kebaya: Knowledge, Skills, Traditions, and Practices’ as a joint nomination to UNESCO under the Representative List of the Intangible Cultural Heritage of Humanity in 2023. Brunei Darussalam, Indonesia, Malaysia, Singapore and Thailand have jointly submitted the nomination for the kebaya to UNESCO, as this heritage represents each of the countries, while also celebrating the rich historical legacy, fostering cross-cultural understanding, and continuing to be actively practiced by communities across Southeast Asia.*

*The kebaya meets the definition of an intangible cultural heritage element, as it involves traditional skills such as embroidery and sewing techniques used to create this traditional women's garment. The kebaya offers us an opportunity to promote and celebrate the cultural heritage found throughout the Southeast Asian region.*



Perbincangan bersama-sama pakar-pakar kebaya di Jabatan Warisan Negara pada 28 Oktober 2022  
*Discussion with kebaya experts at the Department of National Heritage on October 28, 2022*



Mesyuarat mengenai kebaya secara dalam talian, bersama-sama perwakilan negara-negara yang terlibat, pada 8 Mac 2023  
*Online meeting with the involved countries on March 8, 2023*



Bengkel Kebaya di Port Dickson, Negeri Sembilan 1-3 November 2022  
*Kebaya Workshop in Port Dickson, Negeri Sembilan, from November 1 to 3, 2022*

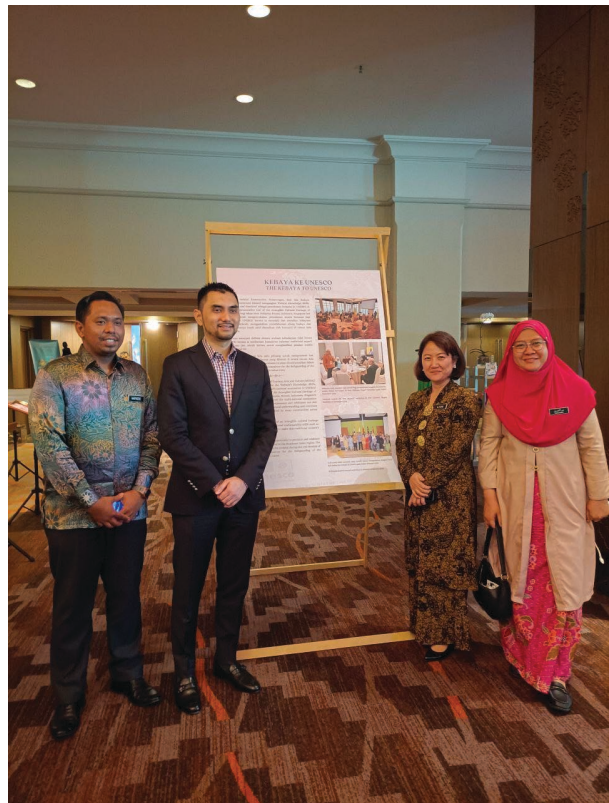




Bengkel Kebaya di Jakarta, Indonesia 6-8 Februari 2023  
*Kebaya Workshop in Jakarta, Indonesia, from February 6 to 8, 2023*



Penghantaran dokumen pencalonan baju kebaya ke UNESCO, pada 28 Mac 2023  
*Submission of the nomination documents to UNESCO on March 28, 2023*



Pameran Kebaya di Sama-Sama Hotel, Sepang  
*The Kebaya Exhibition at Sama-Sama Hotel, Sepang*



Pameran Kebaya di Parlimen  
*The Kebaya Exhibition in Parliament*

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