

BATIK AS A CULTURAL IDENTITY OF THE YORUBA: HAND COLOURING TECHNIQUES AND APPLICATIONS, POSSIBILITY OF ADAPTATIONS

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ABSTRACT

Abstract

This research piece takes a look into how Malaysian has been practicing batik craft and how it has been a success story. There are two main focuses of the research. The first is how Malaysian designers build and maintain a unique batik identity in the south- East Asia arena. This includes an in-depth analysis of batik practices hand coloring technique used by both emerging and established designers. The second focus is on material, techniques and applications, chemicals and how the government had been promoting batik in Malaysia. However, this research is important as there is little scholarly research on the Malaysian batik with emphasis on coloring techniques and applications in Nigeria, and non on the Nigeria batik designers and producers. A collective case study method is used to collate the data and is analyzed through an interpretive framework of a single case study. The batik industries that comprise the case study are *Lynena* batik and Kraft Holdings, a subsidiary *Kraftangan* Malaysia. However, key conclusions are that, it is the researcher hope and belief that a suggestion in form of developing a new method in colouring techniques and applications, promotions of skill acquisition programs, will be highly welcome.

Keywords: Batik, Yoruba, Hand Colouring Techniques, Hand Colouring Techniques Applications, Nigeria

1 – INTRODUCTION:

Batik is a fabric dying method using wax / paste to create patterns and designs. This method makes use of a resist technique; applying areas of cloth with wax or paste (a dye-resistant substance) to prevent them from absorbing colors when the cloth is dipped into dye. Not only as a dye-resistant substance, the wax /paste applied is also used to control colors from spreading out from a particular area to create motif when the dye is painted. A method thought to be over a thousand years old, today; batik has taken on a much wider meaning. It can be referred to: cloth block printed with wax or Cloth decorated with hand-drawn designs. Cloth decorated with traditional batik designs without the use of the resist method .The use of batik has also extended from clothing to everything from home furnishings and table cloths to handicrafts.

However, Wikipedia the free encyclopedia (2010) has provided evidence that there are modern questions of culture that are transferred into questions of identity. Various cultural studies and social theories investigate the cultural identity. In recent decades, a new form of identification has emerged. This new form of identification breaks down the understanding of the individual as a coherent whole subject to a collection of various cultural identifiers. (2010) further claimed that, these cultural identifiers examine the condition of the subject from a variety of aspects including: place, gender, race, history, nationality, language, sexual orientation, religious beliefs, ethnicity and aesthetics. Culture, as a social practice, is not something that individuals possess. Rather, it is a social process in which individuals participate, in the context of changing historical conditions. As a "historical reservoir", culture is an important factor in shaping identity. Some critics of cultural identity argue that the preservation of cultural identity, being based upon difference, is a divisive force in society, and that cosmopolitanism gives individuals a greater sense of shared citizenship. That is not to always be divisive. When considering practical association in international society, states may share an inherent part of their 'make up' that gives common ground, and alternate means of identifying with each other. Examples can be taken from both old and contemporary world order.

The main focus of this study is to determine what alternative method in “batik production” innovative designs or techniques which could be adopted by the Yoruba that could ensure adequate representation as a cultural identity?

2 - LITERATURE REVIEW:

The term batik is said to have been derived from the Malay word ‘tik’ which means ‘to drip’ or ‘drop’, Dunsmore (1996) but exactly where and when the technique was first practiced is uncertain.

However, it is likely that the principle was discovered independently in several different areas. Moreover, (Dunsmore,1996) further expatiated that the earliest known batiks dated to the 5th-6th century AD, were evacuated in Egypt and include a linen cloth with white patterns showing biblical scenes blue background. It was first practiced by the ancient Egyptians but it reached its highest development in Java, where it has been since the 7th century AD. In addition, the technique is claimed to have been more than a millennium old, that historically evidence indicated that the cloth decorated through some form of resist technique was in use in the early centuries AD in several West African, middle-eastern and Asian communities. (The Encyclopedia Americana international, 1993) it was developed in java or introduced by others has not been established. More to that, Boehike (2005) supported the claim that resist dyeing has a good geographical distribution, historically found in all continents except the pacific island and Australia. Roojen (1993) also provided and supported that a generally accepted theory is that, it was introduced by people from the Indian subcontinents, which are known to have travelled to Southeast Asia as early as 1000 AD. Indian trade textiles exported during the second millennium were very popular in Southeast Asia, and some of these were decorated using a wax – resist technique. Roojen (1993) further claimed that it was in java that the resist dye method of decorating fabric was developed to unprecedented heights and into unique art form. However, Dunsmore (1996) substantiated the claims that in West Africa resist is an ancient tradition that it is practised with the main centers of production in West Africa, in Nigeria, Senegal, Sierra Leon and the Gambia. Kerlogue (2007) came to the conclusion that the earliest known written reference to “batik “is almost certainly in the Dutch bill of landing of 1641 connected with a shipment of cargo from *Bataria* in Java to Bengkulu on the west coast of *Samatra*. However, it is the researcher’s opinion that whether the word was used to refer to precisely what we call “batik” today is uncertain. Due to many years of practical experience Quick, (1977) came to the conclusion that Batik is a resist technique for applying colour and design to fabric and that each colour dye protected by wax coating before the next colour is applied. Furthermore, Dunsmore (1996), attested to this evidence that resist dyeing technique, patterns are created on cloth (usually on dyed cotton or silk) by painting, or stenciling design in wax , rise, or cassava paste, mud, or some other dye assistance substance on the area intended to retain their original colour after dyeing. Patterns are applied in hot wax onto a piece of un-dyed cloth, usually cotton.

Colour plays an important role in batik making and as a result informed (Boehlke, (2005) to come up with the claims that monochromatic patterns, white (cloth colour) and dark brown such as the Bogolan mud cloth of Mali, or white and Indigo as in batik of the Blue are more common. However, indigo blue was the commonest early dyes: it is especially suitable for batik as indigo dye process does not involve heat, which might destroy the resist. Dunsmore (1996) claimed. (ibid, 1996) further discussed that natural dyes include all shades of indigo blue, yellow (rare) red and brown. Moreover, Boehlke (2005) attested to the fact that batik produced in Java are also more colourful. And those traditional batiks from central Java tend to have muted indigo motifs, browns, cream, and white in geometric motifs. A few, such as the Parang rusak, were restricted for use only in the royal palaces of Yogyakarta, Surakarta, and other central Javanese royal courts, but over time those sumptuary laws have fallen by the wayside.

Batik designs from central Java can be grouped into four categories, three are strong geometrics and the fourth is more organic. Boehlke (2005) claimed. However, the first is the '*garis*' mirroring of diagonally running designs such as '*parang*' rust "broken knife", the second is '*mitik*' consisting of small dots or scallops as filler in large designs; this pattern imitates the visual effect of woven cloth, and the third is '*ceplok*' which has grid-formed designs inspired by rosettes and cross-sections of fruits, while the fourth is the '*semen*' category of styled flora and fauna motifs.

Block printing is among the earliest forms of textile printing. Among the oldest existing examples is a child's tunic of the fourth century A.D. from a burial site in upper Egypt; claimed Gillow (2005), however, it is known that printing blocks were used in India during the fourth century B.C. By the late middle Ages, block printing was an established trade in Europe, particularly in Italy and Germany, and during the eighteenth century and early nineteenth century, craft became a very prosperous industry. Gillow (2005) further claimed that the blocks were made in different woods for different purposes: boxwood and holly for small scale, finely detailed patterns; pear for borders; walnut and lime for large-scale prints. However, this will make the design stand out in relief on the carved wood. Since the different colours occupy different shapes in the design, separate blocks had to be carved for each colour. The cloth is usually stretched tight on a long padded table.

Dunsmore (1996) claimed that as the demand for Indonesian batik increased in the 19th century, metal stamp (caps) came into use for applying the hot wax to the cloth more speedily. Yes, it is true that the cap which is usually operated by men consists of thin shaped copper strips shaped together with pins soldered on to a metal base with a handle on the reverse side. However, Boehlke (2005) supported this claim that towards the middle or end of the 19th century, Chinese batik makers on the north coast of Java designed a type of copper stamp called cap (pronounced chop) a configuration of needles sheet metal strips which was pressed into hot stamp pad and used to transfer the wax to the cloth. (2005) further claimed that the caps were paired as mirror into images to wax the top and underside of the cloth. Stamp batik is a much faster process than *tulis*, a skilled worker can wax twenty cloths in a day.

For more regulated pattern effects, (Belfer 1992) came up with suggestion that it is possible to make stamping devices which, like Indonesian *Cjanting* tool, can press the wax motif into the cloth. Blocks of this type can easily be adapted from objects collected from many sources. Belfer (1992) further suggested that for ease in handling, they should be mounted on a small block of wood or fitted with an improvised holder or handle. However, it is true that many sample objects can be used directly without any preliminary mounting. Belfer (1992) substantiated the suggestion that when planning your stamp, select abused material that will hold the hot wax long enough for a satisfactory impact to be made.

In substantiating the processes of batik (Boehlke, 2005) claimed that batik is one of the processes known as a resist dyeing, in which the surface design on cloth is applied with a semi-fluid substance (wax) that resists dye. He went further to say that when the substance is removed, resulting "negative space" or motif contrast with the dye which is a statement of fact.

Attesting to earlier attestation Karfkar (1973) claimed that batik is a resist-dye process, which is to say that it is one of the decorative techniques in which certain design areas are covered with wax substance which would resist dyeing.

However, Quick (1977) substantiated the claim that a typical wax blend is a combination of one part Beeswax and two parts PARAFFIN. Yes it is true that the two when melted and held at a temperature just above melting point, the hot wax can be applied to the fabric with brushes, *cjanting* needles, and wood block or lino- blocks. Moreover, both the surface and underside of the cloth are wax, so that the pattern is complete on both sides of the cloth. Boehlke (2005) claimed. However, Quick (1977) also claimed that the wax can then be removed from the fabric by washing in boiling water. He went further by saying that water should not be poured down the sink since the wax as it cooled, would coat the drain pipe which the researcher acknowledges.

It is evident that Wax batik especially in Java was perfected by Indonesian invention of the wax application (*Cjanting*): this consists of a bamboo handle attached to a small brass container for the wax, which is applied to

the cloth through a curved spout. However, Dunsmore (1996) claimed that batik artists, usually women, use a number of *Cjantings* with spouts of different diameters which allow them to draw freehand an immense variety of patterns: mythical or geometric or derived from plant, animals or clouds (1996) concluded and it is being applied today. Dunsmore (1996) finally substantiated the claim that the *Cjanting* is a Javanese invention, probably dating back to the 16th century, and it has been of vital importance in the development of batik technique and design. It uses attributes one of the principal reason for the advanced state the resist dye technique in java. Till date there is no other invention like the *cjanting*. However, (Grilow, 2005) went further by saying that “West Africa has no equivalent of the Indonesia *Cjanting* or the south Indian *kalamu*,” instrument for the application of wax.

Several flat brushes of natural bristles, ranging in size from one half to three inches wide, are necessary for applying the wax to the cloth and this is mostly used for tick effect. However, (Belfer, 1992) further expatiated that the one-inch wide brush is especially practical if it has a diagonal cut to the bristle. It is a fact that sometimes it is possible to purchase this type of brush. If not available, however, one may be made very easily by cutting diagonally across a standard brush with a sharp pair of shears. A fine delicate line can be made with this brush by using the point; wider lines can be made by using the side. The other brushes are used for shapes and textures of different kind and filling-in of large areas. (1992) substantiated the claims that the brushes are placed in pan of hot wax. Before is it taken to the cloth, and that excess wax is pressed out by running the brush along the side of the pan.

Cotton fragment dated to the 12th- 16th centuries excavated at *Fustat*, Cairo Egypt, may have been imported from India, where batik is believed to have flourished from the 5th century AD so claimed Dunsmore, (1996). Substantiating further (1996) claimed that excavations in central Asia at *Loulouan kucham xinjiang* have yielded many examples of batik textiles, mainly dated to the 7th -11th centuries. And that some silk batik may have been imported from china, but local production is suggested by the patterned garments shown on wall paintings at *kuncha* oasis. However, Boehlk, (2005) claimed that the rise of fine batik in Indonesia is on the availability of imported high count cotton fabric from Europe after the industrial revolution. Moreover, Roojen, (1993) substantiated the claims that cotton currently used in Indonesia for batik making is divided into four types. That is the best quality sooth; soft muslin is called *primissima*, and is generally used for the most elaborate designs. The second grade is *prima*; the two lesser quality are called *biru* and *merab* (literally ‘blue’ and ‘red’). It is a fact that the best fabric for conventional batik is cotton but this is determined by the region.

After studying the characteristics of Batik Gilow (2005) came to the conclusion that never esteemed in the same way as stripe woven or other form of resist-dyed cloth, wax resist dye cloth is by far the most widely spread of handmade cloths in West Africa. (Gilow 2005) substantiated the claim that with their bright colours and “psychedelic” designs they are used as Women and Men’s cloth and made into dresses, shirts and gowns, cheap and cheerful. Moreover, the generically gara cloths of sierra-Leone and their neighboring countries have sparked screen printed and imitation that are often very difficult to distinguish from the original.

However, Boehlke (2005) provided explanations that resist dyeing have a good geographical distribution, historically found on all continents except for the pacific Islands and Australia. That resist substance included mud, paste “rice, peanuts, cassava, or beans,” starch, hot resin, paraffin and beeswax.

After studying the characteristics of batik, Epand (2010), came to the conclusion that “Batik is a medium that lies somewhere between art and craft, and is developed to be at least 2000 years old.” That is why nobody could lay claim to when it all stated, (Epand, 2002) claimed.

According to The Encyclopedia Americana (1993), batik is a method of adding design to fabric by means of wax application. Through observation the researcher can attest to the fact that it is used chiefly on cotton and silk fabric but could be applied to velvet, wool, and leather. He also discovered that in the traditional method the artist draws his design with pencil or charcoal on cloth, and then traces with liquid wax along the outlines with an instrument called *cjanting*.

Among the prominent and highly developed decorated textile types in southern Asia is batik. Roojen, (1993) claimed. that the sarong and kain panajang, skirt like garment worn by men and women, have for centuries been and in rural areas still are – most prominent dress items in Malay wardrobe. However, finishing sarong may vary from a single colour applied to rough, homes cotton, as worn by villager people in the part of java to indicate designs executed in many colours on high-quality imported cotton, sometimes with additional decoration on gold dust.

The network of linear markings scattered over the surface of batik cloth has become so characteristics of the process, (Belfer, 1992) claimed. He (1992) further claimed that this is almost its first means of identification. This web like lines occur whenever the smooth surface of the wax is broken, thus allowing the dye to enter the cloth. Deliberately crushing or folding of the cloth before immersion in the dye bath will result in crackle formation. However, crackle effects, although used a great deal, should not be thought as uniform or automatic,

since their placement and density can be controlled without too much difficulty. It may be that no crackle at all is wanted; in that case the greater proportion of the wax formula should be beeswax or its commercial soft wax equivalent.

However, in common with most Asian societies, the people of the Malay world attach great importance to decorated textiles (Roojen, 1993) claimed. Apart from obvious application-garments and other items of practical use – fabrics often have significant symbolic value, expressed by the colours and ornamentation used for their design. Patterns may have ceremonial or religious function, or indicate the power or status of the owner. (1993) further said apart from the design, the material used can also play a role in this respect; damask cloth or silk will be more highly regarded than plain cotton, and additional embellishment, such as the use of Gold thread or gold leaf, is an obvious sign of wealth.

Wikipedia the free encyclopedia, (2010). Substantiated the discussion that “Malaysian Batik is famous on the east coast of Malaysia (Kelantan, Terengganu and Pahang).” However, it is true that most popular motifs are leaves and flowers. And that Malaysian batik depicting animals are rare because Islam norms forbid animal images as decoration. However, the butterfly theme is a common exception. The Malaysian batik is also famous for its geometrical designs, such as spirals.

It is evidently clear that, there are examples of batik textiles in many part of Africa. So claims The Batik Guild (1999) that the most developed skills are to be found in Nigeria where the Yoruba people make *adire* cloths. However, Wolf, (2005) agreed that *adire*: is a resist-dyed cloth produced and worn by the Yoruba people of south western Nigeria in West Africa. The Yoruba label *adire*, which means “tied and dyed. “Was first applied to indigo-dyed cloth decorated with resist patterns around the turn of the twentieth century. Moreover, Art partner online agreed that *Adire* cloth comes from Nigeria.

The Batik Guild (1999) went further, to claim that there are two types of methods of resist that are used: *abire eleso* which involves tied and stitched design and *adire eleko* where starch paste is used. However, World Brooklyn, (2008) claimed that with the introduction of a broader colour palette of imported synthetic dyes in the second half of the twentieth century, the label “*adire*” was expanded to include a variety of hand-dyed textiles using wax resist batik method to produce patterned cloth in a dazzling array of dye tints and hues. Africa textile online also claimed that the design is created by a process called resist dying, which prevents dye from being absorbed by some parts of the cloth. Moreover, (2008) further claimed that there are different types of resist dying methods used to create *adire* cloth designs. *Oniko* is a method of tying patterns into the cloth. *Eleko* designs are stenciled or painted onto the cloth with starch (usually from cassava or yam). While another method, called *Alabere*, uses raffia to stitch designs into the fabric.

The imported sheeting's smooth finish and tight weave allowed designs to be painted on its surface with a cassava starch paste - a process impossible on the softer, more loosely-woven hand-woven fabric. The paste is applied with a feather or a broom straw and carefully dried, after which it is dyed. The starch is then removed, leaving a white pattern on a blue background. Today stencils, printing blocks and wax are also used.

According to Areny (1987), in the Malaysian batik: creating new traditions in Malaysia the meaning of batik is much larger than a simple definition of the physical batik process. (Areny,1987) further claimed that the significance of the Malaysian batik lies in the process of investing meaning in the product of the individual members of the culture in the society.

However, it is ascertained that the role batik and a cultural symbol is the result of an entire series of event, Influencing factor and interplay among them. He further claimed that the changes economic and political system of the twenty century contribute to the need for a new, inexpensive cloth reflecting local artistic (Areny, 1987). To further this claim Wikipedia the free encyclopedia (2010) attest to the claim that Malaysian batik is form on the east coast of Kelantan, Terengganu and Pahang. Meanwhile Areny. (1987) Concluded and claimed that batik development as a local folk, out through the process of re-creating Japanese patters. (1980).

According to Areny (1987) Malaysian textile tradition illustrates the acumen of Malaysian process for adopting the technique and motif of the art and craft, they have observed, passing over these crossword. It is therefore with this same spirit it did feel It will be more appropriate for a possible adopting by the artisans and craft men in Nigerian. However, Areny, (1987) further claimed that these were a time when all Malay women of every level of society were skilled weavers. It was evidently seen in kraftangan during the case study recently.

According to the Singapore calculate (ND) cited by Arney (1987) which claimed that there were sixty factories operation around *kota Bharu* in the early 1950's with a few stating in *Kuala Terengganu*. He went further to say the (RIDA) was established in the mid-50 to provide assistance to small scale rural industries. And in 1957 entire nation's technical assistance programme was established for the carry outside on weaving while basically, batik was overlooked nevertheless,

According to Arney (1987) who provided evidence that in 1970 the National Cultural Congress address the issue of Malaysian culture of which the outcome posed a lot of question, he further said that the design to

average these questions inspired artist young and old to look towards their regional heritage for creative inspiration. Arney further claimed that *Ramil Malek*, who studied overseas, used batik as a medium for re-creating European painting and also produced yardage with innovative designs. Arney. S. (1987) substantiated the claim that, there are two main types of batik tools and cap, they are decidedly different in process technique, and also in style and motifs. In very simple terms, the cap techniques entail the application of wax with a metal blocks followed by total immersion of the cloth in a dye both. (1987) further claimed that the cloth is then designed, waxed a second time to save certain design element and dye again. However that the process and resulting image can be varied in an assortment of, by varying the sequences and choice of color, by applying some colors by hands or by using the discharge method of removing colors with an acid bleach solution,(Arney,1987) claimed.

3 - RESEARCH METHODOLOGY:

The study will attempt to give a descriptive analysis of “batik” as a” cultural identity” of the “Yoruba,” in south-western states of Nigeria. By this, it implies that the various factors or independent variable that will be involved in the study will include attitude of Yoruba on batik, priority, social-cultural factor, preference for batik. While the dependent variables will be culture and identity. The essence of using this approach is in respect of the fact that the research is aimed at collecting data on a particular problem from selected correspondences suggestion, opinions, attitudes or beliefs in or there to gain an estimable dimension in a large population. Consequently, the interview and observation will be designed to achieve the objectives set out by the researcher. Interview is the best suited for engaging in respondent studies in which it will be beneficial to compare and contrast participant responses. It will enable the researcher to develop an interview schedule which will list the wording and sequencing questions. However, the focus means that the case study of *Lyenna Batik and Kraftangan Holding*, a subsidiary of Handicraft Development is used simply to illustrate how Malaysians has been able to use creativity and innovation in batik production techniques as a vehicle for its recognition.

The interviews with batik practice professionals were essential to address the research objectives, to identify the gaps or opportunities in this study, as well as to understand the characteristic traits of the Malaysian batik the demographic with respect to practices. There were two separate interviews and there were two sets of questions, the first set of questions were directed to *Lyenna batik*, while the second questions were directed to *Kraftangan*. The interviews contained two parts, while it took less than two hour to complete each interview. The first interview consisted of 20 semi-structured questions on issues to do with the batik practices while the second interview consists of 18 questions. The rationale behind this is to understand the in-depth of the practice and technicalities of batik Malaysian batik practices and its’ significance. The interview topics were designed to investigate issues solely related to the Malaysian batik practices in the industry. The topics for the interviews were: 1. Kraft Holdings major role, 2. Batik patronage, 3. Government participation / support, 4. Factor of influence, 5. Procurement of raw materials, 6. Relevance of batik promotion, 7. Current driving force, 8. Batik business, 9. Advantages and disadvantages, 10. Education/ skill acquisition, 11. Resent initiatives, 12. Communication to foster batik loyalty (media role), 13. Opportunity for export, 14. Poverty reduction / job creation, 15. Long time plan, 16. Inspirations, 17. colouring techniques and application, 18. Dyes and chemicals. The research will examines more closely the Malaysian Batik as case study 2, with a view to identifying materials, techniques and applications within the present situation by applying practically the batik technique to illustrate how Malaysians has been able to use creativity and innovation in batik production techniques as a vehicle for its recognition.

4 - ANALYSES & FINDINGS:

4.1 - Findings from Case Study 1:

The future plan of the company is also to sell “*Lyenna Batik Naturally*” which is batik dye derived solely from natural plant and mordant. The company has already started cultivating Indigo, (*bixa orellana*) and other plants solely for this purpose. So far the experiment on Indigo has been able to come- up with blue deep colour. Working in collaboration with the researcher who is Yoruba from Nigeria and whose late grandmother “*iya alaro*” was traditional indigo dyer, are to work on materials and the procedure to make the indigo deeper and also on the mordant. According to the Managing director batik is the Heritage of the Malaysia people and therefore, Government agencies need to stop the influx of fake imported imitation printed material into the country that is marketed as original batik. She further claimed awareness in the ecological impact resulted from the textile production process that no one else in Malaysia has ever done; the company recycle the used paraffin wax for reuse on the production line for effective block stamping effect of the Sharon. According to the Managing Director the **business model** of the company is to produce quality handicraft textiles that is of

international acceptance, unique and affordable and also to use sustainable alternatives to make Malaysia batik a viable craft industry.

On the strength, weakness, opportunity and threat (SWOT) of the company, the MD has this to say.

“I have artistic **strengths** because of my family, our infrastructure is our building, (**opportunity**) central location in Selangor, fluency in English, proficiency in information technology, all these factors contribute to our strength and it gives us an edge over our competitors”. However, because of the nature of the craft, the company is unable to produce in large quantity. While (**Threat**) is the competition from other countries, influx of cheap and inferior batik designs and together with ignorance of what batik really is, are all downside in the industry. Lack of fund to expand is the company (**weakness**). Meanwhile the objective has been practically met with the numerous sales and batik promotions workshops organized by the company. However, in Nigeria there are many programs of empowerment towards the women and youth on the reduction of poverty among them are: United Nation Development Programs UNDP assisted programs, National economic empowerment and development strategies (NEEDS).

Analysis: It is evident that the company employs few workers because of the skills involved therefore could not produce in large quantity. The company could do better if donor agencies come to their aid. There is a great difference between Malaysia and Nigeria techniques. The tools are different and the application of dye which is the beauty of batik is also not similar. Though the company has started making moves toward eco-friendly dye-stuffs, there is the need for the researcher to work in collaboration with the company on (Indigo dye).

4.2 - Findings from Case Study 2:

4.2.1 - Tools And Equipment: Needed For Dye Application With Brush:

. (Also known as colouring process): A Contemporary approach.

1, Material,2, Reactive dyes,3, scale or measuring tool,4, Liquid measuring tool,5, Small and Medium plastic containers,6, Small plastic cups,7, China brush, sizes 5cm, 10cm and stable brushes,7, Spoon,8, Colouring trolley,9, Electric Kettle, 10, colour palate book, 11,colour wheel.

There are many processes in “BATIK PAINTING” few of them is discoursed below:

4.2.1.1 - Dye Mixing Recipe:

1. Dye150 gm
2. Hot water 2 liters
3. Cold water 6 liters

Stir well until the dye is blended and smooth.

Dye can be mixed using any of the following procedures, depending upon the degree of tendency and care you want to exercise.

1. Mix the dye powder, carefully measuring in teaspoon, ounces or grams the amount of dye for a specific mixture and task.
2. Mix equal amount of dyestuff, then paste and dissolve each in one cup of warm water. Then mix the dissolved the dye in the ratio desire: for example, mix yellow and blue equally, each in one cup of water. Then use $\frac{3}{4}$ cup yellow to $\frac{1}{4}$ cup blue for a light green.

4.2.1.2 - Dye Mixture For Painting Motif And Patterns. (Recipe):

- i. Dye..... 100 gm
- ii. Hot water 0.5 liter
- iii. Cold water 0.5 liter

4.2 - Colouring Blending Techniques:

Steps:

1. Measure colouring agent into a small plastic container, after which you
2. Add hot water and stir well with spoon.
3. Add cold water and stir.

4.2.2.1 - Fabric Pre-Treatment:

4.2.2.1a – Wetting:

With the cloth still stretched on the wooden or metal frame tautly and firmly, the cloth is wetted with clean clear cold water, for easy absorbtion of dye. However, this is done before painting begins.

4.2.2.1b - Painting Technique:

How to apply;

Dye colour is applied using a china brush of (4”) four and (5”) five inches size. Dye is applied with almost care, wisdom and great skill to the intended portion of the fabric, carefully avoiding the waxed on the fabric to achieve the required result.

4.2.2.1c - Motif / Patterns:

It is advisable that the motif and pattern areas should be painted first, the smaller brushes is applied.

4.2.2.1d - Shading And Tone:

The application and the mixture of dye is the same as in stated above. While majority of the operation is carried out with care and skill. After which the fabric will be left to dry while still stretched.

4.2.3 - Finishing Processes:

4.2.3.1 - Dye Fixing:

Once the cloth is dried, it is soaked in a mixture of sodium silicate for 24 hours, this is to fix the apply dye from running when washed.

4.2.3.2 – Dewaxing:

After the fabric is fixed, it is boiled in hot water mixed with some concentrate of Soda ash which assists in the removal of wax residue. The fabric can be waxed and dye applied several times to give a rich and variety of colours.

4.2.4 - Conventional Approach (Dipping):

Mixture of Reactive dye:

1. For a spoon full of dye stuff,
2. Add 5 spoons of soda ash plus 5 spoons of domestic salt.
3. Add hot water and stir to blend.
4. Add to the desire quantity of water in the dye bath. Allow the fabric to swim inside the dye bath for 30 minutes, the longer it stays in the dye bath the deeper it becomes.

4.3 - Findings from Case Study 3:

Observations from case study 3 indicated that, the government understanding of batik goes in two ways: to protect national heritage and to create opportunity for job creation.

However, the government establishes Kraft Holdings, with the sole aim of producing high quality exclusive batik product, Secondly the government is encouraging civil servant to wear the batik as an official dress every Thursday in their various work places, banks, company and government offices. Thirdly, the government creates an avenue to promote its Batik by using it as souvenirs or wearable as a form of dress in any government official function or gathering, events and occasions. With these steps taken by the Malaysian government, it is clearly the right step in the right direction. Another way or step towards government understanding of batik is for the government to establish a way in which there will be opportunity for job creation for the people especially the young ones because to produce batik a company or small scale industry needs to be set up, and takes employee concern is taken into consideration so with the aims of employing people to work into the batik industry, it serves as a medium opportunity for job creation.

However, from observation National Institute of Kraftangan is an institute or learning centre where students are prepared and trained in various skill acquisitions to face the changes and challenges in the outside world. Unlike any other learning institute, National Institute of Kraft offers two programs only which are Diploma and

certificate. The diploma program is for the training of students in various aspects of batik practice, which include, colouring techniques, design and other craft, and the program lasts for 4 years and students are awarded their result upon completion of their training and sometimes with the variability of securing job at the college batik production department. The second category of training being offered by the institute is where students undergo a 3-year training program for batik production, and also students are presented with certificates after graduation.

It was also observed that, as a school and empowerment centre, national institute of Kraft enjoys variety of support from the government ranging from student loan and assistance as part of another step by the government to protect and save its national heritage and create opportunities for the youth, it creates another way of attracting and inspiring the youth who are interested in batik design and production by offering them a full scholarship including food and accommodation, this method serves as a morale booster and gives the student the opportunity to achieve their dreams and goals and also helps poor families who cannot afford to pay for their children education. Then it's easy to say, that with this kind of program the government has really elevated its citizen for a better life, as well set the stage for better future thereby reducing poverty.

However, it was also observed that, there are advantages and disadvantages behind every activity, of which batik practices is not an exception and among them which are; lack of local raw-material; lack of home or local material or raw material and chemicals for batik making, these materials are key to the production of batik and is really affecting the production especially the price issue. However, because all the materials from silk to cotton are imported from neighboring countries of Indonesian and China, and with the problem of currency rising and falling, it is a key challenge as it results to high cost of batik production and also a demand of government is to produce exclusive and quality design, which only Kraft institute can offer, this affects production cost and when the product gets to the market people complain of high price of the final products (batik). Hand design: Secondly the batik is a hand designed or made traditional by contemporary methods which takes long time to produce, so basically for every handmade or traditional, it takes time to make a piece and at the same time a little bit expensive. So with these two factors combined together, we can see that the demand for cheaper price of batik by the customer should be taken into account and also government intervention is needed in order to achieve these goals.

Meanwhile, as an alternative or option to produce a less expensive batik, the local raw materials are cheap in terms of prices and this can be used to produce a cheaper batik, and to meet up the demand for the local market, but the local material has its disadvantage which is inefficient to produce a better quality batik, especially when it comes to exclusive demand because the home made material does not have the ability to absorb the colour and dry quickly, which makes it not a good choice by the industries or artisan. So the imported ones are better choice for an exclusive quality batik design but it is very expensive when it comes to prices.

Meanwhile, the institute has achieved a lot in recent years after its establishment, the institute has produced so many students, among them are 8 permanent staff working at the Kraft holding batik department, producing high quality and exclusive batiks, using contemporary technique examples of batik dresses usually worn by the Malaysian Prime Minister, His Excellency Najib Tun Abdul-Razak during official ceremonies and National day this year or what is known as (independent ceremony). These are among its achievements with many more by the institute with more to come this really shows the influence of the government towards batik.

However, from observation the current issue on batik practices expected from the producers and artist are as follows:-

1. To fulfill government requirements by meeting government needs.
2. To produce high quality and exclusive batik using contemporary technique.
3. To promote batik during government functions.

The media can also play a better role in batik promotion by using batik as one of its costume and dresses, by this it can give more inspiration to the viewers as a sign of keeping up the national heritage, as the government officially plays its ultimate role by allowing civil servants to officially wear batik weekly (Thursday) as part of promotion and ongoing effort to save the national heritage.

However, the conclusion focuses on batik, promotion, training, technique, governments and media roles in preserving national heritage and culture with designs of natural floral which inspired its people and also having been the life style of the Malaysian people, it plays a role in keeping its symbolic national heritage intact. Secondly, with its old traditional and contemporary hand design which has been highly developed by the Malaysian people. "Malaysian batik is a success story" said by The Minister of Information and culture during the opening of the "Hari Kraft" National Craft day in Kuala Lumpur on 24th February 2011.

Meanwhile, key observation and top secret is the colouring techniques and application which serves as the

bedrock of the batik process, the Kraftangan does not use primary colours directly; the blend and obtained secondary or tertiary colours before they are applied to the cloth. It was observed that the background of the fabric is coated with first layer of colour before design and cjangting is applied over it. Therefore, the cjangting “wax application” is done on the second layer of colour. Another top technique is that they do sprinkle soda ash, salt or sugar on the fabric when the colour is still wet and allow drying. “That is the main technique” “the cjangting on the second layer is our trade mark”. It was also observed that reactive dye is also used for colouring because of its affinity to fabric, soda ash and sodium silicate is used as fixing agent. The finished batik is soaked in sodium silicate making sure it covers all part of the cloth for the period of (20) twenty minutes, then it is removed and dried under the shade on a sunny day for (4) four hours. On no account should the fixing be done during raining it was observed. Because of the skill involved in the process of batik this organization also employed limited number of staff.

4.4 – Analysis:

Analysis from case study 1 shows that, it is evident that the company employs few workers because of the skills involved in the production of the Malaysian batik, therefore they could not produce in large quantity while in Nigeria, skill is passed from generations to generations for instance from mother to child as inheritance. The company could do better if donor agencies come to their aid, agencies like Small Medium Enterprises (SME), government, nongovernmental, UNDP and a host of others. There is a great difference between Malaysia and Nigeria techniques. The tools are different and the application of dye which is the beauty of batik is also not similar. Though the company has started making moves toward eco-friendly dye-stuffs, there is the need for the researcher to work in collaboration with the company on (Indigo dye).

Meanwhile analysis from case study 2 indicates that, tools, methods and techniques used in Malaysia are also different from the conventional approach. A great variance from what is applicable in Nigeria. Malaysia use imported silk, rayon and chiffon and seldom cotton as the main medium to produce batik, while in Nigeria locally manufactured Cotton or brocade imported from China is used in the production of batik. However, reactive dye is used to colour the fabric with the aid of painter’s brush of various sizes in a trolley. While in Nigeria dye stuffs is applied to fabric by immersing the whole fabric in the dye bath. It was also observed that the fixing agent used in Malaysian batik “sodium silicate” is totally absent from the conventional approach which is “sodium hydro-sulphate or common salt,” a fixing agent used for batik production in Nigeria.

Analysis from case study 3 focuses on batik, promotion, training, colouring technique, governments and media roles. However, much emphasis was placed on colouring technique which is the key and top secret of the practice. The techniques and application which serve as the bedrock of the batik process, the Kraftangan does not use primary colours directly; they blend and obtain secondary or tertiary colours before they are applied to the cloth. It was observed that the background of the fabric is coated with first layer of colour before design and cjangting is applied over it. Therefore, the cjangting “wax application” is done on the second layer of colour. Another of the top technique is that they do sprinkle soda ash, salt or sugar on the fabric when the colour is still wet and allow drying. “That is the main technique” “the cjangting on the second layer is our trade mark” she said. It was also observed that reactive dye is also the only medium used for colouring because of its affinity to fabric, soda ash and sodium silicate is used as fixing agent. The finished batik is soaked in sodium silicate making sure it covers all part of the cloth for the period of (20) twenty minutes, then it is removed and dried under the shade on a sunny day for (4) four hours. On no account should the fixing be done during raining it was observed. However, sales from batik products from the period of January 2009 compare to December 2010 are very impressive with a difference of (Ringgit 299, 337, 91). Two hundred and ninety nine thousand, three hundred and thirty seven ringgit and ninety one cent.

CONCLUSION & OUTCOME:

This study has shown however, that there are various problems at different stages in the execution of this project. Because of its newness, attempts have been made at every stage to enhance the innovative technique in order to improve the quality of the end product.

In the final stage of the project, most of the methods learnt from Malaysian batik production were employed in the contemporary new innovative hand-colouring techniques and applications.

This report sets out to demonstrate the final project outcome of “EXPERIMENTING Hand-colouring techniques and applications in YORUBA BATIK innovation” with the vision “to promote innovative alaro-batik towards success by adopting Malaysian hand colouring techniques” and the mission “to enhance productivity of Yoruba batik with time and cost effective through the application of the new hand-colouring techniques applications”.



SIZE: 108CM X 5METRES

MEDIUM: WAX AND RESIN

COLOUR: MOMOCHROMIC OF BLUE

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