



Wax Art: Innovative Solutions In Sustainable Research

Dr. Muppidi Rambabu,¹

Faculty, Department of Leather Goods and Accessories Design, FDDI (Footwear Design Development Institute), Hyderabad Campus, Telangana state.¹ India.

&

Mr. K. Elayaraja,²

Senior Faculty, School of Footwear Design and Production, FDDI, (Footwear Design Development Institute), Hyderabad Campus, Telangana state.² India.

Mrs. KALAPALA VANAJA³

¹Student, M.LiSC (Library Science), Department of Social Science, Dr.B.R.Ambedkar University, Jublihills, Hyderabad. 500033, Telangana state, India.

ABSTRACT

Batik art is a textile technique that uses waxes and dyes to create to stunning designs on fabrics such as cotton, silk, linen, and rayon. The process of Batik fabric is in many ways similar to silk painting in that it uses wax instead of resist. The process is relatively straight forward but varies slightly by region. Asian and African artists use unique methods to apply tie-dye art to fabrics. From being worn during traditional ceremonies such as births, marriages and deaths, tie-dye prints have come a long way to become an icon of chic clothing and fashion statements around the world. Everyone loves tie-dyeing for its simple design and delicate art form. Layer them over canvas to create masterpieces, or sew them onto curtains, sofa covers, and quilts to brighten up your office or home.

KEYWORDS: Wax, Dye, Textile technique, Batik art, Traditional, Fabric.

INTRODUCTION

Batik is both an art and a craft, and has gained popularity and recognition as a great creative medium among contemporary artists around the world. It has been practiced for centuries in many parts of the world, including America, Europe. Batik pieces are handmade in Indonesia. These one-of-a-kind masterpieces are individually handcrafted, so no two of his pieces are the same. This form of wax his drawing is over 2000 years old.

Tie-dye art can be placed almost anywhere. You can stretch this fabric over traditional canvas or poster board to create a unique "picture" on your wall and accent your home or office. The fabric can also be sewn onto clothing or quilts in place of traditional fabrics.

As a unique handcrafted work of art, batik deserves a place to be seen and admired. Batik is applied to the entire fabric. It is a wax resistant dyeing technique. This technology comes from the Indonesian island of Java. Batik is made by drawing dots and lines of resist with a spray tool called a canting, or by printing the resist with a copper stamp called a cap. Fabrics can be selectively dyed by soaking in one color, removing the wax with hot water, and repeating this if multiple colors are desired. Batik is used to create fabrics for clothing and home furnishings. It is a commonly used textile dyeing method. It takes a little more time than tie-dyeing because it is painted and boiled after dyeing.

PROBLEM OF IDENTIFICATION:

- 1) Dumping the sewage directly into the river.
- 2) Use of chemical dyes harmful to human health and the environment.
- 3) Energy consumption
- 4) Water consumption
- 5) Material and chemical consumption, and overall pollution and waste prevention.

PRIMARY OBJECTIVE OF STUDY:

The primary objective of my research study is to gain knowledge about Batik Art and Artisan, and to help them by informing about new technology and new ways to make people aware about Batik Art. And also, to use new eco-friendly ways to make batik art to protect our environment.

OBJECTIVE:

- 1) To study about the history of batik art, observe the skills of the artisans
- 2) To study about the artisan's scenario of livelihood, to take interviews and the perspective of idea.
- 3) To understand the level of awareness about batik art among the people and development of batik art.
- 4) To comprehend the knowledge of people about the history, origin, development and themes of batik art

METHODOLOGY OF STUDY:

The paper is mainly based on collecting primary data and secondary data followed by Interviews with artisans and observation of their working on utility products, documentation.

BACKGROUND OF STUDY:

The word batik is taken from Javanese origin. The meaning of the word 'ambatik' is to mark with spots or dots. In a broader sense, it means painting, drawing, or writing. No such word is found in Old Javanese, so we can conclude that batik is a word of relatively recent origin.

Batik is an ancient art that has been passed down for thousands of years. It is practiced in countries such as Indonesia, Middle East, Thailand, Africa, Malaysia, India, China, Philippines and other countries. The exact origin of batik is unknown, but it is widely spread on the island of Java in Indonesia. It is believed that when the art of batik was first practiced in Java, it belonged only to royal families and wealthy people.

Europeans were the first to learn this art. They learned it and implemented it in their countries. Some countries like India, China, Africa and Japan have their own style and interpretation of this art. Indians started using these techniques to translate their own thoughts when they realized the importance of this art form.

RAW MATERIALS:

1. Yellow wax (honeybee wax) or White (paraffin wax), All pins, Batik Brush, Batik Pen, Stove/Induction, Naphthol colors (for dyeing)

DESIGN DEVELOPMENT PROCESS:

Process of Design:

Step -1	Firstly, draw your design on paper.	Step -2	Trace the design on white cotton cloth.
Step -3	Then in Batik workstation- (a) put wax in bowl & then melt. (b) dip the batik pen in melted wax & copy the design (the outline).	Step -4	Dye – Light to Dark (first we dye the light colours and then eventually dye the darker shades)
Step -5	Then wax is applied which helps save the color at certain parts.	Step -6	Then we remove the wax using boiling hot water.
Process of dyeing			
Step -1	Nafal colors are used for dyeing.	Step -2	Cloth is dipped in water
Step -3	And then dyeing is done mixing the	Step -4	It's mixed well in water by stirring continuously.

	colors in water.	4	
Step - 4	Then the cloth is taken out of the water	Step - 5	Finally, it's left for drying in the sun.

Table-1: Process of Design Development.¹¹

DESIGN:



Image 1- Student outcome of batik art

IMAGES:



Image 2 - Art work and achievements by Mr. Prakash

Image 3- Materials used in dyeing and design development process.

REVIEW OF LITERATURE:

Evi Steelyana, Batik a beautiful cultural heritage that preserve culture and support economic development in Indonesia, Vol-5, Feb 2017, Pg:1-15, Batik was registered as a cultural heritage site by UNESCO on October 2, 2009, and has had a great impact on the batik industry since then. The rise of the batik industry has caused an economic and sociocultural multiplier effect in Indonesia. A number of national events have been set up to encourage small businesses in the tie-dye industry to market their products internationally. This paper briefly explains how batik industry works in Indonesia,

especially in the financial sector, to promote economic development and preserve national culture. Tie-dye fabrics embody socio-cultural and economic values that preserve national dignity.¹

Sarath Simsiri, Comparison of Effective in Batik Production Process between Paraffin Wax and Gel Wax-Resist, Vol-3, Aug 2019, Pg:1-5, A comparison of the processes that have been validated for paraffin wax and gel wax resist batik manufacturing. This study focuses on the properties of tie-dye paint resists and compares tie-dye manufacturing processes between these wax resists to provide a definitive guide to how both tie-dye processes differ. The study concludes that tie-dye painting with gel-wax can reduce tie-dye finishes and save energy and time throughout the process.²

Lili Sugeng Wiyantoroa, Munawar Muchlish, Strategy, Interactive Control System and National Culture: Batik Industry, vol 3, Jan 2012, Pg:1-6, Batik is a distinctive feature of Indonesia and was added to UNESCO's Intangible World Heritage List. The growth of batik includes aspects of art and technology belonging to the old cultural heritage, emerged before the palace community, then spread outside the palace environment, and now has become a major national culture-based industry. This type of industry has proven to be a perpetual industry capable of surviving and bucking global economic crises.³

Rohaida Nordin, Siti Safina Abu Bakar, Malaysian batik industry: protecting local batik design by copyright and industrial design laws, vol 13, August 2012, Pg 1-16, Batik is one of many popular crafts. Through his handicraft agency in Malaysia, Malaysia has been working to promote Malaysian batik as a work of art. Unfortunately, the popularity of Malaysian tie-dye is largely due to the popularity of tie-dye in countries such as China and Vietnam, which mimic the designs of local tie-dye manufacturers. Such practices are detrimental to the local tie-dye industry. This is because counterfeit products are priced significantly lower than those produced by the local tie-dye industry. This article analyses how Malaysia's existing intellectual property laws can be used to protect the local tie-dye industry.⁴

Pringgo Widyo Laksono, dan Nabila Nur Fadhilah, Analysis of cleaner production implementation in printed batik, Vol-4, 23 Feb 2017, Pg: 1-10, Cleaner production is a strategy to reduce environmental impact and resource consumption. The purpose of this study was to select an alternative solution for implementing cleaner production of printed batik in a Batik Puspa Kencana Small Medium Enterprise (SME) using the analytical hierarchical process (AHP) method. Production of printed batik at Batik Puspa Kencana Small and medium enterprises produce environmental waste in the form of overconsumption of energy, water and raw materials. Dump the sewage directly into the river. Use of chemical dyes harmful to human health and the environment. Issues were identified using an ergonomic

checklist for cleaner production, including overall energy consumption, overall water consumption, overall material and chemical consumption, and overall pollution and waste prevention.

SOLUTION:

Educational institutions, government agencies, entrepreneurs, voluntary organisations, etc. should device plans and implement policies to educate, promote and preserve the beautiful and traditional batik art form. To preserve batik art, the Government of India is making efforts through various programs under various cultural institutions. In today's business environment, characterized by rapidly changing consumer preferences, technology, and competition, artisans must continuously innovate their strategies to survive and evolve. Buying only the colorants we use all the time” is the best alternative solution for implementing cleaner production that companies can implement. Purchasing raw materials as needed and at the right time results in cleaner production.

RECOMMENDATION:

By providing proper encouragement to the artisans, by using different marketing and promoting methods in Telangana for local products and paintings made by gond artisans, by using different designing methods like FDDI Accessories Design department will provide them more innovative design in local India.

CONCLUSION:

Batik is a technique in which specific parts of the fabric are hand-dyed with wax to create a pattern, and then the wax is melted in hot water to create the pattern. The parts of the fabric not covered by the upper wax will be coloured, and the parts below the wax will not. The technique used is therefore a form of dye resistance or resist printing. Tie-dye fabrics are considered a textile art form and are often highly decorative, multi-coloured and come in a variety of manufacturer-specific designs. This also uses for cushions, curtains, and sofa covers to decorate homes and offices.

REFERENCES:

- 1) Evi Steelyana, Batik, A beautiful cultural heritage that preserve culture and support economic development in Indonesia, vol-5, Pg:1-15.
- 2) Sarath Simsiri, Comparison of Effective in Batik Production Process between Paraffin Wax and Gel Wax-Resist, vol 10, Aug 2019, Pg:1-5.
- 3) Lili Sugeng Wiyantoroa, Munawar Muchlish, Strategy, Interactive Control System and National Culture: A Case Study of Batik Industry in Indonesia, vol 3, Jan 2012, Pg:1-6.
- 4) Rohaida Nordin, Siti Safina Abu Bakar, Malaysian batik industry: protecting local batik design by copyright and industrial design laws, vol 13, August 2012, Pg 1-16.
- 5) Pringgo Widyo Laksono, dan Nabila Nur Fadhillah, analysis of cleaner production implementation in printed batik, vol 4, 23 Feb 2017, Pg: 1-10.

ARTISANS INTERVIEW:

- 6) Yabala Balaiah Age – 83, 1st generation (Father)
- 7) Prakash Age – 46, 2nd generation (Son)
- 8) Mamta Yasala Age – 40 2nd generation (Wife)

TABLES/FLOWCHART:

- 1) Table 1- process of design development

IMAGES:

- 1) Image-1: Student outcome of batik art
- 2) Image-2: Materials used in dyeing and design development process.
- 3) Image-3: Famous artwork and books of artisans.
- 4) Image-4: Artwork and achievements by Mr. Prakash.