



Faculty of Applied and Creative Arts

**BATIK ART: EXPLORING BRUSH TECHNIQUES WITH SCENERY  
DESIGN**

**DING SHIN YING**

**Bachelor of Applied Arts with Honours  
(Design Technology)**

**2018**

# **BATIK ART: EXPLORING BRUSH TECHNIQUES WITH SCENERY DESIGN**

DING SHIN YING

This project is submitted in partial fulfillment  
of the requirement for the degree of Bachelor of Applied Arts with Honours  
(Design Technology)

Faculty of Applied and Creative Arts  
UNIVERSITI MALAYSIA SARAWAK

2018

UNIVERSITI MALAYSIA SARAWAK

Grade: \_\_\_\_\_

Please tick (✓)

Final Year Project Report

☒

Masters

☐

PhD

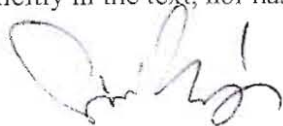
☐

DECLARATION OF ORIGINAL WORK

This declaration is made on the 5th of JUNE in year 2018.

Student's Declaration:

I DING SHIN YING (46659) from FACULTY OF APPLIED AND CREATIVE ART  
Shereby declare that the work entitled **BATIK ART: EXPLORING BRUSH TECHNIQUES  
WITH SCENERY DESIGN** is my original work. I have not copied from any other students'  
work or from any other sources except where due reference or acknowledgement is made  
explicitly in the text, nor has any part been written for me by another person.



DING SHIN YING (46659)

5/6/2018

Date Submitted

Supervisor's Declaration:

I MR. ASRUL ASSHADI B MOHAMAD MORNI hereby certifies that the work entitled  
**BATIK ART: EXPLORING BRUSH TECHNIQUES WITH SCENERY DESIGN** prepared  
by the above named student. and was submitted to the "FACULTY" as a \* partial/full  
fulfillment for the conferment of **BACHELOR OF APPLIED ARTS WITH HONOURS  
(DESIGN TECHNOLOGY)**, and the aforementioned work, to the best of my knowledge, is  
the said student's work.

  
Asrul Asshadi Mohamad Morni  
Lecturer

Faculty of Applied and Creative Arts  
UNIVERSITI MALAYSIA SARAWAK

Received for examination by

(MR. ASRUL ASSHADI B MOHAMAD MORNI)

Date: 05/06/2018

I declare that Project/Thesis is classified as (Please tick (✓) :

- ☐ **CONFIDENTIAL** (Contains confidential information under the Official Secret Act 1972)\*
- ☐ **RESTRICTED** (Contains restricted information as specified by the organization where research was done)\*
- ☒ **OPEN ACCESS**

### Validation of Project/Thesis

I therefore duly affirm with free consent and willingly declare that this said Project/Thesis shall be placed officially in the Centre for Academic Information Services with the abiding interest and rights as follows:

- This Project/Thesis is the sole legal property of University Malaysia Sarawak (UNIMAS).
- The Centre for Academic Information Services has the lawful right to make copies for the purpose of academic and research only and not for other purpose.
- The Centre for Academic Information Services has the lawful right to digitalise the content for the Local Content Database.
- The Centre for Academic Information Services has the lawful right to make copies of the Project/Thesis for academic exchange between Higher Learning Institute.
- No dispute or any claim shall arise from the student itself neither third party on this Project/Thesis once it becomes the sole property of UNIMAS.
- This Project/Thesis or any material, data and information related to it shall not be distributed, published or disclosed to any party by the student except with UNIMAS permission.

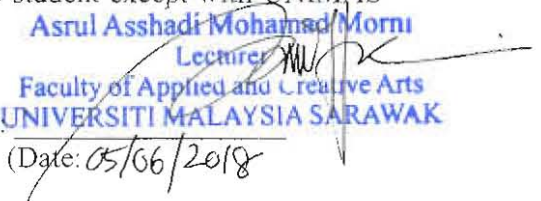
Student signature



(Date: 5/6/2018)

Supervisor signature:

**Asrul Asshadi Mohamed Morni**  
Lecturer  
Faculty of Applied and Creative Arts  
UNIVERSITI MALAYSIA SARAWAK



(Date: 05/06/2018)

Current Address:

NO21, JALAN DAMAI INDAH 3, TAMAN DAMAI INDAH, 43000 KAJANG, SELANGOR, MALAYSIA.

Notes: \* If the Project/Thesis is **CONFIDENTIAL** or **RESTRICTED**, please attach together as annexure a letter from the organisation with the period and reasons of confidentiality and restriction.

[The instrument is duly prepared by The Centre for Academic Information Services]

## STUDENT'S DECLARATION

The project entitled **Batik Art: Exploring Techniques with Scenery Design** was prepared by **Ding Shin Ying** and submitted to the Faculty of Applied and Creative Arts in partial fulfillment of the requirement for the degree of Bachelor of Applied with Honours (**Design Technology**).

Received for examination by:

---

(MR. ASRUL ASSHADI B MOHAMAD MORNI)

Date:

---

## **STUDENT'S ACKNOWLEDGMENTS**

I hereby declare that the work in this thesis was carried out in accordance with the regulations of Universiti Malaysia Sarawak (UNIMAS). It is original and is the result of my work, unless otherwise indicated or acknowledge as reference work. Besides that, this thesis has not been submitted to any other academic institution or non-academic institution for any degree or qualification.

---

(DING SHIN YING)

Matric No. : 46659

## **ACKNOWLEDGEMENTS**

My thanks and appreciation to Mr. Asrul Asshadi for persevering with me as my advisor throughout the time it took me to complete this research and write the thesis. The inspiration for doing the research came from fashion and textile design course. The course was one of the most important and formative experiences in my life. I am grateful as well to Ms. Norhayati binti Suleiman for coordinating and made it possible for me to complete my degree.

I must acknowledge as well my parents, many friends, teachers and archivists who assisted, advised, and supported my research and writing. Thanks to my parents for supporting me through mentally and financial since the beginning of my studies and they gave me strength to walk bravely through my hardest time. Besides, I need to express my gratitude and deep appreciation to Khoo Er Suan, Liew Xiao Xian and Cheng See Ling whose friendship, knowledge, and wisdom have supported and enlightened me over the years of our friendship. They have consistently helped me keep perspective on what is important in life and shown me how to deal with reality.

I am grateful too for the support and advice from my faculty friends. I need to thank especially Valerie Tan from the major in Animation Program of UNIMAS who providing information of finding references books and links to make my research going smooth. Thanks also to our technician always accompany us and open the studio let us complete the research. She also helped us to obtain materials such as Sodium Silicate.

## **ABSTRACT**

Brush, fabrics and dye stuff are the main materials for this research. This study is focuses on exploring the brush waxing techniques on different kind of fabrics to figure out the most suitable one for creating batik landscape. Various of watercolour techniques are experimenting using different types of fabrics and brush in creating innovative products in this research. Therefore, these result gave the researcher an inspiration to explore more on the relationship among types of fabric, watercolour techniques and brush waxing techniques. Thus, the researcher chose the title “Batik Art- Exploring Brush Techniques with Scenery Design”. A collection of casual wear fashion products is created at the end of this research. Hence, the objectives of this research were to identify what kind of brush is suitable for batik when applying the wax-resist and to experiment using dye stuffs and different type fabrics. Besides, this research also aims to produce a collection of batik landscape design on casual wear fashion products and to validate the products produced in the research.

**Keyword:** Batik, Brush waxing, Scenery, Fashion Products.



## **ABSTRAK**

Berus, kain dan bahan dye adalah bahan utama untuk penyelidikan ini. Kajian ini memberi tumpuan kepada meneroka teknik-teknik berus waxing pada pelbagai jenis kain untuk memikirkan yang paling sesuai untuk mewujudkan landskap batik. Pelbagai teknik cat air bereksperimen menggunakan pelbagai jenis kain dan berus dalam menghasilkan produk inovatif dalam kajian ini. Oleh itu, hasil ini memberi inspirasi kepada penyelidik untuk menerokai lebih banyak hubungan antara jenis kain, teknik cat air dan teknik wax waxing. Oleh itu, penyelidik memilih tajuk "Batik Art- Exploring Techniques Brush with Design Scenery". Satu koleksi produk fesyen kasual dicipta pada akhir kajian ini. Oleh itu, objektif kajian ini adalah untuk mengenal pasti jenis berus yang sesuai untuk batik apabila menggunakan lilin-menentang dan melakukan percubaan menggunakan bahan-bahan pewarna dan fabrik jenis yang berlainan. Selain itu, kajian ini juga bertujuan untuk menghasilkan koleksi reka bentuk landskap batik pada produk fesyen pakaian kasual dan untuk mengesahkan produk yang dihasilkan dalam penyelidikan.

Kata kunci: Batik, Waxing Berus, Pemandangan, Produk Fesyen.

## **TABLE OF CONTENTS**

<b>STUDENT’S DECLARATION.....</b>	<b>i</b>
<b>STUDENT’S ACKNOWLEDGMENTS.....</b>	<b>ii</b>
<b>ACKNOWLEDGMENTS.....</b>	<b>iii</b>
<b>ABSTRACT.....</b>	<b>iv</b>
<b>ABSTRAK.....</b>	<b>v</b>
<b>TABLE OF CONTENTS.....</b>	<b>vi</b>
<b>LIST OF FIGURES.....</b>	<b>x</b>
<b>LIST OF TABLES.....</b>	<b>xii</b>
<b>LIST OF APPENDIX.....</b>	<b>xii</b>

## **CHAPTER 1 INTRODUCTION**

1.0	Introduction.....	1
1.1	Problem Statement.....	3
1.2	Research Questions.....	3
1.3	Research Objectives.....	3
1.4	Purpose of Research.....	4
1.5	Scope of Study.....	4
1.6	Restriction/ Limitation.....	4
1.7	Significant of the Study.....	5
1.8	Conclusion.....	5

## CHAPTER 2 LITERATURE REVIEW

2.0	Introduction.....	6
2.1	Batik.....	6
2.2	Brush Waxing Method.....	7
2.2.1	Positive Lines.....	7
2.2.2	Negative Lines.....	8
2.2.3	Ghost Lines.....	8
2.2.4	Sweeping Lines.....	8
2.2.5	Delicate Lines.....	8
2.2.6	Parallel Lines.....	9
2.2.7	Large Areas.....	9
2.2.8	Intricate Areas.....	9
2.2.9	Crack and Crazing.....	9
2.2.10	Releasing Areas.....	10
2.3	Using Dye and Colour.....	10
2.3.1	Fiber Reactive Dyes.....	10
2.3.2	Colour Distribution.....	11
2.4	Applying Fixation and Removing Wax.....	12
2.4.1	Sodium Silicate.....	13
2.4.2	Method of Removing Wax.....	14
2.5	Batik as Surface Design.....	16
2.5.1	Design Consideration.....	17

2.6	Visual Research.....	18
2.6.1	Clothing and Accessories.....	20
2.6.2	Home Décor Items.....	21
2.7	Conclusion.....	22

### **CHAPTER 3 METHODOLOGY**

3.0	Introduction.....	23
3.1	Methodology.....	23
3.1.1	Primary Data- Observation and Survey.....	23
3.1.2	Secondary Data- Reference Books.....	25
3.2	Mix Approach.....	25
3.3	Material and Apparatus Preparation.....	28
3.4	Conclusion.....	28

### **CHAPTER 4 RESULTS AND FINDINGS**

4.0	Introduction.....	29
4.1	Experimental .....	29
4.1.1	Types of Waxing Techniques by Different Types of Brush.....	29
4.1.2	Applying Dyes with Watercolour Techniques in Batik.....	33
4.1.3	Applying the Techniques on Fabrics.....	36
4.2	Conclusion.....	43

## **CHAPTER 5 IDEA AND PRODUCTS DEVELOPMENT**

5.0	Introduction.....	44
5.1	Idea Development.....	44
5.2	Products Development.....	47
5.3	The Process of Producing Batik.....	48
5.4	Prototypes of Landscape Design.....	51
5.5	Development of Batik Landscape to Produce Fashion Products.....	55
5.6	Costing Sheet.....	60
5.7	Conclusion. ....	61

## **CHAPTER 6 CONCLUSION**

6.0	Conclusion.....	62
6.1	Recommendation.....	62

<b>BIBLIOGRAPHY.....</b>	<b>64</b>
--------------------------	-----------

<b>APPENDIX.....</b>	<b>66</b>
----------------------	-----------

## LIST OF FIGURES

Figure 1: Jess in Hat by Jessica Hughes.....	7
Figure 2: Small Town Provence.....	12
Figure 3: Sodium Silicate.....	13
Figure 4: Applying Sodium Silicate.....	14
Figure 5: Ironing Out the Wax.....	15
Figure 6: Fissure (Corner) by using ironing method.....	15
Figure 7: The Kathi: Arrive, (Robinson) is showing the stimulated space created through changes in scale, value and intensity.....	17
Figure 8: Early Morning Wind (Schneider) shown the rhythmic repetition of shapes creates the motion of the wind-tossed laundry.....	18
Figure 9: Left: Shore Winds Series -- Moon Light on Water .....	19
Right: Water Series – Broken Balloon .....	19
Figure 10: Hawaiian Trees – Dancing Trees.....	19
Figure 11: Left: Scarf silk painting.....	20
Figure 12: Right: Bersama by Bujin Gallery.....	20
Figure 13: Wild Iris by Diana Dabinett.....	21
Figure 14: The popularity of landscape design among young generations.....	24
Figure 15: The popularity of colour palettes among young generations.....	25
Figure 16: Flow chart of Conceptual Frame Work.....	27
Figure 17: Type of brushes’ techniques testing on silk fabric.....	32
Figure 18: Type of brushes’ techniques testing on cotton fabric.....	32

Figure 19: Type of brushes' techniques testing on satin fabric.....	33
Figure 20: Seiganto-ji, Temple of the Blue Waves, located at Wakayama Prefecture, Japan.....	45
Figure 21: The Street of Kyoto, Japan.....	46
Figure 22: The idea development of two meter landscape batik.....	46
Figure 23: The sketches of landscape design applying on midi dress.....	47
Figure 24: The sketches of landscape design applying on maxi dress.....	47
Figure 25: Close up front view of the upper body placement design of batik landscape.....	55
Figure 26: The whole dress with bottom batik landscape design and tote bag.....	56
Figure 27: The side view of cape for children wear.....	56
Figure 28: The accessories of batik landscape, tote bag (left) with two sided design and pouch (right) also with two sided landscape design.....	57
Figure 29: Full batik landscape with two meter length.....	58
Figure 30: The overview of whole products with two meter landscape batik design.....	59

## **LIST OF TABLES**

Table 2.1: Dyes classified by content.....	11
Table 4.1: Types of waxing techniques by different type of brush.....	30
Table 4.2: Applying dyes with watercolour effect techniques in Batik.....	34
Table 4.3: Type of brush waxing effect with Silk fabric.....	36
Table 4.4: Type of brush waxing effect with Cotton fabrics.....	39
Table 5.1: The process of making batik with landscape design.....	48
Table 5.2: The samples of landscape design prototype with different fabrics.....	52
Table 5.3 Costing Sheet.....	60

## **LIST OF APPENDIX**

Appendix 1: Survey Form.....	66
------------------------------	----



# **CHAPTER 1**

## **INTRODUCTION**

### **1.0 Introduction**

Batik is an Indonesian method of hand-printing textiles by coating with wax the parts not to be dyed (Piper, 2001). Tradition of making batik is found in various country, including Indonesia, Malaysia, Singapore, India, Japan and so on.

For Malaysia, it is the art of Malay clothing through the traditional batik sarong represent the continuity of tradition and change with multiple cultural resonances. The Malays in the states of Kelantan and Terengganu normally produce batik sarongs that adopted the Javanese technique and proceeded to develop a local industry. Their layout, motifs, ornamentation, and techniques were brought to East Coast of Malaysia, where they were adapted to the local culture.

Normally people will use the canting to apply the wax-resist but it just will make a very stroke outline for the design. Through using brushing technique, difference shapes and sizes of brush to choose to work will depends mainly on how large we want to work and how detailed we want to get.

To produce a landscape design using brush technique will be easier because brushes can make a better textural effects and details or short stroke to make the design more vivid like detail round and flat brush is normally used in brush painting. Type of brushstroke techniques are also will affecting the design that we want to produce such like brush ruling, scumbling painting, stippling accurate splashes, graded wash, spray techniques and so on (Lerri, 2017).

Batik is a traditional craft and normally people would prefer adapted local cultural, flora and fauna in the design such like the motif of aborigines, different kind of flora and butterfly is common used in the design. Producing a landscape batik is still rare to be seen in the market especially when this kind of design appear on couture dress. It is still a new concept that using batik technique to produce a scenery design on couture dress and this may be a new market to make new generation interested to produce batik.

From the Sun daily newspaper, our Prime Minister had suggests ways to bring batik to global market by using new technology, new thinking and creativity, new materials, do research and development with new platform so that the industry will be able to market at global level (Arukesamy, 2016). Modernize the batik design and integrate contrasting colours because modern design have much stronger appeal to the young generation than the traditional batiks.

## **1.1 Problem Statement**

Although Malaysia's batik is well known and there have many ways of technique to apply the wax-resist but there is less explore about applying the wax-resist without canting, especially using brush technique. Other than that, the impression of batik in young people mind set is a traditional craft which contain cultural motifs and it takes time to process. Producing a scenery design using batik on dress is rare to be seen in market. Using new thinking and creativity to develop a new platform so that the industry will be able to market at global level.

## **1.2 Research Question:**

The research will base on several questions:

1. What kind of brush is suitable for batik to apply the wax-resist?
2. How the brushing technique benefited in batik?
3. How to apply watercolour brushing technique to the wax-resist on batik?
4. How to produce a scenery design by using brush technique on dress?

## **1.3 Objective:**

1. To identify what kind of brush is suitable for batik when applying the wax-resist.
2. To explore the technique of using brush in batik.
3. To explore the watercolour brushing techniques to the wax-resist on batik.
4. To validate the batik scenery for making a collection of dress.

#### **1.4 Purpose of Research**

To explore more techniques of brushing in batik and to promote the new concept on applying scenery design on dress with using batik technique. In addition, to increase the motivation for participation in batik among young generation in Malaysia.

#### **1.5 Scope of Study**

This research on the experiments using brush technique to apply the wax-resist will be carried out in the workshop. All experiments were conducted at the Faculty of Applied and Creative Arts, University of Malaysia Sarawak (UNIMAS). This research focused on using that kind of brush is suitable to apply wax-resist to produce a scenery design.

#### **1.6 Restriction/ Limitation**

Although this research has reached the aims, there were some unavoidable limitations. First, this research limits on the types of brush that is suitable for applying the wax-resist on different kind of fabric. Need to get more types of brush and applying different kind of brush technique in batik. This will increase the time to produce final products of the research.

## **1.7 Significant of the Study**

Batik is a traditional craft that normally using canting to produce a traditional motif. There is less explore by using brush technique or other techniques without using canting to produce a batik product. This make new generation have less motivation to participate in batik painting. New thinking and new creativity can help to increase the interest of young generation to contact with batik arts. On the other hands, brushing technique can produce a meticulous scenery design better than using canting. Hence, the application of using brushing techniques in batik to produce a scenery design dress.

## **1.8 Conclusion**

The researcher concluded that the result and experiment done from the previous research, various type of brushes that suitable used by applying wax-resist to produce products. Among the products to be produced by the researcher is the products suitable for fashion products which apply with brushing techniques in batik. Besides that, the application of batik using brushing techniques to produce a scenery design fashion products will create visually and tactile of texture.

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

Literature review is about survey, collect a series of data, analyse and synthesise the information that refer from different sources, for instance academic journal articles, books and websites. Moreover, theories and summary of research findings which are related to the particular area of study also will be written down in this chapter.

#### **2.1 Batik**

*“Batik is truly an art and craft for all times and all seasons. No matter when, where or how it is produced, it is an enduring art form that is admired for its intricate beauty and the unique and exacting skill utilized in its creation.”*  
(Piper, 2001)

Batik is a kind of oldest known method that applying wax resist to create a design on the fabric. Portions of fabrics are coated with melted wax, rice paste, or some other non-water soluble substance and the fabric is painted by dye (Piper, 2001). And the dye does not penetrate the part that covered with resist and they remain their original colour. The process can be repeated due to single waxing or from any number of layers. The wax-resist can be removed after completion of the final layer of wax and dye. To permanently set the colour, can either choose to steam the fabric, ironed it or apply sodium silicate on the surface of dye parts.

## 2.2 Brush Waxing Method

In watercolour history, there is always have different kind of brush techniques can be apply. Applying the watercolour brush techniques on batik is a kind of challenge and it can produce exactitude the hand's motion and energy. For the brush line, there will be differentiate into positive, negative, ghost, sweeping, delicate and parallel. While the solid areas by applying wax is categorize as large areas, intricate areas, cracks and crazing areas and releasing areas (Piper, 2001). Figure below shown the brush techniques by using an energetic negative brush line.



**Figure 1: Jess in Hat by Jessica Hughes**

(Source: Batik for Artist and Quilters, pg32)

### 2.2.1 Positive Lines

The unwaxed area will accept the dye and appear in the finished batik and the area is on a light background. The size of the brush is due to the space around the positive lines.

### **2.2.2 Negative Lines**

Apply wax directly onto the cloth. The line will remain colour when the fabric is dyed.

Negative line applied in a direct manner, they likely to retain the energy of their application.

### **2.2.3 Ghost lines**

They are hair-thin lines that appear when the brush stroke of wax meet but do not overlap.

Tiny fissures of open fabric between the strokes accept the dye and appear as fine, linear patterns.

### **2.2.4 Sweeping lines**

They denote the motion of the brush and the pattern of bristles. Normally use a stiff brush to swiftly and firmly apply the wax. Draw the line and lift the brush of the fabric in a single, smooth motion to leave a wispy tail of brush marks at the end of the line.

### **2.2.5 Delicate lines**

They are a narrow line with using a narrow detail brush. Need to take care to see the very fine marks soak through the fabric. Lines that have not totally penetrated to the fabric can be rewaxed from the back of the cloth but will thicken the line, thus will change the original of the design.