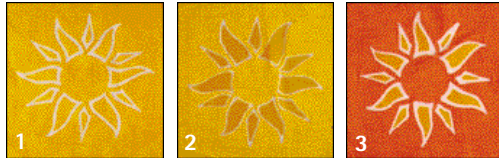


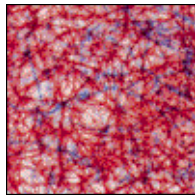
Traditional Batik

DYLON®

Batik effects achieved with Dylon Cold Water Dyes



1. Waxed outline on white fabric remains white when dyed yellow.
2. A second coat of wax is applied on areas to remain yellow or white.
3. Design is then dyed with second colour, red.



Crackle Technique

The traditional crackle effect on batik textiles is achieved by applying wax, allowing it to cool, then crushing the fabric into a ball to 'crack' the wax. When dyed, these small cracks allow dye to be absorbed into the fabric making a random network of fine lines. Crackle can be used on its own, or with other patterns to give a final finish to batik decorated fabrics.



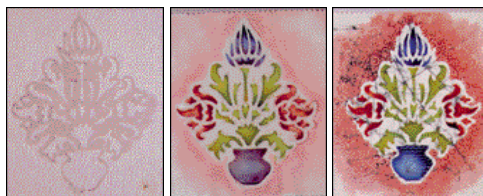
Sgraffito Technique

Completely cover the area to be decorated with wax. Place fabric on a flat surface. Using a knitting or darning needle, scrape away wax on both sides of fabric where the dye is to be absorbed. Ensure enough wax has been removed to allow dye to penetrate.



Patterned Backgrounds

Using checked or patterned fabric (eg. tie-dyed), apply wax onto areas where you want the patterned background to remain. Dye fabric a darker colour to contrast with the pattern.



Painting with Dye

A concentrated solution of dye can be painted onto the fabric to achieve complex patterns requiring a number of colours. Dissolve each tin of Dylon Cold Water Dye with 1 sachet of Dylon Cold Dye Fix and 60g/2oz salt in 500ml/1 pint warm water. Paint onto the un-waxed fabric areas using a brush. Leave fabric on frame and place in a plastic bag, seal and leave overnight to fix. Rinse and wash with usual detergent.

What you will need

Dylon Cold Water Dye/
Dylon Cold Dye Fix
Salt
Measuring jug
Rubber gloves
Plastic bowl
Iron
Absorbent paper
Wax and electric waxpot

Tjanting tool
Natural bristle
paintbrushes
Batik frame/
embroidery hoop/
picture frame
Drawing pins



Traditional Hot Wax Batik Method

Children should be closely supervised when working with hot wax.

Pure Colour Craft Dye can also be used in the traditional batik wax method. If using Pure Colour Craft Dye please follow the instructions in each pack.

1. Gently heat batik wax so that, when it is applied, the fabric appears translucent. Maintain wax at a constant temperature whilst working. Stretch pre-washed fabric tightly over a batik frame or hoop, fixing it firmly. Draw design onto the fabric using a soft pencil.
2. Using a brush or tjanting tool, apply hot wax to areas of fabric that you wish to remain the original colour. Allow wax to cool.
3. Wearing rubber gloves, prepare first colour of dye solution, following instructions in the pack. Remove fabric from batik frame or hoop. Crackle if desired (see instructions opposite). Immerse fabric in dye solution for one hour, agitating gently from time to time.
4. Rinse fabric thoroughly in cold water and leave to drip dry. Re-pin to frame and repeat waxing and dyeing processes for further dye colours, if required.
5. To remove wax, place fabric between sheets of absorbent paper. Iron on a hot setting, changing the paper frequently to absorb melted wax; continue until the paper remains clean. Alternatively, immerse fabric in simmering water for a few minutes. Carefully remove fabric and strain solidified wax from water once cold.
6. Wash your finished design in usual detergent. Rinse thoroughly and allow to drip dry.

Colour mixing rules

Batik is a great way to create pattern and colour on natural fabrics. Best results are obtained on 100% cotton fabric. Remember the colour mixing rules if you are dyeing coloured fabrics or using more than one colour of dye.



Yellow Fabric + Blue Dye = Green Fabric

Red Fabric + Blue Dye = Purple Fabric

Yellow Fabric + Red Dye = Orange Fabric

Blue Fabric + Yellow Dye = Green Fabric



Teachers' Notes and Classroom Assignments

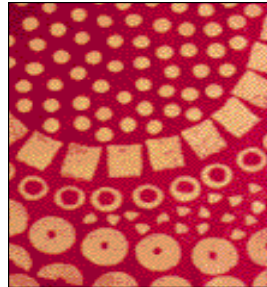
How batik works

Batik is the art of creating coloured patterns on fabric using a combination of dyed and dye-resistant areas. Before dyeing, areas of the fabric are covered with hot wax to prevent the dye from being absorbed. Wax is gently heated to the correct temperature to soak into the fibres – if the wax is not hot enough, it will sit on the surface of the fabric instead of being absorbed right through, so the dye will penetrate the fabric to a certain extent, and the resist effect will not be consistent. To check that the applied wax is hot enough, hold the fabric up to the light when the wax has cooled –



the waxed areas should appear translucent. Waxed areas will retain their original colour.

The art of batik has been practised for many years, using tjanting tools or metal stamps known as tjaps to apply the wax, or by simply brushing or dripping the wax to form patterns. The origins of batik are uncertain; early batik fragments have been discovered in Egypt, China, Japan and Indonesia.



Dyeing Notes

For each 250g/8oz dry weight of fabric use 1 tin Dylon Cold Water Dye, 1 sachet Dylon Cold Dye Fix and 125g/4oz salt. If using Dylon Cold Water Dyes and Cold Dye Fix from 500g tins, or Dylon Ultra Batik Dye and Fix, refer to each pack for quantities of dye, fix and salt to be used.

To remove wax from the fabric when you have completed dyeing, crush the fabric to break up the wax, then scrape away as much as you can with a palette knife. Place the fabric between sheets of absorbent paper and iron with a hot iron to melt the wax. Change the paper regularly to remove as much as possible.

CAUTION: Paraffin wax used in batik is highly flammable when molten; a mixture of beeswax and paraffin wax will melt at a lower temperature, and is safer to use. Do not overheat the wax (to avoid releasing harmful fumes). Use a thermostatically controlled wax heater if possible to reduce the risk of overheating and to keep the wax at the correct working temperature. Avoid direct skin and eye contact with fumes or vapour. When ironing out the wax, ensure that the room is well ventilated.

When using a tjanting tool, be aware that the handle may become hot if the tjanting tool is left in the waxpot for any length of time.

Assignment 1

KEY STAGE 3 (1a, 1b, 2a, 2c, 4a, 4b, 5a)

A local art gallery is putting on an Exhibition of Ethnic Artefacts, and would like to commission a batik wallhanging for a small lobby area at the entrance to the exhibition.

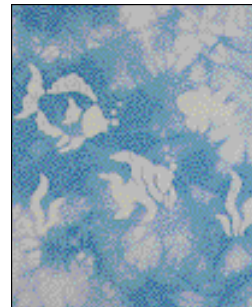
Make preparatory drawings with a pattern or design to reflect the origins of the artefacts (choose from Egyptian, Asian or African art). Include in your design a method of hanging the finished piece of work. Prepare a quotation for the gallery, with detailed costings, including all materials to be used, estimate the number of hours it would take to complete, adding in a price per hour for your time.

Design and make the wallhanging. Consider using quilting techniques to enhance the appearance and to make the hanging more durable.



Assignment 2

KEY STAGE 3 (1a, 1c, 2a, 2c, 3a, 4a)



A sportswear manufacturer wants to use brightly coloured batik designs on a new range of surfing and snowboarding garments. He needs an original design which may be copied on mass-produced garments, probably by screen or transfer printing. You have been commissioned to prepare a design suitable for this purpose.

Prepare a design board with drawings and sample fabrics in alternative colours.

Create a length of fabric to be made into a pair of surfing shorts. Which method would be most suitable for copying this design onto a mass-produced fabric; screen printing or transfer printing?

Expand students' creative ideas

With the theme of natural forms, draw a design suitable for a repeat batik pattern on a length of fabric. Using this design as a starting point, experiment with several techniques to produce a



series of batik samples, using a variety of different colour combinations. Label each sample with the technique and colour combinations used. Keep your original drawings, source material and batik samples together in a folder.