CHAPTER 1

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AN ANALYSIS MOTIFS DESIGN OF HAND DRAWN BATIK IN MALAYSIA.

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Introduction

Aside from the wearing aspect of cloth that has been considered as a kind of human invention, gradually it has gained the dramatic perspective as well. Therefore, there has been a remarkable growth in ornament and decoration application of cloth and costume which have been used by humans. In fact, it has converted to a branch of art that developed simultaneously with improvement in other fields. It has changed in each generation according to the culture, lifestyle, traditions and events which happen in each era. The Importance of Wearing Clothes is a surprising & an entertaining statement about the meaning of clothing & its impact on the human condition (Langer, 1959).

In each country textile design is an important part of hand craft that plays a considerable role in making the fabric more beautiful and most fashionable. Textile
design is the design created on the fabric. It is a decorative-aesthetic property of the fabric. It reflects the expertness as well as the traditions or culture of the wearer. Moreover, it is one of the important components of fabric industry of each country. Batik is an art and technique for decorating fabric. It is based on the fact that wax keeps out water. In batik, areas of fabric are covered with melted wax. When the wax has cooled, the fabric is dyed. For the reason that the dye cannot penetrate the waxed areas, areas do not change color (Haloran, 1998).

Figure 1.1: Malaysian Batik. Festival Batik. Kuala Lumpur. August 2010
Background of Batik

Batik art divulges throughout India, China, Malaysia, Indonesia and Europe. Batik first appears in costumes of the aristocrats and royalty but today's it has become synonym for the common people (Solyom, Solyom, 1984). In Malaysia is not easy to trace the origin of Batik production. However, Javanese has been acknowledged to influence Malaysian batik making techniques and the development of batik designs (Ruslan, 2006). In among Malaysian culture, Batik is considered one of the valued heritages. Batik is also one of the most decorated textile form South East Asia in the world. It has become common attire in Malaysia and is worn by both men and women. Now, batik textile not only confined to the Malays but equally flavored with Chinese, Indian and also the Natives (Ruslan, 2006).

In Malaysia Batik has its own identity since there is multi-cultural and ethnic diversity. It has wide artistic perspectives and many talented people who do the activity in the fashion industry. The Malaysian government is now approving Malaysian Batik as a national dress to every level of the general population, by having local designers to create new Batik designs which reflect the 1Malaysia idea. Batik is a very old form of art. The term "Batik" is an Indonesian-Malay word. Evidence of early batik has been found all over the Middle East, as well as India and Central Asia many years ago (Tucker.S, 1999). The Malaysian Batik design is very much driven by religious tendency and the market. In Malaysia, Islam the main religion of the Malays does not give confidence Muslims to wear animal or human figure motifs. Batik motifs in Malaysia are based on nature, particularly plants or floral (Ruslan, 2006).
Malaysian producers have tried to develop the Batik in this country. In addition, technique and design have improved new types of products. Modern Malaysian designers often use Batik design elements in their clothing and accessories. Although most of the Batik fabric products are now made by machine, there remains a significant market for high-quality, hand-made batik. Motifs are defined as elements or fragment that when they join together, create the larger work of design. The researcher studies on different factors which influence the motifs that are often used in hand-drawn Batik of Malaysia.

First Batik designs were created for the exclusive use of women. Batik has begun to be worn by men who tie it at the waist in a large knot, especially in the states of Kelantan and Terengganu (Aziz, A. 1999). Now, the use of batik is no longer limited to its function as a loin cloth for men and women, today batik is used to make clothes for both men and women as noted in the Encyclopedia Malaysian (Encyclopedia Malaysian, Volume 6, 1996). Batik is more preferable by consumer as clothes such as 'baju kurung', 'kebaya', etc. Behind each design, relies an aesthetic experience in which resulted from the gratification and satisfaction of the consumer. Cognitive, emotional and sensory that derived from body, soul and mind considered as the relationship between different dimensions of an aesthetic experience (Ruslan, 2006).

Two popular styles applied by Malaysian women are 'Baju Kebaya' and 'Baju Kurung' that are made from textiles such as creped chine, silk, satin and Jacquard and batik shirts with western fashion cut became the semi-official dress for men. Majority of Malaysian Batik works are produced in the East Coast of Malaysia, Terengganu and Kelantan. This was due to the slow development of other industrial activities. Thus, batik production is a main business activity in those
states as 90% of the population in Kelantan and Terengganu consist of Malays (Ruslan, 2006).

**Types of Batik**

Batik produces involved four basic steps.

- Designing the fabric.
- The wax and apply it.
- The dyes, over dyeing, and crackling.
- Removing the wax and fixing the color (Meilach, 1973)

There are two types of batik:

i) Hand-drawn batik

ii) Block-printed batik.

**Hand-Drawn Batik** is called *Tulis*, the Indonesian word for drawing. The wax is applied with a canting (pronounced *Tjanting*), a small spouted copper vena attached to a bamboo handle which is used like a drawing pen. The Batik artist draws designs on a length of cloth using the wax that flows from the canting’s tiny, downward-curving spouts. Some of the spouts, their widths and tips, can be varied to achieve different effects with great precision (Fons k Porter’s Love of Quilting, 2011).
Design can be inspired by several sources and the following batik are grouped to illustrate the application of geometrical shapes, motifs from primitive artifacts, cutout papers, symbolism, natural and man-made forms, and people (Meilach, 1973).

These motifs are in different layouts and arrangements, such as horizontal, vertical, oblique, patches and the combination of the bricks, Batik cloth yard can be modified to produce bedding, handbags, curtains, pillow cases, cushion covers, bed
linen, and various kinds of daily use items are beautiful and magnificent. Further handbag, shirt, and curtain, hand-drawn batik is also made to be used into caftans, scarves, even as framed art (A. Padma, 2005). Some artists, using their taste and invention, with a different point of view, try to make some changes in many pictures, and design new pictures by getting the ideas from the real objects.

![Fig 1.4: Malaysian Batik. Hand Drawn Batik. Kuala Lumpur Kraftangan, November, 2010](image)

**Block-Printed Batik**

In this type of batik, the design on the fabric is created by using wax to block color and falling the piece of cloth in the dye. Artist dips the cap in the tray of hot wax next to him and rapidly stamps the wax onto the fabric at the very beginning, such design created by using dots, but they have evolved, and now one can even find batik that uses stencil and silk screen instead of wax and a dye bath (Glosari Budaya Malaysia, Seni Batik, 1992). One of the benefits of batik block, obviously,
is to make the process faster and ensuring that the created motifs, particularly when used in repetitive series, are identical in size and shape.

![Figure 1.5: Malaysian Batik. Hand Drawn Batik. Kala Lumpur Kraftangan, December, 2011](image1)

![Figure 1.6: Malaysian Batik. Local Batik Workshop. Kota Baharu, July, 2011](image2)

Sometimes Artists exploring Batik and tie and-dye have discovered that both the similarities and differences of the two methods can be exploited so that combining them promises for textile decoration.
Types of Motif in Hand-Drawn Batik of Malaysia

Motifs can be categorized in three aspects including structural, conceptual, and term, which are relevant and complement each other. Here we present some definitions from these motifs in Malaysian batik art.

Figure 1.8 Classifications of Batik Motifs
Structural

By analyzing the structure of Batik motifs, we classify all motifs to two types: Geometric and Non-Geometric. They are described as follows:

Geometric Motif

The main picture of these motifs is a combination of geometrical patterns or designs with geometrical characteristics. In ancient civilizations geometrical decorative patterns were used widely for decorating dishes and artists created beautiful and novel and yet simple figures. Meilach (1973) believed that the patterns and motifs of Malaysian batik are products of inspiration from the environment and reveal that they are about the beliefs and values of the Malaysian people. The natural motif is that many of them can be interpreted geometrical designs well and for decorating textiles, combining images that nature offers with rectangles, circles, and so on. He stated that for Islamic artists and designers’ geometric motifs were popular, and used for decorating almost every surface, whether pots or lamps, floors or walls, book covers or textiles. Motifs are arranged in series of interlocking patterns extending the length of the cloth. Many motifs are modified to produce a spatial rhythm and harmony to the overall design. Geometrical shapes are good basis for batik designs. These include ogees, rectangles, ovals, diamonds, scales, hexagons, circles, and squares. Artists can make a good composition with different size, combine patterns, use one within another and make rhythmic patterns of them. (Meilach .1973).
Non-Geometric Motif

The main pictures of such motifs are figures of plants, fruits and their foliage. Meilach (1973) asserted that non-geometric section have two kinds of motifs which place in Flora and Fauna groups. All of these motifs, structurally and conceptually, have their own story; have been used in different periods and some of them have become symbols used by ordinary people. Moreover, these motifs, in terms of structure, are designed realistic and without any changes. These motifs often are used for Decorative products and are valuable in artistic aspects. In addition, they are far from any visual fractures and destroying the structure.
Term

Batik has been worked from far past and during different ages, it developed. Based on the different schools that Batik has been used, we categorize the Batik to two general groups: Traditional and Contemporary. They are explained as follows:

Traditional Motif Batik

In Malaysia from far past to the current time many motifs can be seen in batik art and a great number these motifs have been used and repeated in many years. As mentioned before, there have been so many elements in the formation of these motifs. What are considerable in these motifs is their survival and persistence and their long popularity time among people. Focusing more on traditional Malaysian motifs we realize the smooth and curved lines used in these motifs and their usual circular shape which seems to be the effect of the peace between these people from the past. Traditional motifs in Malaysia can be categorized into two groups, geometrical and non-geometrical which in this section some of them will be mentioned. In non-geometric traditional batik motif the flowers are normally used to a certain extent with the flowers such as Melati (Jasmin), kaca piring (gardenia) and kembang Tanjung appear in batik and most become preparations.
Geometric motif in traditional motif batik:

Contemporary Batik Motif

There is a great number of non-geometric contemporary motifs in Malaysian hand drawn batik such as Bunga Kertas motif, Bunga Senduduk, Bunga Sempaka (Zakaria, Abdul Rahman & Yusof (2006)).
There are so many non-geometric contemporary motifs in Malaysian hand drawn batik such as: Motif Ketam, Motif Senduduk, Motif Bunga Kenanga (Zakaria, Abdul Rahman & Yusof (2006)).
Conceptual

Motifs originated from different objects. For instance, some motifs conceptually come from flowers. While, the idea for some other motifs come from some animals or other elements of nature. According to the concept of motifs, we classify the motifs to two categories such as Flora and Fauna, which are described as follows:

Flora Motif

The flora bourses have also been popular since the beginning of Malaysia's batik history. Floral designs and foliated patterns are dominant in Malaysian art. Arney (1978) maintained that the majority of motifs are derived from flowers in Malaysian environment. For instance, Bunga Cempaka (Michelia Champaca) is presented as a scattered pattern and used for single prints. Another example is Bunga Buluh that is inspired by the flowers of the bamboo found on the banks of the river. Bunga Kerak Nasi (a tiny fragrant white petaled flower) is another design that is printed in one or two colors. She also noted that the national flower, Bunga Rraya (Hibiscus Rosa-Sinensis) has recently found recognition as a decorative element in batik. The sweet-scented Bunga Kenanga (Canangium Odoratum) and orchids of all varieties, shapes and colors have also graced the batik world.
Figure 1.15: Bunga Daisy (Zakaria, Abdul Rahman & Yusof 2006)

Figure 1.16 Motif Bunga Daisy

Figure 1.17: Design of Bunga Daisy
Figure 1.18: Bunga Orkid

Figure 1.19: Motif Bunga Orkid
Figure 1.20 Pokok Bunga Mawar
Figure 1.21. Pokok Bunga Raya
Fauna Motif

Arney (1978) suggested that some of the motifs animals have trait reminiscent of their existing beliefs. She pointed to Raja Fuziabte raja tunuda's believes that fish and other animals around the Malay village have become sources of inspiration for elaborately graceful designs in the batik fabric and most of these motifs are surrounded by floral or fern designs. Sometimes they themselves have been as highly modified and stylized as not to be recognized in form except by the names of the motifs. Other recent motifs are from the environment and the weather such as the Jaring Jkan motif is an intricate pattern depicting a netful of fish. It has lost all resemblances to fish but has become a composite pattern of petals and scales. Another motif called Mega Mendung (heavy rain clouds) is a surrealistic design more inclined to modern abstraction rather than the traditional. Dayang Senandung (the singing palace maid) is a condensed form of a tragic story of a palace maid who pined for her lost lover by lamenting her fate is sad songs. The Bunga air Mata Kasih is a similar type of motif based on sentimental names: it means 'lover tears'. These modern patterns are reminiscent of some Indonesian motifs of Phonix, roosters the Garuda and other mythological birds that have been highly stylized and appear as flowers rather than fowls.
Figure 1.22: Ketam Motif and Motif Ayam

Figure 1.23: Sotong Kureta
In addition to motifs and patterns which have an important role in designing batik products, one of the other elements that is important beside motifs and can be a complement motif is effective that sometimes independently become motif and can be considered as motifs. The effects are created based on designer’s creativity. Without any plan and just by a mental background and various technique's effects are created. No effect is repeatable and indeed their strength and weakness is their uniqueness and being non-recurrence. Zakaria, Abdul Rahman & Yusof (2006) studied these effects that are published in a book entitled: Seni Kraft Batik Motif & Teknik. They covered nine effects such as: Technique Retak, Technique silica, Technique Tindanan, Technique air brush, Technique Garma, Technique Discharj, Technique Manutex, Technique Guris.

**Malaysian Modern Batik**

D'zul Haimi Md.Zain (1984) asserted that artist of the twentieth century does not know enough to change the style but they will work in their field with traditional
materials and new materials together. Today, batik has expanded beyond the world of the modernization of the concepts, techniques and philosophy. As society and evolving culture as the passage of time, the art of batik is also change. From the beauty that is found in clothing shows the status of the wearer. Modern art abandoned specific geography and that is looking a wider geographical and experience of other forms. Artist of the twentieth century not know enough to change the style but they will work in their field with traditional materials and new materials together. Batik has moved the concept by concept Western artistic tradition of batik painting into the offices or Gallery wall decorations, hotels or even as wall decorations living homes (D’zul Haimi Md.Zain, 1984).

According to Arney(1978) three motif elements express the world around: traditional culture, the natural environment, and modern technology. She maintained that Batik is an important mode in modern Malaysian art, representing the way in which traditional art forms are translated into new formats. A modern batik design is attractive part of art. Contemporary batiks have undergone influence with the change of styles and tastes. Modern batik shows the influence of modern life in blend of patterns and colors. Artists design specific concepts and themes in batik pattern and this art became conceptual art and nearest modernist. She also noted that Malaysian artists use specifically Southeast Asia motifs and a basically an oriental form to create art for its own sake, thus expressing their participation in both a traditional Southeast Asia and the modern world. The batik work of Fatimah Chik and Seyed Shaharuddin combine a traditional technique in a traditional technique in a traditional format to create a new art from which is both modern and Malaysian.