

Comparative study on Resist materials, De-waxing and Finishing method used by Traditional and Modern artisans of the M.P.

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ABSTRACT

The batik has evolved into an individualistic means of expression with unlimited scope. It is a spontaneous, exciting and magical medium. It is a craft which is within anyone's use. Batik is the craft continuously practiced in Java for centuries and also in India. Exploratory research design was chosen to get the information on the knowledge level of the batik workers of the Madhya Pradesh and the study was undertaken in Indore, Ujjain and Bhopal. The three stage purposive sampling in combination with random technique was used to select the required sample. Present study was designed to get information about the knowledge level of artisans of traditional and modern batik regarding resist material used, De-waxing and Finishing of the fabric.

Key words: Traditional Batik, Modern Batik, Resist Material, De-waxing, Finishing process in Batik

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INTRODUCTION

Batik is one of the most widely used techniques of textile decoration with resist printing process. It is described as a resist technique because no colour can penetrate the parts of the fabric covered with wax. The wax is used for drawing the design on white material which is then dipped into a dye-bath. The parts that are covered with wax resist the dye. The wax is removed at the end of the process. During the dyeing minute cracks occur in the wax, thus letting in tiny specks of dye. This produces the fine veins of colour on a piece of batik, which are characteristic of the work. The batik techniques first started out as a decoration for royals. Today, the striking and intricate patterns can be seen on the catwalk, in the office and on formal occasions. Designers have recently started through. The crackled effect is considered desirable in Saga brown, but with indigo care is taken to present it happening by slightly softening the resist in the sun. Batik was traditionally used for making sarongs, but due to its growing popularity is now used, amongst other for home furnishings, household accessories and table covers etc.

MATERIAL AND METHODS

Systematic procedure was adopted to achieve the formulated objectives. Exploratory research design was chosen to get the information on the comparative study of tradition and modern batik work. The present study was undertaken in Indore, Ujjain and Bhopal (M.P.). The three stage purposive sampling in combination with random technique was used to select the required sample. At the first stage, Indore, Ujjain and Bhopal districts of

Madhya Pradesh state were selected purposively as batik printing is practiced in these districts. At the second stage, Bhaurab Gharh village of Ujjain district was selected as batik art practiced there a lot.

At the third and final stage, the total sample of 50 respondents was selected randomly from selected districts of M.P. Seventeen respondents each from Indore, Ujjain, and sixteen from Bhopal had been selected for the present study. Interview schedule was prepared to collect the information from the respondents. At its preliminary step, the tool for data collection was pre-tested before actual collection of data in order to find the validity of the interview schedule through informal discussion. On the basis of pre-testing, questions were reframed and modified to avoid ambiguity of the statements and make them clearer. The data were collected personally with the help of self constructed interview schedule. The collected data was tabulated and analyzed by calculating the percentages and mean scores. The findings of the present study are as follows:

RESULT AND DISCUSSION

TYPE OF RESIST MATERIAL USED

The data presented in Table 1 revealed that in the traditional batik workers (34%) from Indore always used wax as resist materials, 32 per cent and 30 per cent from Ujjain and Bhopal respectively. Only 2 per cent workers from Bhopal sometime used wax as resist material and 2 per cent workers from Ujjain never used wax as resist material. Whereas in case of modern batik, highest (34%) workers from both places *i.e.* Indore and Ujjain used always wax as resist material whereas lowest (32%) from Bhopal used wax as resist material. The comparative data of both traditional and modern workers revealed that 96 per cent from traditional and 100 per cent from modern always used wax as resist material and 2 per cent sometime and 2 per cent never used wax as resist material.

Lowest (2%) was reported in case of modern batik workers from Ujjain who always used plaster of Paris as resist material whereas in case of traditional. Maximum (8%) and lowest (4%) from Bhopal never used plaster of Paris as resist material. Whereas in case of modern batik workers, the highest (8%) from Indore and 4 per cent and 2 per cent from Ujjain and Bhopal respectively. A comparison of both traditional and modern batik revealed that 12 per cent workers from traditional and 14 per cent from modern never used plaster of Paris as resist material. Highest percentage of 34 was reported in case of traditional workers from Ujjain who always used mud with gum resist material whereas 18 per cent from Ujjain and 4 per cent from Bhopal always used mud with gum resist material respectively. The data presented in Table 1 revealed that in case of the traditional batik workers, 6 per cent always used flour as resist material and 14 per cent never used flour whereas in case of modern batik workers 16 per cent always used flour as resist material and 2 per cent never used flour.

REASONS FOR USING PARTICULAR TYPE OF WAX

The reasons for using particular type of wax have been presented in Table 2. The data revealed that in the both types traditional and modern batik workers 'easy to make' scored the highest ($w_m=2.88$), followed by 'better appearance' in traditional and modern type are respectively ($w_m=2.77$) and ($w_m=2.83$). 'Help from the other family members' score the lowest in both the type ($w_m=0.52$) and ($w_m=0.70$) respectively.

TYPE OF DE- WAXING USED FOR BATIK

The data presented in Table 3 revealed that highest percentage *i.e.* 34 per cent from both the places, Indore and Ujjain and 32 per cent from Bhopal always used boiling the cloth to remove the wax in traditional batik work, whereas in case of modern batik work, same trend was found for dew waxing.

Ironed between paper, towels or newspaper was used only by 12 per cent always and 24 per cent never used the above process in traditional batik work, whereas in case of modern worker, 22 per cent always and 50 per cent never used ironed between paper, towels and newspaper for dew waxing the cloth. Cleaning fluid was not in use in both type of batik work *i.e.* traditional batik work as well as in modern batik work. Kerosene oil was always used by 6 per cent, sometime used by 4 per cent and 62 per cent never used for dew waxing in traditional work, whereas in case of modern batik 16 per cent always, 8 per cent sometime and 48 per cent never used kerosene oil for dew waxing the cloth.

REASONS FOR USING PARTICULAR TYPE OF DE-WAXING

The reasons for using particular type of de-waxing have been shown in Table 4. The data revealed that in the both types traditional and modern batik workers several region 'easy to handle, easy to available and no knowledge about other equipment' scored the highest (wm=2.88), followed by 'economical' in traditional and 'used during training' in modern type are respectively (wm=2.65) and (wm=2.65). 'Used during training' in traditional and 'economical and commonly used in modern' scored the lowest (wm=2.01) and (wm=2.42) respectively.

FINISHING USED FOR BATIK

The data presented in Table 5 revealed that highest percent of traditional worker i.e. 34 per cent from Indore and Ujjain and 32 per cent from Bhopal always used wash with soap for finishing of batik cloths whereas in case of modern worker, 34 per cent from Indore and Ujjain and 32 per cent from Bhopal always used wash with soap for finishing of batik cloths.

Table 1: Type of resist material used

S. No	Resist materials+	Traditional				Modern			
		Indore 17*	Ujjain 17*	Bhopal 16*	Total 50**	Indore 17	Ujjain 17*	Bhopal 16*	Total 50**
1	Wax								
	Always	17 (34)	16 (32)	15 (30)	48 (96)	17 (34)	17 (34)	16 (32)	50 (100)
	Some time	-	-	01 (02)	01 (02)	-	-	-	-
2.	Plaster of Paris.								
	Always	-	-	-	-	-	02	-	02
	Some time	-	-	-	-	-	(04)	-	(04)
3.	Mud with gum								
	Always	17 (34)	09 (18)	02 (04)	28 (56)	01 (02)	01 (02)	01 (02)	03 (06)
	Some time	-	-	-	-	-	-	-	-
4.	Flour.								
	Always	01 (02)	01 (02)	01 (02)	03 (06)	02 (04)	04 (08)	02 (04)	08 (16)
	Some time	-	-	-	-	-	-	-	-
5.	Any other (Specify)								
	Always	-	-	-	-	-	-	-	-
	Some time	-	-	-	-	-	-	-	-
5.	Never	02 (04)	03 (06)	02 (04)	07 (14)	-	-	01 (02)	01 (02)
	Never	-	02 (04)	02 (04)	04 (08)	01 (02)	02 (04)	01 (02)	04 (08)

Table 2: Reasons for using particular type of wax

S. No	Reasons+	Traditional				Modern			
		Indore 17*	Ujjain 17 *	Bhopal 16*	Total 50**	Indore 17*	Ujjain 17*	Bhopal 16*	Total 50 **
1	Easily to mak	2.94	2.94	2.77	2.88	2.94	2.94	2.77	2.88
2.	No knowledge about other material	1.56	2.25	2.25	2.02	2.59	1.90	2.25	2.25
3.	Commonly used	0.52	1.04	0.52	0.69	0.69	1.24	0.86	0.93
4.	In demand	2.77	2.77	2.25	2.60	2.77	2.42	2.77	2.66
5.	Less time consuming	2.59	1.21	-	1.67	0.52	1.38	1.38	1.09
6.	Better appearance	2.59	2.77	2.94	2.77	2.94	2.77	2.77	2.83
7.	Help from other family member	0.52	0.86	0.17	0.52	0.86	0.86	0.38	0.70

Table 3: Type of dew waxing used for batik

S No	Type of dew waxing+	Traditional				Modern			
		Indore 17*	Ujjain 17 *	Bhopal 16*	Total 50**	Indore 17*	Ujjain 17*	Bhopal 16*	Total 50**
1	Boiling the cloth to remove wax Always Some time Never	17 (34) - -	17 (34) - -	16 (32) - -	50(100) - -	17 (34) - -	17 (34) - -	16 (32) - -	50(100) - -
2.	Ironed between paper, towels or newspapers Always Some time Never	- - - -	- - - -	4 (8) - 14 (28)	4 (8) - 14 (28)	6 (12) - 12 (24)	- - - -	5 (10) - 13 (26)	11 (22) - 25 (50)
3.	Cleaning fluid Always Some time Never	- - 17 (34)	- 17 (34)	- - 16 (32)	- - 50 (100)	- - 17 (34)	- - 17 (34)	- - 16 (32)	- - 50 (100)
4.	Kerosene Always Some time Never	- - 2 (4) 16 (32)	- - - - -	3 (6) - - 15 (30)	3 (6) 2 (4) 31 (62)	5 (10) - - 13 (26)	- - - - -	3 (6) 4 (8) 11 (22)	8 (16) 4 (8) 24 (48)

Table 4: Reasons for using particular type of de-waxing

S. No	Reasons+	Traditional				Modern			
		Indore 17*	Ujjain 17 *	Bhopal 16*	Total 50**	Indore 17*	Ujjain 17*	Bhopal 16 *	Total 50**
1	Easy to handle	2.94	2.94	2.77	2.88	2.94	2.94	2.77	2.88
2.	Easily available	2.94	2.94	2.77	2.88	2.94	2.94	2.77	2.88
3.	Economical	2.42	2.94	2.59	2.65	2.42	2.25	2.59	2.42
4.	Used during training	2.07	1.38	2.59	2.01	2.94	2.77	2.25	2.65
5.	Commonly used	2.94	2.77	2.42	2.71	2.07	2.42	2.77	2.42
6.	No knowledge about other equipments	2.94	2.94	2.77	2.88	2.94	2.94	2.77	2.88

Table 5: Type of finishing used for batik

S No	Finishing used+	Traditional				Modern			
		Indore 17*	Ujjain 17 *	Bhopal 16*	Total 50**	Indore 17*	Ujjain 17*	Bhopal 16*	Total 50**
1	Wash with soap	17	17	16	50	17	17	16	50
	Always	(34)	(34)	(32)	(100)	(34)	(34)	(32)	(100)
	Some time	-	-	-	-	-	-	-	-
2.	Never	-	-	-	-	-	-	-	-
	Drying	17	17	16	50	17	17	16	50
	Always	(34)	(34)	(32)	(100)	(34)	(34)	(32)	(100)
3.	Some time	-	-	-	-	-	-	-	-
	Never	-	-	-	-	-	-	-	-
	Ironing	17	17	16	50	17	17	16	50
3.	Always	(34)	(34)	(32)	(100)	(34)	(34)	(32)	(100)
	Some time	-	-	-	-	-	-	-	-
	Never	-	-	-	-	-	-	-	-

CONCLUSION

The comparative data of both traditional and modern workers revealed that they always used wax as resist material. Highest percentage from the places Indore, Ujjain and Bhopal always used boiling the cloth to remove the wax in traditional batik work, whereas in case of modern batik work, same trend was found for de-waxing. Cleaning fluid was not in use in both type of batik work *i.e.* traditional batik work as well as in modern batik work. The reasons for using particular type of de-waxing revealed that in the both types traditional and modern batik workers several reason viz 'easy to handle, easy to available and no knowledge about other equipment. Artisan prefers to wash batik cloth with soap for finishing.

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