



ORIGINAL ARTICLE

Knowledge Test of Batik Artisans of for Selection of Dyes and Colour Combinations: A study in Madhya Pradesh

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ABSTRACT

The art of batik has become popular day by day because of its artistic freedom. The artist's creativity and imaginations can be converted into batik design. The textile decorated with batik has got a wider scope to be used as a bed sheet, dress material, wall hanging, lamp shade, bags and much more. 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 dyes used in Batik and various colour combination used in producing batik designs.

Keywords: Traditional Batik, Modern Batik, Batik dyes, Colour combination

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INTRODUCTION

The batik motifs are able to create a perfect blending of traditional and modern decoration when used for interior enrichment. The striking and intricate patterns can be seen on the catwalk, in the office and on formal occasions. Designers have recently started incorporating batik into everyday clothing, not only in Asian countries, but all around the world. To study the knowledge of skilled batik workers regarding use of type of dyes for dyeing and colour combinations used of batik cloth, various reasons behind dye and colour combination selection, present study was designed using following methodology. 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. 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. The whole schedule was divided into two sections. The first section dealt with the general information followed by the second section which dealt in detail with specific objective oriented information. The general information included the age, education, type and size of family, caste, marital status, family occupation and finally family income from all sources of the batik workers. 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. In order to do pre-testing, interview schedule was administered to ten per cent of total sample. On the basis of pre-testing, questions were reframed and modified to avoid ambiguity of the statements and make them more clear. The comparative study of traditional and modern batik included information on raw material used,

techniques and basic or modern equipments used in preparation of the batik. For the knowledge, attitude and skill, the data were collected both at pre and post exposure stage whereas attribute wise symbolic feasibility data were collected only after the preparation of traditional and modern batik. The data were collected personally with the help of self constructed interview schedule. The purpose of the study was explained to the respondents in order to satisfy their curiosity and get unbiased accurate response. Responses were noted down carefully in order to avoid confusion at interpretation stage. Through descriptive analysis, the observations were also recorded as they provide an accurate scenario of the on going process of batik.

RESULT AND DISCUSSION

The observed information was documented with the help of photographs and figure. Detailed data and interference of results of the study are as follows:

DYE USED FOR BATIK MAKING

The data presented in Table 1 indicated that 100 per cent of traditional workers always used 'natural dye' for batik, whereas in case of modern batik workers, 100 per cent never used natural dye for the same. Majority of traditional workers, 100 per cent from all the places i.e. Indore, Ujjain and Bhopal never used synthetic dye whereas in case of modern batik 100 per cent workers always used synthetic dye. The comparative data of both traditional and modern workers revealed that 100 per cent worker of traditional batik always used natural dye whereas in case of modern workers that they always used synthetic dye for batik.

Table 1: Type of dye used for batik

S. No	Type of dye+	Traditional				Modern			
		Indore 17*	Ujjain 17*	Bhopal 16*	Total 50**	Indore 17	Ujjain 17*	Bhopal 16*	Total 50**
1	Natural.								
	Always	17 (34)	17 (34)	16 (32)	50 (100)	-	-	-	-
	Some time	-	-	-	-	-	-	-	-
	Never	-	-	-	-	17 (34)	17 (34)	16 (32)	50 (100)
2.	Synthetic.								
	Always	-	-	-	-	17 (34)	17 (34)	16 (32)	50 (100)
	Some time	-	-	-	-	-	-	-	-
	Never	17 (34)	17 (34)	16 (32)	50 (100)	-	-	-	-

REASONS FOR USING PARTICULAR TYPE OF DYE

The reasons for using type of dye have been presented in Table 2. The data revealed that for the traditional batik workers 'Economical' scored the highest (wm=2.94) followed by 'good appearance' (wm=2.59). For the modern type 'easily available' scored the highest (wm=2.94), followed by 'colours are fast' (wm=2.88). 'Easy to dye' scored the lowest for traditional batik workers (wm=1.73) and in case of modern 'economical' lowest score (1.44).

Table 2: Reasons for using particular type of dye

S. No	Reasons+	Traditional				Modern			
		Ujjain 17*	Indore 17*	Bhopal 16*	Total 50**	Ujjain 17*	Indore 17*	Bhopal 16*	Total 50**
1	Easily available	2.59	2.59	2.07	2.42	2.94	2.94	2.77	2.88
2.	Economical	2.94	2.94	2.77	2.88	1.21	1.38	1.73	1.44
3.	As per the trend	1.73	2.59	1.73	2.02	2.77	1.21	0.86	1.61
4.	Good appearance	2.94	2.77	2.07	2.59	2.94	2.77	2.77	2.83
5.	Colours are fast	2.77	2.07	1.90	2.25	2.94	2.94	2.77	2.88
6.	Easy to dye	1.73	1.38	2.07	1.73	2.77	2.94	2.42	2.71

COLOUR COMBINATION USED IN BATIK

The data presented in Table 3, revealed that the highest percent of traditional workers of Ujjain (4%) always, 12 per cent also from Ujjain sometime used colour combination white green and red and 43 per

cent from Indore, 32 per cent from Bhopal and 18 per cent from Ujjain never used white, green and red colour combination in batik making whereas in case of modern workers, highest percent *i.e.* 34 per cent Indore, 32 per cent from Bhopal and 30 per cent from Ujjain always used white, green and red colour combination and 4 per cent from Ujjain sometime used white, green and red colour combination. But when compared with both traditional and modern workers we can found out that 4 per cent of traditional and 96 per cent of modern workers always used white, green and red colour combination in batik making. White, red and brown colour combination was always used by 100 per cent workers in the traditional batik and 100 per cent workers of modern batik also used same trend in batik making. Yellow, red and brown colour combination was always used by 100 per cent of traditional workers and in case of modern worker, 100 per cent always used yellow, red and brown colour combination. Highest percent *i.e.* 34 per cent from Ujjain, 30 per cent from Bhopal and 28 per cent from Indore always used white, yellow and red colour combination and 2 per cent from Indore sometime and 4 per cent from Indore and 2 per cent from Bhopal never used white, yellow and red colour combination whereas in case of modern workers, 34 per cent from Ujjain, 32 per cent from Indore and 30 per cent from Bhopal always and 2 per cent from Indore and Bhopal sometime used white, yellow and red colour combination in batik making. But when compared both traditional and modern workers, we can found that 92 per cent of traditional and 96 per cent of modern workers always used white, yellow and red colour combination in batik making.

Yellow, orange and red colour combination was always used by 92 per cent of traditional batik workers and only 2 per cent sometime used yellow, orange and red colour combination in case of modern workers 100 per cent was used same colour combination. Yellow, orange and brown colour combination was always used by 34 per cent from Ujjain, 32 per cent from Indore and Bhopal batik worker and 8 per cent from Bhopal and 2 per cent from Ujjain sometime used by batik workers whereas in case of modern workers 34 per cent from Indore and Ujjain, 32 per cent from Bhopal always used yellow, orange and red colour combination.

Pink, red and black colour combination was always used by 22 per cent from Ujjain, 10 per cent from Indore and 8 per cent from Bhopal and 12 per cent from Ujjain, 10 per cent from Indore and 6 per cent from Bhopal sometime and 14 per cent from Indore never used. In case of modern workers, 16 per cent from Indore and Bhopal and 10 per cent from Ujjain always used pink, red and black colour combination and 12 per cent from Bhopal, 8 per cent from Ujjain and 4 per cent from Indore sometime used pink, red and black colour combination. But when compared both traditional and modern workers, we can found out that 40 per cent of traditional and 42 per cent of modern worker always used pink, red and black colour combination in batik making. Pink, green and red colour combination was always used by 26 per cent in the traditional workers and 16 per cent sometime used pink, red and black colour combination whereas in case of modern workers 44 per cent always and 12 per cent sometime used pink, red and black colour combination.

Apart from this the white, mahroon and brown colour combination was always used by 98 per cent and 2 per cent sometime used white, mahroon and brown colour combination in the traditional batik work, whereas in case of modern work, 96 per cent always and 4 per cent sometime used white, mahroon and brown colour combination in batik making. White, mahroon and black colour combination was always used by 54 per cent, 16 per cent sometime and 14 per cent never used in traditional batik, whereas in case of modern worker, 92 per cent always and 8 per cent sometime used white, mahroon and black colour combination in batik making.

Pink, blue and black colour combination was always used by 24 per cent and 16 per cent used sometime in traditional batik work whereas in case of modern workers, 84 per cent always, 4 per cent sometime and 6 per cent never used pink, blue and black colour combination in batik making. Pink, sky-blue and mahroon colour combination always used by only 6 per cent, 18 per cent sometime and 72 per cent never used above colour combination in traditional batik work whereas in case of modern workers, 96 per cent always and 6 per cent sometime used pink, sky-blue and mahroon colour combination in batik making.

REASONS FOR USING PARTICULAR TYPE OF COLOUR COMBINATION IN BATIK

The data presented in Table 4 revealed that in both traditional and modern batik workers 'like such colour combinations scored the highest (wm=2.88) followed by in traditional 'material available in these colours' (wm=2.53) and in case of modern 'to make batik attractive and beautiful (wm=2.83). 'Lese bleeding of colours' scored the lowest (wm=0.11) and (wm=1.19) in the traditional and modern batik workers respectively.

Table 3: Colour combinations you used in batik

S No	Colour combinations+	Traditional				Modern			
		Indore 17*	Ujjain 17*	Bhopal 16*	Total 50**	Indore 17*	Ujjain 17*	Bhopal 16*	Total 50**
1	White, green& red	-	02	-	02	17	15	16	48
	Always	-	(04)	-	(04)	(34)	(30)	(32)	(96)
	Some time	-	06	-	06	-	2	-	2
	Never	-	(12)	-	(12)	-	(4)	-	(4)
		17	09	16	42	-	-	-	-
		(34)	(18)	(32)	(84)	-	-	-	-
2.	White, red brown.								
	Always	17	17		50	17	17	16	50
		(34)	(34)		(100)	(34)	(34)	(32)	(100)
	Some time	-	-		-	-	-	-	-
	Never	-	-		-	-	-	-	-
3.	Yellow, red & brown.								
	Always	17	17	16	50	17	17	16	50
		(34)	(34)	(32)	(100)	(34)	(34)	(32)	(100)
	Some time	-	-		-	-	-	-	-
	Never	-	-		-	-	-	-	-
4.	White ,yellow& red								
	Always	17	17	16	50	17	17	16	50
		(34)	(34)	(32)	(100)	(34)	(34)	(32)	(100)
	Some time	-	-		-	-	-	-	-
	Never	-	-		-	-	-	-	-
5.	Yellow, orange& red.								
	Always	17	17	16	50	17	17	16	50
		(34)	(34)	(32)	(100)	(34)	(34)	(32)	(100)
	Some time	-	-		-	-	-	-	-
	Never	-	-		-	-	-	-	-
6	Yellow, orange& brown.								
	Always	17	17	16	50	17	17	16	50
		(34)	(34)	(32)	(100)	(34)	(34)	(32)	(100)
	Some time	-	-		-	-	-	-	-
	Never	-	-		-	-	-	-	-
7	Pink red & black.								
	Always	-	01	-	01	06	05	05	16
		-	(02)	-	(02)	(12)	(10)	(12)	(32)
	Some time	-	-		-	-	-	-	-
	Never	-	-		-	-	-	-	-
8	Pink, green& red								
	Always	17	17	16	50	17	17	16	50
		(34)	(34)	(32)	(100)	(34)	(34)	(32)	(100)
	Some time	-	-		-	-	-	-	-
	Never	-	-		-	-	-	-	-
9.	White, mahroom & brown .								
	Always	17	17	16	50	17	17	16	50
		(34)	(34)	(32)	(100)	(34)	(34)	(32)	(100)
	Some time	-	-		-	-	-	-	-
	Never	-	-		-	-	-	-	-
10.	Green & black.								
	Always	17	17	16	50	17	17	16	50
		(34)	(34)	(32)	(100)	(34)	(34)	(32)	(100)
	Some time	-	-		-	-	-	-	-
	Never	-	-		-	-	-	-	-
11.	White, mushroom & black.								
	Always	17	17	16	50	17	17	16	50
		(34)	(34)	(32)	(100)	(34)	(34)	(32)	(100)
	Some time	-	-		-	-	-	-	-
	Never	-	-		-	-	-	-	-
12.	Sky-blue & blue.								

	Always								
	Some time	17 (34)	17 (34)	16 (32)	50 (100)	17 (34)	17 (34)	16 (32)	50 (100)
	Never	-	-	-	-	-	-	-	-
13	Pink, blue & black								
	Always								
	Some time	17 (34)	17 (34)	16 (32)	50 (100)	17 (34)	17 (34)	16 (32)	50 (100)
	Never	-	-	-	-	-	-	-	-
14	Yellow, red, green & black								
	Always	-	01 (02)	-	01 (02)	06 (12)	05 (10)	05 (12)	16 (32)
	Some time	-	-	-	-	-	-	-	-
	Never	-	-	-	-	-	-	-	-

Table 4: Reasons for using particular type of colour combination in batik

S No	Reasons+	Traditional				Modern			
		Indore 17*	Ujjain 17*	Bhopal 16*	Total 50**	Indore 17*	Ujjain 17*	Bhopal 16*	Total 50**
1	Like such colour combination	2.94	2.94	2.77	2.88	2.94	2.94	2.77	2.88
2.	Material available in these colours	2.42	2.59	2.59	2.53	2.59	2.94	2.59	2.71
3.	To make batik attractive and beautiful	2.25	1.73	1.38	1.79	2.94	2.77	2.77	2.83
4.	Lese bleeding of colours	-	0.34	-	0.11	0.17	0.34	-	0.17
5.	These colours suits to particulars design	1.38	1.38	1.21	1.32	2.42	2.07	2.07	2.19
6.	To produce variety	0.69	0.69	0.69	0.69	0.69	1.04	1.38	1.04
7.	In demand	1.90	1.42	2.77	2.36	2.77	2.59	2.25	2.54
8.	Batik are generally made in these colour combination	2.25	2.07	2.25	2.19	2.77	2.77	2.42	2.65

CONCLUSION

In nutshell we can say that from interpretation of data pertaining to dye used for batik making indicated that 100 per cent of traditional workers always used 'natural dye' for batik, whereas in case of modern batik workers, 100 per cent used synthetic dye for the same. The data regarding reasons for using the particular type of dye revealed that for the traditional batik workers 'Economical' followed by 'good appearance'. For the modern type 'easily available' scored the highest, followed by 'colours are fast'. 'Easy to dye' scored the lowest for traditional batik workers and in case of modern 'economical' lowest score. Whereas, the comparative analysis of both traditional and modern workers revealed that 4 per cent of traditional and 96 per cent of modern workers always used white, green and red colour combination in batik making. White, red and brown colour combination was always used by 100 per cent workers in the traditional batik and 100 per cent workers of modern batik also used same trend in batik making. Yellow, red and brown colour combination was always used.

Among the total sample 40 per cent of traditional and 42 per cent of modern worker always used pink, red and black colour combination in batik making. Pink, green and red colour combination was always used by 26 per cent in the traditional workers and 16 per cent sometime used pink, red and black colour combination whereas in case of modern workers 44 per cent always and 12 per cent sometime used pink, red and black colour combination. White, mahroom and brown colour combination was always used by 98 per cent and 2 per cent sometime used white, mahroom and brown colour combination in the traditional batik work, whereas in case of modern work, 96 per cent always and 4 per cent sometime used white, mahroom and brown colour combination in batik making. The data pertaining to reasons to use a particular colour combination revealed that in both traditional and modern batik workers 'like such colours combination' scored the highest followed by in traditional 'material available in these colours'

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and in case of modern 'to make batik attractive and beautiful. 'Lese bleeding of colours' scored the lowest and in the traditional and modern batik workers respectively.

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