

**ONLINE MAGAZINE 2021** 

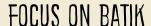
#### **CONTENTS**

#### **COVER STORY**

THE BEAUTY OF SHIBORI by Junaidi Awang

#### PIALA SERI ENDON 2019

- SCENES FROM 2019
- 2019 FASHION WINNERS
- DESIGNER SHOWGASE



MEMARTABATKAN IDENTITI MOTIF DAN REKA CORAK BATIK MALAYSIA by Prof Madya Dr Mohd Azhar Samin



BATIK LIFESTYLE

from Malaysia Batik: Reinventing A Tradition

**FUN WITH BATIK** 

HOW TO MAKE BATIK BROOCH











Welcome to Batik Guild Online Magazine.

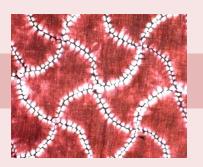
The content of the pages of the Online Magazine / site is for your general information and use only. It is subject to change without notice. The use of this site is subject to Terms of Use.

To continue reading, please go to the last page for details on the Terms of Use.

# Cover

#### The Beauty of SHIBORI

by Junaidi Awang



**Shibori** is a Japanese words that comes from the verb root "Shiboru" that means wiring, squeeze and press. Shibori is described as a variety of ways to embellish and decorate textiles such as clothes by folding and shaping it before dyeing to create a stunning and beautiful pattern and style.

There are many ways to create shibori, with techniques generally grouped into three categories: kōkechi, tied or bound resists; rōkechi, wax resists; and kyōkechi, resists where the fabric is folded and clamped between two carved wooden blocks. Shibori is also one of the techniques in tying and dyeing, also known by some specific names according to locality.

- 1) Pelangi = A Malay-Indonesian word for the process of a resist + dye fabric using sewing stitches in designs which were pulled through the fabric to bunch or "ruch" the fabric, tied and then dyed.
- 2) Bandhani = Indian term, it is a type of tie-dye textile decorated by plucking the cloth with the fingernails into many tiny bindings that form a figurative design. The term bandhani is derived from the Sanskrit verbal root bandh ("to bind, to tie").
- 3) Tritik = A Malay-Indonesian word for stich resist, the term 'tritik' is derived from the Javanese word for a resist-dye process in which out-line patterns are stitched into a double-layered cloth using small running stitches and tightly gathered to prevent substantial penetration of dye. This creates a "mirror image," or double rows of parallel lines of undyed dots.

The types of techniques in shibori consist of

- Arashi shibori (The Pole-Wrapping Technique);
- Itajime shibori (The Shape-Resist Technique);
- Kanoko Shibori (The Bound-Resist Technique);
- Kumo Shibori (The Pleat-and-Bind Technique);
- Miura Shibori (The Looped-Binding Technique)
- Nui Shibori (The Stitch-Resist Technique)

#### SHIBORI

Technics of designing fabric by using resist methods

#### Arashi Shibori (The Pole-Wrapping Technique)

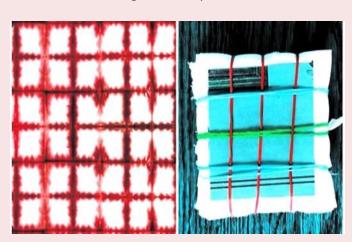
**A**rashi shibori is also known as pole-wrapping shibori. This method will give you a pattern of diagonal or wavy lines that assemble the stormy seas. The cloth is wrapped on a diagonal around a pole. Then the cloth is very tightly bound by wrapping thread up and down the pole. Next, the cloth is scrunched on the pole. The result is a pleated cloth with a design on a diagonal. "Arashi" is the Japanese word for storm. The patterns are always on a diagonal in arashi shibori which suggest the driving rain of a heavy storm.

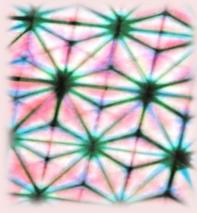




#### Itajime (The Shape-Resist Technique)

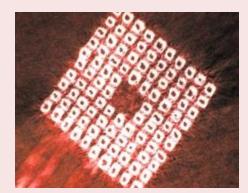
Itajime shibori is also called shaped-resist technique means that the shapes prevent the dye from penetrating the fabric they cover. This technique uses folding and clamping methods to give a dierent, geometric pattern. Traditionally, the cloth is sandwiched between two pieces of wood, which are held in place with string. More modern textile artists can be found using shapes cut from acrylic or plexiglass and holding the shapes with C-clamps. The shapes prevent the dye from penetrating the fabric they cover. As a result it will create a beautiful geomatric pattern on fabric.





#### Kanoko Shibori (The Bound-Resist Technique)

Kanoko shibori is probably the most popular method of shibori. *Kanoko shibori* is what is commonly thought of in the West as <u>tie-dye</u>. It involves binding certain sections of the cloth using thread - traditionally a type of untwisted thread known as *shike-ito* - to achieve the desired pattern. The pattern achieved depends on how tightly the cloth is bound and where the cloth is bound. If random sections of the cloth are bound, the result will be a pattern of random circles. If the cloth is first folded then bound, the resulting circles will be in a pattern depending on the fold used.





#### Kumo Shibori (The Pleat-and-Bind Technique)

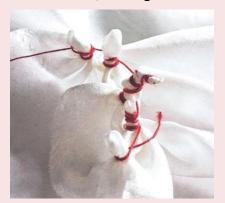
**K**umo shibori is known as the pleat and bound resist technique. This technique involves pleating sections of the cloth very finely and evenly. Then the cloth is bound in very close sections. The result is a very specific spider web-like design. This specific design requires very precise technique.

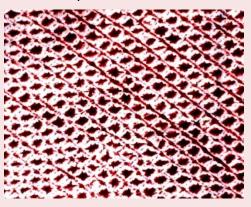




#### Miura Shibori (The Looped-Binding Technique)

**M**iura shibori is also known as looped binding. It involves taking a hooked needle and plucking sections of the cloth. Then a thread is looped around each section twice. The thread is not knotted; tension is the only thing that holds the sections in place. The resulting dyed cloth is a water-like design. Because no knot is used, miura shibori is very easy to bind and unbind, making this technique commonly used.





#### Nui Shibori (The Stitch-Resist Technique / The Shape-Resist Technique)

**N**ui shibori is called The Stich- Resist Technique and this technique is very similar to the kanoko technique. The main dierence between these two techniques, is in the methods used for binding the fabric and creating the patterns. Nui Shibori use the basting stiches to create pattern meanwhile Kanako Shibori use rubber band. A simple running stitch is used on the cloth then pulled tight to gather the cloth. The thread must be pulled very tight to work, and a wooden dowel must often be used to pull it tight enough. Each thread is secured by knotting before being dyed. This technique allows for greater control of the pattern and greater variety of pattern, but it is much more time consuming.





Junaidi Awang is the Winner of the Piala Seri Endon Batik Design Competition in 2010. In 2010 and 2012, he was awarded the "Anugerah Akademik Negara" (National Academic Award) by the Ministry of Higher Education for his contribution in Arts & Creativity. Junaidi is a Senior Lecturer in the Arts & Design Faculty at UiTM Kelantan.

### Piala Seri Endon 2019

# Scenes from 2019

### The Grand Finals of the Piala Seri Endon 2019

The Grand Finals of the Piala Seri Endon 2019 was held at the Grand Ballroom of the Kuala Lumpur Convention Center (KLCC).

The Piala Seri Endon was conceived to discover and provide a platform for support, recognition and encouragement of Malaysia's batik — making talent. Yayasan Budi Penyayang Malaysia (PENYAYANG) under the auspices of the Malaysia Batik: Crafted For The World Movement continues to make it possible for young artists to showcase their talents to international designers, buyers, models and batik lovers.

The event was graced by Her Majesty Seri Paduka Baginda The Raja Permaisuri Agong Tunku Hajah Azizah Aminah Maimunah Iskandariah binti Almarhum Al-Mutawakkil Alallah Sultan Iskandariah Al-Haj.

Her Majesty was accompanied by YAM Tengku Puteri Raja Tengku Puteri Jihan Azizah 'Athiyatullah binti Al-Sultan Abdullah Ri'ayatuddin Al-Mustaf Billah Shah and YAM Tengku Puteri Raja Tengku Puteri Afzan Aminah Hafidzatullah binti Al-Sultan Abdullah Ri'ayatuddin Al-Mustaf Billah Shah.









Also present were YBhg Puan Nori Abdullah, Chairman of Yayasan Budi Penyayang Malaysia (PENYAYANG), YB Encik Khairy Jamaluddin Abu Bakar, Rembau Member of Parliament, YB Puan Nurul Izzah Anwar, Permatang Pauh Member of Parliament, YBhg Tan Sri Yong Poh Kon, Chairman of Royal Selangor International Sdn Bhd, YBhg Dato' Ahmad Rozian Abd Ghani, Director-General, ASEAN-Malaysia National Secretariat, Ministry of Foreign Affairs Malaysia, Mr Ng Hock Guan, Country Manager, Beiersdorf (Malaysia) Sdn Bhd and YBhg Dato' Leela Mohd Ali, Chief Executive Officer of PENYAYANG.

There were 5 distinguished judges at the Grand Finals. YBhg Prof Dato' Dr Mohamed Najib Ahmad Dawa, the Chief Judge of the Competition, led the team of judges, namely YBhg Dato' Tom Abang Saufi, YBhg Dato' Rizalman Ibrahim, Assoc Prof Dr Mandana Barkeshli and Mr Andrew Tan.



Encik Abdullah Abu Samah, Engaging Partner of KPMG collated the marks and handed over the results for 2019 to the Masters of Ceremony, Mr Zamil Idris and Ms Lorraine Hahn.

#### Results of the Piala Seri Endon 2019:

#### Fashion Category

- 1) Mohamad Shukri Che Ya
- 2) Hidden Wall
- 3) Wan Mohd Hafiz Wan Hamid

#### Soft Furnishing Category

- 1) J-Ring
- 2) Yus Faizal Abdul Rahim
- 3) Batiktektura

#### **Handicraft Category**

- 1) Kher Joe Ying
- 2) KDeesHood
- 3) Gema Rabana



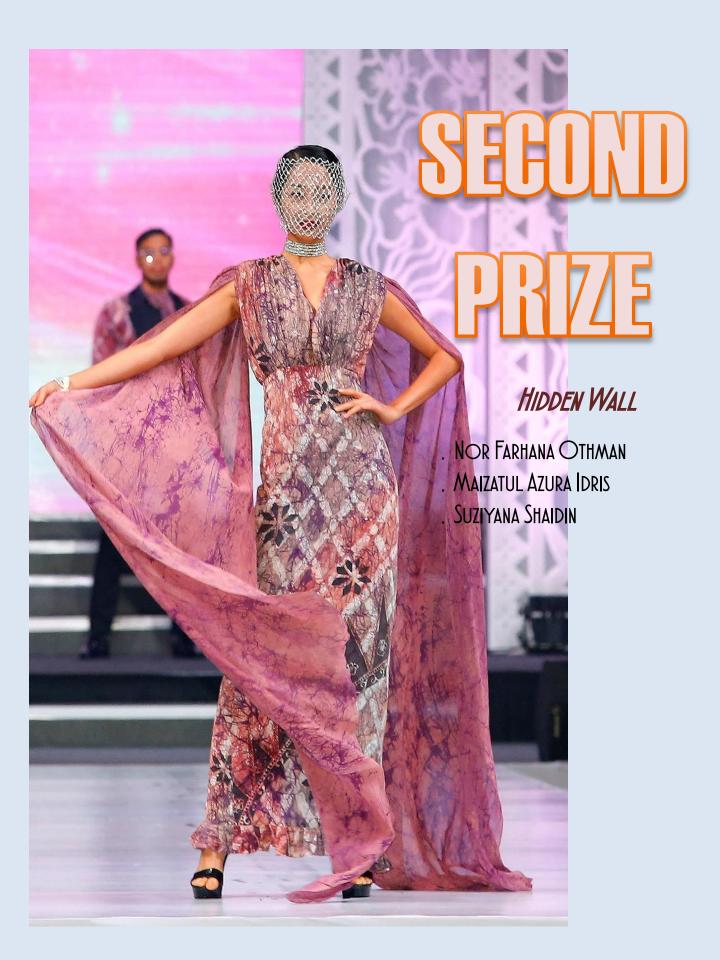


# 2019 Winners Fashion Category















### Designer Showcase

#### Designer Showcase

by Satique

The spirit of a culture and era as manifested in its attitudes and aspirations is encapsulated in the word "Ethos". Sarawak Ethos is inspired by the rich cultural heritage of Sarawak, depicted in the usage of motifs from Melayu Sarawak and the many communities, all of which are indigenous to Sarawak.

The Sarawak Ethos Showcase by Batique presented by Old Kuching Smart Heritage (OKSHE) and Sarawak Tourism Board commenced with a collection of elegant batik shawls and evening wraps suitable for traditional attire as well as formal wear.



Prof Said Bani CM Din, founder of Batique Sdn Bhd (centre) and representatives from Old Kuching Smart Heritage and Sarawak Tourism Board

The motifs — Bunga Tabor & Mawar, are inspired by Melayu Sarawak heritage of the songket and keringkam. As a fitting tribute to the crowning glory of the Melayu Sarawak traditional wear for centuries, the Keringkam specially flown in from Sarawak will be featured.

Aptly, symbolic of Sarawak's vast primeval, rich ecological and environmental natural assets, the Lembayung Batik Collection reflects various natural shades of blue – sky, water and the atmosphere. As for the contemporary collection, motifs of "buah bangkit", "pating betulak" & "buah anyam" are used in the renowned Pua Kumbu theme.

Sarawak Ethos celebrates the rich diversity of Sarawak & its people, the hidden aura and meanings to create an elegant Sarawak representation for this collection. A wonderfully bourgeois and elegant showcase for Sarawak, sharing only a glimpse of what Sarawak has to offer.

The Sarawak Ethos entices the audience to want to discover MORE of Sarawak. Sarawak Ethos Showcase by Batique, presented by Old Kuching Smart Heritage (OKSHE) and Sarawak Tourism Board.







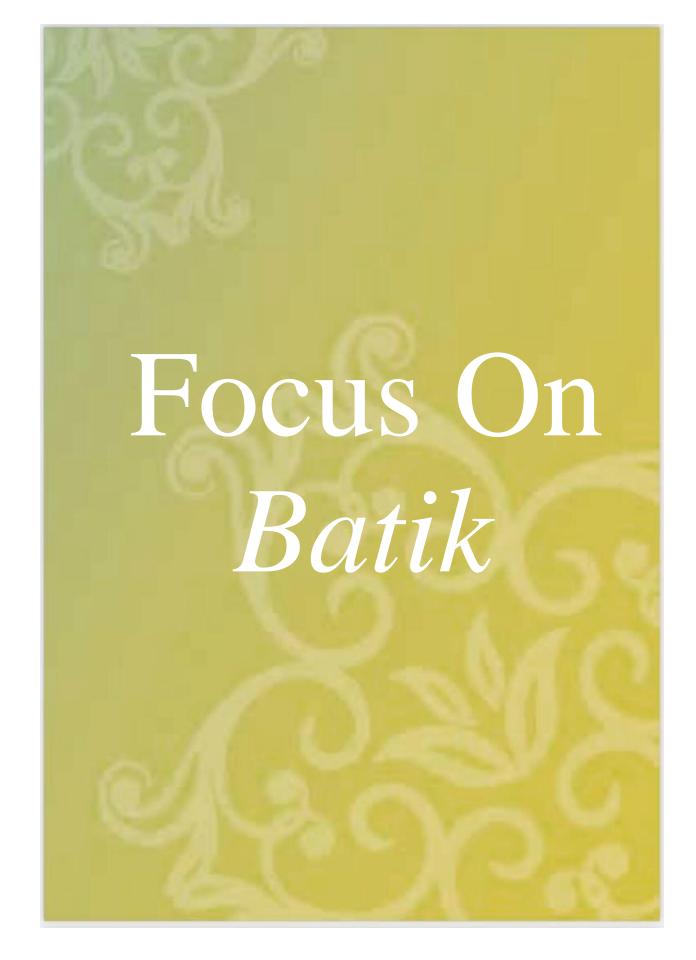
#### **Sarawak Ethos**











#### Memartabatkan Identiti Motif dan Reka Corak Batik Malaysia : Berinspirasikan Objek Kesenian Melayu Tempatan

Prof Madya Dr Mohd Azhar Samin



Seperti mana setiap bangsa yang bertamadun di dunia, masyarakat Melayu di Negara ini juga mempunyai hasil atau objek melalui kesenian kearifan mereka yang tersendiri. Hasil kesenian tersebut direalisasikan dalam pelbagai jenis produk yang biasanya mempunyai motif dan reka corak tertentu samaada dalam hasil dua dimensi atau tiga dimensi bagi memenuhi keperluan dan kegunaan bersifat estetik atau gunaan tertentu dalam masyarakat mereka.

Objek Kesenian dan kearifan dalam budaya bangsa Melayu tempatan yang masih kekal pada masa kini adalah hasil kesinambungan warisan, yang mempunyai ciri-ciri ciptaan yang nyata atau tidak nyata yang diwarisi dari generasi hebat terdahulu. Peradaban bangsa Melayu itu biasanya tercermin dalam produk kesenian dan budaya masyarakat mereka yang tergambar melalui motif dan reka corak tekstil antaranya hasil tekstil.

Penghasilan produk Batik tempatan kembali mendapat tempat dikalangan pengiat industri tekstil dan pereka produk masa kini dalam mengeluarkan koleksi produk mereka. Fabrik Batik merupakan salah satu hasil tekstil yang istimewa dimana ia sering menjadi fabrik kegunaan utama dalam kehidupan seharian dikalangan bangsa Melayu tempatan sejak berabad lalu sehinggalah ke hari ini. Hasil Batik biasanya dijadikan dalam pelbagai bentuk kegunaan seperti sebagai pakaian harian, objek kraf dan asesori, hiasan dalaman rumah atau dipakai semasa menghadiri sesuatu majlis atau upacara, adat istiadat penting di negara ini.

Pada awal tahun ini, satu usaha untuk memartabatkan semula identiti motif dan reka corak ilham dari objek kesenian tempatan telah dipilih untuk menjadi tema dan tajuk dalam penghasilan karya dan produk pelajar semester akhir Ijazah Sarjana Muda Seni Reka Tekstil dengan Kepujian, Jabatan Seni Reka Tekstil UiTM, Shah Alam bagi Sesi 2020/2021 dengan temanya LAdST-TJAdKAT2021. Tema tersebut bermaksud Local Arts and Soul Textile:Tekstil Jiwa dan Kesenian Tempatan telah dijadikan tajuk bagi merealisasikan rekaan dan penghasilan produk bagi para pelajar yang terlibat.



Rasional tema *LAdST-TJAdKAT2021,* perkataan *LADST* singkatan dari perkataan *Local Arts and Soul Textile* adalah merujuk kepada perkataan

bahasa inggeris, "Let's" iaitu bermaksud ajakan kepada suatu perkara dimana dalam konteks ini bertujuan mengajak masyarakat menghargai, mencintai supaya mengutamakan hasil tekstil beridentiti motif atau corak yang menonjolkan jiwa dan objek tempatan kesenian khususnya kesenian Melayu tempatan. Sementara perkataan TJADKAT iaitu singkatan dari Tekstil Jiwa dan Kesenian Tempatan merujuk Kepada Perkataan "Jacquard" iaitu bermaksud kain bercorak mewah atau hasil tenunan halus, berseni dan rumit. Ia merujuk kepada hasil tekstil klasik bercorak mewah dan dekoratif dari Barat seperti tekstil Brocade, Damask dan Matelasse atau ia seumpama hasil tekstil Dewangga Melayu seperti tekstil Limar, Songket, Pelangi, Tekat, Keringkam, Perada Emas dan sebagainya.

Penghasilan projek ini dimulakan dengan sekumpulan 35 orang pelajar tahun akhir menjalankan kajian bagi mendapatkan maklumat seterusnya meneliti pelbagai bentuk objek kesenian Melayu yang telah dikenalpasti melalui kajian foto dokumentasi.

pelajar Seterusnya para tersebut menghasilkan lukisan kajian, lakaran motifmotif sebagai pengwujudan pelbagai idea yang kemudiannya diteruskan ke dalam pelbagai siri perkembangan reka corak yang menarik. Hasil perkembangan reka corak yang terpilih kemudiannya diterjemahkan kepada idea reka bentuk hasil karya atau produk seni reka tekstil Batik. Ia perlu menonjolkan identiti motif dan reka corak hasil inspirasi dari objek kesenian Melayu tempatan yang telah dikaji dalam gaya susunan dekoratif yang lebih moden dan kontemporari.

Antara tajuk-tajuk yang telah dipilih oleh pelajar yang terlibat adalah, Sulaman Tekat Negeri Perak, Anyaman Kelarai Istana Kenangan, Hiasan Kepala – Dastar Penari Mak Yong, Hiasan Corak Jidar Mushaf Al Quran Negeri Terengganu, Gendik Di Raja Melayu, Ufti Bunga Emas, Peralatan Menangkap ikan -Bubu, Perahu Melayu - Kepala Bangau, Kuih-Melayu, Objek Hiasan Muih Pelamin Perkahwinan, Hiasan Seni Bina Rumah Kutai dan sebagainya.



#### Rujukan kajian dan dokumentasi rekaan dan penghasilan batik serta produk Batik





Objek Kesenian Melayu Tempatan – Hiasan Seni Bina Rumah Kutai







Lukisan Kajian Hiasan Seni Bina Rumah Kutai





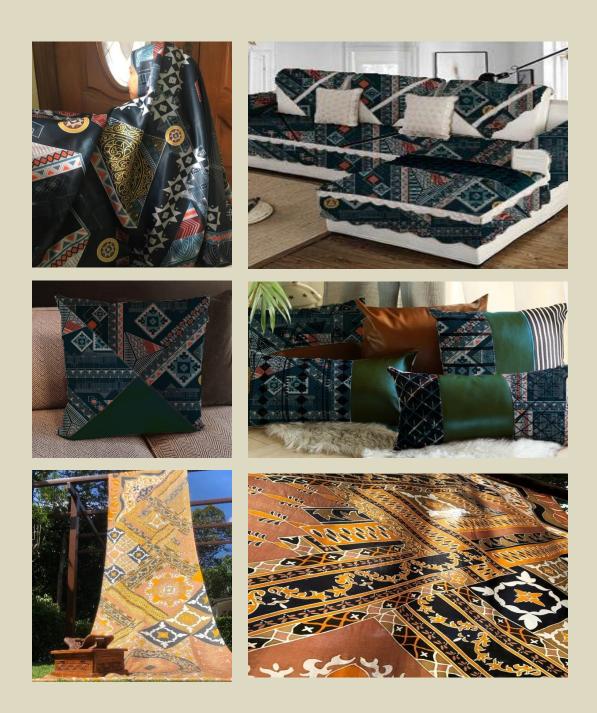


Idea Reka Corak



Perkembangan Reka Corak Produk Fabrik Batik

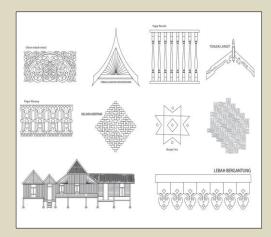




Produk Fabrik Batik dan Hiasan Dalaman

Hasil keseluruhan projek ini telah berjaya menonjolkan pelbagai hasil rekaan produk Batik yang terdiri dari fabrik Batik 4 meter, produk pakaian batik, hiasan dalaman Batik dan produk Kraf Batik. Secara keseluruhannya produk-produk yang dihasilkan tersebut telah matlamat dimana mencapai beriava menonjolkan identiti motif dan reka corak tekstil indah da menarik yang berinspirasikan objek kesenian Melayu tempatan. Ia dilihat berpotensi untuk dikembangkan penghasilannya serta dikomersialkan untuk pasaran dalam negara dan pasaran Antarabangsa.

Diharapkan melalui projek hasil karya dan produk yang telah diusahakan ini boleh menjadi contoh dan inspirasi kepada semua para pereka dan pengusaha tekstil khususnya bidang Batik di Malaysia agar dapat menjadikan projek ini sebagai rujukan penting kepada mereka dalam berkarva dan menghasilkan produk seni kreatif. Sikap mengutamakan subjek tempatan dalam penghasilan produk bidang tekstil ini perlu agenda utama dapat menjadi supaya menonjolkan identiti dan jatidiri pereka tempatan seterusnya meninggikan lagi martabat seni reka tekstil Malaysia di peringkat Dunia. Hasil kesenian dan kearifan pada bangsa Melayu tempatan ini merupakan suatu anugerah yang sangat berharga serta perlu dipupuk, dijaga seterusnya dilestarikan. sewajarnya menjadi dalam asas pembentukan identiti dalam setiap hasil rekaan produk tempatan. Ia juga dapat memperkenalkan keistimewaan objek kesenian Melayu ini secara meluas agar karya dan produk seni tekstil khususnya Batik Malaysia juga dilihat indah serta hebat malah setanding dengan karya dan produk tekstil dari Negara-negara lain di Dunia.

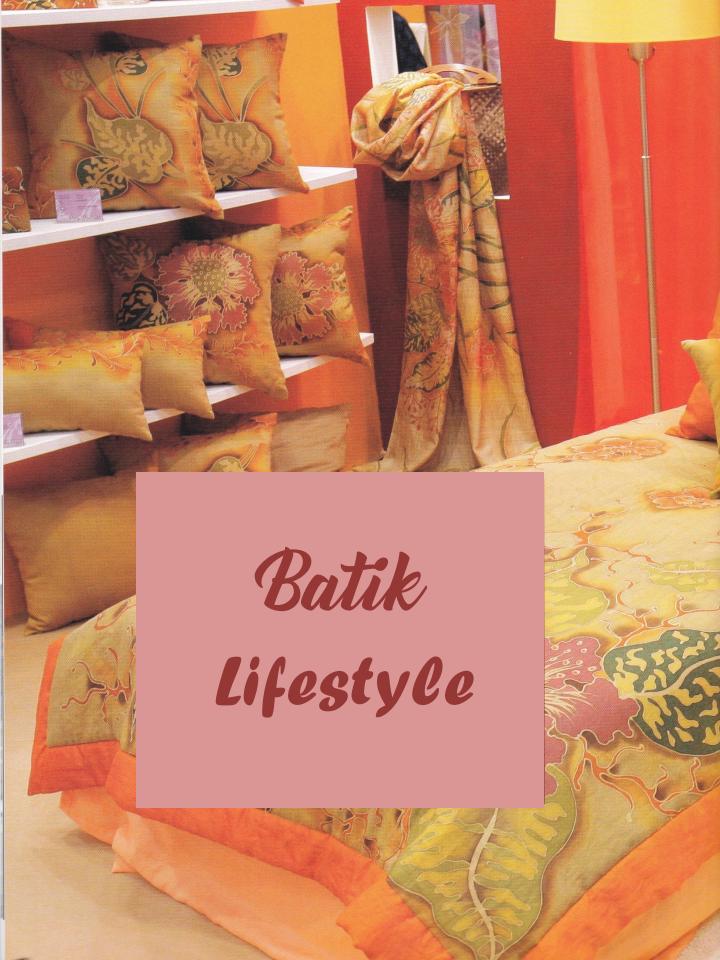


Hasil Lakaran Motif

Assoc. Prof. Dr Mohd. Azhar Samin is a Senior Lecturer, Textile Design Department, Faculty of Art & Design UiTM Shah Alam, Selangor. He is also as a Textile Designer and Textile Artist making an artwork and textile design, which mainly uses textile resist/batik, textile printing and textile creative weaving that included Traditional Batik, Alternative Batik, Pelangi Cloth, Shibori, creative tapestry and digital textile.

His interests are mainly in Malaysian and World Pattern & Textile Art Design, comprised of resist textile Pelangi, Batik, Fibre Art, Textile Printing, Textile Crafts, Visual Art Heritage and also traditional and contemporary Textile Garment.Dr Azhar has won numerous awards and achievements for his work in arts,







ince the 1960s, Malaysian batik has evolved into a multifunctional fabric. If initially it had been restricted to the woman's sarong, new developments in the batik industry, especially the development of batik cap yardage in the 1960s and the new-style batik tulis in the 1970s, allowed it to develop beyond its traditional use as clothing to soft furnishings and decorative items for the home and for the hospitality trade. Encouraged by the Malaysian Handicraft Development

Corporation (Kraftangan), batik manufacturers in the east coast states began producing stamped cotton yardage for making table linens (tablecloths of all sizes, table runners, placemats and matching napkins), bedroom linens (sheets, pillowcases and bolster covers), cushion covers and a plethora of small decorative items for the living room, such as photo frames and tissue box covers. Old patterns were modified and new ones created to accommodate the formats of these items. Later, hand-waxed batik was used to make dramatic cushion covers and wall hangings. Batik was rapidly becoming a versatile decorating material for the professional interior designer and the amateur homemaker alike. The emphasis, however, was on the lifestyle products that could be cut from cotton batik yardage or hand drawn to size on silk rather than on the production of batik as a furnishing or upholstery fabric. Producing batik that was suitable for drapery and upholstery was a completely different matter.

atik had to be made of heavier weaves in order to withstand the wear and tear given most upholstery fabrics, colours had to be fast to resist frequent washing and the intense tropical sunlight, and designs had to be arranged down the warp rather than across the weft as in traditional batik, especially for items such as drapes and curtains. Most critical was the question of how to produce bolt after bolt of fabric that was perfectly matched. It would need years of experimentation with basic fabrics, dyes and designs, as well as a substantial financial investment, to come up with a textile that was suited to all interior decoration purposes. Malaysia's small-time batik producers simply did not have the necessary resources—the capital, the expertise, the time, perhaps even the heart—to develop heavier weight batik furnishing fabric. Nor was the Malaysian market large enough to support it. (Even in Indonesia, with its huge population and long batik tradition, only half a dozen batik manufacturers have ever ventured into batik upholstery material and most make it only to fulfil special orders for hotels and resorts and upmarket residences.)

The alternative in Malaysia then and now has been

to make the most of the imported fabrics available, especially the numerous types of cottons, silks and gauzy lightweight fabrics brought in from Europe, China and Japan, to produce batik yardage. At the same time, it is commonly recognized among batik designers and manufacturers that the cap is far more practical for producing bolt lengths, however small the number, than the canting but that screen printing, eliminating the wax resist entirely, is the only real answer for mass production—although silk-screen printed batik is not considered 'real' batik by purists. The latest mechanical wax-printing processes do, however, offer an authentic alternative to producing large quantities of batik for homes, offices, hotels and restaurants that want to achieve an 'ethnic' look, but has not yet been adopted on a wide scale.

#### Soft Furnishings

To support Kraftangan's efforts to promote batik for soft furnishings and in line with its own aim of widening the scope and creative use of batik, Penyayang added a Soft Furnishing category to the PAGES 104–5 Soft furnishings by Karyaneka on display at the Crafts Complex in Jalan Conlay, Kuala Lumpur.

BELOW Entries from the 2007 Piala Seri Endon Soft Furnishing batik competition displayed at the Kuala Lumpur International Batik (KLIB) Convention and



OPPOSITE In 2008, team Pucuk Rebung, comprising Mohamad Yusoff Ibrahim and Roslan Hussain, took first prize in the Soft Furnishing category with their batik items themed 'Transformasi Rama Rama' (A Butterfly's Transformation).

Piala Seri Endon (Seri Endon Cup) batik competition in 2004. For the first round of the Soft Furnishing competition, participants, working individually or in groups of no more than four, are asked to submit batik fabric samples of three different weights, designed according to a theme and employing the wax-resist technique in at least 50 per cent of the design process. Participants also have to provide illustrations on how the samples are to be used in furnishing—a list of items is given from which to choose—and a write-up. The items include a set of curtains or drapes, a duvet cover (from 2011 a bedspread) and any three of the following items: bedsheets, pillowcases, bed runner, tablecloth, table runner, placemats with napkins, tray liner or tea towel. For the second round, participants are allocated hotel rooms of a similar size to decorate with a range of the items that they produce, with an opportunity beforehand to view the rooms and take measurements and photographs. After they have decorated their allotted rooms, candidates are interviewed by the judges on various aspects of their entries-often considered the most difficult part of the competition.

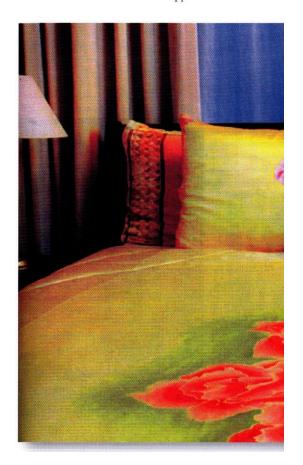
Since 2004, the Soft Furnishing category has seen healthy participation from interior decorators and budding designers despite being probably the most challenging of the Piala Seri Endon categories: it not only requires the most yardage (50–60 metres; 55–65 yards), which means longer preparation time and greater expense, it also requires participants to measure up a room and decorate it. Judging is necessarily a slow, painstaking process, especially as most participants opt to include *all* the optional items along with the compulsory ones in an attempt to fully decorate a room.

Nature has figured prominently in the themes offered by the participants since the inception of the Soft Furnishing category. Among these are the ubiquitous hibiscus and orchid, the lotus and betel palm, tropical fish, butterflies and iguana—invariably rendered in bold lines and bright colours. This is a constant lament of veteran Piala Seri Endon judge, textile designer and artist Eddie Yap: 'Every year participants seem to use bright tropical colours. They should utilize global colours like muted primary colours or soft pastels for a change because they are internationally accepted, especially in Europe. If designers want to expand their batik work overseas, they need to follow global trends rather than blindly copying conventional styles.'

A key criterion in the judging is commercial viability. However, the general feeling about the Soft Furnishing competition is that patterns tend to be too complex, designs too crowded and colours too gaudy and arbitrary for the home even though every year sees a clear improvement and greater diversity in the actual batik-making techniques. Patterns and colours are partly a matter of local taste—there has always been a preference for the bright and bold in sunny Malaysia—but they result also from a lack of exposure to alternatives and to what is acceptable overseas, especially if the long-term aim is to seek a foreign clientele. Another long-standing judge, the former Director General of the National Art Gallery, Wairah Marzuki, lauds the competition but argues for greater exposure: 'The competition has provided a stable platform for artists to showcase new batik. It opens up the opportunity for participants to make their name. It gives the work of young talent credit and exposure. Perhaps we should do more by bringing the winners to the international arena so that they can also see more and be exposed to other textile markets to inform their own work in textile applications.'

RIGHT The first prize in the inaugural 2004 Soft Furnishing category went to team Last Minute, comprising Ridzwan Bohari and Mohd Rizal Jasman, whose theme, 'Glotikar', was based on a blend of a Brazillan flower (Gloxinia) and tikar (a Malaysian woven mat).

FAR RIGHT The third prize in 2004 was captured by aunt–nephew team Noor Atikah Abdul Ghani and Amir Luqman Othman, who used a mixture of *canting* and tie-and-dye techniques in their 'Anggerik' (orchid)-themed items.







From the Batik Book, "Malaysia Batik : Reinventing a Tradition" For a copy of the book, please go to Page 24



## How To Make BATIK BROOCH



- 1. You need:
- Batik Strips: 30 cm in length or more
- Scissors,
- Rubber band and safety pin (1 for each brooch)



2. Cut the strip to 6-8 cm wide.



3. Twirl the strip a few times (left and right) to create a flower like piece.



 Once the twirling is completed for each strip, secure with a rubber band



 Pin the safety pin to the part where the rubber band is.
 Make a few more. Try batik strips of different colours!



Your batik brooch are ready!
 Pin the brooches to your tote bag!



Get batik strips in different colours or try combine the different colours in one strip!

Get yours at RM59.90 Malaysian REINVENTING A TRADITION YAYASAN BUDI PENYAYANG MALAYSIA TUTTLE

Please contact 03-8946 0222 to purchase

# Galeri Geri Endon



Lot 1.30 -1.37 1st Floor GMBB Complex No 2 Jalan Robertson, 50150 Kuala Lumpur Tel : 018 9676794 IG : galeriseriendon

#### Terms of Use

Welcome to Batik Guild Online Magazine.

If you continue to browse and use this online magazine, you are automatically agreeing to comply with and be bound by the following terms and conditions of use, which together with our privacy policy, govern by YAYASAN BUDI PENYAYANG MALAYSIA' relationship with you in relation to this magazine. If you disagree with any part of these terms and conditions, please do not use our site. The use of this site is subject to the following terms of use:

The content of the pages of this site is for your general information and use only. It is subject to change without notice.

Neither we nor any third parties provide any warranty or guarantee as to the accuracy, timeliness, performance, completeness or suitability of the information and materials found or offered on this site for any particular purpose. You acknowledge that such information and materials may contain inaccuracies or errors and we expressly exclude liability for any such inaccuracies or errors to the fullest extent permitted by law.

Your use of any information or materials on this website is entirely at your own risk, for which we shall not be liable. It shall be your own responsibility to ensure that any products, services or information available through this website meet your specific requirements.

This site contains material which is owned by or licensed to us. This material includes, but is not limited to, the design, layout, look, appearance and graphics. Reproduction is prohibited other than in accordance with the copyright notice, which forms part of these terms and conditions.

All trademarks reproduced in this site which are not the property of, or licensed to, the operator are acknowledged on the site.

Unauthorised use of this site may give rise to a claim for damages and/or be a criminal offence.

From time to time, this site may also include links to other sites. These links are provided for your convenience to provide further information. They do not signify that we endorse the site(s). We have no responsibility for the content of the linked site(s).

Your use of this site and any dispute arising out of such use of the site is subject to the local, regional and international laws.

The information contained in this site is for general information purposes only. The information is provided by YAYASAN BUDI PENYAYANG MALAYSIA and while we endeavour to keep the information up to date and correct, we make no representations or warranties of any kind, express or implied, about the completeness, accuracy, reliability, suitability or availability with respect to the site or the information, products, services, or related graphics contained on the site for any purpose. Any reliance you place on such information is therefore strictly at your own risk.

In no event will we be liable for any loss or damage including without limitation, indirect or consequential loss or damage, or any loss or damage whatsoever arising from loss of data or profits arising out of, or in connection with, the use of this site.

Through this site, you are able to link to other sites which may not be under the control of YAYASAN BUDI PENYAYANG MALAYSIA. We have no control over the nature, content and availability of such sites. The inclusion of any links does not necessarily imply a recommendation or endorse the views expressed within them.

Every effort is made to keep thesite up and running smoothly. However, YAYASAN BUDI PENYAYANG MALAYSIA takes no responsibility for, and will not be liable for, the site being temporarily unavailable due to technical issues beyond our control.

Any redistribution or reproduction of part or all of the contents in any form is prohibited other than the following:

- You may print or download to a local hard disk or any local storage device extracts for your personal and non-commercial use only
- You may copy the content to individual third parties for their personal use, but only if you acknowledge the site as the source of the material
- You may not, except with our express written permission, distribute or commercially exploit the content. Nor may you transmit it or store it in any other site or other form of electronic retrieval system.

This online magazine and its content is copyright of BATIK GUILD and YAYASAN BUDI PENYAYANG MALAYSIA. All rights reserved.



Batik Guild Sdn Bhd, a wholly owned subsidiary by Yayasan Budi Penyayang Malaysia

#### **Batik Guild Sdn Bhd**

Level 3, Wisma PENYAYANG

No 6, Jalan Equine, Taman Equine, Bandar Putra Permai

43300 Seri Kembangan, Selangor

Tel: 03-8946 0222 Fax: 03-8946 0233

For any inquiries, please email to <a href="mailto:batikguildmalaysia@gmail.com">batikguildmalaysia@gmail.com</a>

or visit www.penyayang.org.my