

The Use Of "Batik" Technology As A Means Of Forming Professional Skills In The Learning Process

UMIDA KXODJAEVA - associate professor at Fashion design department of National Institute of Arts and Design

Annotation: *The article discusses the history of batik and the main methods of creating modern design. Creation of manual model based on natural fabrics using batik, prospects of development of design properties of batik in the world and in Uzbekistan by the introduction in production of clothes are studied.*

Keywords: The art, the *batik*, *design*, artistic painting, the composition, the technique of batik Color

Since the beginning of the XX century, interest in the East and its peculiar culture has led to a powerful wave of development of batik in all its varieties among professional artists and designers of fabric and clothing. And now the word "batik" means not only the wax technology of multi-stage coloring of cotton, but also the nodular technique, and the Chinese blue-white coloring of silk, and the Japanese multi-color highly artistic painting.



The art is as ancient as the art of fabric-making. Art is subtle, whimsical, capricious: after all, once the paint is applied, you can not erase it with an eraser, you can not smear it.

The history of batik is lost in the depths of centuries. Egypt, Persia, India, China, Indonesia claim the right of discoverers.

In each of the countries batik has its own characteristics-painting technique, materials, artistic images and motifs.

The basis of the technique of batik is the principle of reservation, i.e., covering the non-permeable paint composition of those places on the fabric that should remain unpainted and form a pattern. Widespread hot batik, cold, nodular, free painting.

At the beginning of the twentieth century in Russia invented a reserve composition that does not require heating. This made our country the birthplace of "cold batik". This technique, combined with free painting, is quite simple in execution, but at the same time contains some techniques that allow you to create unique works.

In "cold" batik there are several basic techniques, not mastering which you will not be able to make a beautiful painting. Cold batik can be divided into two major components: painting with the use of reserve and free painting.

You can make a curtain, a picture, a panel, paint a silk blouse or its detail. So the possibilities are not limited.

Cold batik is characterized by clarity of contours and shapes, while hot batik is characterized by thin cracks randomly running through the fabric.

The fabric used for painting on silk. Fabrics made of natural silk and cotton fibers are used for hand painting. If the fabric is made of a mixture of natural and synthetic fibers, it will be poorly painted, have a dim, faded shades. For work the most different types of silk are used: gas, gas-chiffon, chiffon, tual, Excelsior, foulard, crepe de Chine, satin.

In elective classes in the classroom, students pay great attention to the composition structure.

The composition of a decorative textile work is the internal relationship of the material, artistic means and ideological and exemplary content.

Work on the composition consists in the conscious finding of compositional solutions in each individual case, depending on the tasks set by the artist, on his entire creative attitude to the world.



To a large extent, the nature of the composition is determined by rhythm, one of the most important artistic means of creating a work of decorative and applied art.

Rhythm is a natural alternation of commensurable elements of the picture, contributing to the achievement of clarity and expressiveness of the composition, clarity of its perception. The sequential distribution of the elements of the composition of the artwork-increasing or decreasing the distance between them, changing the filling pattern to the edges or middle of the product. Rhythmic construction in textile drawing is achieved by various techniques: repetition of the pattern, symmetrical construction of the pattern, free distribution of the ornament.

Work on a new work begins with the choice of theme, with the appointment of the product. At this stage, it is especially important not only the specific information contained in the depicted elements, but also the decorative image and emotional mood that you want to convey through various artistic means.

A well-formed and well-thought-out compositional scheme is the basis for creating a work of art.



A very important point is the choice of the scale of the picture according to the size and purpose of the product.

Color in the decorative textile product is an integral part of the composition. A beautiful thing in the picture can be ruined not corresponding to the General artistic intention of the color, the wrong distribution of color. Color can combine individual elements into a single whole and you can split them so that from the carefully thought-out composition nothing will remain.

Depending on the predominance of certain colors, the color can be dark or light, cold or warm, it can be built on a combination of large planes of saturated colors or on thin tonal combinations, it can be calm and tense.

Color is one of the means of creating a certain image, mood of the work.

The shape and color of textural products reveal the features of the functional purpose of the products, at the same time facilitate the visual perception of the interior and establish the interaction between architecture and man.

Color is the most important means of ornamental composition of fabrics. It has a great power of emotional impact on a person. When choosing the color scheme of interior fabrics, the desired emotional impact is taken into account.

The color and pattern of decorative fabrics is important not only for interior decoration. Skilful selection and combination of color of fabric, carpet, panels, you can optically modify the proportions and dimensions of the room: conditionally increase or decrease it, create a sense of cramped and low room or Vice versa - more spacious and high.

Color combinations play an important role in creating harmonious compositions.

Red color gives a person vitality, strength and confidence, carries an aggressive beginning.

Yellow color creates an optimistic and invigorating mood.

Orange enhances the feeling of warmth and cheerfulness, it is the color of fun and well-being.

Green-the color of harmony and peace, it has a calming effect.

Blue color invigorates and refreshes, has many shades.

Violet, depending on the heat and cold, can affect a person in different ways.

White color visually expands the space, creates a feeling of lightness.

The black color is overwhelming and disheartening.

Artistic textiles play an important role in the modern interior of residential and public buildings. Each of the types of fabrics or products of artistic textiles, performing the necessary function, creates certain emotions and in combination with other elements of the interior determines its image.

Panel in the technique of "batik" can be a decorative element that decorates the room. It can be made in a variety of stylistic solutions from strict geometry to delicate watercolor. Silk panels will harmoniously fit into the corporate style of the office, and will make interesting stylistic and floral accents in the interior of the house.

Batik paintings perfectly fit into the modern design of the premises. Silhouettes of figures, symbolic and conventional images of animals, abstract compositions are perfect for decorating the interiors of houses, hotels and restaurants. The fabric harmonizes with such natural materials as stone, bamboo, wood.

Batik calms and helps to come to a state of peaceful reflection and contemplation.

Depending on the tasks in the classroom, United by a common theme "Batik", different teaching methods are used (verbal, visual, practical), most often they are combined.

Each lesson on the topics of the program, as a rule, includes a theoretical part and practical performance of the task. Theoretical information is an explanation of new material, information of a cognitive nature.

The main place in the classroom is given to practical work, which includes the execution of sketches, preparation of the necessary materials for painting (reserve composition, manufacture of the frame itself, the painting itself).

It is necessary to think over the content and course of each lesson, so that the practical part is a natural continuation and consolidation of theoretical knowledge and skills. So, when passing each new painting technique, you first need to acquaint students with the history of the origin of this technique, then teach students to correctly and consistently pull the fabric on the frame, transfer the image from the sketch to the fabric and instruct students in the sequence of the painting itself. Only then can you start working on the product.

When explaining a new material or task, mainly use the methods of frontal work. Frontal display is a demonstration of tables, figures, visual material, as well as various techniques. Explanation of theoretical material and practical tasks is accompanied by demonstration of various visual materials, implementation of graphic works on the Board.

Demonstration of the sequence of execution of a certain task gives the most complete idea of the process of working on the product, its appearance.

Summing up the results of the work, its analysis and evaluation are of great educational importance.

The most appropriate form of evaluation is an organized review of completed product samples. Viewing can be arranged as a temporary exhibition. Collective views will teach you to objectively evaluate not only your own work, but also someone else's, to rejoice not only for yourself but also for others.

As a result, students learn that batik and silk painting have a wide field of activity. No matter what you want to depict, whether it is a floral motif, composition, everything is built according to the laws of textile graphics:

- * planar solution;
- * no plans;
- * combination of lines, colors.

Batik opens unlimited possibilities, allowing you to solve any artistic ideas. Those knowledge, skills, which are acquired in the process of working on the creation of paintings in the technique of batik, will be useful in the future professional creativity.

List of references

1. Gilman R. A. Artistic painting of fabrics. - Moscow: VLADOS, 2003.
2. Davydova Yu. Painting on silk. - Rostov-on-don: Phoenix, 2005.
3. Dvorkin I. A. Batik. Hot. Cold. Nodular. - Moscow: Raduga, 2000.
4. The art of batik. - Moscow: Veshsigma, AST, 2000.
5. Mandy Southen. Silk painting/ beginner's Guide. - Rostov: Phoenix, 2005.
6. Sineglazova M. O. let's Paint the fabric ourselves. - Moscow: Profizdat, 1998.
7. Sineglazova M. O. Batik. - Moscow: MPs, 2004.
8. Susie Stock. Batik. Practical guide. - M.: Niola 21 century.
9. 2. Alekseev S. S. about color and paints.- Moscow: Iskusstvo, 1964.- 53 p.: II.
10. Bede G. V. Fundamentals of visual literacy.- M., 1989.
11. Vaitkeviciene R. V. the Fundamental batik technique. - Moscow: School and production, 1987.
12. Volkov N. N. Color in painting.- Moscow: Iskusstvo, 1965.- 216 p.: II.

13. Gilman R. A. Artistic painting of fabrics. - Moscow: VLADOS, 2003.
Golubov V. N. Pigments and paints in painting: Teaching aid. - M., 1989.
14. Gromov E. S. the Nature of artistic creativity. - M., 1986.
15. Davydov S. Batik, technique, techniques, products. AST – Press Book, 2007.
16. Kolyakina V. I. Methods of organization of lessons of collective creativity: Plans and scenarios of lessons of fine art.- M.: Humanit. ed. VLADOS center, 2002.- 176 p.: Il.
17. Yarygina A. A. Technology. This wonderful batik. M. Publishing House "Teacher" 2007.