

THE BATIK GUILD



Views expressed in this magazine are those of the individual contributors and not necessarily those of the Batik Guild.

Editor - Fiona Stanley

editorbatikguild@gmail.com

This was another fun edition of magazine to put together. There is so much happening and a wonderful mix of batik activity across the world. Jonathan's article opposite talks about the Batik Guild's exciting move to a truly international movement, and the formal adoption of the new title 'Batik Guild International'. Hopefully by the next edition we will have our brave new masthead and logo. This year marks 40 years since the founding of the guild and celebration activities include a workshop and exhibition in France. There are also plans for a special celebratory edition of the magazine to be sent to all members at the end of the year. See the shout out from Jenn Adamson for content later in this edition. We're open to content from now until the end of November so that we can design your regular magazine issues in July and October to complement this special edition.

There is the usual news from members across the globe in this edition of the magazine, and some lovely images. And I am really pleased that as part of our series of more technical articles we have an article on preparing and presenting batiks for sale, with views from Beth Evans and Jenn Adamson. I sometimes struggle with doing this in a professional way, so I really valued their insights.

Submitting articles

The email address for magazine articles and correspondence is **editorbatikguild@gmail.com**. Try and keep articles to 100-200 words if they are short intimations, and longer articles to about 500-600 words. Send as word documents or simply as text embedded in your email, as links and other file types can prove tricky to open and/or get caught in spam filters. To be suitable for printing, images must be 1MB or larger – please send as separate attachments, rather than embedded in an article. All images remain copyright of the author/artist. Where images or artwork are the work of a third party, you must obtain their permission to publish before submitting.

To ensure the best quality publication, the editor reserves the right to shorten, alter, omit or keep submissions for possible future use. But please get in touch if you have any questions – every article is different and I'm always happy to work with you to see what works best.

Deadlines - Articles, images and other items for the magazine should reach the editor not later than 1 February for the March issue, 1 June for the July issue and 1 October for the November issue. The deadline for the special 'extra' edition is 1 November.

Contents

Editorial	2
Report from the Chair.....	3
Special edition magazine	3
Treble celebrations for the batik career of Ria van Dijk.....	4
Batik tours	5
Symposium in France for Batik Guild 40th anniversary	5
Preparing and presenting batik for market.....	6-7
UNS cultural exchange visit from Hungary to Java	7
Joachim Blank.....	8
Kemben celebrated in Cologne..	9
Ko-Chuan Huang's enduring legacy recognised in new biography	9
Introducing Isabella Künzli Waller	10
Members' News.....	11-15

FRONT COVER:

Rosi Robinson
Bluebells and primroses
Size 57 x 57 cm, cold water reactive dyes on cotton fabric

BACK COVER:

Carol Dillingham
Dad and Jack
28 x 36 cm, cold water reactive dyes on cotton fabric



For information about the Batik Guild, and for contact details, please visit our website at

www.batikguild.org.uk/about



Follow us: Instagram

thebatikguild



Facebook

Batik Guild and also the Batik Guild Members Group

Advertising rates - £50 full page, £25 half page, £12.50 quarter page. 20% reduction for three issues. Guild members may advertise free of charge **where space permits** up to a maximum of half a page.

Secretary: sue.cowell@live.co.uk

Treasurer: heather.koumi@btinternet.com

When marketing and making a living with your work, it is important to make the most of each batik you do in the form of prints and greeting cards and other forms of reproduction. This will give you a wide range of prices as will smaller, less expensive batik originals or scarves. Smaller items like these and wall hangings that can be rolled up are also appealing to customers who might be travelling or have limited space. These smaller items can also save you from a financial loss when more expensive batiks aren't selling.

Jenn Adamson

I get fabric batiks ironed and then sometimes dry cleaned, and I never boil the wax out of them. I then stretch them over simple handmade stretched wooden frames or, if small, over a prepared frame with canvas covering bought from a local art shop.

I find that double sided sticky tape is strong enough to hold most fine fabrics and I often stitch the corners. I stopped using staples as they go rusty and spoil the fabric. I do not use a UV protection but if I sell a batik I warn the purchaser not to display in direct sunlight.

I often frame larger pieces but prefer not to use glass because it disguises the fabric. Large hangings are ironed and dry cleaned and then the edges are sewn before being attached to a wooden rod. Sometimes it is useful to have a rod at the lower end as well as the top.

I also batik on paper and then I will iron the paper after I have finished the batik and then secure it with double-sided sticky tape on cardboard, ready to put in a card mount plus a frame. Sometimes I dye the frame with the dyes that I have used for the batik.



Small batik items

UNS Cultural Exchange Visit from Hungary to Java by Christina Szabo

I am so thankful for our Indonesian Ambassador for Hungary, HE Ibu Penny Herasati, because I was selected to represent Hungary in a Cultural Exchange Trip to Java Island. At the beginning, I attended the 'Indonesianist Congress' where we had representatives from all around the world.

After the congress I flew to Surakarta where I visited two art universities, ISI and UNS where they teach batik as a university course. It was very interesting to exchange knowledge on how we can understand batik as a fine art. We had many workshops and field trips with the professors, including visiting a prestigious batik studio where, to this day, the batik outfits that their royal family wear are made.

We also experimented with abstract batik painting and tried eco printing using natural dyes and handmade tsap (caps/stamps). I even had the honour of teaching Hungarian folk motifs to the students. They enjoyed trying this new way to create batik painting. I have established a nice long-term relationship with the professors and made a cooperation plan for 2026. The idea is that they would come to Hungary to exhibit and I would return to Indonesia in the autumn.

I was also asked to talk about my journey through Java and collaboration with the photographer Eszter Tunde Virok at an event at the Indonesian Embassy, Budapest at the end of February.

