

BLACK HMONG TJANTING Workshop Reference



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WHAT IS A BLACK HMONG TJANTING?

In Sapa, in the north of Vietnam, the tjanting tool has a bamboo handle and a metal end with a rib where the melted wax can flow. Most Hmong batik artisans will have several different tjanting tools that can produce different lines or designs. For these artisans, the tools they used are essential, and finding these tools is not always easy. The correct tjanting tool can make the difference in the end product.



How, where and how much wax is put on the fabric can result in how the batik design will look. In order to control how thick the line appears, I used this simple principle :

Dip, flick, dap and go.

The delicate process begins with how you hold the tool. The handle is held in the opposite direction of how you would hold a pen at a 45 degree angle.

You want to hold the handle about an inch above the metal tip. Hold it just like you would normally hold a pen or pencil to

write.

Remember : DIP, FLICK. DAP and GO. Now, let's Practice!

NOTES:

Only dip the metal component in your hot wax - below the neck of the handle. This can help protect your tool for the long run.

Munirah's TIPS:

Extend your pinky finger and gently place only the metal tip flat to your fabric and begin to draw the wax outline by moving the tjanting towards you. Try to avoid moving your tjanting away from you as this will cause the tip of the metal piece to snatch the cloth.



You can test this and see.

Next, you will create a line with only the front metal tip. *Front* metal tip is the sharper tip.

Dip, flick, dap. Extend your pinky and gently pressed the front tip onto the cloth. Your pinky finger is for support as you move the tjanting towards you. Observe how the line will get thinner and now, try and shift to using the *back* metal tip where you will press the back tip onto the cloth.

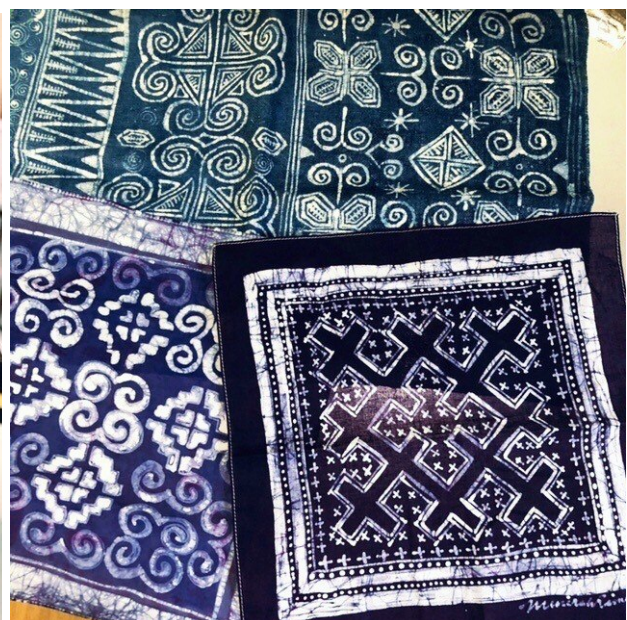
You will go over the same line, or connect the line, by moving your tjanting in the opposite direction. When producing the wax outline, only the metal tip (either front or back) is pressing to the cloth. (We will complete this exercise together in the workshop).

I will be sharing with you additional tips on how to fix your line and how to go from straight linear lines to learning how to create curves, dots, and repeat lines in close proximity which all can help add complexity to your design.

Speaking of design, you must decide where you want to have the dyed parts showing or not showing. You can use this tjanting to create a solid, all waxed-out area (i.e. border) which you can 'crackle' later. For this, you will move your tjanting sideways.

NOTES:

PHOTOS



DYEING

Traditionally, Black Hmong batik is dyed with large natural indigo vats. We will be using colorfast dye (Deep Space Procion MX color) instead.

MIXTURE FOR DYE BATH

For Small Project - scale as needed

Water 1.5 cups

Non-iodized Salt 1 ounce

Soda Ash 1 ounce

Urea 1 ounce

Submerge fabric for approximately thirty minutes. Rinse. Proceed with wax removal using boiling water method.

NOTES:

SAMPLES OF BLACK HMONG PATTERNS:













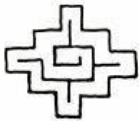

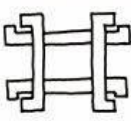




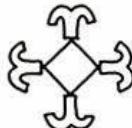
















Making a batik pattern and design is a real art form. Those who are very good at applying the pattern to the fabric literally spend a lifetime learning and refining their batik making skills. In the Hmong villages, batik is a craft and art form passed down from mother to daughter or generation to generation.



The Black Hmong tribe uses symbols that would describe their surrounding and draw that onto the cloth. You do not have to use traditional Black Hmong patterns - In fact I have been using my Black Hmong tool and technique to produce many other interesting patterns and designs. Potential products that you can create and develop include pillow and cushion covers, lampshades and screens.

This Black Hmong tjanting is also a great tool for creating mud cloth projects. I will share more on this with live demonstrations during our 90 minute workshop.

On the next page are examples of Hmong symbology: textile motifs and meanings as well as two templates you can use for our class project.

		 1. Snail: <i>kab qwj</i> 2. "Qab qwj" design: <i>qab qwj</i>	 Scale of the fish: <i>nplai</i>
Corn: <i>pobkws</i>	Flower: <i>paj</i>		
		 No English translation given: <i>thov saws</i>	 Elephant's foot: no given Hmong translation
Cucumber vine: <i>hmab dib</i>	Pebble/rock: <i>teb pob</i>		
		 Seed, nut: <i>noob</i>	 Coil: <i>chev</i>
Vegetable blossom: <i>paj zaub</i>	Cucumber seed: <i>noob dib</i>		
		 Crab claw (in appliqué): <i>ciaj raub ris</i>	 Tiger eyebrow: no given Hmong translation
Worm track: <i>cua nab (taum laug ua)</i>	Spider web: <i>kab laug sab lubvas</i>		
		 1. Double elephant: no given Hmong translation 2. House: no given Hmong translation 3. Temple/wat (Lao Buddhist): no given Hmong translation	 1. Rooftops: no given Hmong translation 2. Snail: no given Hmong translation 3. Tiger: <i>txov (tus)</i>
1. Eye of the fish: no given Hmong translation 2. Eye of the peacock: no given Hmong translation 3. Small insect: no given Hmong translation	1. Seed: <i>noob</i> 2. Chicken eye: <i>muag qaib</i> 3. Water vegetable seed: no given Hmong translation		
		 Snails: no given Hmong translation	 Found on the Lao flag: no given Hmong translation
Round?: <i>lub zeg</i>	Starlike: no given Hmong translation		
		 1. Irawhon: no given Hmong translation 2. Elephant: <i>ntxhw (tus)</i>	 Three-headed elephant from the royal Lao flag: no given Hmong translation
1. Dragon: <i>zaj</i> 2. Rooster comb: <i>ib qaib</i>	Leaf frond: <i>laug nploog suab</i>		
		 Tick (figuratively): <i>zuam</i>	 Ghostly hand: <i>teg poj ntxoog</i>
Church: no given Hmong translation	Centipede-like arachnoid (indigenous to Southeast Asia): <i>kab lij tshooj</i>		
		 1. "Cut a path" (reverse appliqué design): <i>tho kev</i>	 No English translation: <i>lub ntaub</i>
1. "Qab qwj" design: <i>qab qwj</i> 2. "Snail": <i>kab qwj</i>	Triangle in a triangle: <i>nrhia</i>		

TEMPLATE 1



TEMPLATE 2



BATIK WAX REMOVAL INSTRUCTIONS FOR WASHABLE BATIK

Video Tutorials at terataimalaysia.com/wax-removal/

BOILING WATER METHOD

One of the most effective ways to get the wax off is with boiling water. The colors will be lighter than the original colors since some of the excess dye will be removed. You want to do this near a sink.

Place your batik in a disposable container. Pour boiling water (at least 1 - 1 ½ liters) over your fabric until submerged. If desired, add a little bit of laundry detergent. Agitate the fabric to loosen the batik wax. The batik wax will start melting and float to the top.

Remove from the container and continue to scrub any remaining wax using hot water directly from your tap.

Lastly, rinse your fabric in cold water to set the colors. Hang your hand-painted batik to dry.

NOTES: