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Creation of Contemporary Batik with Brush Stroke Motifs Using Layering Technique

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One of Indonesia's growing creative sectors is the Batik industry. The development of the batik industry not only benefits artisans or small and medium-sized enterprises (SMEs) but serves as a creative industry supporting the national economy. This has prompted the government to implement policies to ensure the growth of the batik industry, including promoting innovation and creativity. The author sees opportunities to create contemporary batik in line with these government policies. The term "contemporary" is defined as modern and current. Contemporary batik is characterized by motifs and styles that are not bound by specific rules, making it tailored to consumer preferences. One example of contemporary batik creation, the basis for this research, is brushstroke batik. Brushstroke batik refers to batik motifs created using a brush to apply wax during the batik process, resulting in distinctive patterns. Based on the researcher's observations at a brushstroke batik production house, the coloring process involves basic techniques such as dipping and brushing. However, there is a trend towards using a variety of colors in one batik design. The research identifies the potential to develop designs by focusing on the composition of brushstroke motifs as the main element and exploring various color combinations. This development aims to give novelty in the scientific realm of contemporary textile design, especially in batik innovation towards a modern direction. The development will be carried out using visual composition and coloring layering techniques. This research employs a qualitative method, utilizing literature review, observation, characteristic study, and experimentation for data collection.

Keywords: *Contemporary batik, Brush stroke, Layering technique*

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INTRODUCTION

Since 1997, Howkins has observed the surge of a creativity-based economy, which is no longer unfamiliar to society and is actively expanding. This economic trend, the creative economy, involves individuals engaging in economic activities by generating ideas and creativity to drive progress. The creative economy, now recognized as the creative industry, is an initiative to harness each individual's talents, skills, and creativity. This approach empowers individuals or groups to create prosperity and employment opportunities for themselves (Howkins, 2002). One of the creative industry sectors in Indonesia that is currently developing is the Batik industry. According to the Ministry of Trade of the Republic of Indonesia, the batik industry is one sector that contributes significantly to the national economy, amounting to IDR 7.5 trillion during the first quarter of 2021. Expo 2020 Dubai showcased a notable phenomenon, where foreign collectors, particularly from America, Australia, and France, actively targeted batik as one of their focal points (Kementrian Perdagangan RI, 2022).

The developing batik industry benefits artisans or small and medium enterprises (SMEs) and has emerged as a crucial player in the creative industries, contributing to the country's economy. In response, the government has implemented mandatory policies to sustain industrial development, focusing on promoting innovation and creativity (Rosyda, t.t.). The developing batik industry benefits artisans or small and medium enterprises (SMEs) and has emerged as a crucial player in the creative industries, contributing to the country's economy. In response, the government has implemented mandatory policies to sustain industrial development, focusing on promoting innovation and creativity (Bastomi, 2012). Within the contemporary context, changes have occurred in batik decoration, driven by its role as a trade item and evolving design requirements (Hasanudin, 2001). Hence, contemporary batik features motifs and styles that diverge from traditional batik, breaking free from specific rules and eliminating the necessity to use the conventional tools associated with traditional batik-making (Aini & Affanti, 2022).

Over the years, artisans have actively pursued innovations in utilizing alternative materials and tools as substitutes for cantings and cooper stamps. They have explored readily available and cost-effective options to replace traditional materials. Various studies, including research conducted by Nurohmad and Edi Eskak, have explored using alternative materials to replace copper stamps. For instance, their study in 2019 involved processing Duplex paper waste as a material for batik stamps (Nurohmad & Eskak, 2019). This research involved processing duplex paper waste as a replacement for copper plates to produce batik stamps. The sheet shape and thickness of duplex paper closely resemble those of copper, the original material for canting stamps. The outcome is a more economically priced batik stamp. In the research conducted by Tia Harfinasari Sukarna and Mochammad Sigit Ramadhan (Sukarna & Ramadhan, 2018), cardboard tape and mattress thread were employed as alternative tools to substitute copper stamps. The cardboard tape was cut and shaped accordingly, while the mattress thread supported the cardboard's structure as a decorative element. The outcome is the development of batik stamps crafted from simple materials, featuring diverse geometric shapes and imparting a modern aesthetic to the batik motif design.

In the batik wax process, artisans employ substitute materials and alternative tools to replace canting. One uses a brush as a simple tool to replace canting, as in Sembung Batik and Kelayang Indonesian. Sembung Batik is one of the batik studios in Yogyakarta, where the typical batik visuals of their works are abstract motifs combined with common batik motifs (Itsnaini & Prasetya, 2022). In addition, in collaboration with the Belitung Government, the Indonesian Creative Economy Agency (BEKRAF) has developed a batik brand called Kelayang Indonesia. This brand utilizes brushes as an alternative tool in the batik creation process for the people of Belitung (Kelayang Indonesia, 2022). Using brushes as an alternative tool facilitates the batik-making process for artisans in Belitung, enabling them to create beautiful batik motifs. (Averoussina dkk., 2023). Artisans developing contemporary batik can adhere solely to traditional tools like cantings and copper stamps. Beyond innovating motifs, exploring alternative materials and tools to replace cantings and cooper stamps introduces a unique novelty in contemporary batik creation, as shown in Table 1.

Table 1. Innovations of Contemporary Batik

No	Artisans	Innovations
1	Nurohmad and Edi Eskak. Processing Duplex paper waste for batik stamping canting material (Nurohmad & Eskak, 2019).	 (Source: Nuromad,2019)

2	Tia Harfinasari Sukarna and Mochammad Sigit Ramadhan. Using cardboard tape and mattress thread as an alternative tool to replace Batik copper stamps (Sukarna & Ramadhan, 2018).	 (Source: Sukarna, 2018)
3	Sembung Batik, development of abstract batik motifs using brush.	 (Source: Instagram@sembung_batik)
4	Kelayang Indonesia, uses brushes as an alternative tool to create batik for the people of Belitung (Kelayang Indonesia, 2022).	 (Source: Kelayang Indonesia, 2022)

In general, batik coloring methods can be categorized into two types: fabric dyeing and staining. Fabric dyeing is applied to color large areas, like the background of batik, and is constrained to producing a single color. On the other hand, staining is utilized for smaller areas that require various colors. This technique involves applying dye to designated areas by rubbing it with a brush or sponge, similar to painting (Amanaturrosyidah, 2017). Innovating contemporary batik goes beyond using alternative materials and tools; it extends to exploring advanced techniques, including layering. The layering technique involves the application of layers or stacks. Throughout the process, this technique can be implemented during waxing and coloring. In creating contemporary batik, layering techniques play a pivotal role in producing a visual effect characterized by stacking or layering.

Some artists who apply the batik layering technique are Agus Ismoyo and Nia Fliam, an artist duo focusing on contemporary art. The contemporary batik works created by Agus Ismoyo and Nia Fliam grow from local culture with a visual presentation that seems different. The batik technique applied is a repeated wax and dip dyeing technique to create a visually layered and random image and color gradations that create a spatial effect, as pictured in Figure 1 (Ernawati, 2019). The layering technique in making this batik work reflects the agility of the artist's craftsmanship.

Figure 1. Bapak Langit Ibu Bumi, Karya Agus Ismoyo dan Nia Fliam.

(Source: Brahmatirtasari.org, 2023)

Through the integration of the brush's capabilities in the wax inking process and the visual complexity generated by the layering technique, this research strives to produce a contemporary batik. Applying the layering technique to the wax coloring and inking processes is a central focus. The qualitative nature of this study is characterized by data collection methods that include literature studies, characteristic analyses, and experiments.

CREATION METHODOLOGY

This research employs a three-stage data collection approach, literature review, field observation, and characteristics study. The literature study primarily focuses on existing research using alternative tools and materials in contemporary batik creation. Additionally, it delves into the theoretical aspects of motif composition creation. This research conducted field observations at Sembung Batik Studio in Yogyakarta, chosen for its use of brushes as an alternative to canting in batik motif creation, along with its diverse color compositions, indicative of contemporary batik. A characteristics study is conducted on various types and sizes of brushes to understand their material and visual attributes when

used for wax inking. Lastly, experimentation involves three stages – initial, advanced, and final experiments – aimed at achieving optimal visual composition, layering, and technical sequence in batik creation. The research methodology is summarized within the framework provided in Chart 1.

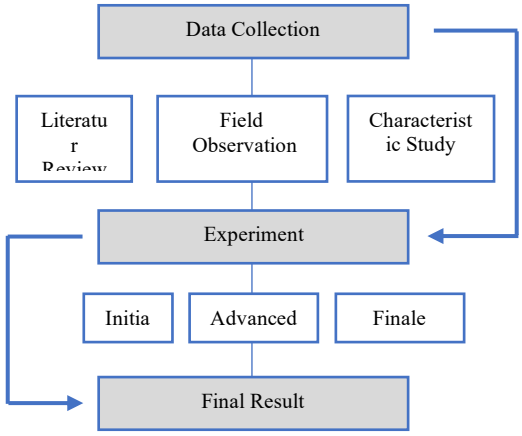

Chart 1. Framework Research.

(Source: Fardhani & Katresna, 2024)

RESULT AND DISCUSSION

Characteristics Study

During this stage, the researcher conducted initial experiments to identify the characteristics of each stroke generated by brushes with two distinct shapes: flat and round. The brushes utilized are crafted from natural materials to ensure the hairs do not melt when exposed to the hot wax. In particular, for this phase, the experiments employed a flat brush with a size of 1.5" from the Eterna brand and a round brush with a size 86 from the V-tech brand. Other supporting materials, such as Primisima cotton fabric and batik wax, are also utilized.

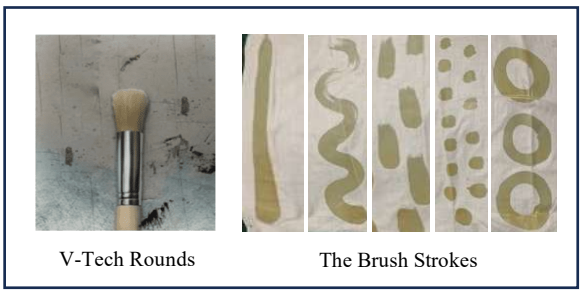

Figure 2. Experiment Results Using the V-Tech 86 Round Brush

(Source: Fardhani & Katresna, 2024)

Based on the results of the wax incisions using a V-tech 86 round brush on cotton fabric with several simple visuals as pictured in Figure 2, several visual analyses can be drawn, namely that in the straight line incisions (1), the end of the initial line stroke is created in the form of a circle and then ends with a conical line. Then, at the curved line (2), the brush breaks off at the end of the last line because the amount of wax the brush holds is small. The drawn line (3) creates a shape with rounded and short ends because the brush is swept quickly. In the tap-tap notch (4), the results of the tap-tap technique produced an unclear brush tip motif because the brush is not pressed too hard. Finally, the brush strokes on the circular geometric line (5) look quite effective in creating a cylindrical shape.

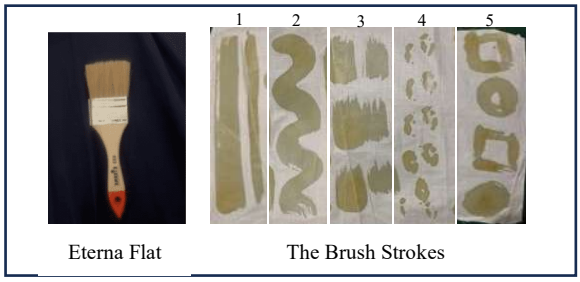

Figure 3. Experiment Results Using 1,5" Eterna Flat Brush

(Source: Fardhani & Katresna, 2024)

Analyzing the outcomes of wax incisions made with a 1.5" flat Eterna brush on cotton fabric featuring several simple visuals as pictured in

Figure **3**, various observations can be made, particularly regarding straight line incisions (1), the effectiveness of this 1.5" brush in crafting straight lines is attributed to its design; the small, flat, and lightweight nature of the brush ensures that sweeping vertically or horizontally with significant pressure does not lead to broken lines. Next, for the curved line (2), applying light pressure without excessive force during the wax incision process allows for creating a line stroke that fades at the end, revealing the distinctive characteristics of the brush stroke. For the drawn line notch (3), the short strokes result from the rapid brush movements, and the brush carries only a minimal amount of wax, making the brush's characteristics evident at the end of each stroke. In the tap-tap notch (4), occasional incisions with the brush lead to a dotted motif, as some of the brush tend to cluster together. Subsequently, when making wax incisions with geometric shapes (5), it is effortless to control the brush strokes, facilitating the easy creation of both outline and fill-in motifs.

Having conducted the characteristics study above, we can derive the following conclusions:

1. Selecting a brush material with natural fibers is essential for an effective alternative tool to replace canting. This choice is preferred because natural fibers are heat-resistant and do not melt when immersed in hot wax.

2. For this purpose, it is advisable to use brush fibers with a flat shape. A flat brush shape is ideal as it reveals the visual characteristics of the brush fibers, especially the lines they produce.

3. The pressure applied while brushing over the fabric plays a crucial role. Using firm pressure results in the creation of thick wax marks, although the characteristics of the brush fibers may not be very apparent. On the other hand, applying moderate pressure produces incisions that are not excessively thick, allowing the characteristics of the brush fibers to be visible.

4. The intensity of brush pressure plays a role in determining whether the wax penetrates the back side of the fabric. A firmly pressed brush, when applying wax, will result in deeper penetration into the back side of the fabric. Conversely, a moderately pressed brush will have less wax penetration, causing the color to leak more, resulting in an imperfect batik result. Nevertheless, achieving a sufficiently hot wax temperature can dissolve wax penetration on the back of the fabric, ensuring that the wax becomes genuinely liquid and not thick. Hot and liquid wax will effortlessly penetrate the back of the fabric, even without applying excessive pressure with the brush.

5. One can employ visual brush strokes such as straight lines, curved lines, and circles to achieve a good motif composition. These three visuals serve as reference strokes in creating motif compositions as they allow for the optimization of the brush's characteristics, specifically the lines formed by the fibers.

EXPERIMENTS

The experiment will progress through three stages, involving visual and color composition experiments with layers. The initial stage will focus on a single visual and color composition layer, followed by the second stage, which incorporates two layers. The third stage will comprise three layers.

Initial Experiments on Visual Composition of 1 Layer Brush and Color

This initial experiment aims to discover a straightforward visual layering composition achieved through brush strokes on sheets of Primisima cotton fabric. The chosen color palette included a single color, yellow, selected for its brightness and function as the base color. The experiment uses one type of brush type and size, emphasizing a 1.5" flat brush from the Eterna brand. The flat brush is known to produce effective brush fiber strokes, and the selected size ensures the most optimal visual outcome, considering the dimensions of the exploration medium, which were 42 cm x 59.4 cm sheet fabric

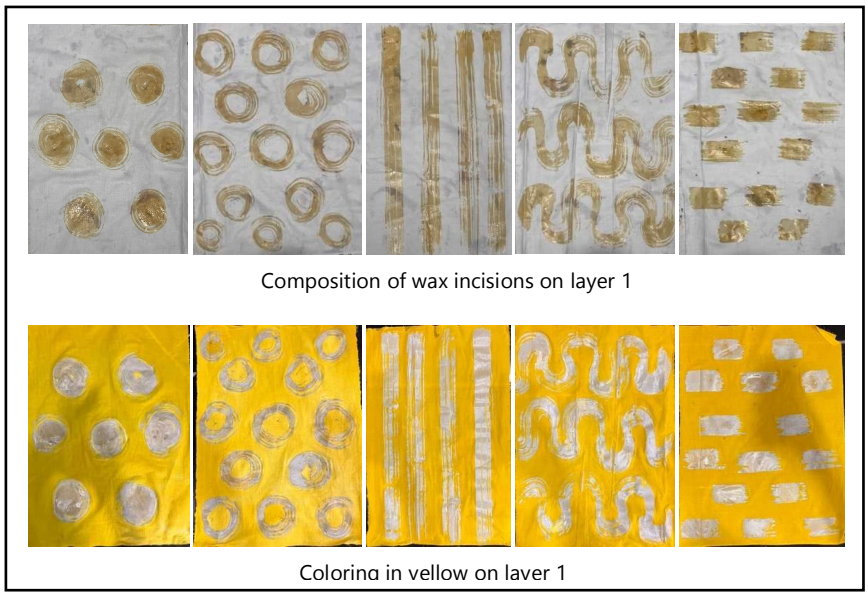

Figure 4. Initial Experiments

(Source: Fardhani & Katresna, 2024)

At this stage, the experiment has several processes to create experimental sheets that are different from each other. Most of the processes carried out are still following the general batik-making process, namely:

1. Wax inking process. The wax is inscribed using a brush with visual instructions for straight lines, curves, block circle patterns, outline circle patterns, and lines using repetition techniques for the composition.

2. Coloring process. At this stage, the coloring process is still superficial; apply the dye once using reactive dye, *remasol*, or a dab or brush technique. Ensure the dye is absorbed into the fabric's facial and back fibers. So, the fabric that has absorbed the color needs to be aired until it looks damp, not too wet, to be able to continue with the dye fixation process.

3. Dye fixation process. This process is carried out after the coloring process is complete using a water glass solution. Waterglass or sodium silicate is a chemical compound that binds dye to fabric fibers. Waterglass is thick, so it needs to be dissolved first in water at a ratio of 1:1. There are two ways to apply waterglass: brushing it on a fabric or dipping it in the waterglass solution. The size of the fabric can determine how to apply the water. After the water glass solution is evenly distributed and absorbed into the fibers, the next step is to dry the fabric in the shade or air until dry. This process is necessary to ensure an optimal fixation process.

4. Wax removal process/ *Lorod*. This process is the final stage in making batik: removing the wax by dipping the cloth in boiling water and adding soda ash to help accelerate the wax melting down from the fabric fibers. After this process, the visual motif obtained from the wax resist will appear. However, in this initial experimental stage, only some fabric sheets underwent wax removal. This aims to bring data variations.

The initial experiment revealed that employing brushstroke techniques such as straight lines, curves, block circle patterns, outline circle patterns, and draw lines proved to be optimal when applied to sheets of Primisima fabric measuring 42 cm x 59.4 cm using an Eterna brush with a size of 1.5” as shown in Figure 4. When creating the composition, the visual pattern is constructed using full drop repeat and half block repeat for motif repetition. The full drop repeat technique is the most basic and simple technique of repeating modules or motif ornaments, namely repetition in the form of repeated blocks with precision and straightness. This technique creates a motif composition with modules or ornaments arranged vertically, horizontally, or in repeating and simple triangles. Meanwhile, the half-block repeat technique is the composition of modules or ornaments by repeating them vertically and in columns, then repeating them in the next row by shifting them half down from the previous column (Holowko, 2021). Additionally, the wax successfully penetrates the fabric, blocking the color during dyeing. Following experiments with motif composition and coloring, a well-composed single layer allows for progression to further experiments.

Advanced Experiments on Visual Composition of 2 layers Brush and Color

This advanced experiment aims to discover a layered visual and color composition involving two layers. The second color introduced is red, which overlaps the yellow on layer 1. During this experiment, the researcher maintained consistency in the choice of visuals, opting for simple motifs arranged in various compositions. A single brush variation, the 1.5" brush, is used for the experiment, selected based on the dimensions of the exploration medium—a fabric sheet measuring 42 cm x 59.4

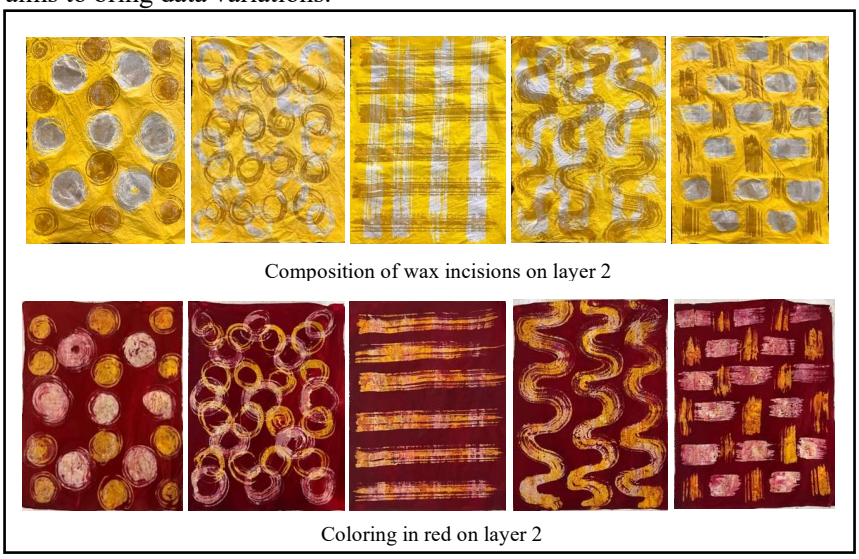

Figure 5. Advanced Experiments

(Source: Fardhani & Katresna, 2024)

The experiments are still being carried out using the general batik-making process, namely the wax incision, coloring, and dye fixation stages. The wax-removing process is carried out at a later stage because the aim is to create a more significant layering effect. In the coloring process, reactive dye, *remasol* was used to cover the yellow color in the initial experimental stage.

This experiment reveals that maintaining a simple composition remains practical for visually appealing designs, as shown in Figure 5. Brushstroke patterns, including straight and curved lines, block circle patterns, circle outline patterns, and draw lines, can be applied to the second layer by altering the direction from vertical to horizontal or horizontal to vertical. Additionally, the second layer of wax can be stacked on top of the first layer using the full-drop and half-drop repeat techniques.

On fabric sheets numbered 3 and 4, the researcher initiated removing the wax resist before applying the second layer of wax. However, during the dyeing process of the second layer with red, it was observed that the portions of the first layer of wax that had melted off instantly vanished and assumed a red hue. After dyeing the fabric, the resulting motif features yellow horizontal stripes with a subtle accent motif of faint white vertical stripes on each horizontal stripe. In contrast, the experimental sheets with the remaining wax resist showed a distinct visual composition, where the combination of the first and second layers appeared dynamic, contras, and integrated. Consequently, initiating the removal of the wax resist on the first layer is less effective for the fabric sheet, as it leads to an unsatisfactory visual outcome and requires more time, prolonging the process.

Final Experiment on Visual Composition of 3 layers Brush and Color

This final experiment aims to discover a visual and color composition with a 3-layers structure. The third color introduced is a darker shade than red—precisely, blue—which is then layered on top of the second layer color. Meanwhile, the visual composition continues to employ simple motifs with similar techniques, incorporating a slight shift in the position of layers 1 and 2. This experiment utilized a single brush variation, specifically a 1.5" brush, chosen with consideration for the dimensions of the exploration medium—a fabric sheet measuring 59.4 cm x 84.1 cm.

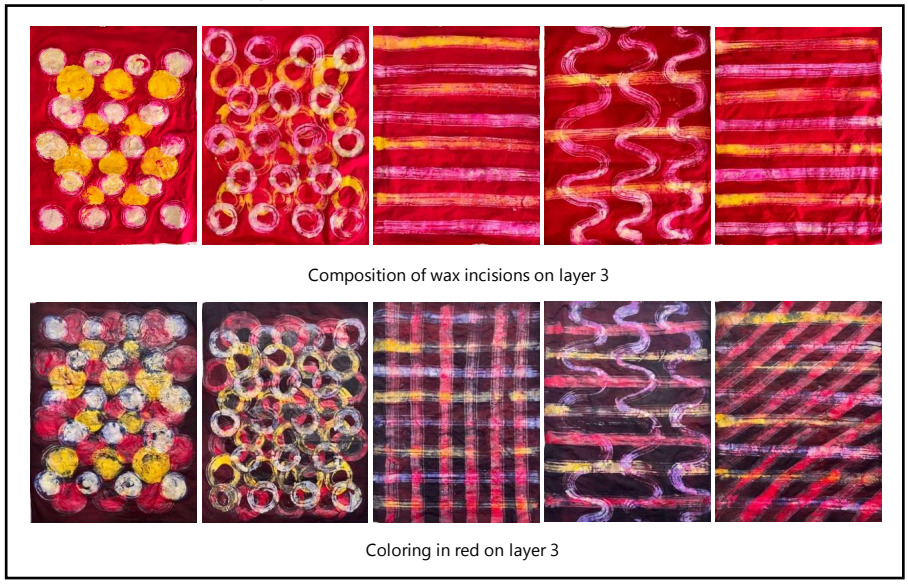

Figure 6. Final Experiments

(Source: Fardhani & Katresna, 2024)

coloring process employs reactive dye, *remasol* blue, to conceal the red from the preceding stage, aiming to produce a dark background color. Finally, the last batik procedure is executed in this concluding experimental stage: wax removal through boiling water and soda ash to expedite the wax melting and cleanse the fabric fibers.

The final experiment, which aims to find visual composition and color with a 3-layer composition, found that the most optimal visual composition is vertical-horizontal straight lines, block circle geometric patterns, and outline circle geometric patterns, as pictured in Figure 6. The three layers of wax application are arranged by altering the direction, transitioning from vertical to horizontal,

horizontal to vertical, alternating the arrangement, and stacking each layer. These three visuals are optimal, as their layered development results in a symmetrical compositional balance that adheres to sound visual principles.

At this experimental stage, color mixing will occur due to the color of each stacked layer, namely yellow stacked with red and blue stacked with blue, which will become dark purplish brown. In the final experiment of the coloring process, the coloring of the first layer, namely yellow, did not seep into the first layer, and the coloring of the second layer, namely red, also did not seep into the first layer. Then, when the third layer is colored blue, the function of the wax decreases due to the wax going through the process of applying water glass and drying it three times so that there is a little leak of color on the first layer. After removing the wax resist, this experimental sheet produced good visuals with abstract patterns from brush strokes on the fabric and contrasting colors to create a unique combination, as shown in Figure 7.

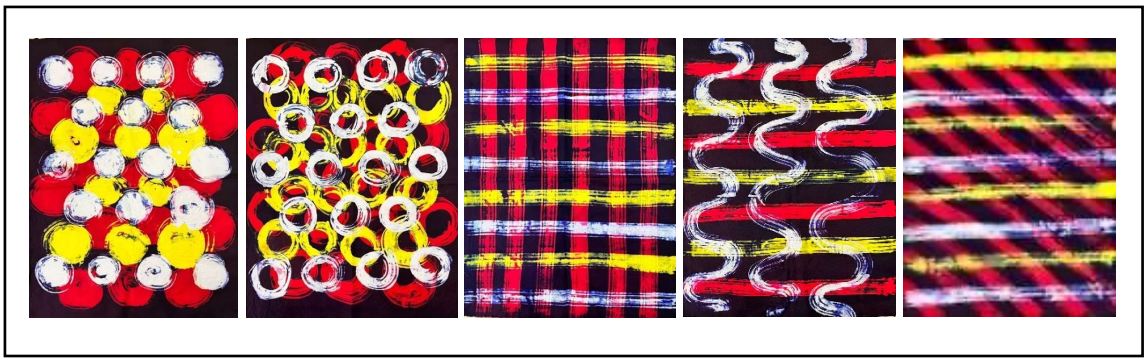

Figure 7. Final Results

(Source: Fardhani & Katresna, 2024)

DISCUSSION

Aesthetic Review of Brushstroke Contemporary Batik with Layering Technique

Batik is not only seen as a material form of culture but also as a manifestation of the Javanese way of thinking in viewing and interpreting life (Fardhani, 2019). *Batik* is an Indonesian artistic heritage that reflects the turmoil of society's cultural expressions. Batik is also a form of expression of Indonesian society's traditional arts, which is increasingly popular and enriches the nation's cultural treasures. Apart from that, batik is a national classic art which is an expression of the culture and creativity of society, as well as individuals, which is born from the crystallization of personal experiences and ultimately forms an identity for both individuals and groups (Kusrianto, 2013) (Purwanto, 2015).

The meaning of batik from a modern perspective has developed and expanded to various understandings in the dimensions of meaning, principles of purpose, and the influence of Indonesian cultural diversity in the constellation of modern aesthetics and identity, which ultimately gave birth to the concept of contemporary batik (Sunarya, 2016). From a contemporary perspective, Indonesian batik design is exciting and contradictory, namely between reasonable functionality and the rebellion of new creations (Nurcahyanti & Affanti, 2018). In the context of time and space, contemporary batik is increasingly developing. It continuously adapts to the tastes of the market, connoisseurs, and consumers, resulting in the emergence of contemporary batik. According to Bastomi, contemporary is defined as modern or contemporary, namely the present time, which is different from the previous time, so the work has significant differences in shape and purpose. These differences include a series of considerations of process, needs, tastes, and materials used (Bastomi, 2012).

Contemporary batik has free patterns and often takes primitive, sculptural, and natural forms (Setiati & Astuti, 2007). Primitive shapes are simple shapes such as geometric shapes, squares, triangles, and circles. Contemporary art contains elements of new creations varying with imitative, expressive, realist, non-realist, and even abstract characteristics. This scheme breaks down boundaries, and the same applies to contemporary batik designs. Innovative creations emerge to cater to the preferences of the public, enthusiasts, and consumers (Bastomi, 2012). Contemporary batik has motifs that are merely decorative rather than spiritual symbols, so this batik has unlimited ideas and a dynamic cycle of change (Musman & Arini, 2011).

The development of contemporary batik at the

beginning of its emergence still revolved around modifications of classic motifs, which only changed the size, color, and composition of placement or a combination of two motifs to create an impression of novelty in making contemporary batik (Nurcahyanti & Affanti, 2018). In technical terms, Batik is a process of decorating the surface of cloth using wax to block or prevent dye from penetrating the fabric. Wax is applied first to form a motif composition, then continued with color immersion. In some complex batik creations, it is possible to repeat this process to create a stack of layers (Deyrup, 1971).

In contemporary batik development, this research aims to try a new way by combining visual novelty and developing basic techniques in making batik, namely combining brush stroke motifs and layering techniques in waxing and dyeing. The results created can be considered contemporary batik because the visuals displayed are far from classic batik motifs but instead are a development of simple or primitive visuals through lines, curves, and circles. In terms of meaning, the motif created is not a particular expression or symbol, as batik motifs were created in ancient times (Sabatari, 2006). Instead, simple shapes such as lines and curves represent contemporary batik as a work of art that can provide an aesthetic experience (Madi, 2004). In terms of the batik process, this contemporary batik work has a physical function as a work of art in terms of using alternative tools to replace canting and stamping, which is an effort to adapt tools or objects to obtain effectiveness and efficiency in the wax inscribing process. So, in contemporary batik development, the physical function is found in using a brush as a substitute tool for wax incisions so that more people can practice this batik technique (Prayatna dkk., 2021). Apart from that, through the development of contemporary batik, while still maintaining the basic batik process, namely cloth decorated with ornamental motifs using a hot wax dip cover technique using a canting or stamp, it is hoped that we can preserve the skill of batik which is considered to have begun to fade among the younger generation due to the development of printing technology and digitization of batik patterned fabric (Usop, 2021). Hopefully, this research can spark new ideas or concepts in developing contemporary batik.

CONCLUSION

Based on the initial experiments, the conclusion is drawn that simple visuals adaptable into modules or ornamental motifs include straight lines, curves, and circles. These elements can be composed using the full-drop repeat and half-drop repeat techniques. To optimize the characteristics of brush fiber strokes, straight-line visuals should be arranged in full drop repeat. On the other hand, the circular visual can be effectively composed using the half-drop repeat technique, as this repetition on each layer creates a sense of space. In the ongoing experiments, researchers have discovered that refraining from removing the wax resist after layer one proves more effective. This decision avoids removing traces of the wax blocking from layer one, preventing color from leaking through to layer two.

Furthermore, the final experiment concluded that three pieces of batik cloth are optimal, the visual composition of straight lines, block circles, and outline circles, as pictured in Figure 8. Considered the most optimal, these three batik cloths embody three essential visual principles in their motif composition: unity, balance, and rhythm. The visual composition of straight lines on the third layer has the principle of symmetrical balance, where straight vertical-horizontal lines are repeated with the same rhythm and arranged between color combinations. The vertical lines, which are longer and fewer in number, are colored in red (dark), and the horizontal lines, which are shorter and more numerous, are colored in white and yellow (light). Meanwhile, the visual composition of circles, whether blocks or outlines, is composed using the half drop repeat technique, which has the principle of unity and rhythm, where each circle object created on each layer has a different compositional layout, but when stacked, it becomes a complete compositional unit. The rhythm of the size of the stacked circular objects creates the illusion of space. Apart from visual composition, contrasting colors can also create a spatial effect. In the layering and coloring process, layer one creates a visible circle on the motif in white. Then, the process of inking the wax and coloring the second layer produces a visual circle on the motif in yellow.

Meanwhile, layer three's wax notching and coloring process produces a visual circle in the motif in red. However, the result shows that the white circle appears on the front layer, the yellow circle on the middle layer, and the red circle on the back layer. Stacking layers one, two, and three colorings produces a dark purplish brown background by mixing yellow, red, and blue. The combination of stacking colors, visual circles, and a dark background has a spatial effect on the composition.

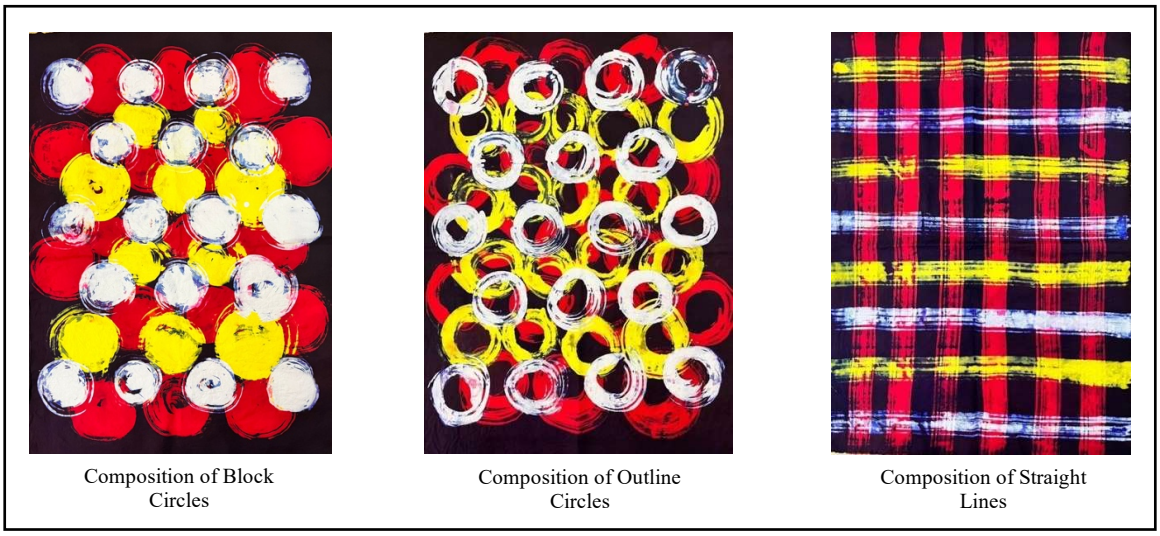

Figure 8. The Optimal Results

(Source: Fardhani & Katresna, 2024)

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