

Batik Ballpoint Engraving

Grades 9-12

Goals:

- To demonstrate an understanding and appreciation of the history of batik techniques
- To demonstrate skill and knowledge of subject by applying batik principles to engraved artworks
- To demonstrate skill and knowledge of the elements of line and pattern by utilizing line and pattern intentionally in compositions for engraved batik artworks
- To demonstrate skills and knowledge of the process of developing artworks by creating multiple preliminary drawings and studies to refine a final artwork

Objectives:

- TLW view a presentation on Batik, Pysanky, and Engraving
- TLW participate in response activity comparing and contrasting the effects of different lines and patterns
- TLW present a personal symbolism bookmark created using batik engraving
- TLW sketch at least 5 designs or submit 5 photos they would like to consider for their final batik engraving artwork
- TLW develop final composition by creating a color study and full size cartoon
- TLW demonstrate skill in batik by engraving final artwork
- TLW arrange all pieces created during lesson on given black board for display
- TLW present the process display and matted final artwork to the class
- TLW assess their own work

Vocabulary:

- Engraving- a design that is worked into a surface using tools that creates recessed, cut, or carved lines.
- Recess- an indentation where a line is pushed back from the surface using a tool
- Positive Space- The area in a work which is occupied by the subject or medium
- Negative Space- The area in a work which surround the subject
- Batik- a method of producing colorful designs in which wax is layered on a piece of fabric as it is dipped in different colors of dye to preserve the previous color under the wax.
- Pysanky- The Ukrainian batik art of dyeing eggs with intricate line patterns
- Kiska- The tool used in the art of Pysanky consisting of a small metal cone attached to a stick which is heated and filled with beeswax.
- Line- A moving point; the path between two points

- Pattern- The repetition and ordered arrangement of lines, shapes, and forms in a design
- Preliminary- any drawing or study created to prepare for a final artwork
- Thumbnail or Sketch- A loose, small preliminary drawing to brainstorm potential design and composition ideas for a larger work
- Color Study- A loose preliminary drawing to experiment and practice the type and application of color before applying it to an artwork
- Cartoon- A full size drawing created to finalize design, composition, and placement before beginning a final work
- Process Display- An aesthetic arrangement of all of the preliminary drawings and studies created to produce a final artwork for display with that artwork
- Matting- A border that surrounds a finished artwork made from matte board that provides a clean space between the artwork and the frame

Materials:

- Illustration Board
- Palette Paper
- Masking Tape
- Ball Point Pen
- Pastel Color Sticks
- Black Board
- Matte Board
- Foam Core
- Art Labels

Visuals:

<https://docs.google.com/presentation/d/19uSttsiCgBVpU3ZR09cYQowULHK5vHKhCqBVONhztSI/edit?usp=sharing>

Art History:

An engraving is a design that is worked into a surface using tools that create recessed, cut, or carved lines. Engravers use gravers (tools) to cut designs into metals, glass, stone, and many other surfaces. The first engravings were created by stone-age artists on eggshells, bones, and rocks. In printmaking, "engraving" refers to the printed image that is created by a wood, metal, or plastic plate that has been carved to hold ink lines and loosely refers to many different types of techniques.

Batik is both an art and a craft of creating lines and patterns with a resist process on a surface, traditionally fabric, but the technique can be used on many surfaces. Evidence of early examples of batik have been found in the Far East, Middle East, Central Asia and India from over 2,000 years ago. It is possible that these areas developed independently, without the influence of trade or cultural exchanges. However, it is more likely that the craft spread from Asia to the islands of the Malay Archipelago and west to the Middle East along the caravan trading route.

To make a batik, selected areas of the design are blocked out by applying hot wax over them, a dye is applied on top and the parts covered in wax resist the dye and remain the original colour. A simple batik may be just one layer of wax and one dye, but this process of waxing and dyeing can be repeated many times if necessary to create more elaborate and colourful designs. After the final dyeing the wax is removed (usually in hot water) and the cloth is ready for wearing or displaying.

Early batik designs were made by simply splattering the hot wax onto fabric giving the technique its name originating from the Javanese word "tik" meaning "to dot." However, different cultures developed different styles and traditions utilizing the technique such as the Ukrainian art of Pysanky which uses a batik technique with a tool called a kiska to apply the hot wax resist in thin consistent lines to create intricate motifs and patterns on eggs.

Lesson 1

Motivation:

TTW introduce the lesson using the presentation beginning with Line and Pattern. Students can use their sketchbooks to take notes. TTW ask questions like “Do you think Bridgette Riley’s work is art?” TTW administer a Venn diagram response activity for two sets of works, one focusing on line and the other focusing on pattern, asking questions like “How does each direction and quality of line make you feel?” TTW continue presentation on the history and techniques of Batik, Pysanky, and Engraving. TTW ask questions like, “What, if anything, inspired you or interested you about the artworks we are seeing? What would the Pysankas be like if she had chosen more muted colors? Does anyone have a favorite piece from what we have seen today? Why? What meaning would you assign to your colors? Why? What meaning would you assign to different patterns? Why?” TTW explain to the students how they will begin a Pysanky inspired design for an engraved bookmark using personal symbolism. TTW check for understanding of instructions. TTW, before the end of class, explain that students need to prepare 5 sketches or 5 photographs to decide between for their final batik engraving artworks.

Procedures:

TLW sketch a design for a bookmark which focuses on line, pattern, and personal symbolism. TLW meet with the teacher to get approval for their bookmark design. TLW begin researching ideas for their final artwork.

Lesson 2

Motivation:

TTW review the presentation and instructions for the day. TTW ask questions like “Who can remind me what is used to resist the dye in batik? When the Pysanka are dropped into dye, how do they order the colors? Why? Who can remind me what engraving is?” TTW have the students share how they incorporated personal symbolism into their bookmark designs by asking students to share what the colors and patterns of their design represent. TTW demonstrate the batik engraving process and show finished works for examples. TTW also show color studies of finished works to introduce process and rationale.

Procedures:

TLW execute their Pysanky inspired design on their bookmark. TTW check students’ sketches or photographs to determine which two ideas are best suited to be developed into color studies. TLW begin the two color studies selected

from the 5 ideas they brought to class. TLW finish 10 minutes before the end of class to clean their area, properly store their work, and complete an exit ticket reflecting on their first experience using batik engraving.

Lesson 3

Motivation:

TTW lead a class discussion on the success of first experience with batik engraving on bookmarks. TTW ask questions like “What went well? What didn’t go well? What would you tell yourself if you could go back in time before you started engraving to help yourself execute your bookmark to your expectations? What is your favorite line or area of your bookmark? How will you work differently on your final artwork?” TTW review the rationale for color studies asking questions like “Who can remind me how color studies help us prepare for our final artworks? Do our color studies need to be perfect? How will we store our color studies?” and pass out the rubrics for the project. TTW demonstrate the laminating process.

Procedures:

TLW finish their bookmark if they have not already done so. TLW begin or continue to work on their color studies. TLW confer with the teacher to select their final composition for their artwork. TTW present and demonstrate the cartoon process and rationale. TLW create their full size cartoon on palette paper.

Lesson 4

Motivation:

TTW show all examples of finished works (or works from previous years). TTW lead a discussion on which works are the most and least successful and why. TTW ask questions like “What do we think is successful in this work? How is line utilized? How is pattern utilized? Do you think it was what the artist intended? Do you think it matters if the work turns out the way the artist intended? What would we change about this work? Do we think those elements are unsuccessful? Why? If that happened in your piece, what would you do to adapt?” TTW review the batik engraving process.

Procedures:

TTW complete their cartoons before beginning their final artwork. TLW finish five minutes before the class period ends and clean up their areas, store their materials, and properly store their work.

Lesson 5

Motivation:

TTW review classroom procedures and ask students questions about line and pattern. TLW respond to works by describing the lines in them as personality traits and coming up with their own titles for the works. TTW lead discussion about how to finish strong after a long preparatory process. TTW ask questions like “How can we finish strong? What will it look like to continue being thoughtful and deliberate all the way to the finish line? How do you know a piece is finished?” TTW show examples of completed process displays. TTW instruct students to be thinking about titles for their works as they finish.

Procedures:

TLW complete their final artworks. TLW generate a few title options for their final work. TLW finish 5 minutes before the class period ends and clean up their areas, store their materials, and properly store their work. TLW complete an exit ticket as to if their work is completed yet.

Lesson 6

Motivation:

TTW discuss layout and presentation of process displays. TTW explain how create labels for the completed artworks. TTW explain to students how to prepare for the critique by completing their rubric and arranging their process display and final artwork for the critique. TTW demonstrate how to fix drawings and studies to a piece of black board for display. TTW demonstrate how to matte final artwork. TTW demonstrate how to fill out an art label. TTW demonstrate how to hang both for display on the class board before the end of class

Procedures:

TTW demonstrate how to arrange and mount process display and matte final artwork. TLW arrange and mount process display and matte final artwork. TLW generate three title ideas for their process display. TLW create labels for both works. TLW present their works and complete rubrics. TLW share their successes and failures and respond to works by classmates stating what they learned by going through a multi step process, which lines they think conveyed feeling the best, and why. TLW display their pieces on the class board.

Evaluation: Were learners able to:

- Identify batik artworks?
- Identify the elements of line and pattern in artworks?
- Respond to the variety of uses of line and pattern in artworks?
- Sketch at least five designs?
- Develop their designs through multiple preliminary drawings and studies?
- Engrave carefully and thoughtfully?
- Present their personal symbolism bookmark
- Arrange their preliminary work aesthetically for a process display?
- Present their final matted artwork and process display?
- Assess their own work?

Mississippi Visual Art Standards:

All four Artistic Processes were addressed in the lesson including Creating (CR), Presenting (PR), Responding (RE), and Connecting (CN). Within those processes the following Anchor Standards were met. Students were able to:

1. Generate and conceptualize artistic ideas and work. VA: CR1.I
2. Organize and develop artistic ideas and work. VA: CR2.I
3. Refine and complete artistic work. VA: CR3.I
4. Select, analyze, and interpret artistic work for presentation. VA: PR4.I
5. Develop and refine artistic techniques and work for presentation. VA: PR5.I
6. Convey meaning through the presentation of artistic work. VA: PR6.I
7. Perceive and analyze artistic work. VA: RE7.I
8. Interpret intent and meaning in artistic work. VA: RE8.I
9. Apply criteria to evaluate artistic work. VA: RE9.I
10. Synthesize and relate knowledge and personal experiences to make art. VA: CN10.I
11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. VA: CN11.I

Resources

<https://www.dickblick.com/lesson-plans/ball-point-engraving/>
https://cld-assets.dick-blick.com/image/upload/c_limit,w_612/f_pdf/q_auto/v1/5L4HDbbs047kW0eycehJM8?_a=BAVAZGGf0
<https://www.tiktok.com/@katherinealexanderart/video/7499167649885097259>
<https://katherinealexander.art/collections/shelf-display-pysanky>
<https://katherinealexander.art/collections/jewelry>

<https://www.youtube.com/watch?v=rrZ9Tc0I3EU&t=1s>
<https://www.batikguild.org.uk/>

<https://www.batikguild.org.uk/batik/history>
<https://www.batikguild.org.uk/batik/what-is-batik>
<https://www.batikguild.org.uk/batik/indonesia>
<https://www.timeout.com/singapore/art/the-batik-artists-from-singapore>
<https://cyctailor.com/en-us/blogs/our-blog/interview-with-an-artist-a-singapore-story>
https://www.invaluable.com/artist/said-sarkasi-tzee-jmsdc19ab4/sold-at-auction-prices/?srsltid=AfmBOopuRTuQZWe8GBsx_m1ByUx1JsM6CidlXRq_Tejt7ET0-JM-tddD
<https://www.thepeakmagazine.com.sg/lifestyle/batik-artist-sarkasi-said-connects-past-present-latest-exhibition>