

Batik Art Knowledge Organiser

Essential batik vocabulary

Batik	A method of producing coloured designs on textiles by dyeing the, having first applied wax to the parts to be left undyed.
Resist	A resistant substance applied as a coating to protect a surface during a process, for example to prevent dye.
Tjanting	A Javanese instrument for applying hot wax in batik work.
Tone	The lightness or darkness of colours used, which can help to create a sense of depth or distance in art.
Medium	The material used to create art.
Design	A plan or drawing produced to show the look of building, garment or other object before it is made.

What is traditional batik?

Batik is an Indonesian technique of wax-resist dyeing applied to whole cloth. This technique originated from Java, Indonesia. Batik is made by drawing dots and lines of the resist with a spouted tool called a tjanting.

MAKING LINKS TO PREVIOUS LEARNING GOLDEN VOCABULARY

Colour

Colour is an element consisting of hues, of which there are three properties: hue, chroma or intensity, and value. E.g. Warm, cold, light, dark, pale, deep, vibrant, dull, pastel, pure, bright, contrast, complementary, earth, hue, shade, tint.

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I am a multidisciplinary water media artist who works mainly in watercolour and watercolour batik. I love the watercolour medium for the layering, colours, and transparency which appeal to my sense of spontaneity. My watercolours are vibrant, bright, and rich with wonderful depth and tonal ranges.



Batik tools



Tjanting tool



Melting pot



Wax

Watercolour

Steps of watercolour batik

1. Prepare your sketch on your paper in pencil.
2. Melt the wax then place along the pencil lines. Remember these areas will remain white when the wax is removed.
3. Once the wax has dried, use the watercolours to paint your design.
4. Once the paint is dry, crinkle the paper, forming small cracks in the wax.
5. Next, make a batik sandwich with newspaper and iron off the wax. Keep ironing until all the wax has been removed.

For my watercolour batik paintings, I use a variety of Oriental papers: Korean Hanji, Japanese wash, and Thai Unryu. I incorporate optical colour mixing in my paintings so images are perceived as intended from a distance but results look colourful and playful upon closer examination. Vibrant colours laid over a soft wet-in-wet wash gives a taste of watercolour, while the colours and shapes created by many alternated layers of watercolour wash and wax give a look of impressionism with a wonderful depth.