**OMEGA TERM E-Note CLASS; J SS 3**

**SUBJECT; CULTURAL AND CREATIVE ARTS**

**SCHEME OF WORK**

**WEEK 1. MODULATION.**

**‘’ 2. MAKETING OF ART WORKS.**

**‘’ 3. UNITY.**

**‘’ 4. PRACTICAL: BREATH CONTROL VOICE TRAINIG AND**

**INSTRUMENTALS.**

**‘’ 5. BATIK**

**“ 6. REVITIONS ON PREVIOUS WORKS**

**J S C E EXAMINATION.**

**CLASS; J S S 3 WEEK 1**

**TOPIC; MODULATION.**

IN [MUSIC](https://en.wikipedia.org/wiki/Music), **modulation** is most commonly the act or process of changing from one [key](https://en.wikipedia.org/wiki/Key_(music)) ([tonic](https://en.wikipedia.org/wiki/Tonic_(music)), or [tonal center](https://en.wikipedia.org/wiki/Tonality)) to another. This may or may not be accompanied by a change in [key signature](https://en.wikipedia.org/wiki/Key_signature). Modulations articulate or create the structure or [form](https://en.wikipedia.org/wiki/Musical_form) of many pieces, as well as add interest. Treatment of a [chord](https://en.wikipedia.org/wiki/Chord_(music)) as the tonic for less than a [phrase](https://en.wikipedia.org/wiki/Phrase_(music)) is considered [tonicization](https://en.wikipedia.org/wiki/Tonicization).

Modulation is the essential part of the art. Without it there is little music, for a piece derives its true beauty not from the large number of fixed modes which it embraces but rather from the subtle fabric of its modulation.

## **TYPES**

### **COMMON-CHORD MODULATION**

[Common-chord](https://en.wikipedia.org/wiki/Common-chord_(music)) modulation (also known as diatonic-pivot-chord modulation) moves from the original key to the destination key (usually a [closely related key](https://en.wikipedia.org/wiki/Closely_related_key)) by way of a chord both keys share: "Most modulations are made smoother by using one or more chords that are common to both keys.  For example, G major and D major share 4 chords in common: G, B minor, D, E minor. This can be easily determined by a chart similar to the one below, which compares chord qualities. The I chord in G major—a G major chord—is also the IV chord in D major, so I in G major and IV in D major are aligned on the chart.

**ENHARMONIC MODULATION**

An enharmonic modulation takes place when one treats a chord as if it were spelled [enharmonically](https://en.wikipedia.org/wiki/Enharmonic) as a functional chord in the destination key, and then proceeds in the destination key. There are two main types of enharmonic modulations: [dominant seventh](https://en.wikipedia.org/wiki/Seventh_chord)/[augmented sixth](https://en.wikipedia.org/wiki/Augmented_sixth_chord), and (fully) [diminished seventh](https://en.wikipedia.org/wiki/Seventh_chord). Any dominant seventh or [German sixth](https://en.wikipedia.org/wiki/German_sixth) can be reinterpreted as the other by respelling the m7 or +6 chord tone (respectively) in order to modulate to a key a half-step away (descending or ascending); if the fifth from root chord tone of a German sixth is omitted, the result is an [Italian sixth](https://en.wikipedia.org/wiki/Italian_sixth). A diminished seventh chord meanwhile, can be respelled in multiple other ways to form a diminished seventh chord in a key a minor third (m3 as root), tritone (°5 as root) or major sixth (°7 as root) away. Where the dominant seventh is found in all diatonic scales, the diminished seventh is found only in the harmonic scale naturally; an augmented sixth is itself an [altered chord](https://en.wikipedia.org/wiki/Altered_chord), relying on the raised fourth scale degree.

## **COMMON MODULATIONS**

The most common modulations are to [closely related keys](https://en.wikipedia.org/wiki/Closely_related_key) (I, V, IV, vi, iii, ii). V (dominant) is the most frequent goal and, in minor, III ([relative key](https://en.wikipedia.org/wiki/Relative_key)) is also a common goal. Modulation to the [dominant](https://en.wikipedia.org/wiki/Dominant_(music)) or the [subdominant](https://en.wikipedia.org/wiki/Subdominant) is relatively simple as they are adjacent steps on the [circle of fifths](https://en.wikipedia.org/wiki/Circle_of_fifths). Modulations to the [relative major or minor](https://en.wikipedia.org/wiki/Relative_major_or_minor) are also simple, as these keys share all pitches in common. Modulation to distantly related keys is often done smoothly through using chords in successive related keys, such as through the circle of fifths, the entirety of which may be used in either direction.

## **SIGNIFICANCE**

In certain [classical music](https://en.wikipedia.org/wiki/European_classical_music) forms, a modulation can have structural significance. In [sonata form](https://en.wikipedia.org/wiki/Sonata_form), for example, a modulation separates the first subject from the second subject. Frequent changes of key characterize the [development](https://en.wikipedia.org/wiki/Musical_development) section of sonatas. Moving to the [subdominant](https://en.wikipedia.org/wiki/Subdominant) is a standard practice in the [trio](https://en.wikipedia.org/wiki/Trio_(music)) section of a [march](https://en.wikipedia.org/wiki/March_(music)) in a major key, while a minor march will typically move to the relative major.

Changes of key may also represent changes in mood. In many genres of music, moving from a lower key to a higher often indicates an increase in energy.

Change of key is not possible in the [full chromatic](https://en.wikipedia.org/wiki/Full_chromatic) or the [twelve tone technique](https://en.wikipedia.org/wiki/Twelve_tone_technique), as the modulatory space is completely filled; i.e., if every pitch is equal and ubiquitous there is nowhere else to go. Thus other differentiating methods are used, most importantly ordering and [permutation](https://en.wikipedia.org/wiki/Permutation_(music)). However, certain pitch formations may be used as a "tonic" or home area.

**CLASS; J S S 3 WEEK 2**

**TOPIC; MAKETING OF ART WORKS.**

# 50 Ways to Promote your Art and Engage with Art Lovers

Do you ever feel stuck for ways to blog, post, tweet, and share about your art? If so, keep reading, because today I’m going to break down 50 different ways to talk about your art and connect with potential (and current) collectors:

1. Ask your audience for feedback—Is it finished?

2. Ask your audience to vote on a title for your latest piece.

3. Share secrets about your process.

4. Show your work in progress.

5. Ask your audience for color input.

6. Get presentation feedback: ask your audience to vote on how you display your art.

7. [Guest post for blogs](http://emptyeasel.com/2012/06/18/a-helpful-guest-blogging-strategy-for-artists/) that have a similar audience.

8. Guest post for a large platform like [Tiny Buddha](http://tinybuddha.com/blog/cultivating-purpose-let-go-of-should-and-do-what-you-love/), Huffington Post, etc.

9. Gift your art to influencers. Ask yourself, are there people who might enjoy your work and possibly share it with others? There should be no demand or expectation on your side—make a gift of your artwork because it feels good.

10. Make art inspired by influencers. Create work that continues the story someone has shared about their life. Then, talk about it.

11. Do a Facebook Live Q & A. announce a specific date for a LIVE Q&A, and have a list of questions ready to answer.

12. Create an in-depth tutorial about your process.

13. Show close up detail of your work and have your audience guess what it is.

14. Ask your audience about your latest composition.

15. Ask your audience—How does my work make you feel?

16. Ask your audience—What 3 words come to mind when you look at my art?

17. Photograph your workspace.

18. Photograph yourself working.

19. Take a video of yourself working.

20. Create a speed videos of your process, from start to finish.

21. Call collectors and ask about your art. How is it? Are there any issues?

22. Collect testimonials about your art.

23. Offer advice on caring for your artwork.

24. Share how best to hang and display art in your home.

25. Offer interior decorating advice.

26. Partner with an interior designer. Introduce yourself (and your work) to designers who have a similar aesthetic to build greater access to collectors.

27. Consign art to a local gallery or coffee shop.

28. Offer talks at a community center about your art.

29. Create and offer workshops to pass along your unique artistic skills.

30. Share the story/inspiration behind your art.

31. Write an e book about yourself and your art.

32. Send upcoming exhibition notices to past collectors of your work.

33. Contact past collectors to offer them a “first view.” It’s always a nice touch to share new work first with the people who have already collected your art.

34. Present new art in batches. Don’t just make a single piece and share it; instead, create a series of work and then be strategic with how you present it in order to generate more interest in each successive piece.

35. Go to your local TV or radio station and pitch a story about your art.

36. Hold your own [abandoned art project](http://michaeldemeng.typepad.com/art_abandonment/2012/06/art-abandonment.html). Leave your card with your art.

37. Pitch a local newspaper about your art.

38. Find current writers for Huffington Post or similar large sites and pitch being featured in a story.

39. Find a magazine that sells your materials or uses your medium or style, and pitch them a story of your art.

40. Find out which words are used to describe your art by people who enjoy it. Then add that list of words to your SEO ([search engine optimization](http://emptyeasel.com/art-business-advice/seo-for-artists/)) efforts.

41. What stores/brands/magazines align with your type of artwork? Develop a partnership with them.

42. Use just one specific art supply brand when creating your next artwork, and tell that company about it. Pitch it as a story for the brand—share your end result, and how you worked with their supplies.

43. Send a yearly note of thanks to your past collectors.

44. Survey your collectors about packaging, timely shipping, checkout process, etc, and see where you can improve.

45. Share problems you’ve experienced and how you solve them.

46. Be vulnerable about your process and your life as an artist.

47. Tell the story of a particular series of artwork over a period of time. Break the story into “chapters” to build interest in the series overall.

48. Host a local ART meetup.

49. Try out a variety of media—write, photograph, record, speak in person, etc.

50. Maintain an [email newsletter list](http://emptyeasel.com/2016/10/17/want-to-sell-more-art-online-start-growing-your-email-list/) and ask people to sign up.

Ultimately, it’s important that you spend quality time with people who might like your art. You need to share, open up, and take initiative to promote your art if you want to connect with people who might buy it.

**CLASS; J S S 3 WEEK 3**

**TOPIC; UNITY.**

[unity](https://www.collinsdictionary.com/us/dictionary/english/unity) implies the oneness, as in spirit, aims, interests, feelings, etc., of that which is made up of diverse elements or individuals *[*national *unity]*; [union](https://www.collinsdictionary.com/us/dictionary/english/union) implies the state of being united into a single organization for a common purpose *[*a labor *union]*; [solidarity](https://www.collinsdictionary.com/us/dictionary/english/solidarity) implies such firm and complete unity in an organization, group, class, etc. as to make for the greatest possible strength in influence, action, etc.

**Unity** is the state of different areas or groups being joined together to form a single country or organization.

*We have to act to preserve the unity of this nation.*

When there is **unity**, people are in agreement and act together for a particular purpose.

**Word forms:**plural **ˈunities**

**1.**the state of being one, or [united](https://www.collinsdictionary.com/us/dictionary/english/unite); oneness; singleness

**2.**something complete in itself; single, separate thing

**3.**the quality of being one in [spirit](https://www.collinsdictionary.com/us/dictionary/english/spirit), [sentiment](https://www.collinsdictionary.com/us/dictionary/english/sentiment), purpose, etc.; harmony; agreement; concord; uniformity

**4. a.)**[unification](https://www.collinsdictionary.com/us/dictionary/english/unification) **b.)**a [unified](https://www.collinsdictionary.com/us/dictionary/english/unify) group or body

**5.**the quality or [fact](https://www.collinsdictionary.com/us/dictionary/english/fact) of being a [totality](https://www.collinsdictionary.com/us/dictionary/english/totality) or whole, esp. a [complex](https://www.collinsdictionary.com/us/dictionary/english/complex) that is a [union](https://www.collinsdictionary.com/us/dictionary/english/union) of related parts

**6.** an arrangement of parts or material in a work of art or [literature](https://www.collinsdictionary.com/us/dictionary/english/literature), that [will](https://www.collinsdictionary.com/us/dictionary/english/will) produce a single, [harmonious](https://www.collinsdictionary.com/us/dictionary/english/harmonious) [effect](https://www.collinsdictionary.com/us/dictionary/english/effect)

**b.**a design or effect so produced

**7.** constancy, [continuity](https://www.collinsdictionary.com/us/dictionary/english/continuity), or [fixity](https://www.collinsdictionary.com/us/dictionary/english/fixity) of purpose, action, etc.

**CAUSE OF NATIONAL DISUNITY**

The biggest single cause of national disunity today is bad politics.

Cultural, racial and religious differences are a given in Malaysia. Our demography guarantees diversity without our having to look far or search hard to find a name, face or tongue that is distinct from our own.

A plural society has more competing interests to manage than does a homogeneous society, and it needs a different style of handling. That is another given. Malaysians may have many bad habits, but as a society, we are not particularly predisposed to conflict or aggression. For that, we need a catalytic reagent. The stream of bad politicians and bad politics provides just that.

The socio-cultural divide has mostly been managed for political gain rather than harmony. Though never well managed in the past, there was at least a sense that all the political juggling would be worthless if stability were lost and the nation fell off the edge, as we did in 1969.

One heavily politicised topic is the education policy. It has always been a convenient issue for opportunistic politicians to exploit. The “single-stream” debate is one issue that has become the fast elevator to political stardom, whereas there are less divisive staircases to take to the top.

It is now embedded in the public consciousness that the SJKC schools are bad for national unity and that unity would be better served if they were abolished. In the deconstruction, the argument for this is twofold: (1) the common tongue proficiency in BM would improve for the non-Malays through the medium of instruction, and (2) the mingling of the races at the primary education level would bring about the kind of unity we desire.

# How-To Maintain Unity

# Here are practical and immediate ways to fulfill the imperative of "Love your fellow as yourself”:

**1. Look for ways to help.**

Maimonides (Character 6:3) writes that a person should be concerned about other people’s spiritual, emotional and material needs, just as one is concerned about his own needs.

Go out of your way to help others. Give a patient, listening ear (with cellphone off) when someone needs to talk. Make suggestions for someone who is trying to find a job or a marriage partner. Offer to grocery shop to give your spouse a break.

Make the commitment to practice one daily act of kindness. Put it in your day timer along with all your other goals, and track it to completion. At the end of the week, reflect back and take pleasure in having accomplished something important.

The key here is to be proactive. I was recently walking in Jerusalem and saw a man struggling with a map to find his way. Although he didn’t ask for help, I offered. I walked him in the direction he needed to go and we spoke for a few minutes. He was so appreciative, and I genuinely felt that I’d added a good drop into the global mix.

**2. Give the benefit of the doubt.**

You don’t know a person until you’ve been in his shoes. In other words, you can never really know. Everyone has their challenges; everyone is moving at their own pace. This is the meaning of the Talmudic imperative: "Be patient in judgment.

Do you keep a different standard of observance than the next guy? Don’t judge. The Talmud says: "Nobody knows whose blood is redder." No one can judge the worth of another person because no one knows where the other is situated on the ladder of life – where he began and how many rungs he has climbed. Some people may be born smarter, and some with more talent in one area or another. But that doesn't make one individual any "better." Perhaps a thief, given his life's circumstances, is making greater, more difficult life choices than the finest rabbi.

Try focusing on seeing others with a good eye. Assume that they’re “doing the best with what they’ve got.”

**3. Focus on the positive.**

We all have bad days where we’re tense or disappointed. Although I may feel like letting out a burst of criticism, I try to flip it upside down (or right-side up, in this case) – to take that moment of potentially negative interaction and use it to say something complimentary, endearing. Something that will build the other person and build our relationship. It’s just a matter of flicking the switch, a decision to unify rather than divide.

When someone helps you out, express gratitude and don’t assume the other person “knows” they are appreciated. Everybody (even the most “annoying” person!) has something positive. Give a genuine complement and encourage their good traits.

A corollary of this is to not speak negatively about others (Leviticus 19:16). Gossip is the verbal atomic bomb of relationships. It destroys marriages, businesses, friendships. Just because it's true doesn't mean you need to say it. Big people speak about ideas, average people speak about things, small people speak about people. Be big.

**4. Respect elders.**

There was a time when society accorded honor to the elderly. Today, when one's worth seems to be based on an ability to master the latest technology, the "older generation" simply cannot compete.

Judaism teaches that every old person has a special wisdom that comes with life experience. Humans are made up of two parts, physical and spiritual. As a person ages, the body weakens, thus enabling the spiritual side to exert itself to a greater degree. The Talmud delineates age 80 as peak spiritual strength – the prime of life!

Thus the Torah specifically instructs us to "honor the elderly" (Leviticus 19:32). On public buses in Israel, for example, the first row of seats is marked with a sign quoting this verse.

We even give honor even to one who no longer possesses full mental faculties. The tablets of the Ten Commandments, which Moses shattered, were kept alongside the new tablets in the Ark of the Covenant. This teaches that we must continue to respect the elderly, even when they are intellectually "broken."

**5. Share wisdom.**

One of the greatest gifts you can impart is the gift of wisdom.

[Rabbi Noah Weinberg writes](http://www.aish.com/sp/48w/48943736.html): Whenever you learn something – from books, lectures, or life experience – do so with the goal of sharing with others. If it was fascinating, how did it change you? What did you learn about living? And how can you transfer that insight to others? If something is worth learning, it's worth sharing.

Let’s say that your friend is struggling in marriage. If you have an insight into how to achieve marital harmony, share it. Invite your friend for coffee and, without being judgmental or intimidating, impart the wisdom that you know.

[Ignorance](http://www.aish.com/sp/48w/48964156.html) is a terrible malady. Ignorance can cause untold suffering – mistreatment of children, wasted resources, and suffering in a dead-end job. All out of ignorance. Some diseases only a doctor can treat, but ignorance can be cured by everyone who takes wisdom seriously. When you reduce ignorance in the world, even by a little bit, you offer a great gift to mankind.

* **Pray** – There is possibly nothing more unifying that we can do than to be praying. We can pray for ourselves, that we would have an increased love for others. We can pray for each other. Jesus said we are to pray for our enemies (Matthew 5:44). How much more should we be praying for our brothers and sisters at CCC – our home away from Home? Lastly, we can pray with each other at our [family prayer gatherings](http://christscovenant.org/events/family-prayer-gathering/) and in our Life Groups. Praying with others is immensely unifying – reminding us of our unity with Christ and each other as we lift up requests and praises to God together in Jesus’ name. It also reminds us that we need the Spirit to empower us to maintain unity.
* **Reconcile** – Being ruthlessly committed to unity includes seeking and offering forgiveness to others within the body here at CCC. As Jesus said, “If you are offering your gift at the altar and there remember that your brother has something against you, leave your gift there before the altar and go. First be reconciled to your brother, and then come and offer your gift (Matt. 5:23-24).” Part of rightfully worshipping God is being right with one another and endeavoring for the sake of unity at CCC.
* **Engage** – Especially with the updated proposed polity coming out soon, one way to make an effort for the sake of unity is to engage in the process. Read it. Pray about it. Ask the pastors and others who worked on it to clarify things you don’t understand or have concerns about. But engaging goes way beyond our current polity discussion. Sometimes there are concerns about something within the church. The temptation is to distance ourselves, to “dis-member” ourselves from the body. But maintaining unity means voicing those concerns to the appropriate people, seeking to understand why something is the way it is, and offering a solution. And who knows, maybe the solution is you pressing in more deeply and serving as a part of the solution instead of withdrawing due to concern. When that happens, when we all partner in “the work of the ministry,” it leads to the “building up of the body of Christ (Eph. 4:12).”
* **Encourage**– This is our home away from Home, and until we are finally in our true Home, there will be things that aren’t ideal everywhere – even in the church. And we’re all tempted to almost exclusively focus on the problems. But, as one pastor has put it, “Which are we more aware of in our churches: evidences of God at work – evidences of grace – or deficiencies in our church? It takes real discernment to identify how God is at work in a church.” Encouraging each other – pointing out how God is working in and through others – builds unity amidst the imperfection that is currently, but temporarily, present in every believer and every church. So why don’t we all commit to letting no corrupting talk come out of our mouths, but only that which is good for building up so that it will give grace to those who hear (Eph. 4:29)? Write an encouraging note to someone. Say thank you to someone serving in a typically unnoticed role. Express your gratitude to those who teach your kids on Sunday mornings or Wednesday nights. Encourage people in your Life Group by telling them how you’ve seen them act like Jesus, citing specific instances they’ve shown generosity, hospitality, wisdom, love, courage, or a servant’s heart. Let someone know that you’ve been praying for them.

Remember, it took the blood of Jesus to unify us as a people (Eph. 2:14). Let’s do everything we can to maintain that unity by being people committed to praying, reconciling, engaging, and encouraging each other.

**CLASS; J S S 3 WEEK 4**

**TOPIC; PRACTICAL: BREATH CONTROL VOICE TRAINIG AND**

**INSTRUMENTALS.**

Breathing is the single most important element in singing. In order to control your voice you have to put out exactly the amount of breath you need for the sound you want. That breath needs to be as focused as a laser beam. How you exhale controls the quality of the sound, the volume, the pitch and the tone. How you inhale governs how you exhale.   
  
Most people, as they walk around in their daily lives, inhale into their upper lungs i.e., their shoulders go up as does their chest. When the air is in your upper lungs, you don't have the kind of detailed control you need. A singer (or a swimmer or runner--anyone who has to control their air) should fill their lower lungs. This means that instead of a breath that is vertical, with your body expanding upwards, the breath should be horizontal, expanding outwards.   
  
Put one hand on your abdomen and the other hand on your back, both at about waist level. Inhale by filling your lower lungs with air so that your stomach sticks out. Your hands should move apart, the air filling the space between them. As you exhale let your stomach go back in gently. Think of your stomach as a balloon that inflates and deflates. Your chest shouldn't move, not even an eighth of an inch. As you get better at this, your back will also move out when you inhale. Try putting your thumbs one on each side of your spine, at about waist level. Relax your shoulders. Now inhale into your thumbs.   
  
Once you put the air in the right place, you must learn to control it with your diaphragm. The diaphragm is a muscle that sits below your lungs and causes them to fill and empty. If you exhale out all of your air down to the absolutely last drop, you will feel your diaphragm under your rib cage as it pushes up against your lungs. On the outside of your ribs you will feel your abdominal wall pushing in; inside your ribs your diaphragm pushes up. Not only does your diaphragm need to be strong enough to push hard when you want lots of power, but it needs to have even more control and strength when you want to sing a fast and accurate lick, or a big jump in pitch, or very, very quietly. Building the strength and control of your diaphragm begins with proper breathing.   
  
To strengthen the diaphragm, again put one hand on your abdomen and the other hand on your back. Inhale into your abdomen and exhale forcibly so that your stomach muscles push in and the air comes out rapidly. Repeat this--inhale, abdomen out, exhale forcibly, abdomen in--thirty times picking up the tempo as you get comfortable with it. Breathe through your mouth. As you go faster you may find that you've fallen back into the old habit of breathing vertically again. In that case, stop and start over by breathing slowly and gently into your lower lungs until you have the feeling again.

To understand how correct breathing and breath control works, first you need to understand the process that it uses to operate.   
  
Surrounding your lungs is a muscle system called the diaphragm which is attached to the lower ribs on the sides, bottom and to the back acting as an inhalation device. When you breathe in the muscle lowers displacing the stomach and intestines. When you breathe out the diaphragm helps to manage the muscles around the lungs (abdominal muscles) control how quickly the breath is exhaled.   
  
If you breathe out quickly, the diaphragm does nothing but when you breathe out very slowly the diaphragm resists the action of the abdominal muscles. A singer learns to use this muscle system to control the breath as it is being exhaled.

## **BREATHING EXERCISES**

The following exercise may make you feel tired at first, do keep at it as you will begin to notice that it takes less effort to breath, less energy is used when breathing plus it helps you learn to co-ordinate the diaphragm and abdominal muscles when breathing.   
  
To find out if you are breathing correctly, place a hand on your belly button. This area should expand first when you breathe in and then spread upwards until your chest is expanded (don't lift the shoulders or push the stomach out). If you feel you are not breathing properly, practice the following exercise.   
  
Lay flat on your back.   
  
Place your hands on your waist, fingers pointing towards your belly button.   
  
Focus on filling up your stomach from the bottom to the top taking a slow deep breath. (The aim is not to fill yourself to bursting but to inhale enough air so that you can feel the difference between a shallow breaths taken when breathing from the chest).   
  
You should feel your stomach rise and your hands being raised gently up and outward until you feel your chest expanding. The expansion is not only at the front of the body but also to the sides and back as well.   
  
Breath out slowly to a count of 5   
  
Repeat the exercise 10 times   
  
Practice daily before you rise in the morning and prior to sleeping at night for 5 - 10 minutes gradually increasing this to 3 or 4 times a day.   
  
Once you get it right, practice as often as possible, sitting, standing and whilst at work until you are breathing naturally from your abdomen.   
  
Try the following exercise to help increase breath control - Count on one breath singing each number out loud. Using one breath at any comfortable pitch. Start with a small number like 5 or 10 and increase this gradually until you can manage 25 or more without straining, tensing or running out of breath.

**CLASS; J S S 3 WEEK 5**

**TOPIC; BATIK**

**Batik is** a technique of handdyeing fabrics by using wax as a dye repellent tocover parts of a design, dyeing the uncovered fabric with a color orcolors, and dissolving the wax in boiling water. A process of printing fabric in which parts not to be dyed are covered by wax.

### **About Batik**

Batik is a "resist" process for making designs on fabric. The artist uses wax to prevent dye from penetrating the cloth, leaving "blank" areas in the dyed fabric. The process, wax resist then dye, can be repeated over and over to create complex multicolored designs.

Batik is especially unique due to the way certain wax blends will "crackle" during handling, allowing lines of color to come through on resisted areas.

Batik can be done with many types of dye & wax on cotton, silk and other natural fabrics. Most weights will work, provided the wax penetrates all the way through the fabric, but the finer weaves work best for detail work. We used cotton, but feel free to use what you want. Silk is a little more challenging to work with because of its unique wicking properties.

Batik masters employ a process of repeated waxing and tub dyeing to achieve their final result. This method requires mastery of color mixing and over dyeing; as each layer of dye is applied over the last a new color is produced. You don't have to be a batik master, however, to get some great fun results.

This method uses repeated layers of wax and dye applied to the fabric, yielding an overlapping color design. If you plan to do multiple layers you will want to dye your colors from lightest to darkest.

**Step 1:** Pre-wash your fabric to remove any impurities that might interfere with dyeing. We recommend using [Synthrapol](http://www.dharmatrading.com/chemicals/synthrapol-detergent.html?lnav=chemicals.html) for this.

**Step 2:** Pre-dye a few of your fabrics in some different base colors.

**Step 3:**Start melting your premixed Batik Wax in the little melting pot, or for bigger projects, in a double boiler, electric wax pot, or old electric frying pan set at about 220-230°F**.**

**Step 4:** Stretch the fabric on a Frame or Hoop, that will keep the fabric flat and horizontal or you can work on some newsprint paper or a piece of cardboard if you don't have a frame. This is often easier with larger pieces of fabric.

**Step 5:**Start applying your wax with tools of your choice.

**Remember:**When applying wax, no matter what method you are using, regulate the temperature so that it penetrates the fabric; not so cool that it just turns yellowish and sits on top, and not so hot that all your lines spread out too much. The wax should have a clear appearance, indicating it has penetrated to the other side. Flip fabric over and apply wax anywhere it has not. Thin layers of very hot wax will often allow some dye to stain the fabric under the wax, whereas a thicker buildup will keep the wax off.

**Step 6:** [Tub Dye the fabric](http://www.dharmatrading.com/html/eng/164823-AA.shtml?lnav=techniques_tubdye.html), first using the lightest or brightest color that will be on the piece and will mix well with successive colors, for example yellow; then the next dye bath could be turquoise, which would actually mix with the yellow to dye the fabric green in all the un-waxed areas. Remember, after Soda Ash has been added to the dyebath, don't leave your waxed fabric in for more than 30 minutes more, as soda ash eats away the wax eventually, exposing areas to unwanted dye.

**Step 7:** Rinse and gently hand wash the fabric in Synthrapol and allow to dry. Use lukewarm water so as not to melt your wax!

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**Step 8:** Repeat steps 2-6 above for each color you plan for your batik, waxing areas after each dye bath that you want to remain that most recent color, and re-waxing any areas that look eroded from the Soda Ash. Tub dye your darkest areas last.

**Step 9:**Remove the Wax using one of these methods:

**Boil the wax out.** Choose a pot to become your official wax pot that will comfortably hold your fabric and fill with water and a dash of Synthrapol, or other liquid detergent, to get the wax and any excess dye away from the fabric. Bring this to a simmer and add fabric. Stir the fabric around in the boiling water keeping it submerged. After a few minutes the wax will melt out of the fabric and float to the top. When the wax seems completely removed from the fabric, remove from heat and allow the water to cool. Be sure that the fabric sits on the bottom of the pan, avoiding the floating wax residue. You can weigh it down with rocks or something heavy. Allow to cool, then peel the hardened wax off the surface and remove the fabric.

*Pro-Tip:You can reuse this wax for your next project as long as the water has dried out of it.*

**Iron the wax out.** Sandwich your fabric between layers of absorbent paper and iron, to melt the wax out. This process often leaves a wax residue that looks like a grease spot and won't come out, so it is not our favorite.

**Step 10:** Wash your fabric one last time in the washing machine with Synthrapol to remove any left over dye you couldn't get out by hand. Dry your fabric.

**CLASS; J S S 3 WEEK 6- 8**

**TOPIC; REVITIONS ON PREVIOUS WORKS.**