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10. RESIST DYED TEXTILES

In the previous unit we had learnt about the beautiful painted textiles of India. There are many other ways to embellish a cloth. One of them is to colour it or dye it. Dying has been practiced in India for the last five thousand years.

Colour has always had a very special significance in Indian life, with various kinds of social, sacred and ritual meanings. Auspicious occasions are enriched by their use.

We will now study about different types of resist dyed textiles of India and their processes.

10.0 Objectives

After going through this lesson you will:

- Acquire a basic understanding about different types of Resist Dyeing techniques.
- Gain an understanding about the process and materials used in the different types of Resist Dyeing techniques.

10.1 Introduction

The Indian dyers have been known for their early mastery in colouring yarn and fabric with resist techniques. These dyeing methods are applied to decorate textiles in colour by partially resisting the fabric or fibre before dyeing. In this the ornamental motifs are not produced by weaving or by embroidery, painting or appliqué work on the fabric. The designs are created by leaving some portions of fabric undyed. After dyeing the patterns emerge against a coloured ground, in the original colour of the base material. The process can be repeated for producing multi-coloured designs.

10.2 Historical Background

The primary visual evidence for the production of resist dyed textiles in ancient India is derived from the cave paintings at Ajanta in western India (Fig. 10.1). Some of the murals from 6th to 7th century portray women wearing fabrics that were apparently patterned with the resist dyeing technique.

Fig. 10.1
A more detailed illustration of resist dyed textiles begins to appear with the availability of illustrated Jain manuscripts from the twelfth century onwards. Resist style patterns imitated in block printing, also appear in several cotton fragments excavated at Fustat and related sites at Egypt.

Substantial material evidence for India’s resist dyeing skills becomes available only in the 19th century. Great numbers of resist dyed clothes produced in the modern era are preserved in important museum collections.

10.3 Types of Resist Dyeing Techniques

All types of resist dyeing techniques are based on two elementary forms, viz. folding and screening. Whereas in folding parts of the fabric itself form the resist, in screening additional materials are used for covering certain portions of the textile. By variously modifying and combining these two techniques many types of resist dyeing techniques have been developed:

10.3.1 Resist-dyeing by folding (Fold-Resist-Dyeing)

The fabric is crumpled, knotted, rolled and pleated in several folds. The dye solution can only partially penetrate into the folds (Fig. 10.2).

10.3.2 Resist-dyeing by drawing threads (Stitch-Resist-dyeing or Tritik)

The folds or pleats are fixed by stitching through them in simple running stitches and the textile is pushed together on the thread. The ends of the thread are knotted. Folds and the running thread form the pattern. This process is referred to by an Indonesian word, Tritik (Fig. 10.3).

10.3.3 Resist-dyeing through wrapping (Wrap-Resist-Dyeing):

Rolled or folded material is wrapped in such a way that no dye can reach parts pressed together. Simple wrapping gives the striped pattern but folding of the material in two directions results is a chequered pattern. In Rajasthan and Gujarat fabrics patterned in this way are called Laheria, literally meaning ‘waves’.

10.3.4 Resist-dyeing through Tying (Tie-Resist-Dyeing or Plangi)

Portions of the fabric are lifted and tied in such a way that one gets spherical or mould like forms. The covering acts as resist and influences the pattern through their actual form and sizes, as well as by the way the thread is wound around the part and tied (Fig. 10.4).
Generally the Indonesian word “Plangi” is used for this technique. In Gujarat, it is known as Bandhani, and in Rajasthan as Chundari.

10.3.5 Resist-dyeing through stencils (Stencils-Resist-Dyeing)

Stencils that prevent dyes from penetrating into the fabric are fixed on it before the colouring is applied (Fig. 10.5).

Self-check Questions

1. Name some of the important types of resist dyeing techniques?

2. Fill in the Blanks

The primary visual evidence for the production of _____ dyed textiles in ancient India is derived from the cave paintings at ________ in western India.

10.3.6 Resist-dyeing by covering the fabric with paste or liquid material (Paste or wax-Resist-Dyeing)

Certain parts of the fabric are sprayed, painted or coated with liquids or pastels (like mud or gum) or molten wax which acts as a screen against the dye. These substances can be removed after dyeing by heating, or dissolving. The Indonesian term “Batik” is used for this technique (Fig. 10.6).

10.3.7 Resist-dyeing where parts of the textile remain unprepared (Mordant Resist -Dyeing)

Certain portions of the fabric are covered with mordents containing iron and alum. On dyeing, only the treated portions take up the colour, as in the famous Kalamkari technique.
10.3.8 Resist-dyeing by partly covering the yarn prior to weaving (Resist-Dyeing of Yarn or Ikat)

Certain portions (either warp or weft or warp and weft both) are made to resist the dye by wrapping. The yarn has to be arranged before tying and dyeing in the same way as it will be used in the loom. The technique of resisting yarn is best known as Ikat (Fig. 10.7). In India the double Ikat silk textiles (from Gujarat) are known as Patola (Fig. 10.8).

Of the many resist dyeing processes that have survived into the 20th century in different parts of India, the principle ones include the *Patola* and *Bandhani* of Gujarat, the *Ikat* of Orissa and Andhra Pradesh and the *Bandhani* and *Leheria* of Rajasthan.

![Fig. 10.7 Single Ikat](image1) ![Fig. 10.8 Patola](image2)

**Self-check Questions**

3. What substances are used to cover the fabric for Resist Dyeing?

4. Fill in the Blanks:

   Of the many resist dyeing processes that have ________ into the 20th century in different parts of India, the principle ones include the *Patola* and *Bandhani* of ________, the *Ikat* of _________ and Andhra Pradesh and the *Bandhani* and *Leheria* of ________.

---

10.4 Leheria (Warp-resist - dyed fabrics from Rajasthan)

The fabric is rolled from one corner diagonally to the selvedge and tied very tightly at intervals with strong thread. After dyeing the reserved portions appear as white diagonal stripes (Fig. 10.9). Sometimes only individual parts between two ties are dipped into the dye, or the dye is applied by hand.

Leheria fabrics are mostly used as turban cloths and saris. Single colour turban clothes are known as Rajasthani Leheriya.

![Fig. 10.9 Leheria](image3)
10.5 Bandhani (Tie dyed fabrics from Rajasthan)

Cotton, silk, wool and even synthetic textiles are used to produce the type of fabric. Today, malamal, a thin cotton tissue, and georgette, a loosely woven silk, and artificial silks are also used.

The ties of Bandhani fabrics, especially of the folded ones with small dots remain on the textiles until they are sold or they are opened at the corner to show the colour scheme. As long as the ties remain, the customer can be sure that he is not buying a printed imitation. For remaining all reserves, the fabric is forcibly pulled crosswise so that all the ties open at once and fall.

Bandhani work is used for saris (Fig. 10.10), odhanis, and dupattas as well as for turbans, shirts, skirts and trousers. The most important centers of Bandhani textiles are Gujarat and Rajasthan. In Gujarat the largest and the best-known workshops are found in Saurashtra especially in Jamnagar; other equally famous centres are in Kutch. There are also a number of Bandhani production centers in Rajasthan. It is said that the best tie dye work, with the finest single motifs, is done in Bikaner and Sikar. Other centers are Jaipur, Jodhpur, Barmer, Pali, Udaipur and Nathdwara.

10.6 Mashru (semi silk fabrics with Ikat stripes in the warp)

Silk is used as warp and cotton as weft. The weave is satin which causes a smooth right side of the fabric with nearly invisible cotton parts. The design consists of long stripes in different colours sometimes enriched by small stripes with very simple woven patterns. Sometimes the Ikat patterns may cover the whole surface of the fabric (Fig. 10.11).

Mashru means permitted. Originally it denotes the fabric used by orthodox muslim men who are forbidden to wear garments of pure silk. Today one of the main centres of Mashru fabrication is Patan where about 250 families are occupied in this trade.

10.7 Ikat in Orissa

The Ikat products of Orissa are characterized by an exceedingly fine structure of the motifs and well-matched and soft colours as well as by their manifoldness. The patterns of these textiles are partly resist dyed and partly woven. The Ikat technique is used for the warp as well as for the weft of the same cloth. Orissa Ikats are very popular in India. They are used as saris, bedcovers, bolsters and cushion covers, tablecloths and mats, napkins, scarves, stoles, door and window screens, skirt materials, rumals, etc. (Fig. 10.12).
Self-check Questions

5. Name the state in India where cotton telia rumals are made?

6. Fill in the blanks:
   
The patterns of ______ textiles of Orissa are partly resist _____ and ______ woven. The Ikat technique is used for the ______ as well as for the weft of the same cloth.

10.8 Ikat in Andhra Pradesh

The oldest Ikat centre is at Chirala, in the state of Andhra Pradesh. The earliest examples of Andhra Ikat are probably the cotton telia rumals or chowkas (Fig. 10.13). The term telia (oiled) is derived from the oily texture retained by the cloth because of the process of wetting and kneading the cotton yarns in oil in preparation for dyeing. The field of these telia rumals is simple checked or with geometric patterns in red, white and black and is enclosed by a plain red border.

10.9 Patola (Silk double Ikat from Gujarat)

The most beautiful fabrics among the Indian resist dyed textiles are the world famous Patola (Fig. 10.14) from Gujarat. Patolu (singular) and Patola (plural) is a Gujarati word, which may be connected with an expression for silk but may also go back to the sense of colourful. The patola weavers belong to Salvi Community. Patola are worn on festive occasions in many parts of the country. In Gujarat, Patola has been popular in wedding ceremonies.

10.10 Assignments

10.10.1 Class assignments
   
i) Make a replica on a drawing sheet of any resist dyed textile.

   ii) Draw sketches of various motifs used in resist dyed textiles.
10.10.2 Home assignments

i) Find samples of resist dyed fabrics in your house, a sari shop, books, magazines and internet which represent different resist styles and techniques you have studied so far. Paste them neatly on clear pages with labels under each photo or picture.

10.11 Summing Up

In resist dyed textiles designs are produced by restricting some portions of the fabric from taking up the colour during dyeing or similar restricted dyeing of the yarn before using it for weaving. Two basic forms of resist dyeing are folding and screening. Whereas in the folding method portions of the fabric itself forms the resist, in screening additional materials are used for covering certain portions of the fabric. Various modifications and combinations of these two techniques have created many types of resist dyeing. Some of the well known fabrics produced by this technique are Patola of Gujarat, Bandhani of Rajasthan, and Ikat of Orissa and Andhra Pradesh.

10.12 Possible Answers to Self-check Question.

1. Some of the resist dyeing techniques are:
   - Resist- Dyeing by folding
   - Resist-Dyeing by drawing threads
   - Resist-Dyeing through wrapping
   - Resist-Dyeing through Tying

2. The primary visual evidence for the production of resist dyed textiles in ancient India is derived from the cave paintings at Ajanta in western India.

3. Mud, gum or molten wax is used to cover the fabric for resist dyeing.

4. Of the many resist dyeing processes that have survived into the 20th century in different parts of India, the principle ones include the Patola and Bandhani of Gujarat, the Ikat of Orissa and Andhra Pradesh and the Bandhani and Leheria of Rajasthan.

5. Cotton Telia rumals are made in Andhra Pradesh.

6. The patterns of Ikat textiles of Orissa are partly resist dyed and partly woven. The Ikat technique is used for the warp as well as for the weft of the same cloth.
10.13 Terminal Questions

1. Which paintings from ancient India and from which part of the country provide Primary visual evidence for the origin of resist dyed textiles?

2. Name the different types of resist dyeing developed by the combination of folding and screening methods?

3. From which Indonesian word is resist dyeing called? By what name is it known in Gujarat and Rajasthan?

4. Explain the process of Paste or Wax-Resist-Dyeing?

5. Name some of the resist dyeing techniques that have survived in the 20th century in different parts of India?

6. Fill in the blanks:
   
i) Leheria literally means ________.

   ii) The Indonesian term _____ is used for the Paste or Wax-Resist-Dyeing.

   iii) _____________ technique is famous for Mordant-Resist-Dyeing.

   iv) The technique of resisting yarn dyeing is best known as __________.

   v) The Ikat technique is called ______________ in Orissa.

   vi) Leheria fabrics are mostly used as _________ clothes and __________.

   vii) In Gujarat, Patola plays an important role in __________.

7. State whether the following statements are True or False:
   
i) The term Tritik is a Latin word. True / False

   ii) In India the double Ikat silk textiles are known as Patola. True / False

   iii) Bandhani is the warp resist-dyed fabric from Rajasthan. True / False

   iv) Double colour turban clothes are known as Rajasthani Leheria. True / False

   v) The oldest Ikat center in Andhra Pradesh is Chirala. True / False

   vi) The term telia is derived from the smooth texture retained by the cloth. True / False
vii) The Patola weavers belong to Salvi community. True / False

viii) The most beautiful fabrics among the Indian resist dyed textiles are the world famous Patola from Gujarat. True / False

ix) One of the main centers of Mashru fabrication is Patana. True / False

x) Mordant containing iron and alum are very famous for Mordant-Resist-Dyeing. True / False

8. Discuss the following:
   i) Ikat of Orissa.
   ii) Ikat of Andhra Pradesh.

9. Write a note on:
   i) Bandhani
   ii) Leheria
   iii) Patola

10. Write a note on historical background of resist dyed textiles?

10.14 References and Suggested Further Reading


10.15 Glossary

1. Emerge
   Come out into view

2. Crumpled
   Crush so as to become creased

3. Selvedge
   An edge on woven fabric that prevents it from unravelling

4. Exceedingly
   Extremely

5. Kneading
   Work dough or clay with hands
# Lesson 10 Resist Dyed Textiles

## Structure

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10.17 Historical Background
10.18 Types of Resist Dyeing Techniques
  10.3.1 Resist-dyeing by folding
  10.3.2 Resist-dyeing by drawing threads
  10.3.3 Resist-dyeing through wrapping
  10.3.4 Resist-dyeing through tying
  10.3.5 Resist-dyeing through stencils
  10.3.6 Resist-dyeing by covering the fabric with paste or liquid material
  10.3.7 Resist-dyeing where parts of the textile remain unprepared
  10.3.8 Resist-dyeing by partly covering the yarn prior to weaving
10.19 Leheria
10.20 Bandhani
10.21 Mashru
10.22 Ikat in Orissa
10.23 Ikat in Andhra Pradesh
10.24 Patola (Silk Double Ikats in Gujarat)
10.25 Assignments
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  10.10.2 Home Assignments
10.26 Summing Up
10.27 Possible Answers to Self-Check Questions
10.28 Terminal Questions
10.29 References and Suggested Further Reading
10.30 Glossary
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10.1 Introduction

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portray women wearing fabrics that were apparently patterned with the resist dyeing technique.

A more detailed illustration of resist dyed textiles begins to appear with the availability of illustrated Jain manuscripts from the twelfth century onwards. Resist style patterns imitated in block printing, also appear in several cotton fragments excavated at Fustat and related sites at Egypt.

Substantial material evidence for India’s resist dyeing skills becomes available only in the 19th century. Great numbers of resist dyed clothes produced in the modern era are preserved in important museum collections.

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All types of resist dyeing techniques are based on two elementary forms, viz. folding and screening. Whereas in folding parts of the fabric itself form the resist, in screening additional materials are used for covering certain portions of the textile. By variously modifying and combining these two techniques many types of resist dyeing techniques have been developed:

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The fabric is crumpled, knotted, rolled and pleated in several folds. The dye solution can only partially penetrate into the folds (Fig.10.2).

10.3.2 Resist-dyeing by drawing threads (Stitch-Resist-dyeing or Tritik)

The folds or pleats are fixed by stitching through them in simple running stitches and the textile is pushed together on the thread. The ends of the thread are knotted. Folds and the running thread form the pattern. This process is referred to by an Indonesian word, Tritik (Fig.10.3).

10.3.3 Resist-dyeing through wrapping (Wrap-Resist-Dyeing):

Rolled or folded material is wrapped in such a way that no dye can reach parts pressed together. Simple wrapping gives the striped pattern but folding of the material in two directions results is a chequered pattern. In Rajasthan and Gujarat fabrics patterned in this way are called Laheria, literally meaning ‘waves’.
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Portions of the fabric are lifted and tied in such a way that one gets spherical or mould like forms. The covering acts as resist and influences the pattern through their actual form and sizes, as well as by the way the thread is wound around the part and tied (Fig. 10.4).

Generally the Indonesian word “Plangi” is used for this technique. In Gujarat, it is known as Bandhani, and in Rajasthan as Chundari.

10.3.5 Resist-dyeing through stencils (Stencils-Resist-Dyeing)

Stencils that prevent dyes from penetrating into the fabric are fixed on it before the colouring is applied (Fig. 10.5).

Self-check Questions

5. Name some of the important types of resist dyeing techniques?
6. Fill in the Blanks

The primary visual evidence for the production of ______ dyed textiles in ancient India is derived from the cave paintings at _______ in western India.

10.3.6 Resist-dyeing by covering the fabric with paste or liquid material (Paste or wax-Resist-Dyeing)

Certain parts of the fabric are sprayed, painted or coated with liquids or pastels (like mud or gum) or molten wax which acts as a screen against the dye. These substances can be removed after dyeing by heating, or dissolving. The Indonesian term “Batik” is used for this technique (Fig. 10.6).
10.3.7 Resist-dyeing where parts of the textile remain unprepared (Mordant Resist-Dyeing)

Certain portions of the fabric are covered with mordents containing iron and alum. On dyeing, only the treated portions take up the colour, as in the famous Kalamkari technique.

10.3.8 Resist-dyeing by partly covering the yarn prior to weaving (Resist-Dyeing of Yarn or Ikat)

Certain portions (either warp or weft or warp and weft both) are made to resist the dye by wrapping. The yarn has to be arranged before tying and dyeing in the same way as it will be used in the loom. The technique of resisting yarn is best known as Ikat (Fig. 10.7). In India the double Ikat silk textiles (from Gujarat) are known as Patola (Fig. 10.8).

Of the many resist dyeing processes that have survived into the 20\textsuperscript{th} century in different parts of India, the principle ones include the Patola and Bandhani of Gujarat, the Ikat of Orissa and Andhra Pradesh and the Bandhani and Leheria of Rajasthan.

\begin{figure}[h]
\centering
\includegraphics[width=0.4\textwidth]{Fig10.7.png}
\includegraphics[width=0.4\textwidth]{Fig10.8.png}
\caption{Fig. 10.7 Single Ikat}
\caption{Fig. 10.8 Patola}
\end{figure}

Self-check Questions

7. What substances are used to cover the fabric for Resist Dyeing?

8. Fill in the Blanks:

Of the many resist dyeing processes that have \underline{_________} into the 20\textsuperscript{th} century in different parts of India, the principle ones include the \underline{Patola} and \underline{Bandhani} of \underline{_________}, the \underline{Ikat} of \underline{_________} and \underline{_________} \underline{_________} and the \underline{Bandhani} and \underline{Leheria} of \underline{_________}.
10.4 Leheria (Warp-resist - dyed fabrics from Rajasthan)

The fabric is rolled from one corner diagonally to the selvedge and tied very tightly at intervals with strong thread. After dyeing the reserved portions appear as white diagonal stripes (Fig.10.9). Sometimes only individual parts between two ties are dipped into the dye, or the dye is applied by hand.

Leheria fabrics are mostly used as turban cloths and saris. Single colour turban clothes are known as Rajasthani Leheriya.

10.5 Bandhani (Tie dyed fabrics from Rajasthan)

Cotton, silk, wool and even synthetic textiles are used to produce the type of fabric. Today, malmal, a thin cotton tissue, and georgette, a loosely woven silk, and artificial silks are also used.

The ties of Bandhani fabrics, especially of the folded ones with small dots remain on the textiles until they are sold or they are opened at the corner to show the colour scheme. As long as the ties remain, the customer can be sure that he is not buying a printed imitation. For remaining all reserves, the fabric is forcibly pulled crosswise so that all the ties open at once and fall.

Bandhani work is used for saris (Fig. 10.10), odhanis, and dupattas as well as for turbans, shirts, skirts and trousers. The most important centers of Bandhani textiles are Gujarat and Rajasthan. In Gujarat the largest and the best-known workshops are found in Saurashtra especially in Jamnagar; other equally famous centres are in Kutch. There are also a number of Bandhani production centers in Rajasthan. It is said that the best tie dye work, with the finest single motifs, is done in Bikaner and Sikar. Other centers are Jaipur, Jodhpur, Barmer, Pali, Udaipur and Nathdwara.

10.6 Mashru (semi silk fabrics with Ikat stripes in the warp)

Silk is used as warp and cotton as weft. The weave is satin which causes a smooth right side of the fabric with nearly invisible cotton parts. The design consists of long stripes in different colours sometimes enriched by small stripes with very simple woven patterns. Sometimes the Ikat patterns may cover the whole surface of the fabric (Fig. 10.11).
Mashru means permitted. Originally it denotes the fabric used by orthodox Muslim men who are forbidden to wear garments of pure silk. Today one of the main centres of Mashru fabrication is Patan where about 250 families are occupied in this trade.

10.7 Ikat in Orissa

The Ikat products of Orissa are characterized by an exceedingly fine structure of the motifs and well-matched and soft colours as well as by their manifoldness. The patterns of these textiles are partly resist dyed and partly woven. The Ikat technique is used for the warp as well as for the weft of the same cloth. Orissa Ikats are very popular in India. They are used as saris, bedcovers, bolsters and cushion covers, tablecloths and mats, napkins, scarves, stoles, door and window screens, skirt materials, rumals, etc. (Fig. 10.12).

Self-check Questions

7. Name the state in India where cotton telia rumals are made?

8. Fill in the blanks:

The patterns of ______ textiles of Orissa are partly resist ______ and ______ woven. The Ikat technique is used for the ______ as well as for the weft of the same cloth.

10.8 Ikat in Andhra Pradesh

The oldest Ikat centre is at Chirala, in the state of Andhra Pradesh. The earliest examples of Andhra Ikat are probably the cotton telia rumals or chowkas (Fig. 10.13). The term telia (oiled) is derived from the oily texture retained by the cloth because of the process of wetting and kneading the cotton yarns in oil in preparation for dyeing. The field of these telia rumals is simple checked or with geometric patterns in red, white and black and is enclosed by a plain red border.

10.9 Patola (Silk double Ikats from Gujarat)
The most beautiful fabrics among the Indian resist dyed textiles are the world famous Patola (Fig. 10.14) from Gujarat. Patolu (singular) and Patola (plural) is a Gujarati word, which may be connected with an expression for silk but may also go back to the sense of colourful. The patola weavers belong to Salvi Community. Patola are worn on festive occasions in many parts of the country. In Gujarat, Patola has been popular in wedding ceremonies.

10.10 Assignments

10.10.1 Class assignments

iii) Make a replica on a drawing sheet of any resist dyed textile.

iv) Draw sketches of various motifs used in resist dyed textiles.

10.10.2 Home assignments

ii) Find samples of resist dyed fabrics in your house, a sari shop, books, magazines and internet which represent different resist styles and techniques you have studies so far. Paste them neatly on clear pages with labels under each photo or picture.

10.11 Summing Up

In resist dyed textiles designs are produced by restricting some portions of the fabric from taking up the colour during dyeing or similar restricted dyeing of the yarn before using it for weaving. Two basic forms of resist dyeing are folding and Screening. Whereas in the folding method portions of the fabric itself forms the resist, in screening additional materials are used for covering certain portions of the fabric. Various modifications and combinations of these two techniques have created many types of resist dyeing. Some of the well known fabrics produced by this technique are Patola of Gujarat, Bandhani of Rajasthan, and Ikat of Orissa and Andhra Pradesh.

10.12 Possible Answers to Self-check Question.

7. Some of the resist dyeing techniques are:

- Resist- Dyeing by folding
• Resist-Dyeing by drawing threads
• Resist-Dyeing through wrapping
• Resist-Dyeing through Tying

8. The primary visual evidence for the production of resist dyed textiles in ancient India is derived from the cave paintings at Ajanta in western India.

9. Mud, gum or molten wax is used to cover the fabric for resist dyeing.

10. Of the many resist dyeing processes that have survived into the 20th century in different parts of India, the principle ones include the Patola and Bandhani of Gujarat, the Ikat of Orissa and Andhra Pradesh and the Bandhani and Leheria of Rajasthan.

11. Cotton Telia rumals are made in Andhra Pradesh.

12. The patterns of Ikat textiles of Orissa are partly resist dyed and partly woven. The Ikat technique is used for the warp as well as for the weft of the same cloth.

10.13 Terminal Questions

11. Which paintings from ancient India and from which part of the country provide Primary visual evidence for the origin of resist dyed textiles?

12. Name the different types of resist dyeing developed by the combination of folding and screening methods?

13. From which Indonesian word is resist dyeing called? By what name is it known in Gujarat and Rajasthan?

14. Explain the process of Paste or Wax-Resist-Dyeing?

15. Name some of the resist dyeing techniques that have survived in the 20th century in different parts of India?

16. Fill in the blanks:

viii) Leheria literally means ________.
ix) The Indonesian term ______ is used for the Paste or Wax-Resist-Dyeing.
x) ________________ technique is famous for Mordant-Resist-Dyeing.
xi) The technique of resisting yarn dyeing is best known as__________.
xii) The ikat technique is called ______________ in Orissa.

xiii) Leheria fabrics are mostly used as _________ clothes and ___________.

xiv) In Gujarat, Patola plays an important role in __________.

17. State whether the following statements are True or False:

xi) The term Tritik is a Latin word.  True / False

xii) In India the double ikat silk textiles are known as Patola.  True / False

xiii) Bandhani is the warp resist-dyed fabric from Rajasthan.  True / False

xiv) Double colour turban clothes are known as Rajasthani Leheria.  True / False

xv) The oldest ikat center in Andhra Pradesh is Chirala.  True / False

xvi) The term telia is derived from the smooth texture retained by the cloth.  True / False

xvii) The Patola weavers belong to Salvi community.  True / False

xviii) The most beautiful fabrics among the Indian resist dyed textiles are the world famous Patola from Gujarat.  True / False

xix) One of the main centers of Mashru fabrication is Patna.  True / False

xx) Mordant containing iron and alum are very famous for Mordant-Resist-Dyeing.  True / False

18. Discuss the following:

iii) Ikat of Orissa.

iv) Ikat of Andhra Pradesh.

19. Write a note on:

iv) Bandhani

v) Leheria
vi) Patola

20. Write a note on historical background of resist dyed textiles?

10.14 References and Suggested Further Reading


10.15 Glossary

6. Emerge Come out into view

7. Crumpled Crush so as to become creased

8. Selvedge An edge on woven fabric that prevents it from unravelling

9. Exceedingly Extremely

10. Kneading Work dough or clay with hands