Batik is an Indonesian-Malay word and refers to a generic wax-resist dyeing technique used on fabric. The word originates from Malay word for dot or point, “titik” and the Javanese word “amba”, meaning “to write”.

Ikat is a style of weaving that uses a tie-dye process on either the warp or weft before the threads are woven to create a pattern or design. A Double Ikat is when both the warp and the weft are tie-dyed before weaving.

A sarong is a large sheet of fabric, often wrapped around the waist and worn as a skirt by men and women throughout much of south and southeast Asia excluding Vietnam, and on many Pacific Islands. The fabric is often brightly coloured or printed with intricate patterns, often depicting animals or plants, checkered or geometric patterns, or resembling the results of tie-dying.

Source: http://en.wikipedia.org/wiki/

Ceplok - a general name for a whole series of geometric designs based on squares, rhombs, circles, stars, etc. Although fundamentally geometric, ceplok can also represent abstractions and stylization of flowers, buds, seeds, and even animals.

Source: http://www.alibaba.com/catalog/10888301/Batik_Ceplok.html

This display holds only a few of the materials available in the Evans Library. To locate additional resources on textiles or other topics of interest, please visit the Library Information Network (LINK) at www.lib.fit.edu.

Go To:

Research Resources → Catalog to locate books, periodical titles, government documents, and multimedia materials in the Evans Library.

Research Resources → Sites By Discipline for more information about Internet sites pertaining to this topic.

Research Resources → Databases/Indexes and search for related topics in one of the library’s many databases.

Services → Interlibrary Loan Request, which allows campus faculty, staff, and students to complete an online ILL form to request materials that are not readily available through the Evans Library. ILL brings the world’s information resources to Florida Tech!

Research Help and Instruction → Research Guides by Subject to locate an online subject guide that identifies additional Evans Library resources and services related to this topic.

The Evans Library has professional staff and reference librarians ready to assist you with many of your information needs. Please don’t hesitate to ask for HELP!
Long before Islam and Christianity were established in the islands of Southeast Asia, the people who settled the area had developed a philosophy for existence in a highly unpredictable world. Textiles play an important part in many of these beliefs and customs which are followed to this day. Fundamental to these beliefs is the need for balance between the cosmic forces, the ancestors, and the spirits that govern sickness and death. The use of adat, a system of ethnically distinct customs or laws, provides the guidelines to maintain the necessary equilibrium, and textiles are central to the proper functioning of adat. As such, in Southeast Asian cultures, textiles can illustrate membership in a particular ethnic group, class standing, or the transition that takes place at important life ceremonies such as marriage.

Color is an important feature of Southeast Asian textiles and can also be used in adat, as in the case of ritual ikat wrappers from the island of Sumba. The wrappers of commoners are typically blue and white, while those of the nobles contain some patterns in red. Historically, the inherent complexity of using red dye invited secrecy and reserved status for its use. The secret of fixing red dye was known only to the noble women, and subsequently its use in costume identified this privileged class.

Textiles enjoy a role in all life ceremonies in insular Southeast Asia, but none more so than at funerals. Ritual textiles establish the scene as that beyond the ordinary and, as gifts, insure the benevolence of the dead in the affairs of the living. [The exhibition] Textiles for This World and Beyond looks at textiles used for funeral ceremonies and rites, or for ceremonies to appease the spirit world. These include textiles used as shrouds, cloth hangings, or banners for the elaborate funeral ceremonies and rituals conducted by the Toraja of Sulawesi to maintain relations with the dead. These are some of the most dramatic textiles made in insular Southeast Asia, and a number of fine examples are featured in the exhibition – many patterned in large geometric forms created by warp ikat. The sheer physical dimension of these cloths suggests their societal worth. The investment in materials, time and labor is evidence of their value. The Iban and Ibanic related peoples of Sarawak and West Kalimantan on the island of Borneo make and use large, patterned textile hangings known as pua in planting rituals and in ceremonies for restoring the cosmic balance. When in use, the cloths serve as invitations to the gods to attend ritual feasts. In addition to their symbolic role in rituals, there are mythical associations related to the act of weaving pua.

“Southeast Asia presents one of the richest and most varied textile regions in the world. This is true in both the realms of textile patterning techniques and in the complexity with which textiles operate in autonomous belief systems. Textiles link today’s inhabitants with their ancestors and promise a continuity with future generations. They confirm pledges of alliance and, in their exchange, acknowledge kin and social obligations. Because textile making throughout the region is predominantly women’s work, textiles are considered ‘female’ currency in the exchange of complementary male and female goods that occur at virtually all life crisis ceremonies. They are also a prime means of women’s creative expression. Locally crafted cloth may also suggest historical influences and ancient customs and practices that hint of continuities that once bound the entire Southeast Asian area before the advent of nation states.”

- Forward from book, Textiles of Southeast Asia