

Design Resource

## Gotapatti Embroidery of Jaipur

Handicraft of Decorating Fabric

by

Sakshi Gambhir

IDC, IIT Bombay

Source:

<https://dsource.in/resource/gotapatti-embroidery-jaipur>



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Source:

<https://dsource.in/resource/gotapatti-embroidery-jaipur/introduction>

## Introduction

Rajasthan has always been identified as a mosaic of unsurpassed beauty. Its golden sands, magnificent forts and palaces, teeming wildlife, colorful and friendly people have always mesmerized visitors from all over the globe. Though there are several arts and crafts prospering in the state, Gotapatti, a type of Indian appliqué-embroidery, leads them in all their glory. Outfits with Gota work, also called 'Lappe ka kaam', are worn at auspicious occasions, especially weddings.



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## Place

Jaipur or the Pink City, as it is known, is the capital and largest city of the Indian state of Rajasthan. It was founded by Maharaja Sawai Jai Singh II, the ruler of Amber, after whom the city has been named. Jaipur has a very interesting mix of culture and urban development. The ancient architecture is beautifully conserved and gracefully blends with contemporary shops and cafeterias. The broad roads give way to narrow by-lanes where karigars can be spotted working with crafts like bandhani, gotapatti, miniature paintings, blue pottery and jewelry making.



Conserved architecture of Jaipur city.



Urban development in the city.



Conserved architecture of Jaipur city.



Conserved architecture of Jaipur city.

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Restoration in progress.



Metro construction in the city.



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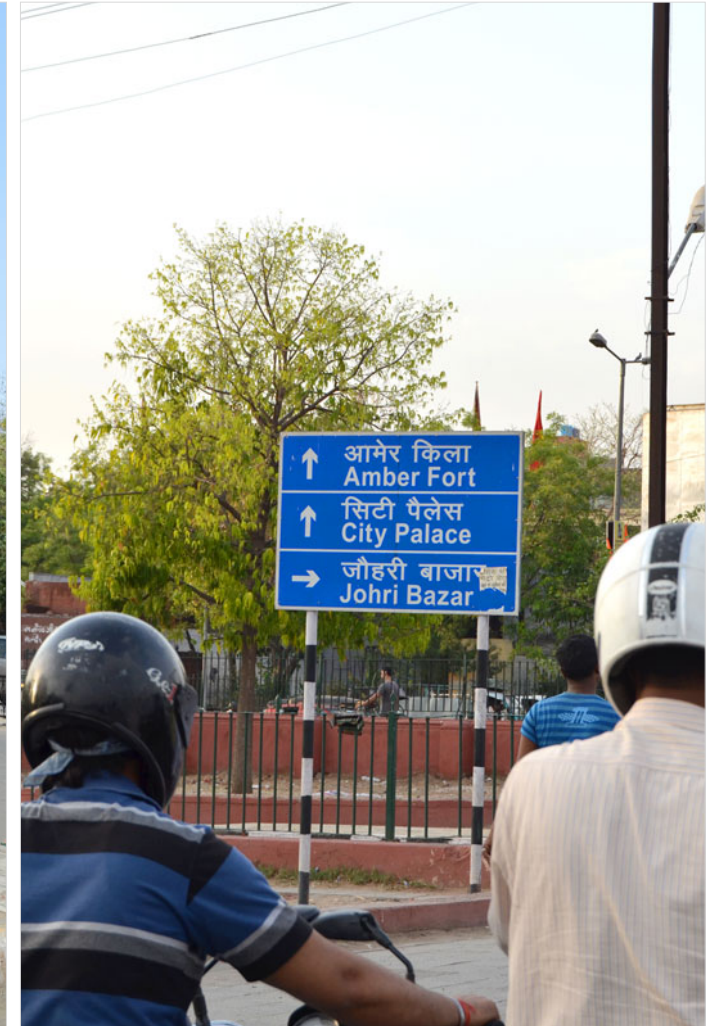
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Streets of Jaipur.



Road signage.

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A multi-storied jewelry shop in the city.



Kajri, a renowned Gotapatti apparel store.



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Karigars at their workshop or 'adda'.



Karigars at their workshop or 'adda'.



Karigars at their workshop or 'adda'.

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## People

The craft of Gotapatti embroidery is known to have originated in the state of Rajasthan and found great patronage during the Mughal era. Traditionally, Gota ribbons were used as decorative trims for garments used by the royalty, members of the court, temple idols, priests as well as for altar cloths at shrines and prayer offerings. With the subsequent substitution of pure gold and silver with gilt (or lurex) and mass production of Gota on electrical-powered swivel looms, it is increasingly being used by all castes and communities.

Gota work is essentially used for making women's formal costumes light in weight and rich in look. These are especially worn on auspicious occasions, symbolizing good omen and good-will. The master-karigars of this craft take great pride in their work and are a balanced mix of Hindus and Muslims.



Karigar at work - Takaayi.



Karigar at work - Takaayi.



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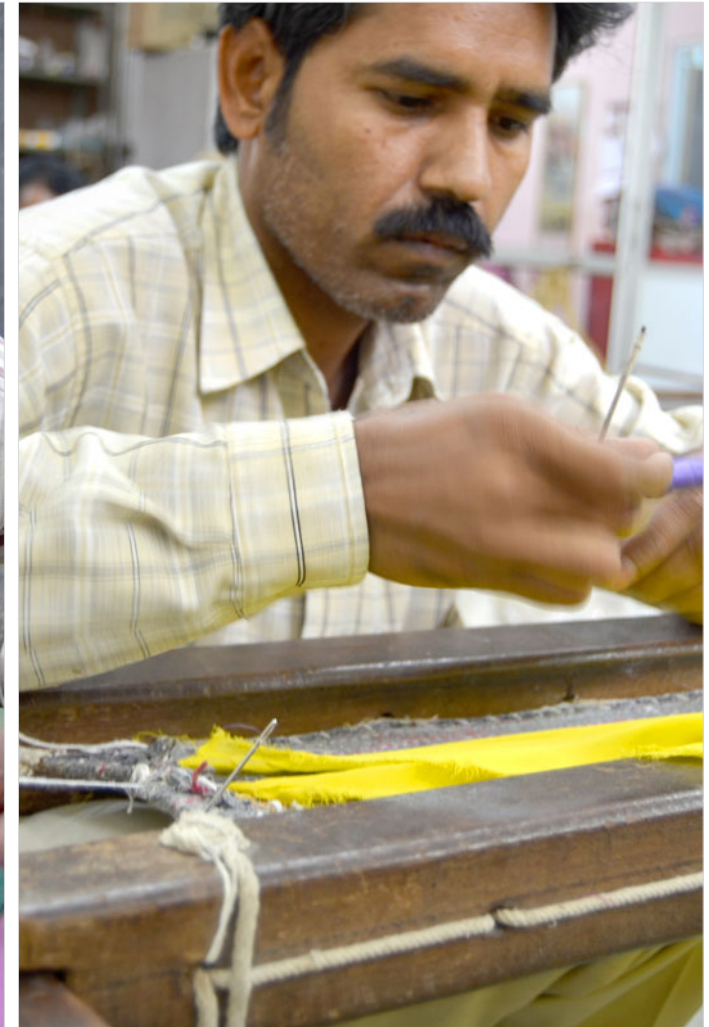
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Karigar at work - Takaayi.



Karigar at work - Chapaayi.

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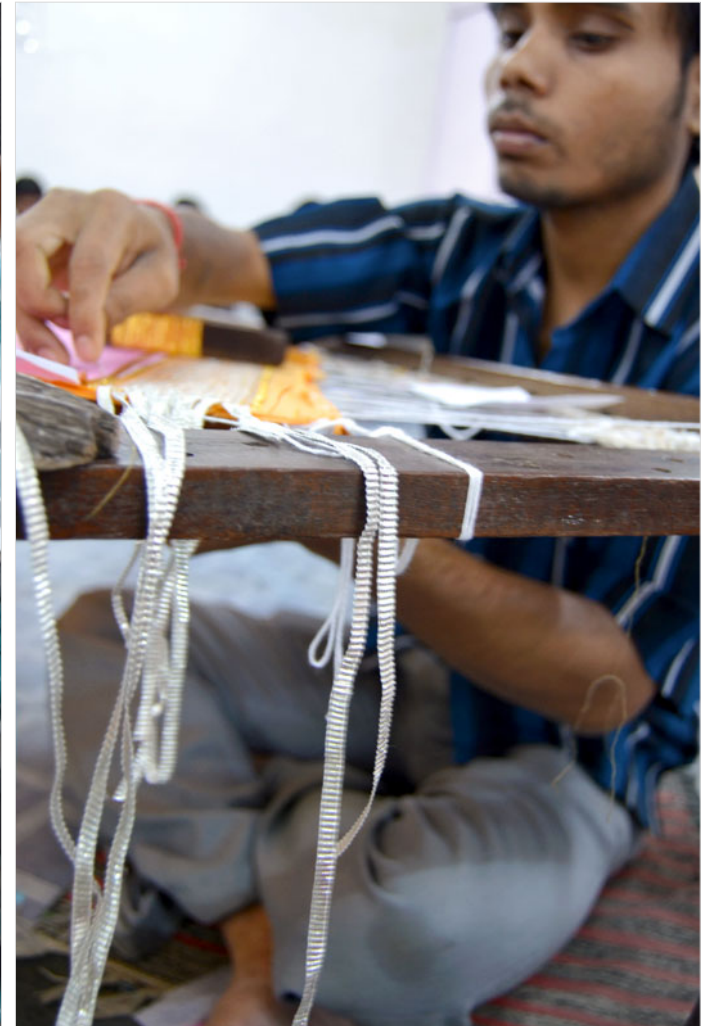
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Karigar at work - Takaayi.



Karigar at work - Takaayi.



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Karigar at work - Takaayi.



Karigar at work - Silaayi.

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### Process



Chapaayi



Takaayi



Silaayi

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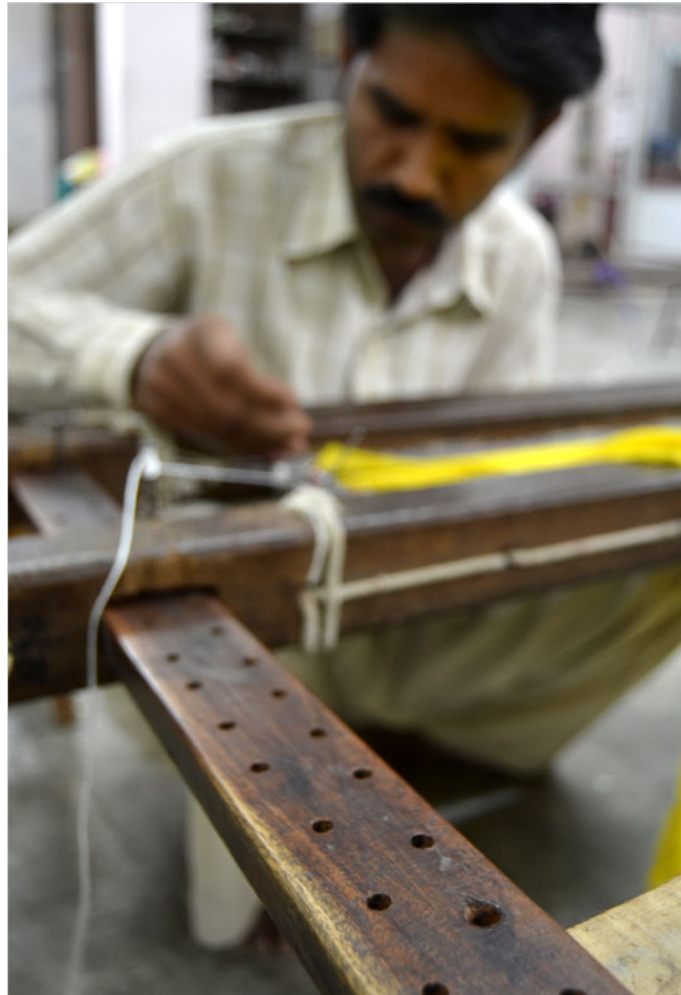
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## Chapaayi

'Chapaayi' is the process of printing the pattern on the base fabric. Tie-dyed georgettes, pastel chiffons, tussar silks, crepes and khaadi-cottons are commonly used materials. Firstly, the fabric is tied to two sides of a wooden frame (known as 'khaat') using thick cords. Tracing paper with perforated pattern known as 'khaaka' is placed on the fabric and rubbed with a white paste of chalk powder, making the design appear on the fabric.



Fabric being tied to two sides of a wooden frame (known as 'khaat') using thick cords.



Fabric being tied to two sides of a wooden frame (known as 'khaat') using thick cords.

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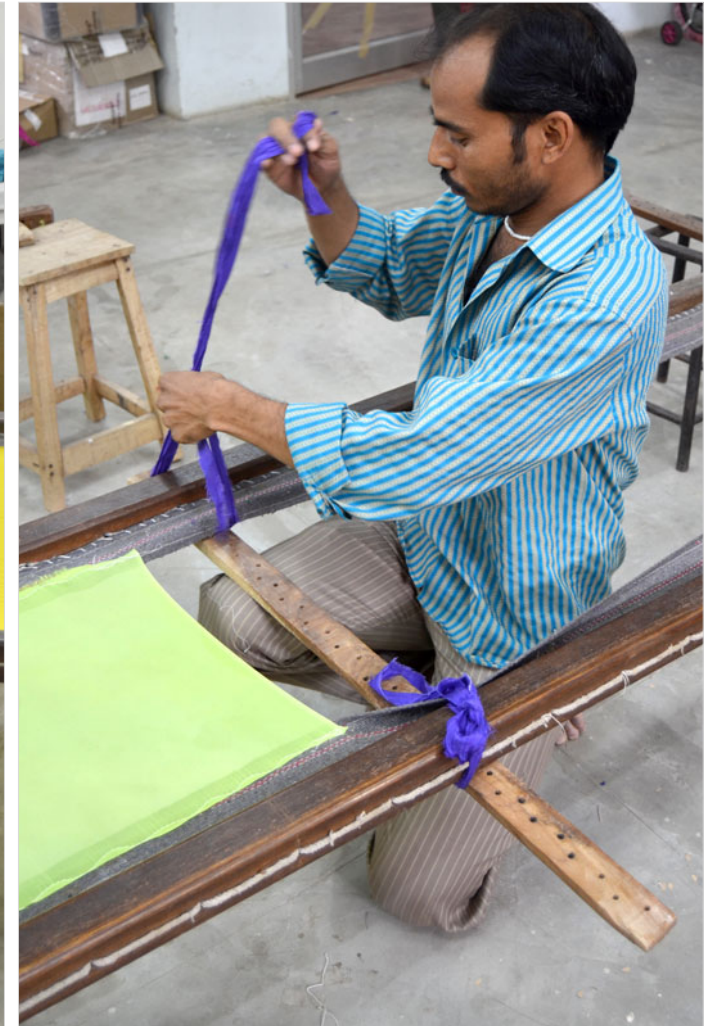
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Fabric being tied to two sides of a wooden frame (known as 'khaat') using thick cords.



Fabric being tied to two sides of a wooden frame (known as 'khaat') using thick cords.



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Fabric being tied to two sides of a wooden frame (known as 'khaat') using thick cords.



Pattern making for a kurti.

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Tracing paper with perforated pattern known as 'khaaka'.



Khaakaplaced on the fabric.



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Khaaka being rubbed with a white paste of chalk powder.



White paste of chalk powder.



Khaaka being rubbed with a white paste of chalk powder.



Design appears on the fabric.

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## Takaayi

'Takaayi' is the process of stitching Gota on the fabric. Gota is woven on power looms and consists of cotton (warp) and a metal (weft). 'Gotapatti' is actually the cutting and folding of these tapes into basic rhomboid units, referred to as patti or leaves, and combining them to create elaborate motifs that include peacocks, paisleys, flowers, geometric patterns and elephants. Pieces of Gota are first stuck with fabric-glue and then appliquéd using running, back, hem or couching stitch. For a simpler effect, Gota strips may also be stitched in a simple line. A wide variety of threads like cotton, silk, metal etc. are used to create outlines of these shapes, adding a dash of color and enhancing their beauty.



Gota strip with tape behind it for stiffness.



Cutting small shapes of Gota.



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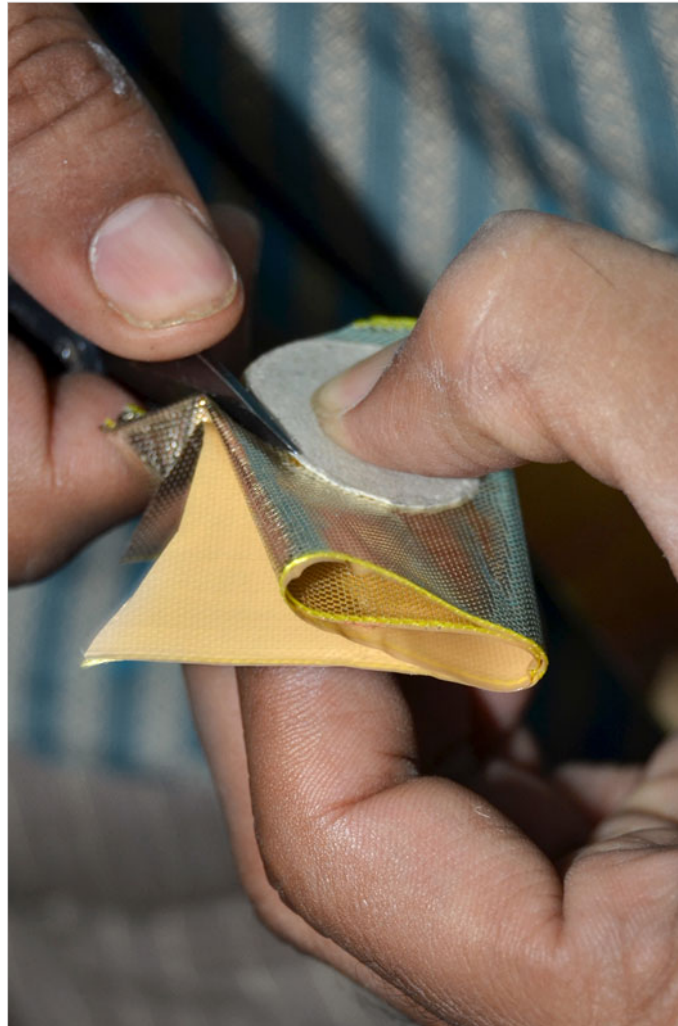
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Cutting small shapes of Gota.



Small circles of Gota.

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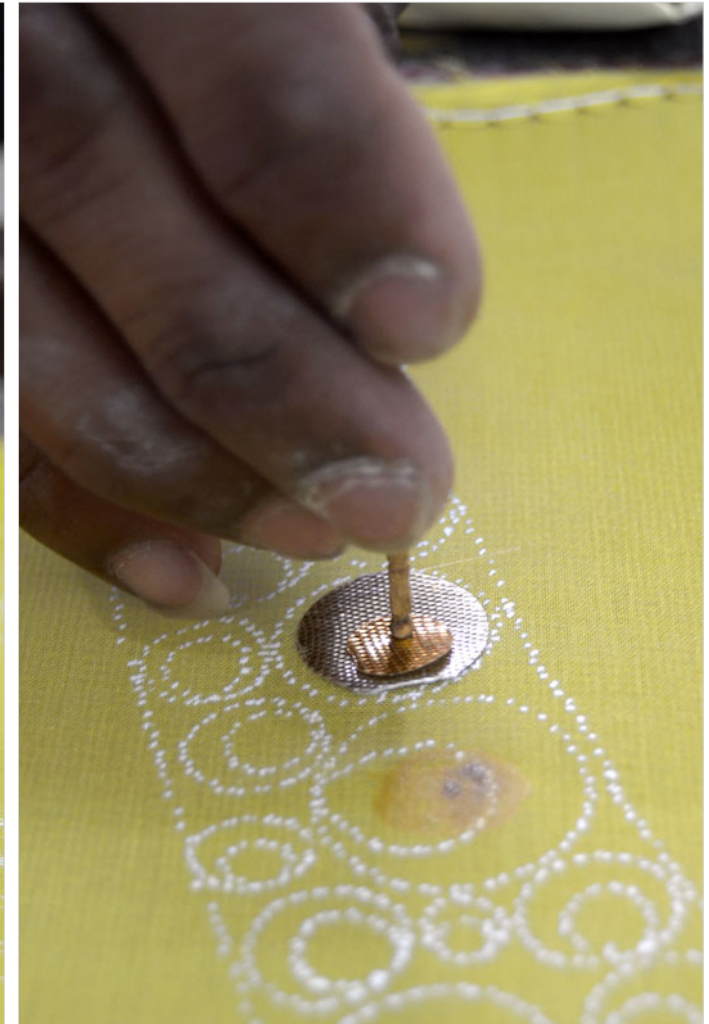
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Circles being stuck with maxo-bond, a glue that would hold it in place.



Circles being stuck with maxo-bond, a glue that would hold it in place.



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The neckline of a to-be-kurti.



Circles being stuck with maxo-bond, a glue that would hold it in place.

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Circles being stuck with maxo-bond, a glue that would hold it in place.



Tools.



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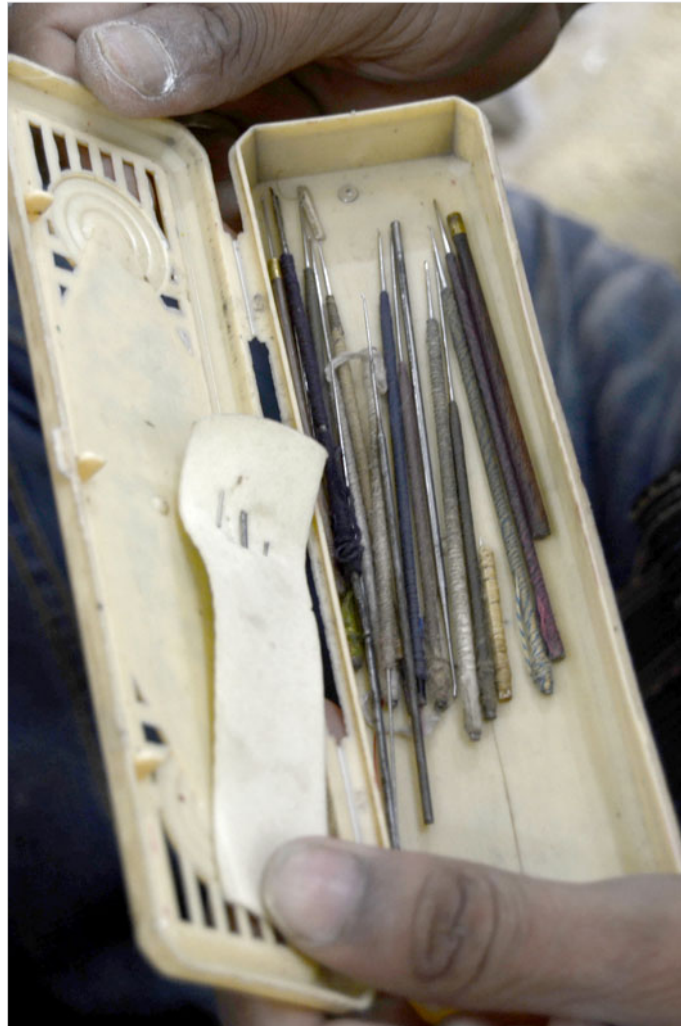
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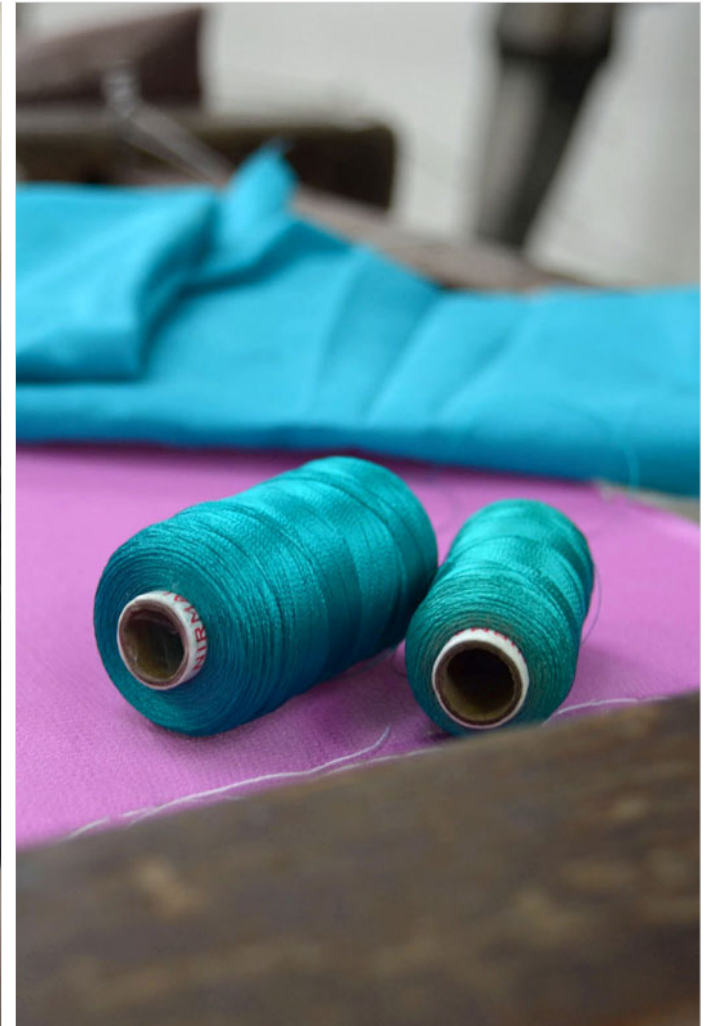
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Tools.



Silk threads.

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Variety of threads.



Tiny leaves made from Gota or 'Gotapatti'.



Circles being stitched with silk thread.



Circles being stitched with silk thread.

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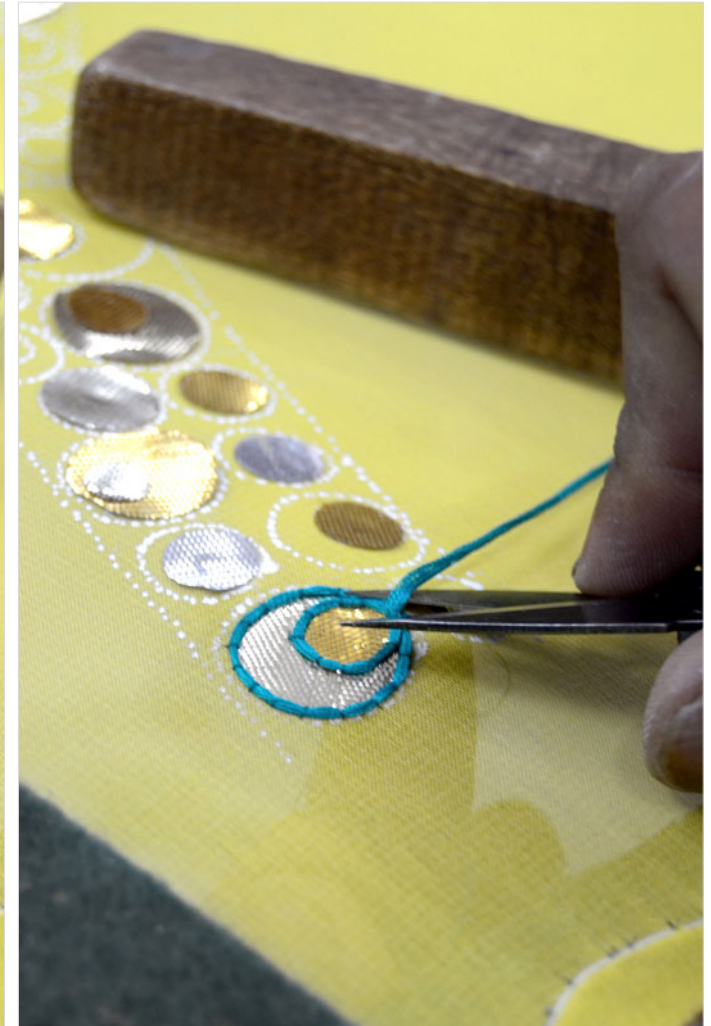
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Circles being stitched with silk thread.



Circles being stitched with silk thread.

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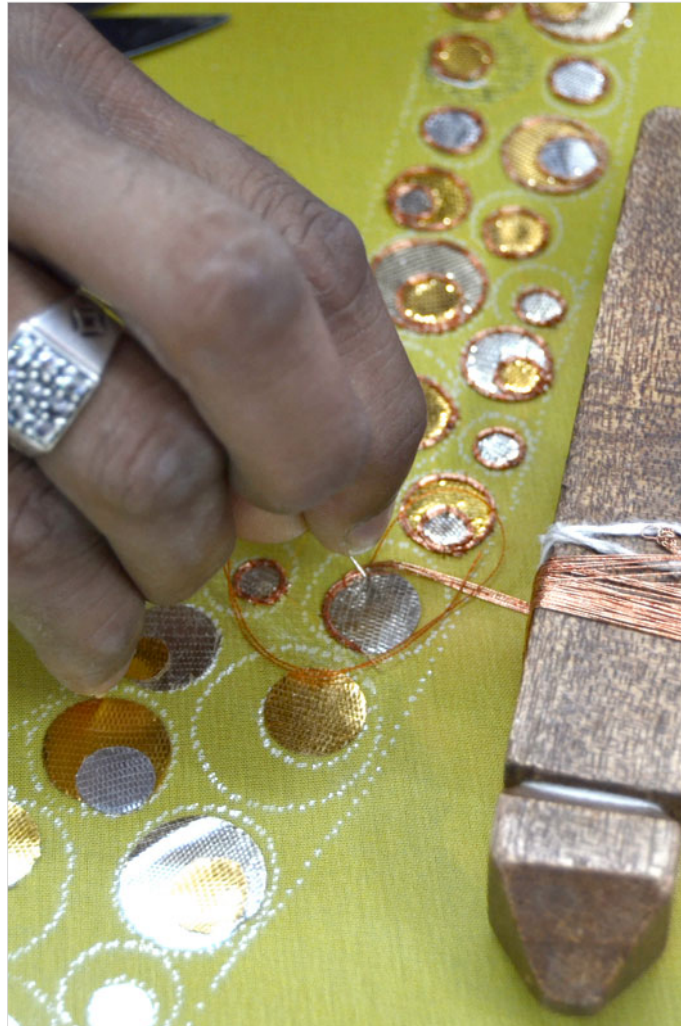
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Circles being stitched with metal thread.



Circles being stitched with metal thread.



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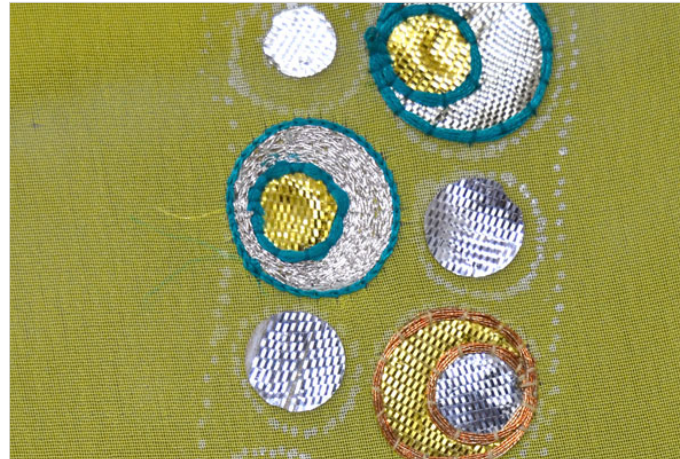
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Circles being stitched with silk and metal threads.



A floral motif with Gotapatti and ari embroidery.



Karigars at work.



Gotapatti embroidery in progress.

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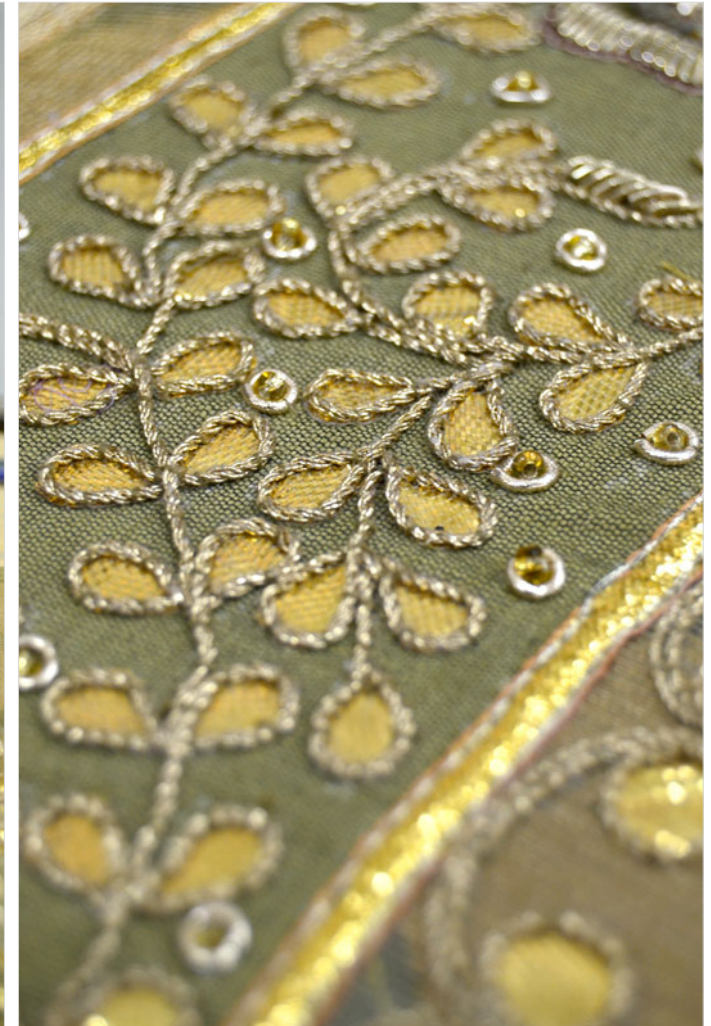
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Karigars at work.



Details of Gotapatti embroidery.



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Details of Gotapatti embroidery.



Appliquing or takaayi in progress.



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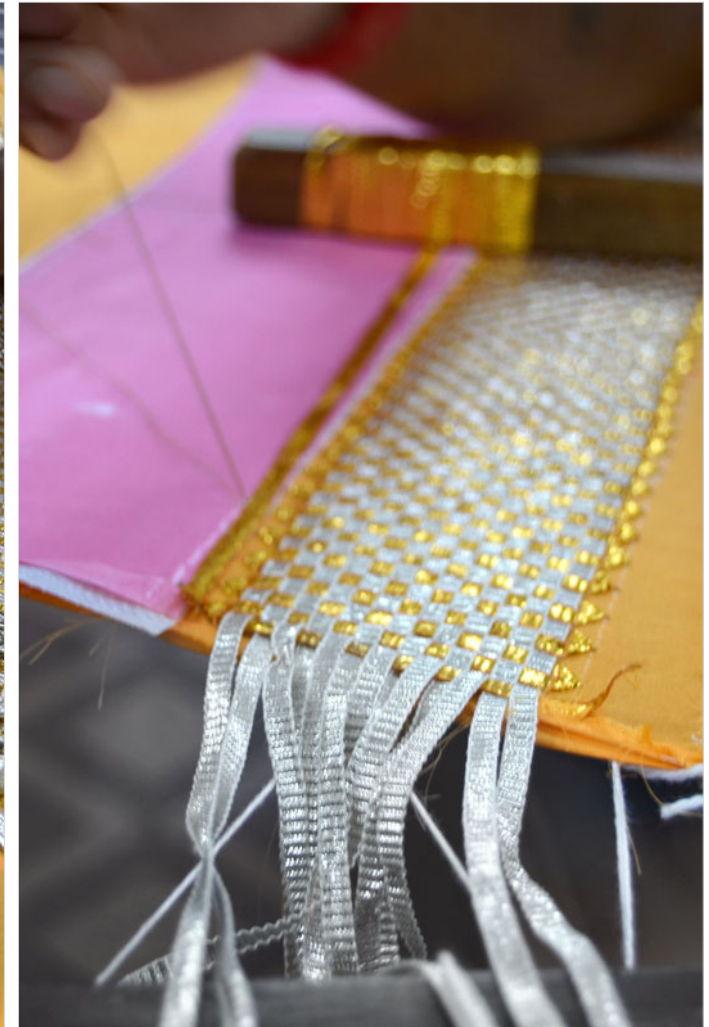
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Appliquing or takaayi in progress.



Appliquing or takaayi in progress.



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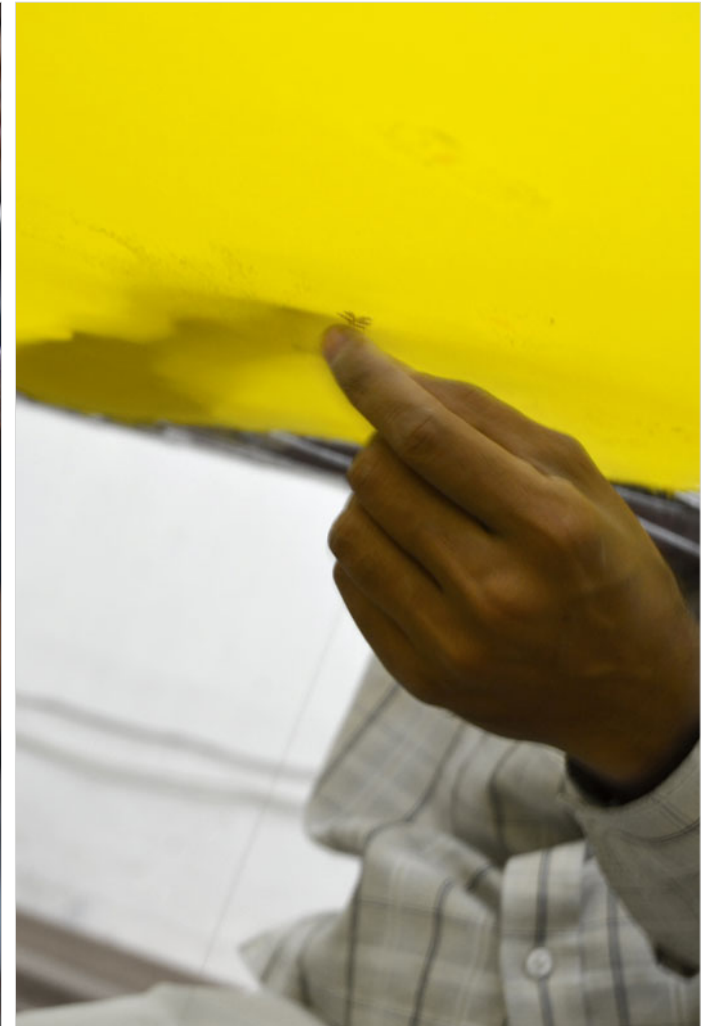
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Appliquéing or takaayi in progress.



A shot from under the khaat.

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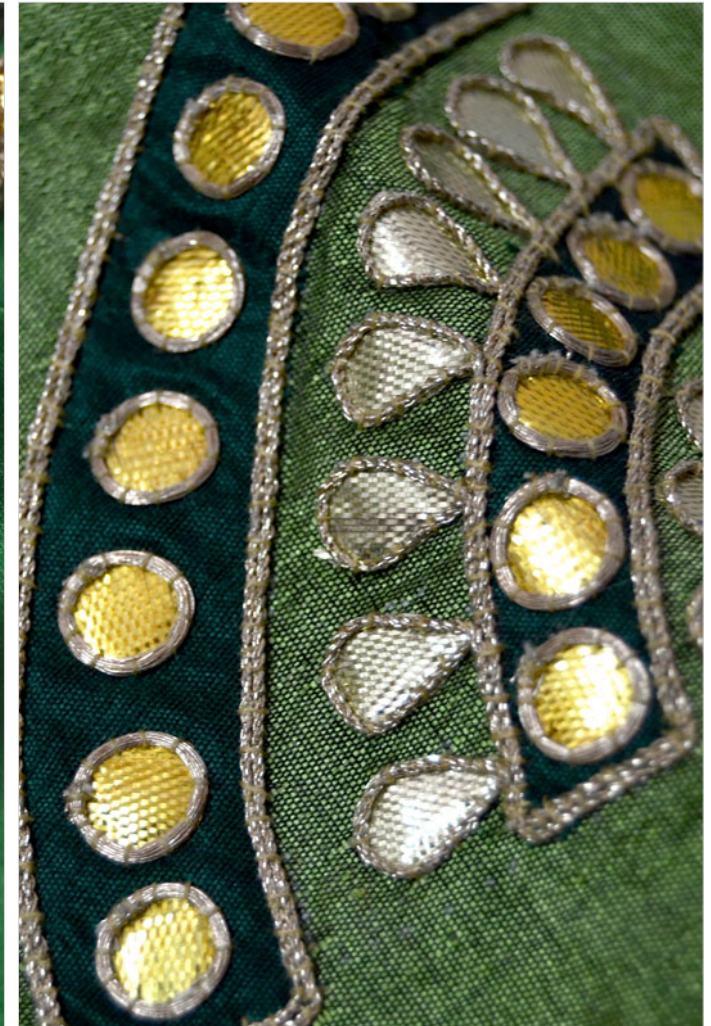
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Details of Gotapatti embroidery.



Details of Gotapatti embroidery.



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## Silaayi

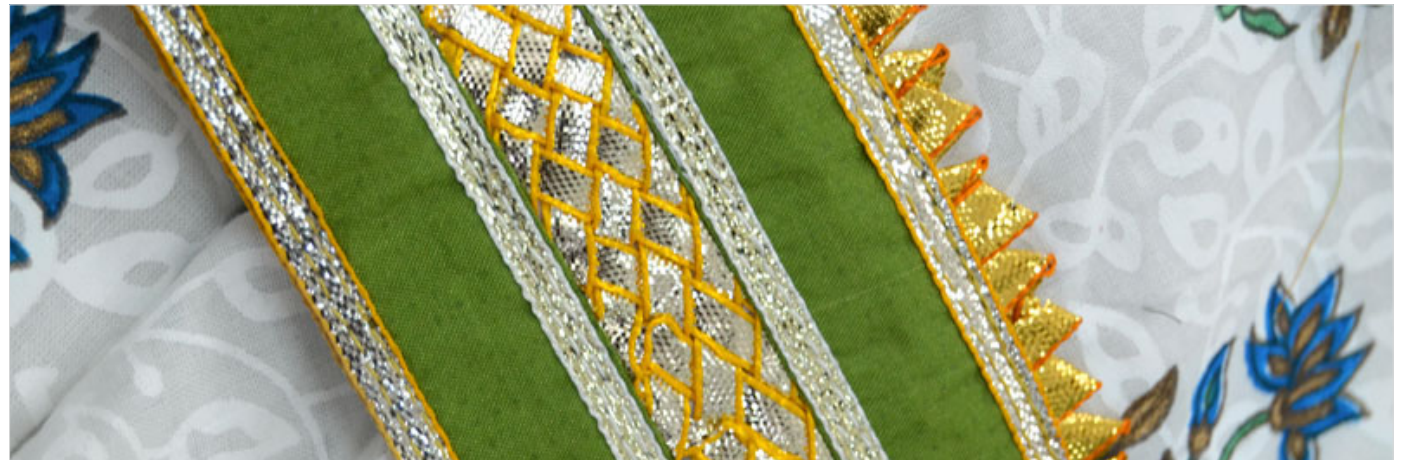
'Silaayi' is the process of tailoring an embroidered fabric into a finished garment. Details like zippers, buttons, latkans (dangling charms) etc. are added at this stage.



Tailoring embroidered fabric into finished garments.



Tailoring embroidered fabric into finished garments.



Details of a Gota-fringe-border.

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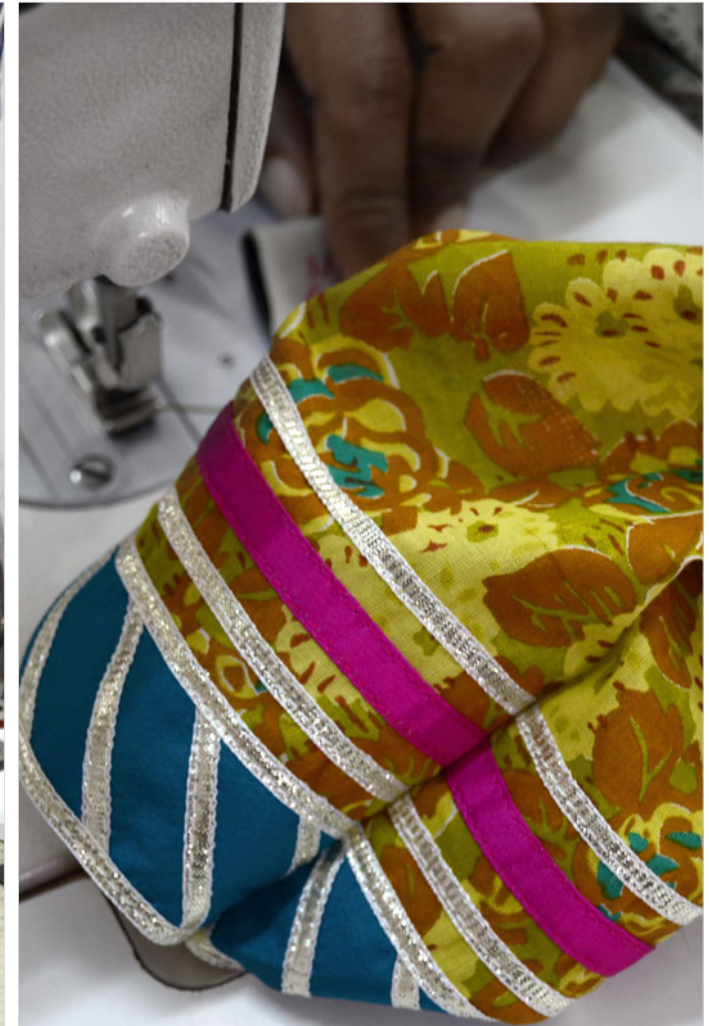
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Sewing machine.



Details of Gota strips on the sleeve of a kurti.

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Tailoring embroidered fabric into a finished garment.



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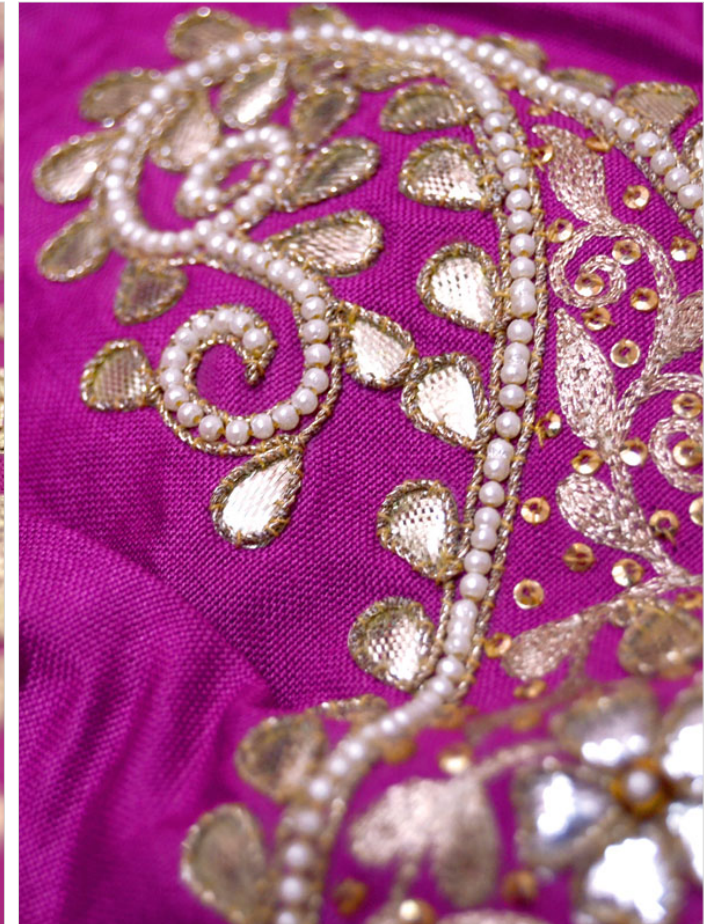
<https://dsource.in/resource/gotapatti-embroidery-jaipur/products>

## Products

Traditional articles include turbans, lehenga-cholis, sarees, salwar kameez and dresses for idols. Contemporary ones include kurtis, tops, skirts, dupattas, stoles, cushion covers, mobile covers and decorative panels. Predominant colors are hot pink, blood red, bright orange, fresh green and electric blue.



Details of Gotapatti embroidery on a kurti fabric.



Details of Gotapatti embroidery on a kurti fabric.

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Design Resource

## Gotapatti Embroidery of Jaipur

Handicraft of Decorating Fabric

by

Sakshi Gambhir

IDC, IIT Bombay

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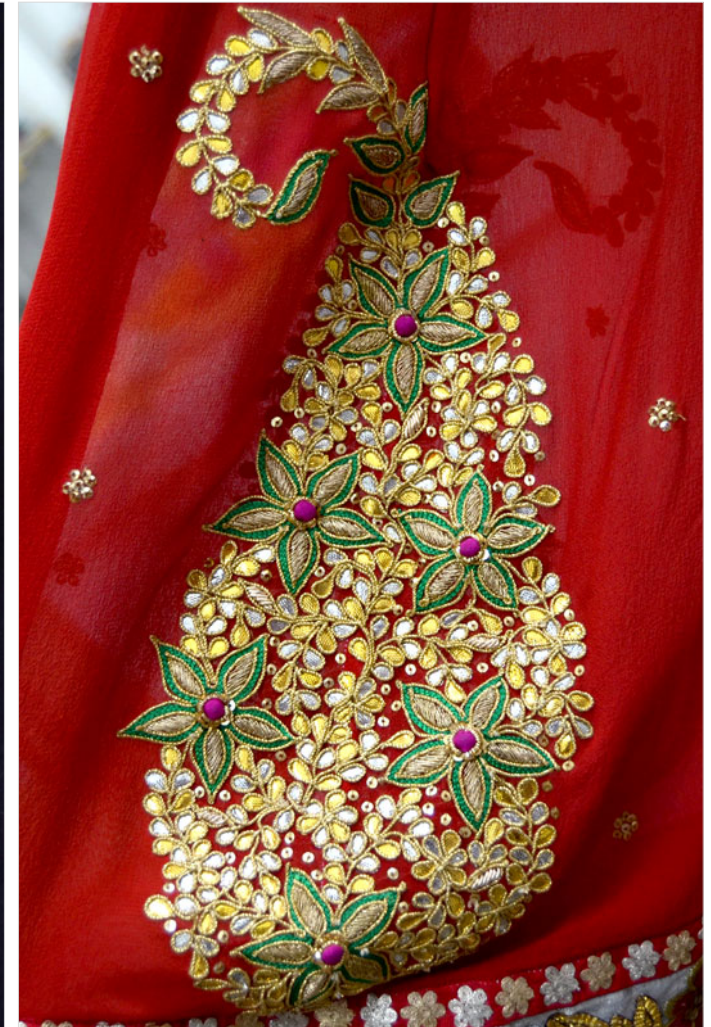
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Details of Gotapatti embroidery on a kurti fabric.



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Gotapatti salwar kameez set.



Gotapatti kurti.

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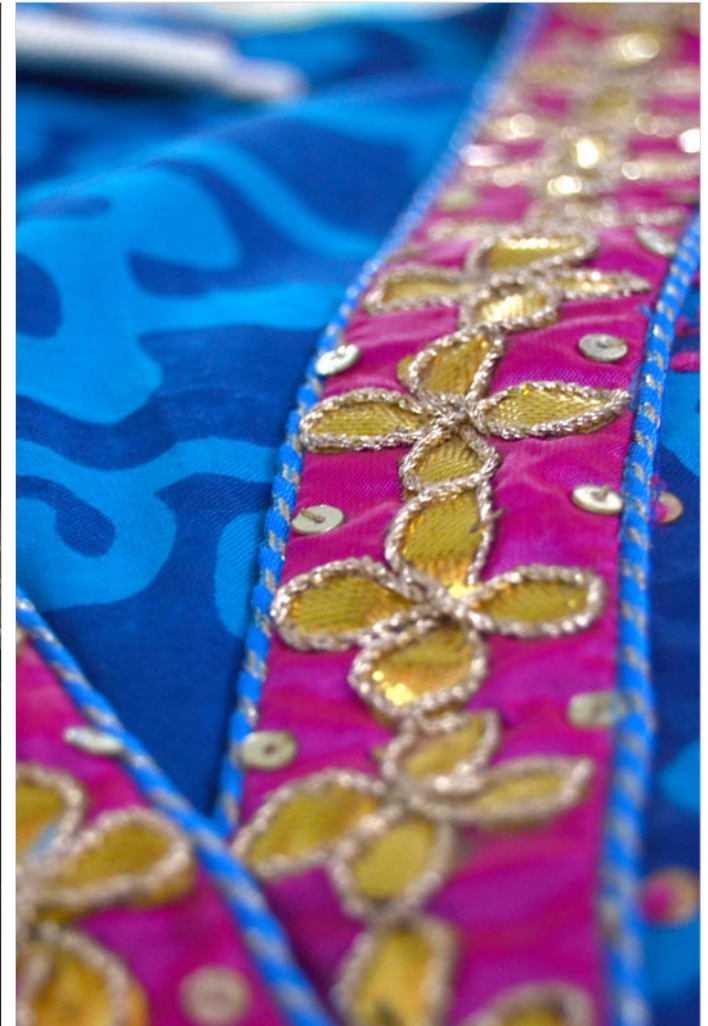
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Gotapatti kurti.



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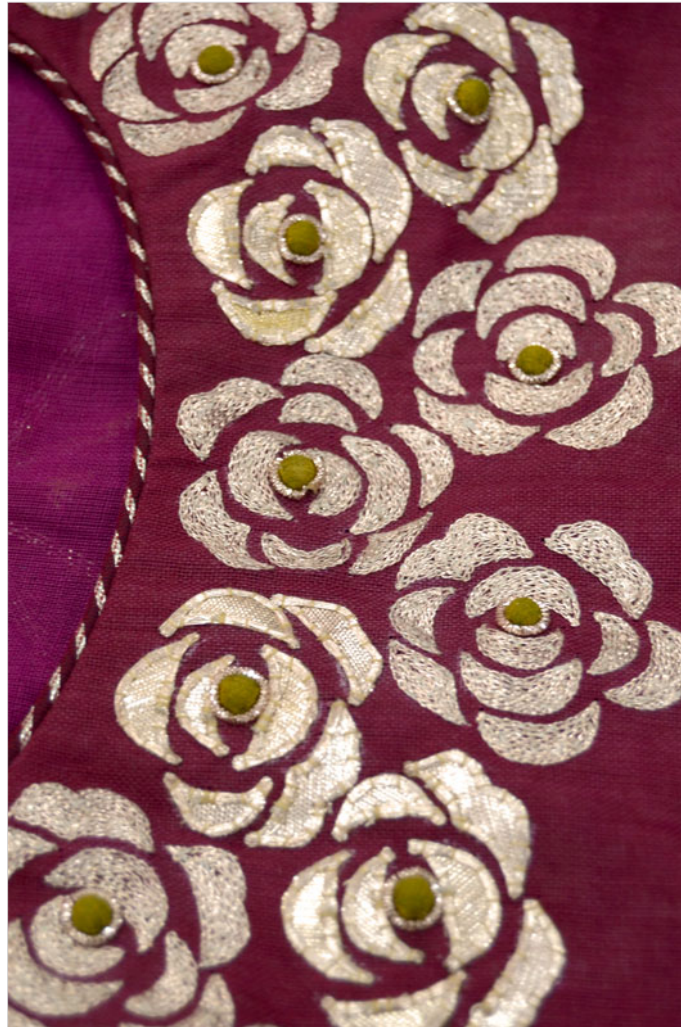
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Gotapattilehnga.



Details of Gotapatti embroidery on a lehnga.



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Gotapattilehenga.



Latkans (dangling charms) of a lehenga.



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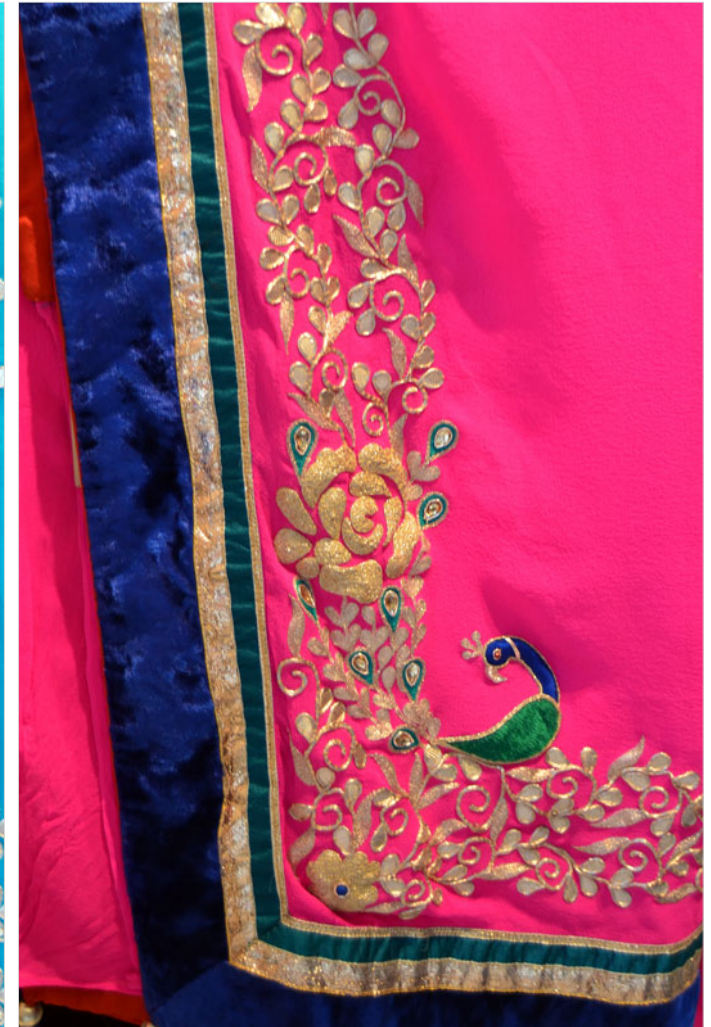
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Gotapattisaree and blouse.



Details of Gotapatti embroidery on a saree.



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Details of Gotapatti embroidery on a saree.



Details of Gotapatti embroidery on a kurti fabric.



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Details of Gotapatti embroidery on a kurti fabric.



Kajri showroom.

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Source:

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## Contact Details

This documentation was done by Sakshi Gambhir, at IDC, IIT Bombay.

You can get in touch with her at [sakshigambhir\[at\]gmail.com](mailto:sakshigambhir[at]gmail.com)

You can write to the following address regarding suggestions and clarifications:

### Helpdesk Details:

Co-ordinator

Project e-kalpa

Industrial Design Centre

IIT Bombay

Powai

Mumbai 4000 076

India

Phone: 091-22-2159 6805/ 091-22-2576 7802

Email: [dsource.in\[at\]gmail.com](mailto:dsource.in[at]gmail.com)

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