

To Study and Analyze the Promotional Strategies of Museum of Patola Craft Built by Salvi Families in Patan, Gujarat

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Abstract: In the recent competitive market that demands an incessant change in several sectors of many industries, be it handicraft, commercial, service provider and so forth, museums are hardly exempted either. Museums that can be considered as a domicile for ancient, medieval or traditional antiquities for preservation today are perceived as dissemination of knowledge and instruments of education. In this milieu of museum insights, the study and analysis of the museum's approach for the execution of art and artifacts are of great significance which can be expressed in the foremost structure in the field of education sectors, commercial industries, regional upliftment, ethnographic studies and also to attract visitors. However, many have failed to fully develop and implement modern marketing strategies, although bigger museums have more access to the common people. On the basis of the literature studies done on the concepts and status of museums in India, this article demonstrates the analysis of various promotional strategies of the patola museum planned by the Salvi family (weavers), which will help in the promotion of Patan's Silk Patolas of Gujarat. The paper also provides fresh information or knowledge which will be helpful to identify and understand the concept and current status of museums in India.

Keywords: Museum, Promotional strategy, Patola Craft, Textile, Gujarat, Patan.

1. Introduction

Patan, the small town, located in north Gujarat is prominent for its rich textile heritage for the Patola (double ikat) Silk, which is often considered as the queen of all silks. Patola Craft, a unique textile craft that amalgamates the techniques of tying, dyeing and weaving, is considered one of the great legacies of Salvi weavers of Gujarat over many centuries. It's very aesthetical design induces the aesthete of fine textiles which has no reverse side.

The formulated patterns and color on both sides of the saree have an equal essence of symbolic designs. This exceptional quality has its origins in a very elaborated and difficult technique of the dyeing and knot dyeing known as "Bandhani Process" on the warp and weft yarns separately before the process of weaving takes place.

This exceptional technique is considered as Double Ikat style-the word "Ikat" originated from the Indonesian language which means to tie, knot or bind that describe this specific craft

of tie-dye process of warp and weft thread and resist dye to create intricate patterns (Figure 1), followed by hand weaving process of making saree.

A single Ikat, where the warp or the weft is tied and then dyed, is practised in various cultures quite prominently in Indonesia, Thailand and Uzbekistan.

Double Ikat can also be found in Japan, Guatemala, and in the Indonesian islands of Bali and Kalimantan, but the more complex Patan Patola variant of double Ikat originated in India. Both the warp and weft are first tied, then resist dyed with extreme precision to retain the dyed designs on the field of the sari as well as on the motifs, without any seeping or blurring. It is the mother of all Ikat techniques.

(<https://www.patanpatola.com/museum.html>).

Warp and weft silk yarns are initially dyed in the lightest color and later, after stretched on the base surface, the desired pattern being developed where the artisans proceed to mark the calculated portion for the arrangement of motifs.

Then they tie the marked areas with the cotton threads very tightly so that the next dye will not penetrate the tied up portions. The yarn is then immersed in dye-baths of the desired colors and shades.



Fig. 1. Pattern development on warp & weft yarns

The procedure of the tie and dye repeated multiple times until the formulated design achieved its planned structure applied on the warp and weft yarns. This tie-dye process begins with the light color, passes next to a bright one and applies the dark colors at the very last.

Therefore, the process of creating Patola Saree is a very tedious task and requires an ample amount of patience and consistency. An appropriate level of creative imagination and painstaking efforts are required to arrange the proper orientation of yarns for dyeing in the desired colors of the patterns.

2. Patola heritage museum

The facade of the architectural structure of the Patola Museum built with the traditional technique of Sandstone carving (Figure 2). The overall space has been extended over the area of 10,000 Sq. ft. including the three floors, which exhibits and documents the historical overview of Patan Patola. There exhibits a beautiful oldest red vintage saree wrapped in white muslin which is stored in a discreet drawer. The museum also displays the documentation of the process of making the Patan Patola in the form of the artisanal sketches on the very yellowed paper, made by the forefathers of the weavers. The demonstration of the loom provides the knowledge of weaving techniques involved in the craft.



Fig. 2. Patola Heritage Museum, Patan, Gujarat

Historically, this art is known to have originated during the reign of King Kumarpal of Solanki dynasty in the 12th century, who, legends claim, invited 700 families from south Maharashtra to settle down in north Gujarat. After the downfall of the Solanki dynasty, the Salvies were later patronized by affluent Gujarati merchants and soon the Patola sarees became an integral part of wedding ceremonies in the region and became the status symbol for Gujarati girls and women. Patola Craft is treated with reverence by textile scholars as an extraordinary example of weaving. Most of the Patola Sarees are exhibited in the majority of the textile museums of the world.

The family's award-winning weavers, Bharatbhai Salvi, who is now a veteran, have also been around the world exhibiting the Patolas at craft exhibitions from Japan to the US. In 2011, Rahul Salvi, quit his city job as an architect to become a full-time weaver and his cousin Savan Salvi, who studied engineering in Palanpur, near Patan is also serving the legacy of the craft. Both are focused on getting the museum up and running.

3. Research area

The area of Research took place in the city of Patan in Gujarat state of India and field visits were held in selective museums of the country. The studies divided into the following categories

- Visually documenting and examining the entire process of making Patola craft in order to understand its exceptional technique.
- Studying & analyzing the strategies of Patan Patola Heritage Museum
- Interviews scheduled with Salvi families (artisans) who are engaged in the upliftment of this craft through the source of the museum as one of their recent promotional approaches.

4. Methods

The method consists of ethnographic study and survey. The result obtained will be a compilation of qualitative data. The Primary Research will be based on the Field Visit, Survey (of Museums), structured Interview. The study of archived articles of Patola craft, the survey of concepts of different museums of India and the structured interview of an artisan will analyze the cultural significance of the artisan's community and their major contribution to the promotion of the craft through the source of the Museum.

5. Discussion

On the basis of the personal structured interview of Mr. Savan Salvi (Figure 3), below are the various promotional strategies planned and executed by the Salvi Artisans:

Display:

- Display of Patola weaving loom.
- The old and traditional samples of Patolas.
- Photographs of their forefathers, visual display of their work.
- Visuals of prominent personalities who have visited the museum.
- Pictures of celebrities wearing Patolas (Jaya Bachchan and Sonia Gandhi included)
- Visuals of old vegetable dyes.
- Display of the awards and recognitions.

Auditorium:

- For cultural ceremonies and occasions related to craft and their community.
- They will also celebrate their religious festivals.
- Audio Visual area for the visitors to watch the documentary movies on weaving techniques, spinning looms, etc.

Library:

- Books related to patola craft
- Any book related to crafts of India
- Any other journals of article related to Patola craft

Demonstrations:

- Demonstration of the tie-dye process of yarns,

however making vegetable dyes is their trade secret.

- Demonstration of the techniques of weaving Patola saree, stole or any related product.

Internet:

- Web-site
- They will provide general information about their work.
- Details of the exact geographical location so that people can approach them easily.

Appearance & Location:

- They have given the old traditional look to the museum with sandstone carving, the design aesthetics of which was inspired by the nearby located archeologically discovered site, “Rani-ni-vav”, a prominent step-well in the region.
- The museum is very close to this step-well.



Fig. 3. Structured Interview with an Artisan, Savan Salvi

Based on the field visit of different museums of India and literature studies, the paper came out with analysis by studying different art & craft museums of India and their status. India, in general, has endorsed the readymade western archeological museum concept which is missing out the fact that unlike west it has an evolving context of its culture - the festive celebrations; the living practices of daily customs & rituals; weekly markets; drama & theatre arts, the storytellers; performing art activities; the materials; tools & techniques of artisans, the cultural modifications in time and retrospection and the voguish tradition as such. This cultural dimension of our country has to emphasize the concept of Indian Craft Museums. Indian museums are composed of the priceless collection of the ancient, medieval and modern era. Be it in the form of paintings, artifacts, sculptures, coins, statues, ornaments, weapons, fabrics, engravings or even books and manuscripts. Every museum has distinctive concepts that differ from one another.

New Delhi’s National Museum displays the collection from terra-cotta figures of the 5th and 6th centuries BC to the swords of the Mughal period. It also exhibits periodicals that include the wooden sculptures of coastal India, textiles and other thematic subjects on a time to time basis. In Gujarat, the Calico Museum of Textiles, the Kite Museum, the Shreyas Museum of Folk Art, the Utensils Museum, Archeological Museum of Lothal (Figure 4), L.D. art museum, Maharaja Fateh Singh Museum, Kutch Museum and so on each presents an array of

different art and crafts of the richly crafted traditions of Gujarat. Jaipur’s City Palace displays the range of royal memorabilia, as do the museums in other parts of Rajasthan - Bikaner, Jodhpur, Jaisalmer, Alwar and Bundi, which is an object of wonder in itself.



Fig. 4. Ancient tools preserved in an Archeological Museum of Lothal, Gujarat

Bhopal’s museum revolves around the considerable tribal skill of Madhya Pradesh, the prime focus of which is dhokra figures created with the lost wax technique out of bell metal. Salar Jung Museum of Hyderabad also displays the personal collection which features priceless treasures and whimsical objects side by side. Napier Museum located in the heart of Thiruvananthapuram whose building is probably the most photographed structure in the city. Objects displayed inside are elegantly carved bronze, artifacts of ivory carving, temple figures and so on. The Royal City of Mysore comprises the Royal Palace Museums associated with the collection of art forms and artifacts with the local museums available in the city like IGRMS (Figure 5). The number of museums located in Cochin was built by the Dutch as palaces and by local rulers. Sound and light shows bring to life, all the figures exhibited that are from the range from classical dancers to Portuguese traders. Indian Museum of Kolkata, one of the largest multipurpose museums in the Indian subcontinent, exhibits the multiple collections of arts and crafts of the entire Asia-Pacific region. At every nook of the city or town in the country there are museums exhibiting classical, tribal or folk art.



Fig. 5. IGRMS Museum, Mysore, Karnataka

The wide range of new museum models is being developed across the country, from hybrid commercial/experimental

gallery spaces to public/private partnerships, to corporate clusters, which has resulted in the diffusion of attention away from the national museums towards a variety of smaller institutions, allowing for more experimentation. These New museums in India are a part of a multidisciplinary array of cultural, social, and economic changes and can be viewed pessimistically as a phenomenon predominantly concerned with the museum's proficiency to produce cultural resources and serve as a stature for a city and its new wealthy elite. However, these new museums can also be viewed optimistically as examples of "globalization," a process of generating a common platform to simultaneously address local, national, and transnational visitors.

One of the finest and very unique examples of contemporary museum concepts is – Dr. Bhau Daji Lad Museum located in Mumbai. Along with the exhibition and display, it also provides one-year PG Diploma course in Modern and Contemporary Indian Art History (1850 to the present) with an intent to allow the students to understand Indian art in the broader context of history, gender, technology, sociology, politics, and cultural studies. It also focuses on the new readings of Indian Art within the milieu of international, modern and contemporary art history. This is one such concept to unfurl the awareness and knowledge regarding the promotion of arts and crafts of India.

At the same time, on the other hand, since the past few years, the modern art and craft scene in the country has bloomed a high profile attention-getter, marketing the craft products at never before prices for the international visitors. The artworks of the major part of India's best artists are pre-sold almost inevitably, and can sometimes be visible at art galleries in the renowned cities like New Delhi, Bombay, Vadodara, Calcutta, Madras, and Trivandrum. Many art galleries even display the process of making the artifacts that involves an outstanding craftsmanship that has been bequeathed from the time its inception. One of the foremost examples is Sargaalaya Arts and Crafts Village (Figure 6), based in Kerala, deals into the execution of the process and techniques involved in creating the artifacts. These craftsmen also engaged in conducting the workshop for those design and art aspirants who have the similar area of interest in manufacturing the crafts.



Fig. 6. Artisan at Sargaalaya Art & Craft Village, Kerala

6. Conclusion

Celebration of kaleidoscopic Indian Culture through festivals, art and crafts fairs or melas (Figure 7, 8, 9) wedding

ceremonies, cultural events and the related art forms and artifacts creates the chronicle cluster imbibed into the historical territory, the glance of which can be found in Museums of India. So almost everywhere in India, museums are available with their respective culture, location, crafts, sculpture, history, myth, traditions, etc which varies with each other along with their concepts.



Fig. 7. Indian Art Fair, Delhi



Fig. 8. Surajkund International Crafts Mela 2018, Delhi



Fig. 9. Delhi Haat, Delhi

Formulating the structural analysis of the research by studying the concepts of art and craft museums in India and their status in modern society, there is an outstanding trend of exhibiting contemporary artwork and artifacts. Although, the organizational structure of the fresh museums face the number of looming challenges, including how to raise funds in the midst of the global economic downturn, how to attract diverse

audiences, and how to negotiate the relationship of traditional and popular culture with global modern art and craft. However, through their architecture, collecting practices, and institutional missions, they are emerging to formulate the new museum models contemplative of today's globalized culture. This is just the beginning of the unfolding of the new experiential functionings and it will be fascinating to see how these spaces evolve in the years to come.



Fig. 10. Master Artisan, Rohit Salvi

Patola Heritage Museum exhibits its single most and richly grandiose craft of Patola with a sequence of different techniques entailed to create the exquisite quality. Its traditional domain in the field of textile arts makes it an enormous achievement of its weavers whose forefathers bequeathed the noble legacy advancing on to their generation till date. The cultural significance of its tradition prevails as an unaltered practice of the double Ikat textile art. However, on the other hand, the reluctance to acquire the appropriate funds from the governing bodies or any recognized institutions is giving out the despondency to attract the larger crowd. The geographical constraint is also one of the major concerns to contribute to its promotion in terms of its advancement. The vital challenge it is facing is the amalgamation between the popular culture with

modern art and craft and its highly traditional legacy of Patola Craft which is, although unique, yet its discreteness attracts the specific crowd. Despite all these, the exclusivity of this rich heritage textile has certainly opened the doors of opportunity for those who will be having their specific area of interest in terms of their learning and research.

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