

INDIAN HANDICRAFTS: AN ANALYSIS OF POTENTIAL TOURIST RESOURCES

Dr. Gujjeti Thirupathi

Assistant Professor, Department of Tourism Studies,
School of Business Studies, Central University of Kerala,
Tejaswini Hills, Periyar, Kasargod District, India. Pin: 671320
Corresponding Author Email: thirupathigujjeti@yahoo.com

Man has had a natural desire to see new and far-off places since the beginning of time. It is certain that there were frequent journeys among these early human settlements because the inhabitants of the Indus Valley, Egypt, Mesopotamia, and other regions maintained commercial and cultural ties with them. Early on in history, Persia, China, and India were nations with which the Greeks and Romans had trade and cultural ties. India developed a cultural empire, known as Greater India, under the authority of the Mauryans, Satavahanas, Kushanas, Guptas, Pallavas and Cholas who also maintained trade and cultural ties with Greece, the Roman Empire, and South East Asian nations. Travel between West Asia and the Indian Sub-Continent was common even during the Middle Ages.

Modern transportation and communication systems, especially those developed following the Industrial Revolution, have made it possible for people to travel to far-off locations quickly and comfortably. Transport by road, rail, cruise ships, and air brought people from many parts of the world closer together. With the help of these amenities, the tourism industry started to modernise in the 19th century. After the industrialization of daily life and production, the people of Europe enjoyed leisure time and money surpluses. This opened the door for the current tourism industry to grow. In search of enjoyment, a great deal of people began travelling and visiting various locations around the globe.

The complex human activity of tourism results in the consumption of numerous food, entertainment, lodging, and other commodities and services. Businesses or establishments that derive a sizable amount of their sales revenue from visitor expenditures make up the tourism 11 16 2 sector. In India, tourism has a history of being seen as an aristocratic industry that exists largely to generate foreign currency. Its enormous potential as a driver of growth and a provider of jobs has mostly gone unrealized. Tourism in India has shown a phenomenal growth from its distant past. Today, Indian tourism offer array of tourist destination that attracts travellers from all over the world. The country is one of the most inimitable, incomparable and intoxicating travel destinations in this world. From culture to heritage to wildlife to adventure to pilgrimage to nature, India has all the perfect destinations for the visitors. Travelling in all the exotic tourism destinations in India is an experience, where each destination is a welcome break from the usual. The article discusses various aspects of tourism business and product in the Indian context. It is hoped that the contents of the book will be immensely helpful to students, tour operators, policy makers, tourist guides and all those concerned.

Just as handicraft form a strong tourism potential as one of the components of cultural tourism, tourism also helps in the promotion of crafts in our country. In Kashmir, which till recently, has been attracting a large number of both the domestic and foreign tourists, the value of handicrafts production has gone up from 20 crore rupees in 1974-75 to 1988-89 and *over 155 billion Indian rupees* in 2010-11 to 2021-22. Not only this, the employment in handicraft sector has also registered a growth from 80,000 in 1974-75 to 2, 00,000 in 1988-89 and 8, 60,000 in 2000-01 to 2015-16. Those areas, which are most export oriented, the employment has increased more than the average figures. The India handicrafts market size reached US\$ 3,968.0 Million in 2022. Looking forward, IMARC Group expects the market to reach US\$ 6,218.4 Million by 2028, exhibiting a growth rate (CAGR) of 7.7% during 2023-2028.

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I. OBJECTIVES OF THE STUDY

The objectives of the present study are:

- a. to focus light on the Handicrafts in the Promotion of Tourism in India.
- b. to identify the Government oriented Organizations in the development of Handicraft in India.
- c. to examine the handicrafts & its contribution in the development and promotion of Tourism.
- d. to suggest ways and means to overcome the problems.

II. SCOPE OF THE STUDY

India is a paradise for cultural tourism especially for arts; therefore the Indian tourism and state's tourism are developing into various sub-facets like eco-tourism, wildlife, adventure, rural, tribal, industrial tourism, beach tourism, arts and handicrafts tourism, etc. but one can witness it. Though, there was no serious and particular study on country wise. Among India and all states also has its own cultural tourism potentiality in different aspects. so this area is selected to bring a newly sources material recently found available and this topic entitled as "Handicrafts of India: A Study of Potential Tourist Resources" and this study is limited to India only.

III. METHODOLOGY

Since it is historical study, a historical method, empirical research method is adopted in dealing with the subject. The primary source and the secondary sources were considered for pursuing the present study. Besides the official records of all states in India, Gazetteers, revenue records which are preserved at collectorates, brochures of Tourist Office, Magazines, News Papers, and Interviews etc., are taken in to consideration. This study is primarily limited to India only. In this study the researcher analyses the Handicrafts of India.

India is a huge nation with a lot of possibilities. Each state has its own unique history and distinctive handicrafts. It will demonstrate the glory of India. Only India offers the full range of hand items in the entire world. The following pages provide a comprehensive look into India's rich handcraft.

IV. EMBROIDERY

World-renowned Kashmiri needlework is known as kasida. The naqqash freely draw the varied, vibrant, intricate, and exquisitely executed kasida designs primarily from memory. The greatest kasida embroidery has no "wrong" side, especially when it is done on shawls or saris. Numerous more items, including bags, screens, and cushion coverings, are made using the chainstitch.

V. BANJARA NEEDLE CRAFTS [EMBROIDERY]

The "Banjaras" (Lambadas) of Telangana State practise Banjara Needle work, a regional tribal skill. It is distinct from Gujarati and Kutch Banjara embroidery. It has a distinct style, and its unrivalled quality highlights the originality and brightness. This activity includes needlework, and the designs are made out of simple geometric shapes like squares, triangles, and diamonds.

VI. DOKRA METAL CRAFT

The Dokra metal craft, which is tribal in origin, is prevalent in the tribal belts of Madhya Pradesh, Orissa, Bengal, and Telangana. Chittalbori and Ushegaon are where you can find this craft. Dokra is distinctive because no two pieces are alike. The pieces, which were deftly made by hand, have a distinctive feel. In Dokra, one can find figurines, horses, drummers, spoons with unusual shapes, and startlingly inventive tribal gods. The items, unlike other metal crafts, are mostly manufactured from brass scrap and also feature a core that is kept within the metal casting.

VII. SILVER FILIGREE

Nearly two centuries ago, the craft of Silver Filigree was introduced in Karimnagar, a township 150 kms. away from Hyderabad of Telangana State. Artisans in the village worked with pure silver wires of different gauge to create delicately carved boxes, trays, bangles, plates and perfume containers among other objects. The art was patronized by the Nizams and the Nawabs as it was a tradition in the aristocratic silver homes to gift kilos of attractive silver articles to the daughters for their wedding. After the reign of Osman Ali Khan, the last Nizam, the craft suffered a setback largely because it lost its royal patrons and also because silver became expensive and artisans preferred to work on gold which had a bigger market.

They don't understand standardization. This is what enthusiasts of Telangana State's Karimnagar silversmiths, who are known for producing silver filigree, say. Because silver filigree's element of novelty and surprise is what makes it so fascinating. Every piece appears individual, delicate, and one-of-a-kind. Twisted silver wire is used to create filigree work, and the items have a trellis-like appearance of "prison" (net) that gives them a unique appeal.

VIII. BIDRI CRAFT

The most well-known handicraft from Telangana is called Bidri pottery, and it is made of metal and gets its name from the town of Bidar, where this magnificent craft is produced. Silver is inlaid into black metal in this ancient craft, which is thought to have come to India more than

4,000 years ago by the highly cultured Persians, Syrians, and Iranians.

IX. NIRMAL ARTS

Nirmal is situated 60 kms. from Adilabad district of Telangana State, Nirmal is famous for the eponymous art and wooden toy industry. The craftsmen use locally available softwood to carve brightly coloured lifelike images of vegetables, fruits, animals, dolls etc. Nirmal Paintings are famous the world over for their rich colours and variety.

X. RAMADUGU

Ramadugu village is situated in Karimnagar district of Telangana State. This place is known for noted sculptors and elegant sculptural art. A large number of various sculptures ranging from half foot to six feet height are made here in consonance with Agama and Silapa Sastras. The sculptors in large number almost before every house working on large blocks of stone for making sculptures of gods and goddesses are noticed here on either side of the road. The sculptures made here are exported to far off places of other states also. The skill and craftsmanship of the artisans derived hereditarily from their predecessors probably from Kakatiyan times are still seen in some of their works.

XI. CHERIYALA

Cheriyala village is situated in united Warangal district of Telangana State. Cheriyala village in united Warangal district is the traditional centre of scroll paintings. A painting on cloth in folk style is popularly known as scroll painting. In Warangal, these scroll paintings are created by professional painters, who called as Nakkasi artists. These scroll paintings originally used by bards (Poet Singer, who composed, recited verses on heroes and their deeds) who went about reciting verses describing episodes from religious texts. These paintings are associated with different communities and painted for relating the religious stories of those communities. Cheriyal scroll paintings are used by the different story tellers like Madelu Puranam, Gouda Puranam, Pandavula Katha, Kakipadagala Patam Katha, and Dakkali Patam Katha.

The paintings is done on white coloured cloth which the artists process by coating it with a mixture of chalk and gum made from tamarind seeds to give the surface a leathery finish, on which the artists paint with earth and stone colours. The pictures are made attractive by the use of striking colours such as green, yellow, red, blue and white. The background of the picture is painted red. The artists evolved a method of painting individual situations taken from Indian mythological and folk stories are depicted on canvas in a bit by bit. As the story progress the pictures are pulled up like a cinema reel by mounting them on a 'V' shaped staff. Now-a-days Cheriyal scroll paintings have found great popularity as wall decorations.

XII. PEMBARTHI SHEET METAL WORKS

The sheet metal art is well known in Pembarthi, which is 60 kilometres from the United Warangal District. The town is worthwhile for those who enjoy arts and crafts. During the Kakatiya era, Pembarthi village in Warangal district was at its heyday. The Vighrahs (Statues) and Vahanas were embellished with sheet metal work during the Kakatiya era of reign (Chariots). As temples proliferated throughout the vast Kakatiya kingdom, the sheet metal worker from Pembarthi saw his fame draw people from across India. But regrettably, the Kakatiya Kingdom's downfall relegated artisans to a secondary role. The sheet metal art of the Pembarthi people has taken on remarkably beautiful secular overtones as a result of successive waves of Muslim influence. The craftsmen turned to producing items for home adornment during the Nizam era, such as attar pots and pandans (boxes for transporting betel nuts). The classic and contemporary styles of the Pembarthi artists' sheet metal creations make them useful and appealing home accents. The temple designs of Ramappa, Lepakshi, and the Toranadwara in Warangal are also examples of Pembarthi metal sheet work, as are its flower patterns. The masterpieces carved by the Pembarthi craftsmen are today extremely valuable as decorative items and improve the aesthetic appeal of the homes they adorn.

XIII. WARANGAL DURRIES

Warangal is 160 kms. from Hyderabad of Telangana State. Warangal also products durries on a wide scale in attractive shades. The Durree, which is essentially a cotton-woven thick fabric meant for being spread on the floor, was developed all over India and is an indigenous floor covering having a rich variety of designs. The simple durree is spread for making the bed. Large durree were spread on festive occasion. Long strips of woven durrees were prepared specially for seating guests for serving food during festivals, marriages, etc, durree was once woven in wool but due to its decline the expensive wool was replaced with cotton. But the old rich intricate designs continue. After disappearing of pile carpets, in Kanchanpalli of Warangal district, first cotton durree was knitted and today, it has been spread to many villages in Warangal district and thus Warangal has become a centre for famous cotton durries.

XIV. WARANGAL CARPETS

Among the components which lend character to a drawing room, the carpet is perhaps the most important. Available in a variety of colours and designs it can be made to heighten any décor and it has evolved into the most significant component of interior decoration. Warangal, the capital of the Kakatiya kings, had always enjoyed a high reputation for the manufacture of carpets.

There are archaeological evidences for the testimony to the patronage of carpets by Kakatiya rulers in the 13th and 14th century. In the 13th century the well-known historian and traveller Marco Polo, recorded that during the Kakatiya rule the carpets of Warangal were widely used who were greatly impressed by their beauty and character¹. And that distinction continues to be maintained by the craftsmen of modern Warangal. The carpets of Warangal are the pride of the state. They have long been known not only within the country but also in many parts of the world. All natural-wool pile carpets produced in this place is a specialty. The carpet industry of Warangal has contributed substantially to the growth of a Handicrafts of Telangana and is increasing its market steadily. Being qualitative and reasonably priced the carpets have brought prospects both for India and foreign consumption.

XV. POCHAMPALLI

Hyderabad is 50 miles away from Pochampalli, while Yadadri Bhongir District is 15 km away. The silk and cotton saris from the area are renowned for their stunning designs. It is the biggest bhub for Ikkat, a complex tie-and-dye technique used in silk and cotton weaving. Prior to weaving, the resist dyeing technique known as ikkat involves sequentially wrapping and colouring portions of coiled yarn in a predefined colour pattern. The visitor looking for a hands-on experience of the trade combined with authentic local culture and cuisine would be particularly interested in Gurukul learning of Ikkat. Acharya Vinoba Bhave's Bhoodan (land giving for community usage) movement also got its start in Pochampalli. Visitors are welcome at the Acharya's Ashram, which is situated next to a sizable body of water. They will also appreciate the welcoming nature of the locals. On April 18, 1951, this village served as the starting point for the Acharya Vinobha Bhave-led Bhoodan Movement, which is recognised across the world. The statues of Acharya Vinobha Bhave and the first land donor Sri Vedire Ramchendra Reddy, as well as the Bhoodan Stupam (Gangotri), are all present at the Vinobha Mandir (Ashram), which serves as a significant reminder of the land donation movement.

XVI. GADWAL

Gadwal is 190 kms from Hyderabad of Telangana state and Gadwal, which is 60 kilometres from Kurnool of Andhra Pradesh state, is well known for its exquisite sarees. Gadwal's weavers are masters in creating gorgeous designs on sarees made of cotton and silk. The pallu and border are decorated with elaborate classical motifs. The most frequently used motif is mango. Globally renowned handloom Zari sarees are produced in Gadwal ("Gadwal Sarees"). The 5.5 metres of saree cloth may be folded down to the size of a small matchbox thanks to the skill of the local weavers. Since the 1930s, gadwal saris have gained enormous popularity. These sarees are made of cotton with a silk border and pallu attached. Gadwal handlooms are renowned for the longevity of the yarn colours. The durability is provided by the colour combination. Typically, cotton and silk are used in Gadwal handlooms. The softness and hardness of the cloth are determined by the weave count. Count refers to the total number of threads used for the warp and weft, which are the length and width of a weaving, respectively. The entire Gadwal saree is hand woven, down to the last thread. Every weaver works from home, with assistance from all of his family members at various stages of the process. A saree is woven over the course of 4–8 days by two people working nonstop (depending on the type of saree). Silk, cotton, and zari are the main materials used to make sarees. The body is frequently made of unbleached cotton, with either a Tussar or Mulberry silk border. Additionally, it could feature coloured silk or cotton checks. There are also Gadwal sarees made of pure silk.

XVII. BATIK ART (TELANGANA)

Batik wall hangings from Siddipet are well known. This technique uses cold wax to dye the fabric, resulting in detailed motifs. Sarees and other clothing items made of batik fabric are also available.

XVIII. BIDRI (TELANGANA)

The technique of Bidri craft is said to have travelled to India from Iran. The followers of Khwaja Moinuddin Chisthi, a Sufi saint who migrated to Ajmer in Rajasthan introduced this craft in India. In the fifteenth century, craftsmen travelled to modern day Karnataka and settled in Bidar some of the artisans migrated to Hyderabad making the city home to a highly skilled art form that thrived from the sixteenth to the nineteenth century. Although the artisans were not of Mughal descent, the art catered to the Mughal court and hence the floral motifs and embellishments have a distinct Mughal essence. However, the art form survived due to the unstinted support and patronage of the Nizams of Hyderabad.

In Bidri, a piece was first modeled on a lathe and the surface was then smeared with a solution of copper sulphate. The artist carved a motif and inserted thin wires of silver, brass or even gold into the chiseled outline. The object was treated with a paste of mud, ammonium chloride and other chemicals. The surface was now polished with oil and charcoal powder and rubbed vigorously to give it sheen. The patterns usually chosen by the artisans were flowers, vines, animals, landscapes, geometric designs and calligraphy. Bidri was used mainly on hookah bases, ewers, boxes and buttons. Today more contemporary motifs have been added to the repertoire to cater to international market. Hyderabad continues to be a flourishing center for this indigenous and exotic craft.

XIX. CALLIGRAPHY (TELANGANA)

Calligraphy was given the status of a divine art form during both the Qutub Shahi and the Asaf Jahi times in Hyderabad and the holy Quran, the laws of jurisprudence, royal Farmans (announcements) and administrative writings were recorded beautifully. Hyder Khan, a noted Calligrapher of the Asaf Jah period produced copies of the Quran that were as good as the works of the Mughal and the Qutub Shahi period. Displayed in the SalarJung Museum is an array of Calligraphy done during the Asaf Jahi period including the works of Maharaja Kishan Prasad. The Alams or the shimmering standards cast in gold and silver taken out in the Muharram procession, consisted of stunning pieces of Calligraphy. The names of the beloved five or Panjatan namely Mohammad, Ali, Fathima, Hussain and Hasan were beautifully inscribed on these Alams.

XX. FOLK PAINTINGS

The history of painting is incredibly beautiful. The Supreme Being, known as "Narayan," was deep in concentration when celestial dancing girls, known as "apsaras," made an attempt to annoy him with a show of coquetry and blandishments. The idea to rid the maidens of their vanity was approved by the God. He created an imagined painting of a large-eyed, delicate nymph with a figure so full of elegance that no Goddess or woman could compete with her in all three worlds by extracting the mango tree's juice and utilising that as his paint. When they beheld this painted girl, Urvashi, the asuras were ashamed and skulked silently away from God's presence. The image then took on the perfect representation of female beauty after being breathed with the golden breath of life by Divine talent. The architect of heaven, Vishwakarma, was then taught the skill and science of painting so that he may share his knowledge with the inhabitants of earth.

XXI. IKAT

Ikat is a technique that allows the warp, weft, or both to be tie-dyed in a way that, when the cloth is woven, the "programmed" design appears. The use of clay or wax-resist in resist-dye processes has long been known to Indian textile printers and painters, who would stamp or outline the fabric with resist before submerging it in dye twice. A more intriguing and difficult procedure is to reserve portions of the warp or weft or both before weaving with knotted threads and then dyeing the yarn. And rather than applying an impression of a resist to the surface of a fabric, this appears to be more closely related to the processes of tie-resist and warp-resist after weaving.

XXII. KALAMKARI AND BLOCK PRINTED FABRICS

The art of painting and printing cloth is known as kalamkari. Its name comes from the kalam, or pen, used to trace the patterns. It is a form of art that evolved for both decorative purposes and embellishment in religion. The Kalamkari tradition is very old, as evidenced by the finding of a resist-dyed piece of cloth on a silver vase at the ancient site of Harappa. With Kalamkari textile, even the old Buddhist Chaitya Viharas were embellished. This Kalamkari is supposedly something that the great Alexander also learned in Machilipatnam and Srikalahasti. The ancient tradition of religious mural paintings was followed by Kalamkari textiles, which had its origins in temple rites. The religious traditions from which people learned the stories of their Gods were painted by artisans. These paintings served as visuals for the verses that bards delivered that described these incidents.

XXIII. KONDAPALLY TOYS (ANDHRA PRADESH)

The light weight, brilliant colours, and traditional manufacturing methods of Kondapalli toys have made them renowned. These toys have happy and lifelike emotions and are based on mythology, country life, and animals. Indian mythology is a subject that the artisans of Kondapalli are knowledgeable about, and themes from Dashavatara, Hitopadesha, and the life of Lord Krishna are depicted using toys. Since a long time ago, the Aryakhastriya craftsmen of Kondapalli have made it their vocation to carve wooden toys.

XXIV. ETIKOPPAKA (ANDHRA PRADESH)

Since they are crafted entirely of organic materials including seeds, lacquer, bark, roots, and leaves, Etikoppaka toys are regarded as being "one with nature." These toys are made of wood from the Wrightia tinctoria "Ankudi Karra" tree. As a result, they don't contain any harmful materials or heavy metals.

XXV. LACQUER CRAFT

Applying lacquer to wood in pleasant hues to produce a unique appeal is known as lacquer craft. One of the most significant hubs for this craft is Etikoppaka in the state of Andhra Pradesh. On a lathe, lacquering is carried out manually or mechanically. The hand-lathe is preferred for turning thin and fragile objects. Lac is applied while it's dry. In other words, the wooden object that will be lacquered is pressed against the lacstick. The heat from friction caused by the latter's continued rotation softens the lac, allowing the colour to adhere. Toys, figurines, and objects all have designs painted on them with a brush. The lac bangles

are among the most popular lacquer items. They were previously set with gold and valuable stones, but today they can be found with beads, glass, stones, mirrors, and more.

XXVI. SAREES

The vibrant Venkatagiri saris are made in Andhra using a fly-shuttle loom that is flung from side to side to weave them. Satisfying colours are used in Venkatagiri saris along with gold polka dots, coins, leaves, parrots, or basic geometric patterns. Cotton and silk saris with the name Narayanpet are made at the same location. Particularly striking are the cotton saris made in deep earth tones. These saris' pallavs have a distinctive design with alternating red and white bands. The border is typically a thin, flat band of deep maroon or chocolate red, divided by lines of white or another colour. These saris are made in the Irkal style, which originated in the city of Irkal in the Indian state of Karnataka. Rich gold borders and substantial panels that resemble pallavs may be found on Vanaparti's Gadwal cotton and Kothakota saris. Telangana state's Siddepet, Siricilla, Garshakurthy, Kothapally, and Armour also create cotton saris with elaborate designs.

XXVII. STONE CARVINGS

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XXVIII. WOOD CARVING

Arunachal Pradesh's tribes include several that have a tradition of wood carving. The tribes of the Monpas, Khamtis, Wanchos, Phom, and Konyak play a key role in this art. In the case of Nagaland, wood carving is primarily expressed in three ways: first, with head hunting; second, with the ornamentation of morungs, or men's youth dormitories; and third, with the erecting of funerary statues for warriors and other significant individuals.

XXIX. WEAVING

The majority of the women in the area work as weavers. They have a keen eye for colour, and the weavers frequently use the most intriguing combinations of black, yellow, dark blue, green, and red. Natural dyes were first employed, but synthetic dyes have since taken their place.

XXX. POTTERY

Women of the Dafla are proficient in this trade. According to history, Abo Takam was the first Dafla potter, and it was through him that the women received their training. A large stone is pounded with a wooden hammer using a specific type of earth called dekam. When it becomes powder, water is added, and it is pounded until the desired softness is achieved in the grains. We take the clay lumps home. The woman is seated with a piece of an old fibre blanket or gunny bag draped across her thigh. She takes a lump and drops it into a rudimentary pot that has a rim around it and a shallow aperture at the top. When numerous of these rudimentary pots have been formed, they are stored on the top-most tray above the dry's fire.

XXXI. MAKING OF SUDHUM

The Apatani smoking pipe is called sudhum. The bowl is made from a cane called tarre while the stem is made from the reed bamboo called pepu. The hollow of the bowl is created by burning, to remove the soft pulpy centre of the cane. A similar pipe is made by the Apatanis where the bowl is made from bamboo. The Nishi tribe of Subansiri District in Arunachal Pradesh makes a pipe similar to the Apatani one, and it's called hutusilli.

XXXII. MAKING OF MONPA HAT

In Arunachal Pradesh, ornament manufacturing is a common craft. A silver smith's work is more artistic and detailed. Making a wax mould of the ornament is the first step in the process of making the traditional ornaments he creates. This is accomplished by first warming the wax coils or sticks before setting them on the wax and wood standara moulds. Thin wax coils are used to create designs where they are required, and where necessary, they are cut using a knife. **Ornaments Making:**

Ornaments making is a craft widely practiced in Arunachal Pradesh. The work of a silver smith is more intricate and artistic. The first stage in the manufacture of the traditional ornaments he make, is to make wax mould of the ornament. This is done by

warming the wax sticks or coils and then placing them on the standara moulds made of wax and wood. Where designs are essential, they are made with thin wax coils and cut with a knife where necessary.

XXXIII. MITHILA ARTS

In addition to hand-painted wall hangings, wooden stools, miniatures made of paper and leaves, stone pottery, bamboo and leather items, and appliqué work, Bihar is home to an impressive array of rural handicrafts. The Madhubani Paintings, however, are by far the most well-known and interesting indigenous art forms of Bihar.

XXXIV. WALL PAINTINGS

The wall paintings have richer themes and narratives since they often tell stories across multiple panels. In addition to serving a decorative function, they serve as a medium for visual education similar to picture books through which one can learn about one's heritage. The Madhubani region has produced some excellent ones. They have a naivete and simplicity that may be what attracts people to them because it both calms and pleases the eyes.

XXXV. SIKKI WORKS

The Sikki grass products created by the ladies of North Bihar are unlike anything else found in the rest of the nation. Sikki is quite gorgeous and appears to grow virtually anywhere in this area, including by the side of the road. It is tall and rushy with a lovely golden hue. The chopped pieces are stored for usage throughout the year and are only brought out once after a rain. It has obviously been passed down from very ancient times because it is closely related to significant rites and rituals.

XXXVI. TIKULI ART

The gold foiled Tikuli, which was decorated on the foreheads of ancient queens and aristocratic ladies, and which is bound with a glass foundation, is the source of this art. Today's production of interior decorations and practical products like tablemats and coasters uses hard board, enamel paints, and Madhubani motifs. The rigid board plates are made using a Japanese technology. Mrs. Indira Gandhi, the then-prime minister of India, selected Tikuli as the official gift for the international athletes competing in the Delhi Asiad in 1982. These works of art are both heat and water-resistant.

XXXVII. METALWARE

In India, utilitarian things, ritualistic objects, and holy representations can all be classified as metal ware. Bell metal, copper, and brass are the metals utilised. The raw material is produced either by smelting minerals, or more frequently by melting waste metal, particularly sheet metal. The manufacturing of an object is done in one of two ways: either the ingot or sheet metal is beaten with a hammer to roughly form while heating, or the melted metal is poured into a mould constructed of clay for common items, or wax for more delicate items. Polishing is accomplished with rigorous rubbing, either by hand, by foot if necessary, with a rag, or by machine that uses power.

XXXVIII. BRONZE SCULPTURES

Beautiful bronze sculptures have already been created by studios at Chatarahadi, Bharmaur, and Bojora. Beautiful examples of metal casting art can be found in the status of Ardhha Vishnu. Shiva and Parvati, Ganesh, Vishnu as Baikunth, Uma-Maheshwar Mardini [Durga], Kartikeya, and Durga as Shakti are some of the statues that can be found in the state. Their postures and contours adhere to rigid classical principles. Good artists were produced in the Shimla, Adilabad (Telangana), and Nirmand regions.

XXXIX. PAHADI HANDKERCHIEFS

Among the local handkerchiefs, the Pahadi handkerchief holds a distinct place. The regions of Telangana, Chamba, Kangra, Mandi, Bilaspur, and Kulu create these handkerchiefs. The art first arrived in Chamba from Basholi, and the monarch of Kangra, Samachand, assisted in its development and wide dissemination. The Handkerchief is currently referred to as a Chamba handkerchief, and it is believed that King Rajsingh and his queen Sharda of Chamba supported this artistic endeavour.

XL. SHAWL MAKING

The renowned shawl occupies a distinctive position among Kashmiri textiles. From the beginning, the shawl-making process is interesting. Women carefully separate the glossy, coarse 3314 material from the smooth, fleecy fleece of the Kel goat, then they play it over an indigenous-style charkha (handloom) as they chant folk songs. The loom shawl, which is totally woven on the loom, and the embroidered shawl, which is woven with an embroidered pattern, are the two ways that this cloth, known as pashmina, is produced. The well-known "ring shawl" earned its nickname because it can actually fit through a ring. The Jamavar shawl is unique and rare compared to other shawls. In this instance, the warp and weft threads are coloured before weaving. The

symphony of colour schemes showing architectural and mythological themes mixed with landscape designs gave these Famous Shawls their particular attractiveness.

XLI. CARPETS

An essential part of Kashmir's kasida business is the felt rug known as the namda, which is fashioned from beaten wool and covered in embroidery.

XLII. COCONUT SHELL CRAFT

Kerala is known for its abundance of coconut trees, making coconut shell crafts a popular craft there. Carving coconut shell requires a high level of ability because it is a hard material. The Keralan district of Calicut is the primary location for coconut shell crafts. Cups, flower vases, snuff boxes, sugar bowls, nut bowls, powder boxes, spoons, and other ordinary items are also in high demand, as are items embellished with brass.

XLIII. COIR PRODUCTS

Making coir and its products is one of Kerala's primary rural industries. The coconut's protective husk is used to make coir. A variety of floor coverings, including door mats, floor matting and rugs, crush-proof pile carpets, and flowery Mourzouks, are made of coir. The mats are available in a variety of hues and elaborate patterns. In addition, rubberized coir, a coir and latex mixture, is utilised to create mattresses and padding. Husks that have been removed from nuts are rested in lagoons for up to 10 months. the production of the golden fibre by hand. The fibre is then spun into yarn on old-fashioned spinning wheels called "Ratts," where it will be dyed and woven into a variety of floor covering colours. Alleppey, Kollam, and Calicut are a few of the major hubs for coir products.

XLIV. HORN CARVING

In Thiruvananthapuram, Kerala, artists from the Viswakarma community mostly pursue the ancient craft of horn carving. Horn is used to make a broad variety of goods, including flower arrangements, combs, cigarette boxes, and lights.

XLV. BAMBOO MAT PAINTINGS

One of the main crafts in Kerala is the painting of bamboo mats. The artists first create mats in the desired size to serve as canvas before painting on it. Painting on a mat demands greater focus than traditional painting. The majority of the paintings feature attractively coloured human and religious figures as well as various animals, birds, and landscapes in various sizes. The bamboo reed frames at the top and bottom of the product give it a lovely appearance.

XLVI. METAL WORK

Metalwork is a traditional type of art in Kerala. Since very early times, temple lamps and bells have been created. Kerala is where bell-metals are manufactured. Gleaming bell metal, an alloy of brass, tin, and copper, is the base material used to make tower-shaped lamps. Other interesting facts about metal art include different cooking implements, such as the magnificent "Varpu," drinking tumblers, etc. Trivandrum, Irinjalakuda, and Kasargod are the main locations for the manufacture of bell metal. For instance, the odd depiction of the tandava dance, also known as the gaja tandava or gajasamhara, in which Shiva is battling the demon in the form of an elephant, is connected with a remarkable directness, devotion, and tranquilly. Kerala's three principal cities are Trivandrum, Payyanur in the Cannanore district, and Angadipuram in the Palghat district.

XLVII. CONCLUSION

There are many hurdles on the way for the development of handicrafts. Among them mention must be made of: 1) Lack of proper infrastructure 2) Usage of outdated tools 3) Lack of investment capacity 4) Lack of market research 5) middle men and 6) Competition from Chinese Electronic goods, masses are not attracted towards traditional goods and the trends in globalization and changing policies towards multinational companies also are affecting the significance of traditional Indian handicrafts.

To rectify all these, market research in this regard is very much needed. "Handicraft Tourism" is an up-coming aspect in tourism promotion. This type of tourism, through very new to us, is very popular in Taiwan, Iran and some other central Asian and African courtiers. Even Telangana & Gujarat in our country started organizing such tours. There is yet much scope for developing package tours centers within a district or a closer circle where a variety of crafts existed. If such tours are conducted, both tourism and handicrafts sector get stimulated and can be promoted socio-cultural exchange among societies of the global world.

By effectively promoting handicrafts and tourism, the federal government and state governments will create both direct and indirect jobs. Also rising are G.D.P and revenue. To draw international tourists, the stakeholders—non-governmental organisations, tour operators, and travel agents—promote artisan tourism.

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