

HANDICRAFTS OF INDIA: A STUDY OF POTENTIAL TOURIST RESOURCES

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Abstract: Since times immemorial man has a natural instinct to see the new and distant places. The people of early civilizations of Egypt, Mesopotamia and Indus valley also had trade and cultural relations with distant lands which indicate that there were regular travels among these ancient settlements of man. In the early historical times, the Greeks and Romans had maintained commercial and cultural relations with Persia, China, and India. Indians particularly during the rule of Mauryans, Satavahanas, Kushanas, Guptas and Pallavas maintained Trade and Cultural relations with the Greek, Roman Empire and South East Asian countries which resulted in the creation of a cultural empire of India, i.e., Greater India. Even during the medieval period there were regular travels between West Asia and Indian Sub - Continent. Merchants, Scholars adventures from Europe also visited India during the medieval and early modern periods. India has the distinction of having all important categories of handicrafts practiced in their traditional locations spread over different parts in their traditional locations spread over different parts of the country. The history of Indian crafts is as old as its origin. The first reference to Indian crafts can be found from the Indus Valley Civilization (3000 B.C. – 1700 B.C.). The craft tradition in India has revolved around religious beliefs, local needs of the commoners, as well as the special needs of the patrons, royalty, and trade. These craft traditions have flourish owing to the assimilative nature of Indian culture.

Keywords: Handi crafts, Employment, Revenue, Promotion.

1. INTRODUCTION:

In modern times particularly after the industrial revolution, the modern transport and communication system helped the man to visit the places of distant regions within a very short time and in a comfortable manner. Road, Railways, Cruise liners, and Air transport brought different corners of the world closer to man. With these facilities, Tourism Industry began to develop in a modern sense from 19th Century onwards. After mechanization of production and day-to-day life, there was leisure and surplus of income to the people in Europe. This paved the way for the development of Tourism Industry in modern times. People in large numbers started travels and visited different parts of the world in search of pleasure.

Tourism is a complex human activity, leading to the Consumption of myriad transportation, accommodation, meal, entertainment, and other goods and services. The tourism industry is made up of business enterprises or establishments receiving a significant proportion of their sales revenue from visitor expenditures. In India, tourism has tended to be regarded as an elitist activity conducted primarily for the purpose of earning foreign exchange. Its vast

potential as an engine of growth and employment generator has remained largely untapped.

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.

2. 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 Textiles in India.
- c. To examine the Textiles & its contribution in the development and promotion of Tourism.
- d. To suggest ways and means to overcome the problems.

3. 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.

4. 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 into consideration. This study is primarily limited to India only. In this study the researcher analyses the Handicrafts of India.

EMBROIDERY:

The embroidery of Kashmir, called kasida, is world-famous. Varied, rich in colour, elaborate in detail and exquisite in execution, the kasida patterns are freely drawn by the naqqash mostly from memory. The finest kasida work, particularly embroidered on shawls or saris, has no 'wrong' side. The chain-stitch is also used for the making of a large number of miscellaneous articles such as bags, screens, and cushion cover.

BANJAR ANEEDLE CRAFTS [EMBROIDARY]:

Banjara Needle work is a local tribal craft practiced by the 'Banjaras' (Lambadas) of Telangana State. It differs from the embroidery of Gujarati and Kutch Banjara. It has a style of its own, the originality and brightness are accentuated by its matchless quality.

Needlework is an integral part of this craft and patterns are basic geometric combinations, squares, triangles, and diamonds.

DOKRA METAL CRAFT:

Tribal in origin, the Dokra metal craft is common to the tribal belts of Madhya Pradesh, Orissa, Bengal, and Telangana this craft is found in Chittalbori and Ushegaon. What makes Dokra unique is that no two pieces are alike. Deftly created by hand, the objects have an individualistic touch. Figurines, horses, drummers, peculiar, shaped spoons, and hauntingly original tribal gods can be seen in Dokra. Primarily made from brass scrap, the objects also have a core preserved within the metal casting, unlike other metal work.

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 because silver became expensive, and artisans preferred to work on gold which had a bigger market.

'Standardization is alien to them.' So, say admirers of the silversmiths of Karimnagar of Telangana State – the creators of silver Filigree. Because the most fascinating aspect of silver Filigree is the element of newness and surprise. Every piece looks different, delicate, and unique. In Filigree work, twisted silver wire is the material, and the articles have the trellis-like appearance of 'jail' (net) which endows them with a rare charm.

BIDRI CRAFT:

Bidri ware is the most well-known of Telangana handicrafts – a metal craft that derives its name from 'Bidar, the hometown of this exquisite craft. It is an art of inlaying silver on black metal, and it is believed that this ancient and eye-catching craft entered India more than 4000 years ago from the culture-rich Persians, Syrians, and Iranians.

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.

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.

CHERIYALA:

Cheriyala village is situated in united Warangal district of Telangana State. Cheriyala village in 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 are 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 using 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.

PEMBARTHI SHEET METAL WORKS:

Pembarthi located 60 kms. from united Warangal district, is famous for the sheet metal art. For the lovers of arts and crafts the town is worth a visit. Pembarthi village in Warangal district saw its glory during the reign of the Kakatiyas. During the period of Kakatiya rule, sheet metal workmanship adorned the Vighrahs (Statues) and Vahanas (Chariots). With temples proliferating in the vast Kakatiya kingdom, the Pembarthi sheet metal worker saw his fame attract people from all regions of India. But sadly, the decline of the Kakatiya Kingdom put craftsmen in the back seat. After successive waves of Muslim influence, the Pembarthi sheet metal art has acquired strikingly beautiful secular overtones. During the period of the Nizams, the craftsmen switched over to making articles of house decoration like Pandans (boxes for carrying betel nut), attar pots (scent container) etc. the artistic sheet metal items of Pembarthi have traditional and innovative designs which serve as both utility and household decorative items. Pembarthi metal sheet work is known for its and flower motifs, and the temple designs of Ramappa, Lepakshi and Toranadwara of Warangal. The masterpieces carved by the craftsmen of Pembarthi now have immense value as decorative pieces and enhance the beauty of the houses they adorn.

WARANGAL DURRIES:

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.

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 is archaeological evidence 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.

POCHAMPALLI:

Pochampalli is 50 kms. from Hyderabad and 15 kms. from Yadadri Bhongir District. The village is famous for its exquisitely designed silk and cotton saris. It is the largest centre for Ikkat, the intricate tie-and-dye craft for silk and cotton weaving. Ikkat is the process of resist dyeing with the sequence of wrapping and dyeing sections of bundled yarn to a predetermined colour pattern, prior to weaving. Gurukul learning of Ikkat will specially interest the visitor, seeking a live experience of the craft, combined with local culture and cuisine. Pochampalli was also the launch pad for Acharya Vinoba Bhave's Bhoodan (donation of land for community use) movement. The Acharya's Ashram, bordering a large water body, is open to visitors and as indeed is the local community's warm disposition. The world-renowned land donation movement (Bhoodan Movement) by Acharya Vinobha Bhave

started from this village on 18 April 1951. Vinobha Mandir (Ashram), filled with the memories of Acharya Vinobha Bhave, the statues of Acharya Vinobha Bhave and first land donor Sri Vedire Ramchendra Reddy, and the Bhoodan Stupam (Gangotri) exists as a great reminiscence of the land donation movement.

GADWAL:

Gadwal is located 60 kms. from Kurnool, is famous for beautiful sarees. Artisans of Gadwal excel in weaving cotton and silk sarees in alluring designs. Rich traditional designs adorn the pallu and border. Mango is the most commonly used motif. Gadwal is known for its world-famous handloom Zari sarees ("Gadwal Sarees"). The local weavers are talented enough to weave the 5.5 meters of saree fabric in such a way that it can be folded down to the size of a small match box. Gadwal Sarees have been very popular since the 1930s. These are cotton sarees with an attached silk border and silk pallu. Gadwal handlooms are well known for the durability of the colours used in the yarn. The mixture of colour gives the durability. Usually, Gadwal handlooms are made in cotton and silk. The count used in weaving gives the softness and hardness of the fabric. Count means the number of threads used in the length and breadth for weaving known as warp and weft respectively. Each and every thread of the Gadwal saree is hand woven. Each weaver works from home with all his family helping in different steps of the process. It requires approximately 4-8 days (depending on the variety of saree) of continuous efforts of two persons for weaving a saree. The core materials used for manufacturing the saree are Silk, Cotton and Zari. The silk border is either Tussar or Mulberry and the body is often of unbleached cotton. It may also have coloured cotton or silk checks. Pure silk versions of Gadwal sarees are also available.

BATIK ART:

Siddipet is famous for Batik wall hangings. This method involves dyeing of the cloth to produce intricate designs by using cold wax. Batik cloth also comes in the form of dress materials and sarees.

BIDRI:

The technique of Bidri craft is said to have travelled to India from Iran. The followers of Khwaja Moinuddin Chisti, 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.

CALLIGRAPHY:

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 Panjatian namely Mohammad, Ali, Fathima, Hussain and Hasan were beautifully inscribed on these Alams.

FOLK PAINTINGS:

There is a very picturesque origin to the art of painting. 'Narayan', the Supreme Being was engaged in meditation when celestial dancing girls, called apsaras, tried to disturb him with a display of coquetry and blandishments. The God convinced of

a plan to cure the maidens of their vanity. He extracted the juice of a mango tree, and using that as his paint, he drew an imaginary portrait of a nymph, large eyed and delicate, with a form so filled with grace that no Goddess or woman, could vie with her in all the three worlds. The apsaras were put to shame when they saw this painted maiden, Urvashi, and crept away silently from God's presence. And the picture, into which Divine skill had infused the golden breath of life, became the ideal form of feminine beauty. Vishwakarma, the architect of heaven, was then instructed in art and science of painting so that he might transmit his knowledge to the people of the earth.

IKAT:

Ikat, the technique by which the warp or weft or both can be tie-dyed in such a way that when woven, the 'programmed' pattern appears in the finished fabric. Of resist-dye techniques, the use of clay or wax-resist has long been known to Indian textile printers and painters, who would stamp or delineate the fabric with resist and then immerse and re-immers in dye. To reserve areas of the warp or weft or both, before the process of weaving with tied threads, and then to dye the yarn, is a more interesting process that requires greater skill. And this seems to be more closely aligned to processes of tie-resist and warp-resist after weaving, than to the application of impression of a resist to the surface of a fabric.

KALAMKARI AND BLOCK PRINTED FABRICS:

Kalamkari is the craft of painted and printed fabrics. It derives its name from kalam or pen with which the patterns are traced. It is an art form that developed both for decoration and religious ornamentation. The discovery of a resist-dyed piece of cloth on a silver vase at the ancient site of Harappa confirms that the tradition of Kalamkari is very old. Even the ancient Buddhist Chaitya Viharas were decorated with Kalamkari cloth. The great Alexander is also supposed to have acquired this Kalamkari is done in Machilipatnam and Srikalahasti. With their roots in the temple rituals, Kalamkari cloth also followed the old tradition of religions mural paintings. Craftsmen painted the narratives of religious legends from which people learnt the stories of their Gods. Bards recited verses describing these episodes, using these paintings as illustrations.

LACQUER CRAFT:

Lacquer craft is the application of lacquer on wood in pleasing shades to create a distinctive appeal.

Etikoppaka in Andhra Pradesh is one of the most important centers of this craft. Lacquering is done on a lathe, hand-or machine- operated. For turning slender and delicate items, the hand-lathe is preferred. Lac is applied in a dry state. That is, the lacstick is pressed against the woodenware to be lacquered. As the latter keeps revolving the heat from friction softens the lac, enabling the colour to stick. Designs are painted with a brush on figures, objects, and toys. Among the most popular lacquer ware are the lac bangles. Hitherto studded with gold and precious stones, today they are also available with beads, glass, stones, mirrors and more.

SAREES:

Andhra has the bright Venkatagiri saris which are woven with the help of a fly-shuttle loom, thrown from side to side. Venkatagiri saris have pleasant colours with gold dots, coins, leaves, parrots, or simple geometrical patterns. Narayanpet saris, in cotton and silk, come from a place with the same name. The cotton saris woven in dark earthy colours are particularly eye-catching. The pallav in these saris is characterized by a unique pattern of alternating red and white bands. The border is usually a flat expanse of deep maroon red or chocolate red thinly separated by white or coloured lines. These saris follow the Irkal style which has its roots in a place called Irkal in the state of Karnataka. The Gadwal cotton and Kothakota saris from Vanaparti have rich gold borders and heavy panels like pallavs. Siddepet, Siricilla, Garshakurthy, Kothapally and Armour of Telangana state also produce cotton saris with rich designs.

STONE CARVINGS:

In classic Sanskrit treatises, the sculptor has been given various names. He is known as the sadhak (Admirer), the Mantrin (Wizard), and the yogi (Visionary). This is perhaps explained by the ultimate aim of the sculptor to be primarily spiritual and only secondarily aesthetic. The sculptor was not endeavoring to portray the mere perfection of the physical structure, as with the Greeks. He believed that even the perfect human figure could not fully manifest the higher spiritual values of life, nor contain within itself the attributes and qualities of the divinity. Therefore, to give expression to such abstract conceptions, the sculptor consciously set for himself an ideal, which was not based on the contemplation of the natural form, but upon meditation of the divine form. Consequently, you

would notice a distinctive power of suggestiveness in the sculpted forms. Perhaps their supreme function, the idols and forms suggest attributes and possibilities beyond the range of mortals.

WOOD CARVING:

Wood carving is a tradition with some of the tribes of Arunachal Pradesh. The Monpas, Khamtis, Wanchos, Phom, Konyak tribes occupy significant place in this art. Wood carving like in the case of Nagaland finds expression mainly under three categories; firstly, with head hunting, secondly with the decoration of the morungs or men's youth dormitory and thirdly, the funerary images erected for warriors and other important person.

WEAVING:

Weaving is the occupation of the womenfolk throughout the territory. They have an excellent sense of colours that dominates the weavers are black, yellow dark blue, green, and scarlet – all put together in the most fascinating combinations. Originally natural dyes were used which today have given away to synthetic dyes.

POTTERY:

Dafla women are skilled in this craft. The legend is that Abo Takam was the first Dafla potter and from him the art passed on the women. The process involves pounding a specific kind of earth called dekam on a big stone with a wooden hammer. When it turns into powder, water is mixed, and it is hammered till it gains the required softness. Clay lumps are taken home. The woman sits with a piece of gunny bag, or old fibre blanket spread over her thigh. She takes a lump and shades it with her finger into a crude pot with a shallow opening at the top and rim round it. When several such crude pots have been shaped, they are kept in the top-most tray over the hearth of the dry.

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 Apatani 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.

MAKING OF MONPA HAT:

The Monpa tribe of Arunachal Pradesh uses a shallow conical hat to protect them from the sun and rain. The hat is made in two layers. The outer layer is woven in close diagonal twill, while the inner layer is made in an open-hexagonal weave. To make the hat waterproof, a layer from the stem of a banana tree is dried and sandwiched between the layers.

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 makes, is to make wax mould of the ornament. This is done by warming the wax sticks or coils and then placing them on the standard moulds made of wax and wood. Where designs are essential, they are made with thin wax coils and cut with a knife where necessary.

MITHILA ARTS:

Bihar boasts of an enviable wealth of rural handicrafts comprising of hand-painted wall hangings, wooden stools, miniatures in paper and leaves, stone pottery, bamboo and leather goods, and appliqué work. But, Bihar's most famous and fascinating indigenous art forms, by far, are its Madhubani Paintings.

WALL PAINTINGS:

The paintings on wall deeper themes, also narratives, for they are the stories being told sometimes in a series of panels. Apart from their decorative purpose, they also constitute a form of visual education like picture books, from which one learns of one's heritage. Some outstanding ones are done in the Madhubani area. They have a naiveté and simplicity which perhaps is their attraction, which both soothes and pleases the eyes.

SIKKI WORKS:

The Sikki grass articles made by the women of North Bihar are entirely different from anything else you see in any other part of the country. Sikki seems to grow almost anywhere in this region, even by the roadside, tall and rush with a lovely golden shade, it is most attractive. It is cut only once after the rain and the cut pieces are stored for use throughout the year. As it is intimately connected with important ceremonies and rituals, it has evidently come down from very ancient times.

TIKULI ART:

This art originated from the gold foiled Tikuli, binds with a glass base, adorning the forehead of the Queens and Aristocrats ladies of yore. Today hard board, enamel paints and Madhubani motifs are used to create produce for interior decorations and utility items like tablemats and coaster. Making of the hard board plates follows a Japanese technique. In 1982, the then Indian Prime Minister Mrs. Indira Gandhi, chose Tikuli as official gift for the international athletes participating in the Delhi Asiad. These art pieces are heat proof and waterproof.

METALWARE:

The metal ware in India may be roughly divided into the religious images, ritualistic items, and objects of utility. The metals used are brass, copper and bell metal. The raw material is obtained either through smelting minerals or more often by melting old scrap and how more often through sheet metal. The shopping of an object is done either by beating with a hammer the ingot or sheet metal to approximate shape while heating, or by pouring the melted metal into a mould made of eel for ordinary ware, wax for more delicate objects. Polishing is done by vigorous rubbing either by hand or if it is a place by feet, using a rag or by machine where power is used.

BRONZE SCULPTURES:

Studios in Chatarahadi, Bharmaur and Bojora have produced several beautiful bronze sculptures in the past. The status of Ardha Vishnu are beautiful examples of art of metal casting. Some statue forms found in the state are those of Shiva and his wife Parvati, Ganesh, Vishnu in Baikunth, Uma-Maheshwar Mardini [Durga], Kartikeya and Durga as Shakti. Their shapes and postures follow the strict classical patterns. The Shimla, Adilabad (Telangana) and Nirmand areas produced good artists.

PAHADI HANDKERCHIEFS:

The Pahadi handkerchief enjoys a special place among the handkerchiefs of the area. These handkerchiefs are produced in the Telangana, Chamba, Kangra, Mandi, Bilaspur and Kulu areas. Originally the art came to Chamba from Basholi and the king Samarchand of Kangra helped it grow and spread all over the region. The Handkerchief has come to be known as Chamba handkerchief and it is

said that this art was patronized by King Rajsingh and his queen Sharda of Chamba.

SHAWL MAKING:

A unique position among Kashmir textiles is held by the celebrated shawl. The process of shawl-making is fascinating from the start. Assiduously, women sort out of the lustrous, rough substance from the smooth fleecy wool of the Kel goat, and they play it over a charkha (handloom) of the indigenous type, while chanting folksongs. This fabric, called pashmina, takes two forms of the loom; the loom shawl (entirely woven on the loom) and the embroidered shawl, which is woven with an embroidered pattern. The celebrated 'ring shawl' has been given in the popular name because it can actually pass through a ring. Rare and different from the others is the Jamavar shawl. In this case, the threads of the warp and weft are dyed before weaving. The peculiar charm of this Famous shawls derived from the symphony of colour schemes depicting architectural and mythological figures interwoven with landscape designs.

COCONUT SHELL CRAFTL:

Coconut shell craft is a popular craft in Kerala as coconut trees are found in abundance here. A high degree of skill is required for carving coconut shell as it is hard. The main centre for coconut shell craft is Calicut district in Kerala. The common products are cups, flower vases, snuff boxes, sugar basins, nut bowls, powder boxes and spoons etc and products decorated with brass, which are in great demand.

COIR PRODUCTS:

Making of coir and its products one of the main village industries of Kerala. Coir Is extracted from the protective husk of the coconut. Coir is used to make a range of floor coverings, door mats, floor mattings and rugs, crush-proof pile carpets, flowered Mourzouks etc. The mats come in a range of colours and intricate designs. Besides that, rubberized coir, a blend of coir and latex, is also used to make mattresses and cushioning. The husks separated from the nuts, are retted in lagoons up to ten months. The manually to produce the produce the golden fibre. The fibre is later spun into yarn on traditional spinning wheels called 'Ratts'', ready for dyeing and weaving into myriad shades of floor coverings. Some of the main centers for coir products are Alleppey, Kollam and Calicut.

HORN CARVING:

Horn carving is an ancient craft practiced mainly by artisans belonging to Viswakarma community in Thiruvananthapuram, Kerala. A wide range of products like flower set, combs, cigarette cases, lamps etc. are made out of horn.

BAMBOO MAT PAINTINGS:

Bamboo mat painting is one of the major craft in Kerala. The artisans initially make mats of required size as canvas and paint on it. Painting on the mat requires more concentration than ordinary painting. Most of the paintings are human and religious figures, animals, birds, scenery etc. in different size and in attractive colours. The product looks beautiful with bamboo reed frames at the top and bottom.

METAL WORK:

Metal work is an ancient art of Kerala. The production of Temple bells and lamps have been in existence from very early times. Kerala is a home of bell-metals. Gleaming bell metal alloyed from a mixture of brass, tin and copper provide the raw substance for making tower-like lamps. Different types of cooking vessels, like the magnificent 'Varpu', tumblers for drinking etc are some of the other bell metal items. Trivandrum, Irinjalakuda and Kasargod are the main centres of bell-metal. The religious icon from Kerala has a wonderful directness, devotion and serenity associated with them like the unusual icon of the tandava dance, known as gaja tandava or gajasamhara, where shiva is crushing the demon in an elephant form. The chief centres in Kerala for icons are Trivandrum, Payyanur in Cannanore district, and Angadipuram in Palghat district. A special and famed product of Aramula, a village near Chengannur in Kerala is the metal mirror made from an alloy of copper and tin and its polished face resembling glass because of its wonderful reflecting quality.

5. CONCLUSION

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, 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 also has its own cultural tourism potentiality in different aspects. Government revenues – from increased taxation income on tourism operators, airport user's taxes

etc. which can be directed towards social/community schemes or to encourage other economic sectors or to provide infrastructure which will benefit the population as a whole as well as the tourism sector. The ultimate beneficiaries of tourism development in India are the persons who will receive employment and income through the expansion of tourism.

To rectify all these, market research in this regard is very much needed. "Handicraft Tourism" is an upcoming 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 countries. Even Telangana & Gujarat in our country started organizing such tours. "Pochampally Cotton Textile Craft Tour" is one of its kinds. 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.

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