CHAPTER - V

ORISSA HANDICRAFTS

AND

IT'S POTENTIALITY
5.1 INTRODUCTION ON INDIAN HANDICRAFTS AND CULTURE

India is a treasure trove of the most exquisite handicrafts available. Various raw materials have lent themselves to an array of exotic items that are instantly captivating. The amazing diversity in Indian cultures and traditions, ensures variety in the transformation of every single material to a handicraft item. The deft hands of the craftsman breathes life into these materials shaping them into beautiful pieces of art. Click on to read about the different materials used in different parts of India, and the various handicraft items made out of them.

Splendid designs with panache, Indian artisans produce marvelous work of aluminum crafts each unique in their own way blending perfectly the antique and contemporary art work.

Aluminum Crafts

Aluminum Crafts plays an important role in the religious and community life of the people of India. Form and functions are ideally combined and represented in large varieties of aluminum, fashioned into an extensive range of articles. Ancient Indian families believed that the metal was charged with alchemic properties, which could influence the life and health of human beings.

Being the most common crusted metal found on earth, aluminum can be cast, rolled or extruded into an infinite variety of shapes. Polished aluminum has the highest reflectivity of any material - even mirror glass. Surface ornamentation on aluminum consists of chiseling, punching or inlay work. The painstaking skills in chasing, ornamenting and engraving of patterns on aluminum, by the Indian craftsmen are richly admired.

India presents some of the unique variance of aluminum crafts in the shape of candleholder, photo frames, and flower vase, wall scones and other
decorative items that perfectly blend with the colorful hues of the decor.

The splendid contemporary as well as traditional designs are tough and very durable, each having individual characteristics that make these items highly sought after. They not only beautify the surroundings, but also create an ethnic touch to the interiors whether of a house or office. The natural white glaze of aluminum makes it an obvious choice for making decorative builders' hardware that exudes ultimate style and is crafted in lightweight aluminum metal with impressive designs. The meticulous carvings, suave designs and superior quality finishes add to the uniqueness and are a part of the Indian traditions and rituals.

Bead crafts

Beads of transparent and semi-transparent nature are pleasingly used to give shape to varied aesthetically appealing products helping in enhancing the overall impact on the onlookers.

Bead work is not a native Craft of India. Though horn, ivory and wooden beads were used by tribes for necklaces and earrings etc, the bead used was limited to it. The actual bead crafts were introduced quite late in the in 19th century. It is basically a European Craft that came to India from East Africa.

It was first adopted by the Mochi tribe, the tribe known for the leather Craft and soon women of other tribes introduced beads in their thread work for dresses, bags and decor products. Crafts people of Gujarat and Rajasthan are known for their expertise in bead crafts. These people use colorful beads to create embroidery patterns. Gift articles like wall hangings and box covers, vase decorations are done by stringing the beads in patterns. Beads are now often used embedded in lac.
Transparent and semi transparent beads, plastic and glass beads, terracotta, ivory wood and even bone or metal beads are used to enhance the aesthetic value of the craft. The beadwork of Saurashtra and Kutch are unique to the area. The stitched beads do not use a backing cloth. The craftsmen create chaklas, door hangings, belts, bags, pot covers and mojdis and a lot many other things with a traditional Indian Character using an external style.

**Brass Crafts**

Brass craft ornamentations always have a spell binding effect on people with their minute and detailed engravings highlighting the effortless beauty put into them by the dexterous craftsmen.

Indian artisans make various types of brass items, acclaimed as much for their beauty and strength of form as their utility. Traditional skills of casting, ornamenting and engraving reveal great dexterity, delicacy and varied tastes of Indians. Modern innovations in this Craft include new items such as intricately carved lamp stands, teapots, wineglasses and butter dishes.

The unique brass work of Pembarthi, in Andhra Pradesh, reflects the art forms of the nearby Lepakshi, Orugallu, and Ramappa temples. A wide range of brassware, mostly in traditional repousse or beaten designs, is made in Andhra Pradesh. The articles include pots, flowers vases, lamp stands, panels, napkin rings, curtain rings, paperweights and door handles. The designs cover a wide variety of leaf and floral motifs, the most popular being a stylized goose.

Bihar is known for a special item made with the flexible brass and silver fish, made by a goldsmith community, concentrated at Haveli Kharagpur in Monghyr district. The modern Craft of engine-turning work on metals, mostly silver, is practiced in Porbandar and Jamnagar, in Gujrat. The process involves the
shaping of the articles by hand, with the zigzag pattern made with the help of a special machine, equipped with grooved plates.

Jagadhri and Rewari are the home of brass utensils with their traditional qualities of strong functional form and visual harmony in Haryana. A village named Gangua in Hissar, produces the now famous, elaborately assembled and delicately carved cart of the Gaddi Lohar, the itinerant rural blacksmith.

In Kashmir, bowls, cooking vessels, flasks, samovars for brewing tea, cups, tumblers and similar products are the most common items, often embellished with highly stylized motifs like the badam (almond), the mehrab (arch), chinar leaf and intertwining vine, and exhibiting a degree of skill at deep engraving or repousse.

Cane/Bamboo Crafts

Add feathers to the surrounding’s beauty by incorporating fragilely designed cane and bamboo items in the decor, thus, depicting the rich Indian artistry in the most sophisticated style.

In India, cane and bamboo have since ancient history given form to the expression of tribal art and provided them livelihood. Today it adorns the homes of the rich and elite and mud-houses alike. Many useful as well as decorative items are made out of these. Baskets and mats are the most popular items in this category. Fishing contraptions are prepared of bamboo and cane, each with a distinct shape. One the most interesting and colorful item is bamboo and leaf-headgear for tea garden workers and farmers. Umbrella handles made of bamboo are a specialty of the northeast. A number of designs like leaves, plants and creepers are etched on them. A variety of furniture items are made to suit the modern homes.
Tripura is famous for its bamboo work, made from split bamboo, so finely done that they acquire an ivory look. The best-known places for basketry and mats are Assam and Bengal. Assam, a state with abundant raw materials, has a large variety of beautiful products like baskets, mugs for rice beer, hukkas, musical instruments, floor mats, fishing devices and handles. Baskets and mats from Bengal and Tripura look similar. Elegant screens made from split bamboo are a speciality in Tripura. Mizo baskets, made for storing rice, is woven with four long bamboo splints at the corners. Arunachal Pradesh excels in cane and bamboo work with bamboo bridges and cane belts.

Orissa has some outstanding items, like articles made from what is known as the golden grass. Manipur has unusual type of baskets, with dome shaped lid made out of bamboo. Tamil Nadu is famed for its kora grass mats. Extremely delicate, and indeed the most aristocratic of mats in the world, are made in Kerala. Square bamboo box made here is perfectly gorgeous with black and white design.

Ceramic Crafts

Express imaginative thoughts and add magnetism to the milieu with these artistically designed ceramic products projecting the artist's mastery over one of the finest Indian artwork.

Ceramics-the skilled art of shaping and baking clay articles has risen from its utilitarian origins and became a thing of beauty and artistic expression.

The evolution of Indian ceramics began with the Harappan age and this art has endured through the ages. Articles excavated from Indus valley civilization show the importance of potters in the society. Except for a few examples of Indian ceramics, which have been produced from a single mould, most of it is completely hand-made or wheel-thrown, a tradition carried over to the 20th century.
Ceramic ware is made of hard brittle material produced from nonmetallic minerals by firing at high temperature. Its popularity is evident from the numerous categories and types, one finds all over India.

Today, Khurja, an old town about 80 kms from Delhi, has become a center of ceramic industry. The history of Khurja pottery goes back to about 600 years ago when some of the potter families moved from Delhi to Khurja during the region of Mohammed Bin Tuglak. Starting with red pottery, they moved to introduce blue glaze on red clay articles.

A special mix of powdered quartz is used to make the stoneware base for blue pottery, which is then glazed, blue, with the same ingredients that were used for the blue tiles of pre-Mughal and Mughal domes. This art has attained a distinct flavor and is well known as Delhi blue pottery.

The Jaipur blue pottery is equally famous and unique. Since it is impervious, it is more hygienic for daily use. Some of this pottery is semi-transparent and mostly decorated with animals and birds motifs. These pottery items, unlike that of Delhi, are made out of Egyptian paste and fired at very low temperature. The range of items is primarily decorative such as ashtrays, vases, coasters, small bowls and boxes for trinkets.

The ceramic pots and jars from Delhi and Rajastan are available in a rich variety of shapes, colors, texture and beautiful forms. They boast of sheen of glaze as well as rough-hewn ruggedness. Ceramic dinner sets, mugs and utility items have flamboyant designs and traditional folk motifs. In addition, Pondicherry is renowned for the Golden Bridge pottery, which is molded out of china clay. Hand crafted ceramic paintings and figurines of deities are very much in vogue, in India.
Coir

Intoxicate the senses with the finely crafted coir fiber products. Bring the Indian rural touch to the rich and suave drawing rooms and highlight the intricate formation of eye catching coir artifacts.

Coir industry occupies a unique place among the rural traditional cottage industries in India. The state of Kerala, also known as the 'land of coconuts', is the largest producer of Coir in India. It accounts for more than 75% of the total production. The preparation of Coir is a lengthy process. The coconut husk is immersed in water for rubberized about a month. Later the softened husk is beaten to separate the fibre from the husk. This is then woven into Coir. Coir-foam, rubberized coir is used to make mattresses and pillow-covers. These have gained popularity due to their softness and durability. Floor mats, carpets and durries too are made. Other handicraft items like bags, wall hangings, dolls and animal figures etc. are made. The jewellery made out of Coir is fascinating because of its intricate and delicate designs.

Gems

Give concreteness to imaginations by imparting exclusive shapes with refinement to gem products. Enhance the frailness of gem jewelry products by incorporating equally fragile patterns.

Gems are very similar to mineral, crystals or organic materials that have been cut and polished into elegant art items by dexterous craftsmen. Gems are a kind of minerals that are naturally formed in solid inorganic chemical compounds, which are most commonly found in rocks.
Every mineral has a specific chemical composition and a regular atomic structure that is responsible for its hardness and the color it possesses. Various natural crystals are eye-catching enough to be displayed. While there are various crystals, which are faceted and polished in order to enhance their appearance. There are some gems, referred to as organic, come from different plants and animals. Organic gems comprise, - ivory, amber and pearl.

There is a particular category of gemstones, known as synthetic gems. Synthetic gemstones are produced in laboratories and do not occur naturally. Synthetic gems are cut and polished in such a way, so that they bear a resemblance to the real ones. Artificial gemstones possess the same physical properties and chemical composition as that of natural gemstones.

Gem cutting has been defined as an art of artificial diamond making. In India, the traditional gem processing involved cutting and polishing of natural stones. There was then, no attempt at calibration or following standard sizes. Modern gem processing has since come a long way, while traditional gem polishing has remained confined within a few communities for generations. Exports in gems amounting to Rs 31 lakhs, in 1990-91, represented less than a third of the world market demand.

It has since, increased rapidly and it is believed that India will secure a sizable chunk of the market. Indian cottage industry employs around 1,55,000 workers in the country. The export market for this product includes Middle East Europe, USA and the Far East. The exports from south India exceed exports from other parts of the country, Tiruchirapalli being the main center. Gems are used to make exquisite jewelry items in both traditional and modern designs, which are popular around the world.

Glass

Glassware depicts the richness and sophistication of the traditional art
craft coupled with elegance and frailness. An ultimate decorative item, glassware products have never lost the enigmatic spell.

Archaeological discoveries in India reveal the existence of glass over 2000 years ago. Beads, tiles and conical flasks have been unearthed from a site discovered in Uttar Pradesh. Glass has also been mentioned in the epic Mahabharata. Due to its ability to take any form and acquire scintillating colors, it gave new definitions to the art of glasswork during the Moghul era. Glass articles like bowls, tumblers and bottles for precious things, like Indian scents, were made. Other items like phials, bottles, jars and lamp chimneys are attractively made in a wide range of shapes.

Engraving on glass also reached new heights, which is reflected in the delicate foliated designs of the period. Glass bangles continue to be in vogue, with innumerable colors and patterns. Ferozabad, in Uttar Pradesh, has an entire community devoted to producing glassware and tableware in tasteful designs. Glass beads on the other hand are a speciality of Varanasi. The tukli technique in Patna involves decorative items on glass, with gold or silver pieces to fill the entire picture. In the south too, elaborate paintings on glass have gained popularity.

Handmade Paper Crafts

The age-old craft of hand papermaking traces its roots from China through the Mid-East to Europe. It set off one of mankind's greatest communication revolutions.

There has been a complete revival in homemade papermaking crafts, today. Handmade paper is traditionally made with various vegetable fibers or cotton rags. Each sheet of handmade paper is destined to play an important role in the final work of art. The possibilities for what can be accomplished with handmade paper and paper pulp are limitless.
The concern about the disappearance of forests, coupled with renewed interest in the quality of papers generated new study of the paper maker's materials, especially the pulps and fibers. Hand papermaking is an energetic creative outlet and paper pulp has become not only a vehicle, but also an artistic medium in itself. Some of its beautiful aspects are that no tree needs to be harvested and paper is a stunning example of recycling at work.

Skilled Indian makers use a variety of raw materials for making handmade papers. These materials range from all manner of vegetable matter (including leaves, tree moss, potatoes, and flowers), old ropes, canvas, linen and cotton rags. Any raw material can be used as long as it has fibers capable of forming a continuous sheet. These materials guarantee the most important characteristics of handmade papers for exquisite usage in fine-arts ensuring longevity, brilliance, opacity and creativity.

Colorful handmade paper is effectively used in making a multitude of decorative items, greeting cards, wallpapers, carry bags, gift boxes, art portfolios, and much more. The handmade paper stationery range includes handmade paper letterheads, visiting cards, envelops, note pads, memo cubes and many more items.

Ironmongery

The raw appeal imparted to the varied products through engravings done on forged iron materials adds a classy touch to any setting projecting the rich tradition of ironware.

Indian arts and crafts mirror the country's rich cultural diversity. During the ancient past, the traditional mining method was done to make fire over the iron brick rocks and to shatter the heated iron by pouring water over it. The earlier ironmongers forged iron instruments and traded them with people in exchange for the latter's livestock.
As time passed, iron was being used heavily for making weapons and armory. The arms were impressive, showing a collection of ironmongers, which included helmets, swords, buckler and much more.

Today, the traditional look of ironwork makes it suitable for use all around the home. The role of the traditional Indian blacksmith has changed little in the 21st century, even with the advent of computers and state-of-the-art technology. Indian blacksmiths still have a family run business, serving the community and carrying on the time honored traditional skills. They continuously strive to produce all types of quality decorative ironwork and forging to both private and industrial buyers.

Over the years, the buyers have come to appreciate the skills, techniques and adaptability those traditional craftsmen posses and use on a daily basis, whether producing nails, latches, hinges or so on. Each individual blacksmith has his own way of adding character and style to what are little more than functional items.

Whether a restoration or mere extension to a historic or rural building, the blacksmiths strive to recreate the original ironmongery in its extracting splendor and detail. The range of traditionally forged ironmongery is always expanding. The forged products for the internal application are given a quality finish that not only protects the iron, but also enhances the natural splendor of the forged product.

**Ivory**

Grace the pristine beauty of a living space with the extraordinarily crafted ivory ware products, thus, reminder of the rich past culture and tradition with their masterful cuts, carvings and designs.
Ivory carving, one of the oldest traditions in India, has also been described as one of the noblest crafts by the Vedic literature. History reveals that King Solomon acquired Indian ivory in 10th Century B.C., and King Darius used ivory pieces to decorate his palace. The magic balls, a set of 5 to 9 spheres, one within the other and yet completely detached from each other, is one of the most intriguing examples of ivory carving. Items such as elephants with riders, figurines and ornaments decorated with exquisite work were then made. Delhi is one of the main centres for ivory carving. Popular items are chess sets, billiard balls and small articles like scent bottles, paper knives, trinket or pan boxes, and a number of jewellery items like beads, bead necklaces, bangles and rings.

The Ivory carvers of Bengal and Jaipur are known for items such as the 'ambari hathi' (or processional elephant), models of bullock carts, caskets, book covers, sandals, palanquins and frames for the European market. In Orissa, tradition calls for offering ivory inlaid furniture to the temple of Puri. Miniature shrines with delicate pillars and intricate low relief floral work, caskets depicting scenes from myths and legends, and images of gods and goddesses including Christian icons and symbols have been traditionally made in Kerala and Karnataka.

Rajasthan has been famed for its ivory items, which include, hand-fans with charming figures for handles, and centre pieces for the dining table with ornately carved receptacles shaped as flowers and half-opened blossoms. Ivory craftsmen of Gujarat make human figures and statues of deities in excellent quality. Punjab's highly decorated elephants and figurines depicting characters from folk or heroic tales are superb.

Uttar Pradesh is famous for its Hindu and Buddhist figures of deities, dancing poses and decorative plaques. Kerala has an amazing tradition of painting on ivory. The state with its profusion of temples with carvings could not but specialize in figures of gods and goddesses of superb workmanship.
Scenes from Ramayana and other epic stories and statue of St. George on a giant charger, killing the dragon with his spear are some of the fabulous works in Ivory. The work on the doors of the Amber palace in Jaipur and the exquisite inlay in the Mysore palace doors and the Golden Temple at Amritsar, proclaim the architectural decoration with Ivory.

Jute

Elaborate and intricate designs make the most appealing environment friendly jute products perfect for decorating any setting, leaving an aesthetic and pristine touch.

Jute handicrafts of India have created a niche the world over. A wide range of skills have been honed to perfection by craftsmen who have learned to transform this natural fibre into products of daily use, with an aesthetic appeal. West Bengal is the largest Jute producing state in the country accounting for 71% of the production. The states of Bihar and Assam rank second and third respectively.

As a natural fibre, it has many advantages over synthetics. It has been recognized as environment friendly as it is biodegradable. Known also as the golden fibre, it is the cheapest of all the natural fibres. It is used extensively in the manufacture of different types of traditional packaging fabrics and blended yarns.

A luxurious range of jute home decor products are available to suite different life styles. Cushion covers, table-mats, table covers, tea cosies add a touch of class to the interiors. Exquisite jute floor coverings are till date unmatched in their elegance. Jute garments are available for all occasions, in hand printed, embroidered and tie and dyed variety.

A wide range of the most endearing stuffed toys are made of jute.
woven fabrics. These are washable and safe for children to play with. Christmas gifts and decorative items with colourful embroidery look absolutely attractive when made with jute.

**Leather Crafts**

Leather crafts have always enamored people with their soft and royal sheen and rich material. Available in a wide range of products, leather has been in usage since ages without losing its timeless charm.

Indian leather tanning has a history dating back to 3000 BC. Tanning in the rural areas is done by indigenous methods, making the use of this material easier. No village can exist without a cobbler.

The most popular leather products in India are footwear and handbags. The footwear comes in a variety of traditional embroidery, brocade or textile designs. Bright colors and individual designs are used. The all time favourite, kholapuri chappals of Maharashtra, are soft and comfortable to wear.

A particular type of thickish shoes, called mojadis are made in Rajasthan. They are decorated with silk, metal embroidery and beads. Jaipur has the most fancy and sophisticated footwear. Jodhpur, on the other hand, has good embroidery in potent patterns and bold shades. 'Kopi', a rather unusual and attractive object, is a water bottle made in Bikaner from camel hide. Bikaner and Jaisalmer have decorative saddles for horses and camels.

Handbags in batik style with the cracks, bold curves, and traditional motifs are made in Bengal. The high raised leather seats with geometrical patterns or motifs, called pidis, are immensely popular. Leather items of Kashmir are outstanding, as they are very ornamental. The red leather embroidered with gold and silk is unique in Madhya Pradesh. In Hoshiarpur, Punjab, applique work
is done with colored leather pieces. Leather with metallic gold or silvery finish is done in Karnataka. Fascinating articles are also made out of crocodile and snakeskins, such as wallets, pouches, handbags, and especially a wide range of belts.

**Metal Crafts**

Metal crafts have lured the customers with their refined artwork. Be it copper, bronze or non-ferrous elements, all appeal the eyes when coupled with inlay work and embellishments.

Iron beams of Konark Sun temple in Orissa and the iron pillar at Qutab Minar in Delhi are evidence of the numerous skills achieved by Indians in the field of metalware. The art of bronze casting has been practised in India for more than five million years. Copper and bronze were perhaps the earliest non-ferrous metals which man shaped into tools. Metal is part of the Indian mystique as each metal has its own alchemic and healing powers.

Availability of different metals and its vulnerable nature has made it the base for a variety of decorative techniques such as inlay, metal casting, carving, applique, etc. The scope of art metal is immense. The work done in Moradabad, Jaipur and Delhi are representative of this.

Metal craft has also been an integral part of Indian culture. The 'lotas' or water pitchers are found in almost all parts of the country. The 'urli', bell-metal vessel in Kerala is a basic element of its culture. The metal based lamps in various shapes and designs are part of the Indian traditions and rituals. In Ladakh, decorative kitchen stoves are made purely by hand. In South India, metal icons, especially of bronze, are believed to absorb the charged energy of the Divine and are stored in the inner sanctum of a temple where the icon is installed.
Moradabad, in Uttar Pradesh, has almost become synonymous with metalwork. It is specially noted for its coloured enamelling and intricate engravings in niello. Delhi too is an important centre for art metalwork. The 'paildar' or the pie-crust designs, laboriously made, is a speciality of the place. 'Koftgari', technically known as damascening, offers a wide range of products, both for utility and ornamental purpose. Metal-wire inlay work has panels and pictures depicting attractive scenes. This work is found mostly in Uttar Pradesh and Kerala. Kashmir is famous for metal engraving. It is done on walking sticks, nutcrackers, cutlery, knives etc. Rajasthan does an outstanding work in silver. Spice boxes, caskets and cigarette cases are made of silver with intricate designs.

In fact metal craft has an amazingly wide range of products with a variety of possibilities like E.P.N.S., metal casting, metal carving, inlay work, enamelling etc. Also, it is a craft widely popular in India, thus proving to be a treasured artwork.

Papier Mache Crafts

Alluring crafts made of waste paper Materials, papier mache crafts have created a niche market for themselves successfully with wild imaginations carved out beautifully on these Materials.

Papier-Mache articles are made of waste paper applied in layers and pressed together on wooden moulds. Today, to save time, a thick layer of paper pulp mixed with starch is alternated with paper to get the required thickness with much less labour. Imagination runs wild as craftsmen breath life into this mould, bringing out a variety of expressions on masks.

The craftsmen of Kashmir turn a variety of utility items, of papier mache, into fabulous decorative pieces. The items are brass lined to improve
their scope for utility. Designs in the shape of flowers and birds, and the heart shaped Kashmir chinar leaf add life to the objects. Bright and ethnic colors like peacock blue, dark green, brown etc. are used. Gold and silver are used on larger articles. Figures and objects like the Kashmiri houseboat are depicted.

In the south life size figures are made to portray everyday scenes of life. The dancing dolls thus made are very popular. Gwalior, in Madhya Pradesh, has a papier-mâché centre but largely for toys. Ujjain in the same state specializes in figures of deities. Puppets made out of papier mache are very popular throughout India. A wide variety of designs and styles inspired by the varied cultures of the different Indian states make excellent decorative pieces.

Pottery

The age old tradition of pottery has been kept alive by craftsmen blending the antique with modern designs. Adorn the setting with these ethnic crafts available in wide range of designs.

The origin of pottery in India can be traced back to the neolithic age. Coarse handmade pottery in various colors such as red, orange, brown, black and cream mainly consisted of different types of bowls, jars, vessels, etc.

Harrappan and Mohanjodaro cultures heralded the age of wheel-made pottery. These were characterized by well-burnt black painted red wares. The phase of glazed pottery started in the 12th century AD, when Muslim rulers encouraged potters from the Middle East to settle in India. Glazed pottery of Persian models with Indian designs, dating back to the Sultanate period has been found in Gujarat.

The terra-cotta objects are made by hand or on the wheel, and firing them in an open oven. The surface is rubbed and polished, with a wood or stones while it is still wet.
The first pottery unit run in India was by Sir S Deb, in Calcutta. It established the success of high-class pottery made out of local clay. Porcelain factories were set up in Gwalior and Calcutta in first decade of 20th century.

Today, the pottery industry is run on both cottage and modern lines. Hundreds of small and big factories all over the country keep this age-old tradition alive.

Apart from commercial and sociological implications, pottery in India has deep religious significance. For instance, if no image of a deity is available, a water-pitcher is worshipped as 'mangalghat' (good omen). The translucent blue pottery of Delhi and Jaipur, with its unique arabesque patterns, has lent a touch of grandeur to the art of pottery. Functional items like flowerpots or Diwali lamps too are a part of this fascinating tradition.

Stone Crafts

Stone crafts find place in any setting due to their extreme functional aspect. Be it kitchen, garden, office or a public place, stone crafted products have immense importance.

The art of sculpture and architecture is the poetic expression of stone craft. Small-scale sculptures of deities, modelled on classical prototypes, continue to be made in many parts of India. In Tamil Nadu such sculptures are made in granite. In Karnataka, exquisite figures carved in relief in black stone, with details engraved in fine lines, come out in greyish-white against the black surface. Softer stones are used in Orissa, which are easy to carve.

The Taj Mahal is an exquisite example of marble work in India. Floral, trellis, creeper and geometric patterns are carved on the white marble surface, and semi precious stones of different colors are set into it. The
Makarana marble is used to make utensils in northern India, as dishes made of curds or lime stay fresh in these.

The terra-cotta objects are made by hand or on the wheel, and then fired in an open oven. The surface is rubbed and polished with wood or stones while it is still wet. The sculptures and architectural facades hold within them wonderful pieces of art. Sculptures of the Mauryan period, Buddhist carvings at Bharhut and Sanchi, and the rock-cut caves of Ajanta and Ellora, and Khajuraho have no parallels. Gaya, the pilgrimage of Buddhists, has an ancient tradition of stone carvers. Vessels made out of soft stone are locally available.

Stone monuments are present all over the country, and there are a large variety of stones present. In India traditional stone carving seems to be centered on temples. Made in a variety of stones, ranging from soft-brittle sandstone and patchy red stone to hard granite, the craftsmen carve replicas of the shore temples at Puri, Bhuvaneshwar and Konark.

The tradition of intricate lace screen in stone also points to the mastery achieved by stone carvers, thus transcending limitations of the hard material. The fully carved jali-worked facades of buildings in Jaisalmer in Rajasthan, are most intricately done. The artisans in Gujarat are engaged in the art of cutting and polishing semi-precious stones. In Bihar, the black stone is used to make every day utensils. Red sandstone is widely available in Rajasthan and many everyday articles are made out of them.

**Terracota Crafts**

Terracotta work has always enhanced the decor with their appealing beauty leaving people dumbstruck. Giving shape to varied figurines and plaques, these earthenwares are worth possessing.
Terracotta craft involves using clay to prepare reddish brown unglazed earthenware intended as building material. The earthenware is hand-modeled into various figurines, votive images and plaques. Terracotta is molded in many states into figures inspired by local legends and iconography, and has been practiced for centuries, since the Harappan civilization.

The rural parts of India commonly display terracotta animal figures in places of worship or in the vicinity of temples. In some parts of Indian villages, the women folk create their own forms of Gods for worship and other decorative pieces for adorning their houses.

The beautiful terracotta works are ideally used for decoration. People in states of Bihar, Bengal and Gujarat, prepare clay figures to propitiate their Gods and Goddesses, during festivals. Gorakhpur in Uttar Pradesh, is the home to exquisite clay figures of animals. The potters create the basic form by throwing separate pieces on the wheel and then joining them. They are then fired and then painted brilliant colors.

In the South India, Tamilnadu is famous for the terracotta figures of the Aliyanar Deity. Huge figures are created as standing guards at the entrances of villages protecting the insiders from evil spirits. Gujarat also has votive figures like horses with riders, etc.

Today, terracotta pot and pottery, though is not used for basic needs, a designer pot, nevertheless, has retained its pride of place for exciting interior design and decoration. Skilled pottery work still evokes a rare affinity, not known by any other form of craft.

While retaining the aura and looks of natural terracotta, skilled Indian potters apply twists and turns, cut patterns and myriad shapes on the body to produce offbeat terracotta pots. A vast range of vases, candleholders, hanging
pots, wall hangings, planters and bells are also made for home decoration and special occasions. Available in variegated designs these terracotta items seem quite popular with the international buyers.

Terracotta handmade designer decorative tiles have also gained immense popularity, worldwide. Each tile design depicts a particular theme that, together with other similar tiles, makes a pattern. These terracotta tiles are used for walls and ceilings and not for floors. The designs in handmade terracotta tile range from geometric to floral and Indian folk designs.

Clay potters of West Bengal, in Kolkata and its suburbs are famous for making clay and terracotta idols of Hindu Gods and Goddesses like Ganapati (the Elephant God), Durga, dancing Nataraj, Shiva and Buddha. Superior terracotta craftsmanship is skillfully used for making sculpted murals. The craft being very old and ancient is undergoing a complete revival and experts feel, it is still evolving.

Textile

Vibrant colors with intricate and interesting patterns impart a definitive character to the varied facets of Indian textile, thus, constantly introducing the customers to the rich Indian textile tradition.

Indian textiles are as diverse as its culture. The distinctive styles were developed through cultural influences, geographical factors and trade influences. The distribution of deserts, lush forests, mountains and rich river valleys, as well as the integration of cultures brought together by mingling of tribes, have greatly influenced the development of different styles. Interestingly, people in Bengal, eastern part of India, and Kerala, southern part of India, use white as the dominant color. Meanwhile, the desert belt, stretching from Kutch and Kathiawar...
in Gujarat to Rajasthan and parts of Haryana, has an incredible mix of numerous vibrant colors.

The handloom cloth is unmatched in elegance and style. Designs in Handloom cloth are either woven in or printed after the cloth is woven. History testifies that the cotton muslins in India were so fine that the Romans called the material textalis ventalis or 'woven air'. The cloth was also called 'evening dew', as it was indistinguishable when spread over grass; or 'sharbati', because of its cool feel on the skin. It continues to be produced today in places like Ponduru in Andhra Pradesh and Madhubani in Bihar.

The tradition of printing on woven cloth too is of great antiquity in India. Printing is done by using wooden blocks, by covering portions of the cloth intending to be coloured with wax, clay, gum, raisin etc. The cloth is subsequently dyed and the colors do not penetrate the covered areas. Fabrics are decorated with embroidery and applique work too. Indian cloth is also famous for works like 'chikan' and 'zari'.

Wood Crafts

Redefine the appearance of the home furnishing area by incorporating distinct decorative items in wood Materials. Shaped with fine cuts, intricate detailed work, imaginative designs make them look unique.

Woodcraft has given a new definition to home-furnishing in India. The Matsya Purana says that every home should have a beautifully carved doorframe in wood as a sign of welcome to visitors. Carved lintels, brackets and balconies are found in traditional homes in many parts of the country.

Since time immemorial, wood has been used to make utensils. In
Himachal Pradesh water pitchers and bowls are made out wood. In Kashmir, walnut wood is used making trays, fruit bowls etc. Storage receptacles are made in wood in many regions. Gujarat, in particular, has a rich tradition of wood-carving. Here, in addition to small chairs and tables, the swing, without which no traditional home is complete, is made. Wood lacquering is popular in Karnataka and Maharashtra. Traditional woodwork like painted cradles, boxes and ganjifa and the set of playing cards, are painted with religious and mythological figures.

Wood inlay, which developed and flourished with the Mughal influence, is done with bits of ivory, plastic, horn, metal pieces or other types of wood into carved surfaces of wooden items. This is found in various parts of the country such as Gujarat, Rajasthan, Uttar Pradesh and Delhi. The Mughal designs of Uttar Pradesh such as the fretwork, jali or the anguri work are also very popular.

Rare woods have special uses. Ebony and rosewood are carved into trinket boxes in Uttar Pradesh, while in Karnataka they are inlaid with ivory. Hand fans made here from thin slivers of sandalwood spread aroma in the room. In Gujarat inlay has become applique work and mosaic designs are built up from strips of different kinds of wood first glued together and then thinly sliced. The architecture too is famous. It is elaborate and elegant with its projected balconies, decorative windows and doors. The beautiful traditional homes of Kerala, built with teakwood are brilliant pieces of architecture. These retain their quality for decades together.

The soft toned elegant walnut wood and the fine deodar wood are found in Kashmir. The lattice-work and the Khatamband works are famous. The fragrant sandalwood in Karnataka is used for carving out intricate pieces that captivate the eyes. The red sandalwood of Andhra Pradesh is used to carve idols, deities and dolls.
The woodwork of the north-eastern tribes is locally known as kumisyng. The huge log drum is noteworthy in this region. The wood carvings of the tribal areas of Madhya Pradesh, Bihar, Orissa and Rajasthan include doors, window frames, "marriage-litters", wedding pillars, tobacco cases and pipes.

**Wrought Iron Crafts**

The raw appeal of wrought iron crafts is still intact with people dazed by the antique and fabulous artwork perfect to impart individuality to a milieu with their flawless beauty.

Wrought iron has been in use since the earliest days of civilization. The long-standing appeal of wrought iron comes from its natural and honest character. It is a form of iron with a low carbon content that can be forged and welded. Having fabulous continuity, wrought iron is currently becoming very popular. It strikes the buyers because of its capability to recall far away ages. Wrought iron can be considered as an archetype that exists in every culture. In the past, weapons and ploughs have been made out of iron. Today, they are no more made by beating the iron manually, but by using different and more advanced technologies.

Wrought iron is unlike cast, in that it is not brittle, and seldom breaks. For this reason, wrought ironwork is frequently far more delicate, although years of paint can obscure this. The metal can be artfully used to create beautiful, classic and contemporary handcrafted designs in its range of products that are comfortable, decorative and highly durable. Until the very end of the eighteenth century, sections of wrought iron were derived by forging of billets by hand or water power; this resulted in a more or less uneven surface texture and very sharp corners.

Wrought Iron helps bring about a very stylish and
contemporary look to the decor. Because of its natural texture and sturdy character, wrought iron is an excellent choice for interiors. From the forged iron thumb latches to door handles, to the sleek iron handles of contemporary kitchen hardware, handcrafted wrought iron has proven to be very versatile. It is skillfully worked into different shapes by manual effort, for making balcony railings, fences, gates, hardware, lanterns and much more. Wrought iron decorative accessories like: rustic bathroom accessories add the finishing touch to the bath, and rustic kitchen cabinets are nicely complemented by wrought iron cabinet pulls and knobs. These and other utilitarian wrought iron objects have found their way into decor accessories, and are often used today with a sense of fun.

The traditional Indian blacksmiths uphold a tradition of handcrafted beauty, personal care and attention to detail while carving out a medley of exquisite wrought iron items. A variety of hand-applied paint finishes are used to enhance the look of decorative items.

Whether it's an elaborately crafted iron gate in the garden, or a simple forged iron coat hook by the front door, the timeless quality of wrought iron is sure to play a pleasing role in all kinds of homes.

Various techniques used to add beauty to Wrought Iron products:

- Powder Coating in Black Matte and other colors
- Nickel-plating to give it the shiny silver color
- PVC Coating in different colors
- Hand Painting

HANDICRAFTS PROCESS:

Indian handicrafts offer an unending variety of handicraft items, intriguing in its form and captivating in its beauty. The raw materials go through a number of processes, like carving, enameling, embroidery etc., giving expression
to the craftsman's skills. Some of these crafts take months to prepare. Exquisite and vibrant designs combine to make the most artistic artifacts. Indian handicraft items are so coveted that they are passed on from generation to generation. Read on about the various processes employed in the creation of these exquisite crafts.

**Beading**

Bead work makes every product distinctive with the amazing craftsmanship. Mastery over the artwork by mere thread work does wonders giving a wide option of decorative items to choose from.

**Beads line of embroidery.** This craft developed in India in the 19th century because of the influence of the European traders. They bought beads as articles of trade. Unlike other places where the beads are stitched on cloth to form a pattern, here they are used with no backing material at all. A large number of different beads and a needle and thread are the only materials with which the craftsmen create chaklas, door hangings, belts, bags, pot covers and a variety of other things.

**Bronze casting**

Molded metal cast used for carving imaginative shapes and designs ultimately give birth to some of the most distinctively unique bronze work enough to impart a persona to any setting.

Bronze casting is a process used to fabricate bronze items of different shapes and sizes. The use of clay and wax plays a pivotal role in bronze casting. The basic design / form is first prepared out of melted wax and is then enclosed in clay molds and fired. During the process of firing, the clay mold is created, the wax melts and forms a hollow inside the mold. The hot molten metal
is poured into the mold. After the metal has cooled, the mold is open by breaking and the basic solid cast comes out. Finally the details are engraved and some parts are chiseled.

Carving

Carved materials out of wood, stone, metal all give proper constructive meaning to the varied facets of Indian artwork beautified with equally arresting colors, designs and patterns.

Carving in India has been experimented and perfected upon various materials like metals, stone, wood, ivory etc. Traditional Indian designs carved into these materials create the most wonderful pieces of artwork.

Kutch is famous for Deep Carving, where a design is carved on the surface of a metal, which has been moulded in to the desired shape and filled with wax. After softening it in fire, the wax is poured out and filled with fresh wax. The procedure is then repeated. Various items like perfume bottles, flower baskets, trays etc. are made this way.

Stone Carving too holds an important place. Ivory, one of the most exquisite of materials has the most intricate of designs carved on its surface. Kerala and Karnataka have a history in carving large works like palace doors, thrones, palanquins and chariots.

Horn Carved materials are used to make items like combs, which apparently is the most common. Traditional combs have gentle carvings on them. Small sized ornamental pins; play items like animal and bird figures, everyday
use items like buttons, cigarette cases, little boxes, ashtrays, pen stands and lamps are caved out of horn.

**Chikan**

Lucknow's popular embroidery work projects the fine blend of sophistication and etiquettes coupled with grace and elegance. Chikan work is an all time favorite among art connoisseurs.

The chikan work of Lucknow is perhaps one of the most popular embroidery works in India. It has a certain grace and elegance, which ensures that it never goes out of style. The word chikan literally means embroidery. It is said to have been originally introduced by Nur Jahan, the beautiful wife of the Mughal emperor, Jahangir. It has since evolved and attained its glory and perfection in Lucknow, Uttar Pradesh. The work became popular in a number of important cities of the Indo-Gangetic plain such as Delhi, Agra, Rampur, Banaras, Patna and Gaya. But the supremacy of Lucknow remained unchallenged.

The designs depend for its effect on the variety of stitches used and different grades of threads used to form the patterns which include, the lace like jali, the opaque fillings and the delicacy or boldness of outline and details. The most beautiful part of chikan work is the open work ground, an effect of drawn thread work is achieved without drawing out any. Tiny raised flowers done in what seem to be French knots are balanced by the flat stem stitch and large areas of open work to prevent either a crowded or too scattered appearance.

A variation of the chikan work is the bakhia or shadow work. Here the work is done from the back, the stitches completely covering the design in herringbone style. The shadow of the thread is seen through the cloth on the right side. To give a richer appearance, the designs are produced with tiny backstitches on the right side over the shadow. A similar effect is created by
cutting out tiny flowers and leaves in the same material as the basic fabric and then applying them on the wrong side. The work is done so dexterously that the turned in edges of the cut pieces are scarcely visible from the front of the work.

Embroidery

Revel in the rich embroidery patterns embellished with eye catching designs. Manifold the beauty adorned with interesting work on materials such as cotton wool and silk.

In India, natural colors used for dying distinguishes the work done in India from the others. The Indian embroider never uses too many colors in any one piece. Each state in India has a style unique to its tradition. The satin stitch is used in Kashmir. The darn stitch, which produces the 'bagh' and 'phulkari' stitch of Punjab is vibrant like the people of the state. The interlacing

Enamelling

Ornament the varied facets of art by using enamels to impart a royal and suave touch to each product which turn the overall persona of each setting simply through the rich sheen they project.

Enamelling may be described as the art coloring or ornamenting a metal surface by fusing various mineral substances over it. In metal decoration, enamelling is perhaps the most alluring and sophisticated. Earlier it was done only on gold, but now it is done on silver, copper and brass. Many more colors are attainable in gold and the lustre too is greater.

Engraving

A distinctive persona given to products after minute engravings done
on the varied materials showing the flawless beauty and effortless work of the dedicated craftsmen, thus, enriching the culture.

Engraving may have been one of the earliest attempts at ornamentation by scratching lines or cutting. Engraving in metal is done with a blunt chisel. Punching creates a decorative effect by arrangement of lines and dots in a definite artistic pattern. Etching is similar to carving. The lines here are a lot thinner and superficial.

In decorative metalwork a variety of pictures can be depicted, like landscapes, court scenes, group dances, temples, deities, etc. Other items like trays, glasses, flower vases, pots, tables, chairs etc. too are prepared with this work.

Tanjavur, in Tamil Nadu, is known for encrusting metal on metal. This work is done at three different levels. The base plate is prepared by a heavy metal worker. The relief is done by a jeweller and encrusting by a stone setter.

Moradabad has now become synonymous with art metalwork. It is especially noted for its colored enamelling and intricate engraving in niello. 'Bidri' work, the most famous and the most sought after is a type of damascening. A metal plate of an alloy of zinc, tin lead and copper is used, where zinc forms the base. The design is drawn with a free hand and then engraved with a sharp chisel in varying depths as demanded by the design. Silver wires or pieces of sheets are embedded on these patterns by hammering.

**ELECTRO PLATED NICKEL SILVER (EPNS) PLATES**

Available in different finishes, Electro Plated Nickél Silver, E.P.N.S. gives a glittering silvery sheen to any decorative item as candle stands, coasters, ice buckets, wine coolers to name a few.
Electro Plated Nickel Silver, E.P.N.S. is highly polished brass plated with Nickel and then with Silver of varying thickness and then polished again to give a very rich look of silver. The thickness of silver may vary from less than one micron (commercial), to one micron (discerning), to several microns. Electroplating plants are used for this purpose. Moradabad in Uttar Pradesh, one of the prime centers for brassware, has E.P.N.S. items in myriad designs for different uses.

These come in different finishes, which include the shiny silver, dull (matt) silver and antique silver. The various items are then decorated with very fine etching and engraving bringing out beautiful and intricate designs.

The variety of items made in this process is innumerable. These include, candle stands, tea sets, plants, boxes, lamps, coasters, jugs, ashtrays, wall hangings, paper knives, wine coolers, ice buckets, beer mugs, goblets etc.

Filigree

Unique and novel in their own way, silver filigree work is a fine combo of varied parts pieced together to give shape to a varied number of imaginative designs.

Silver filigree work is a style unique in itself. This work involves pure silver which is put through a wire drawing machine. In olden days, the silver was beaten on an anvil and elongated into long wire by passing it through a steel plate with apertures of 36 wire gauges. Two of the thinnest wires are wound around the 'charkha' after heating. It is then flattened again to get it as thin as the single wire originally was. It is then bent to give it different shapes.

A filigree article is thus a combination of different parts pieced together. The space within the frame is filled with the main ribs of the design which are usually, stems, leaves, creepers etc. Articles in plain silver are also
made in the shape of boxes, trays, bowls, spoons etc. Orissa, where it is popularly known as 'Tarkashi' specializes in jewelry. 'Karim Nagar design' is a very complicated design, reflecting great skill and refined art. The perfume containers are a speciality of the place. Plates, bowls, water-pots, and tumblers too are made in this process. These items are highly ornamented.

Hand Printing:

Hand painting is a brilliant art of dying mainly applied on fabric materials showcasing the varied interesting facets of rich Indian tradition using distinct printing techniques.

The discovery of dyed cotton fabric dating back to the Indus Valley civilization shows that the art of dying with the use of mordents was well known to the Indian dyers 5,000 years ago. This form of dying which reveals a mastery in the chemistry of dying was responsible for making India famous all over the world for its dyed and printed fabrics.

Recent excavations of the Red Sea ports have also brought out a greater range of printed textiles. These date back to 800 AD. Their technique and design point to a western Indian origin. The printing industry has its important centres all over India. The most important cotton printing centres that follow the traditional technique of printing are found in the desert belt. The important centres of hand printing in Rajasthan are Jaipur, Sanganer, Bagroo, Pali and Barmer.

Various printing techniques have been developed including, direct printing, resist printing, and screen-printing. Direct printing is practiced all over India where a bleached cotton or silk fabric is printed with the help of wooden blocks, with beautifully carved designs. But first the outline block is printed, after which the blocks for filling in the colors are to be utilized. If the background is to
be a light color, the cloth is dyed after the printing has been completed. Normally, three to four colors are used.

In the resist technique, a paste made up of different material is used over areas to be printed which are required to resist the dye. The fabric is then immersed in the dye bath. In some cases, clay mixed with resin is used for printing areas which have to be protected from the dye; in others hot wax is used. After dying, the fabric is washed in flowing water or in hot water to melt the wax. Some of the dark color of the background material flows on the protected area, thus creating a soft tonal effect.

The batik technique is a development from this form of resist printing. Here the fabric is painted with molten wax and then dyed in cold dyes after which the cloth is washed in hot water. This results in the melting of the wax and emergence of the patterned cloth. The effect of the resist technique in printing is soft and subdued and the outlines are not so clearly defined as in the case of the painted batik.

Inlays:

Craftsmen giving individual identity to each product by applying intricate inlay work with patterns generally involving floral prints on products as jewelry intertwined with geometrical patterns.

Agra is most famous for inlay work, drawing inspiration from the Taj Mahal. The craftsmen of Agra carry on the tradition of inlay work, striving to match the perfection of the Taj. The designs are mostly in foliage or floral, intertwined with geometrical patterns. Though real precious stones were used at one point of time, today semi-precious or fine colored stones are used.

A wide selection of items in mosaic marble is available, like artistic jewelry, trinkets, powder boxes, trays, and tableware like plates, bowls, glasses etc. Vrindavan, in Uttar Pradesh produces items in alabaster. These delicate
articles are now rare, and are being replaced by soft stone. Inlaying of light metal on dark metal is technically known as damascening. Traditionally it is called 'koftgari'. In earlier times the technique was used to ornament articles like armours, swords, etc. In this process iron or steel of the required size is heated, and slightly hammered into flat surfaces on which grooves are made. A Lac base is then fixed, on which designs are drawn with a chisel. Minute bits of gold or silver threads are then hammered into them. Finally the piece is heated and rubbed with lime-juice, sand and soap-nut to smoothen the surface. It is rubbed again with black paint to give it a glossy effect. Wide ranges of ornamental objects are produced through this process.

Ivory is used in architectural decoration. The wooden doors of the Bikaner palace are ornamented with ivory work. The doors of the Amber palace in Jaipur, the exquisite work of the Mysore palace doors and the doors of the Golden Temple at Amritsar, are breath-taking examples of this work. Miniature carving works of idols for worship too are done.

Paintings

Indian artists have tried their hands on varied genres of painting offering masterpieces functioning as fine adornments for any setting, be it an official or household milieu.

The Indian art of painting has many dimensions to it. Different styles and patterns conjure up an entire motley of works on a variety of materials. Different techniques are used to produce the most exquisite of designs and works. The colors used are vibrant and the themes range from the times of kings and rulers to the Gods and Goddesses. Most of these paintings are intricate with clarity in the minutest detail.

Thanka Painting from Leh in Ladhak revolves around Buddha and ritual worship. The figures flow and the forms of the dragons dominate. Thanka paintings, made of cloth, are popular for their brilliant color display as wall
The **Glass Painting** technique dates back to the courts of 16th century and Maharajas of Tanjore. A piece of ply is covered with cloth, which is then treated with lime. The required images are outlined, after which semi-precious stones, beaten gold leaf and gilt metal are stuck on the image with a mixture of sawdust and glue. The skill of the craftsman lies in balancing the effect of the stones.

The **Kalamkari** technique of painting involves drawing outlines with burnt tamarind twigs dipped in molasses and iron fillings. The vegetables dyes of deep shades are used to create epic scenes. With repeated but subdued coloring processes, a sober but fine effect is achieved. The finished product recalls with vigor the mythological themes that are depicted and the pictures pulsate with larger than life figures. The immense scope of expression ensures that no two panels are alike.

The **Pata Chitra Painters** are attached to the family of Jagannath Temple of Puri. In this tradition the cloth, cotton or tussar, is coated with a mixture of chalk, tamarind seed and gum giving the surface a leathery finish. These are also drawn on palm leaves. 'Sroll' painting is perhaps one of the oldest traditions in painting. A 'sroll' literally means a parchment. In this technique, a pictorial account of the deities and miracles are depicted. The lines are distinct and vibrant colors are used. It is practised by a select group of families at Warangal. Such delicate lines are invested in the paintings which sometimes miss the naked eye.

**Phad Painting** is done by phad painters belonging to a family of phad painters of Bhilwara in Rajasthan. The themes, usually depicting historic tales of Rajput Chieftains are painted on long cloth lengths. The outlines of the paintings are first drawn in block and later filled with colors.
Ivory Painting involves highly delicate brush work, preparations of the colors from crushed stone; and fine lines of a human figure. The ivory is first treated and made plain. Outlines of the image, usually of a Mughal emperor, are drawn and delicately filled with color. Madhubani paintings are a speciality of Bihar. The art form was discovered in 18th century. Initially drawn on walls, today this painting has found its way to handmade paper and cloth. Straight lines are drawn and these are filled in with bright and vibrant colors.

Phulkari Bagh:

The embroidery from Punjab and Gujarat offer a wide range of interesting designs and patterns depicting intricate artworks of Indian craftsmen. The lively villages of Punjab offer the colorful darn stitches with traditional patterns reflecting their life-style. Embroidery in Punjab, has been the part of the basic education of the girls.

The Phulkari, meaning "flower working," has become an integral part of the life and tradition of the people. By the 19th century, the accomplishment of a bride and her mother and the affluence of the family were judged by the number and elaboration of the phulkaris and the baghs that she received as a part of her trousseau. The phulkari stitch derives its richness from the use of the darning stitch placed in different directions—vertical, horizontal and diagonal.

The embroidery is done from the wrong side. The pattern is controlled by the counting of the thread, but quite often the outline of the pattern is embroidered on the cloth in green thread. The needle picks up only one thread at a time, so that the back of the pattern is delineated with single lines of color in extremely fine stitches. In the front the stitch ranges from 1/2 to 1/4 cms in size. In the bagh, a single thread of the base material separates one pattern from the other. Thus an area is divided into twelve squares by this fine line, the squares
themselves being covered with stitches going in different directions. As it is done on a thick material the embroider can work without a frame. The stitches used are darning, stem, herringbone, satin, straight, back, running, blanket, split, cross, and chain stitch.

The Bagh, literally meaning garden, has a variety of patterns inspired by nature. The panchranga and the satranga, five and seven colors respectively are some of the richer variations of this style. The bawan (fifty-two) bagh beats them all, as it has 52 different geometric patterns embroidered in one piece. Phulkari differs from bagh, as in the former larger portions of the base material are visible, the design being scattered. In the latter, the embroidery covers the surface so as to become the material itself. In another form, the chope, which is presented to the bride by her grandmother-in-law, the embroidery is done in yellow with occasional touches of blue or green only on the borders, the field, always red is left plain. Here there is no right or wrong side, the stitches being even on both sides.

Polishing:

Polishing enhances the overall look of any product on which it is applied. Be it a stonework or woodwork. Polishing adds an immense sheen and grace which adds to the durability factor.

Polishing creates a smooth and shiny surface by using a chemical action or rubbing. Metallography is a polishing technique, which is used to create a flat and defect-free surface for the examination of a metal's micro structure under a microscope. In the polishing process, silicon based polishing pads or diamond solutions are most commonly used. Polishing protects the metal from rust and weather changes. It is also very popular for its utility in enhancing the beauty of product items with attractive shine and colors.

There are various types of polishes that are used on different types of metals, pots and other decorations so as to provide them with a better and
enhanced look. Burnishing is a commonly used technique for pottery decoration wherein the polish is used for finishing of the exterior surface of the pot. Burnishing is done by making use of tools such as spatula made out of bone or wood.

Buffing is a metal polishing technique that is used to create a smooth finish in different types of metals and alloys. They are normally polished till they appear to be shiny, nice and bright.

'Aramula- kannadi' or mirror, as it is called, resembles a glass by its ability to reflect. It is made of an alloy of copper and tin. It is a lengthy process and requires around six months to prepare, during which the alloy is repeatedly polished.

Polishing in stone is done with iron powder, which is used in various graded forms, starting with the thick and on to the thin, until the product begins to shine. Stone images of Temple figures are polished to give this effect.

Tie and Die:

Rajasthan's famous color technique, tie and dye or Bandhej transforms the ultimate look of any fabric material with their kaleidoscopic color pattern.

Also known as Bandhej, Tie and Die is one of the most widely accepted and traditional method of textile printing in India. The technique is originally from Rajasthan and Gujarat. The colors that are traditionally used in the process are vibrant with yellow, black, red and green being the predominant ones. This technique is used on lighter shades of browns, turquoise, blue and pink giving a stunning effect.
Though simple, tie and die is quite time consuming and tedious process. A single piece of cloth, with intricate bandhej design, takes more than a week to prepare. In this process, each section is carefully dipped in paint and tied again to bring yet another contrast in color. Usually the women are assigned to the fine craft of tying while the men prepare the dye.

Elaborate bandhej patterns depicting birds, animals and human figures are made through this long process. The tie and dye (bandhej) work is done on saris, salwar suits, kurtas and dress materials.

On the basis of design and motif, different patterns have their special significance. The chandokhni and chikhara are specially designed for brides. The barah baag is a pattern, which is when opened looks like a garden of flowers. Earlier, there was a design called bavan baag, but today, no one makes it as it takes too much time and labor.

A network of branches and leaves interwoven with different types of birds, Ambadal is a design that represents the branches of a mango tree. The basant bahar represents the flowers of spring season, the mor zad - a peacock pattern, etc. Chokidal is a design that showcases squares with elephants and other animals. And then there is kambaliya - a design, which represents a dotted pattern in the center and a distinct design along the border.

All the design patterns mentioned above are traditional. Any new designs, which a modern day craftsman creates, are called fancy

Weaving:

Weaving is one of India's vital artwork which offers a wide range of intricately designed baskets and mats woven with perfection blending perfectly the traditional and contemporary style.
Weaving of baskets and mats are common in most parts of the country, but the north-east states of India deserve a special mention. There are different weaving styles, each with a special quality about it. Border weaving in basketry comes in different styles. The usual ones being the tree strand warp border, simple wrapped border and fastened twine.

A large variety of functional baskets too are made. 'Korahi' basket is so made so as to let water pass through while washing rice or fish. The tray is made in the twill technique, whereby weft strands pass over and under two or more warp strands at a time. Manipur has all-purpose type baskets. But its speciality is the basket with dome shaped lid made out of bamboo. This square shaped basket has checks and squares in black and white. Called 'chembong', it is used to store valuable clothes.

Bengal too has a rich variety of baskets. Mat weaving is another speciality of Bengal. 'Sitalpatti', (or cool mat), are made from green cane slips. These are used to sleep on during summers. Another Bengal mat, well known for its fine quality is the 'maslond' of Midnapur district. Mats are also woven with intricate designs like temple spirals, mango patterns etc.

Mat weaving is also an important handicraft of Pondicherry. The designs are divided between horizontal and vertical stripes and floral. Apart from cane and bamboo used for making mats and baskets, other materials too are used in the weaving process: Nagpur makes palm leaf articles, especially shopping bags, dinner cases and ornamental folding.

5.2. ORISSA CULTURE AND HANDICRAFTS

The state of Orissa boasts of a strong ethnic handicrafts industry. It has, in fact, carved out a niche for itself in the spheres of appliqué work, metallurgy, silver filigree, stone and wood carving, etc. An interesting aspect about the handicrafts of Orissa is that they are directly or indirectly linked to
the elaborate rituals observed in context of Lord Jagannath, the presiding deity of the world famous temple at Puri.

The technique of appliqué embodies artistically superimposing cut patches of cloth on top of, or alongside, each other. A base fabric is also used, which is normally very colorful. The use of tiny mirrors in such work is very common and provides a vibrant look to the end products. Appliqué work can be done on bedspreads, pillow covers, etc. This form of handicraft is very popular throughout the state of Orissa.

If one judges by the number of craftsmen engaged in the making of a particular craft, then dokra or brass and bell metal handicrafts will perhaps turn out to be single most important ones in Orissa. Under the category of Dokra crafts, one can find a number of items like figurines, containers with lids, lamp stands, etc. Most of these are inspired by the folk culture of the state. A lot of dokra crafts are also exported from Orissa.

However, the queen of all handicrafts made in Orissa is the silver filigree, locally known as tarakasi. The town of Cuttack and few other villages in its district are renowned for their silver filigree items. The method consists of drawing silver through a number of small holes to make thin wires. These silver wires are then given desired shapes and designs and soldered with pincer and scissors by the craftsmen.

It must be apparent from the numerous ancient monuments, caves and temples in Orissa that the art of stone carving here is very old. Contrary to the sculptors of other places, the ones in Orissa are adept at working with varied materials like soapstone, chlorite, black granite and so on. The same is the case with wood carving in Orissa. A variety of crafts like wooden bowls, incense holder, photo frames and so on are made at the Cuttack town and neighboring areas.
Miniature paintings are called patta chitras. Pattas are now used as wall hangings. The subject matter of Patta paintings is limited to religious themes. The stories of Rama and Krishna are usually depicted on the pattas. "Rasa Lila", "Vastra Haran", "Kaliya Dalan" are some of the recurring themes of Patta art. Just 70km away, on the sea coast lies Puri, a temple and beach town that shares and mirrors some of Bhubaneswar's arts and crafts, even as it nurtures arts and crafts that are uniquely its own. In the famous exquisitely carved Jagannath temple, an annual ritual has given birth to a treasured art form.

Three paintings on specially treated cloth or patas are prepared by the temple painter and hung inside the sacred precincts of the temple. Originating as a ritual, patas developed over the years, as a distinct school of painting executed by the chitrakar (artist) community. Blood red, red ochre, lamp black, yellow, white and indigo blue sometimes offset each other, sometimes blend to form patachitras in the skilled hands of talented chitrakars who follow in the footsteps of their forefathers.

The word patachitra is derived from the Sanskrit word pata, which means a painted piece of cloth, a picture, a tablet or a plate. Chitra means painting or picture. Elements of folk and sophisticated art and craft characterise each finely executed patachitra.

Since olden times, pilgrims to Puri have been carrying home the colourful patas or patachitras as precious mementos—just as they carry back Ganga jal (water from the holy Ganges) form Haridwar. The patas from Puri are sought after by tourists and art lovers both in India and abroad. The chitrakars live and practice their hereditary art in Puri and in two villages on its outskirts—Raghurajpur and Dandshahi.
In Raghurajpur, there are close to fifty families of pata painters. Each of them has a family sketchbook handed down from generation to generation. Gods and Goddesses, the lilas (fanciful but allegorical activities) of Lord Krishna, legends and animals, are all depicted in the sketchbooks. These books are the chitrakars most valuable possessions and are worshipped along with the family gods. Besides pata paintings, the chitrakars also make unique, circular playing cards known as ganjifa which are popular in villages all over Orissa.

**SAND ART:**

In Orissa, a unique type of art form is developed at Puri. But it spreads all over the world. To carve a sand sculpture, the raw material is the only clean and fine-grained sand mixed with water. With the help of this type of sand and with the blessings of God and by the magic of fingers, an artist can carve a beautiful and attractive sculpture on the beach.

Although not historically proved, there is an interesting story in the Orissan myths regarding the origin of sand sculpture like follows: "Poet Balaram Das, the author of Dandi Ramayan was a great devotee of Lord Jagannath. Once during Ratha Yatra (Car Festival), he tried to climb the chariot of Lord Jagannath to offer his prayer. Since he wasn't allowed by the priests of the chariot to climb it and also insulted by them. With a great frustration and humiliation he came to the beach (Mahodadhi) and carved the statues of Lord Jagannath, Lord Balabhadra and Devi Subhadra on the Golden sand."
Then there he started praying and worshipping these statues. His devotion was so strong and deep that the original statues vanished from the chariot and appeared at that place where Balaram das was worshipped. Although the above stanza has no solid historical support, but it is evident that from the period of Balaram Das, the people of Puri are acquainted with the carving of sculpture on sand. The period of Balaram das as mentioned in history was fourteenth century A.D. Hence sand sculpturing in Puri isn't a new phenomenon, but it is at least seven hundred years old. Now-a-days, pupils are acquainted with the stone sculpturing. So stone sculpturing is treated as the first step of sand sculpturing.

The carving on sand is more easier and quicker than carving on a rigid stone. So it is a easy process of learning the art of carving on sand. So within a short period of time, a pupil gets a clearcut idea about the carving. Though these sand sculptures are very easily eye catching and transferable, it is also destroyed easily. That's why the artists donet continue this type of art for a longer period. With the upliftment of tourism, this wonderful art form receive a high prestige and popularisation.

The outcome appreciation of tourists, encourage the artist to do well. Without any motive, these artists are dedicated their life for the development and popularisation of this art. By their dedicated efforts, they are able to internationalise this art form of Puri. There are very few people who leave their foot prints on sands. One of them is Sudarsan Pattnaik. He has magic fingers, with unlimited potentials and with immense heat to create some thing new on sand. He had always a dream that he would win a prize in an international level. For his excellent talent he travels many countries like London, France, Scotland, China, Holand, Singapore, Denmark and Italy.

He is also appreciated by many for his attractive sand sculpture. Now
he became an international artist. In the World Master's Sand Sculpture Championship held at Italy in July 2001 he represented India and got 3rd prize as first Indian. "Golden Sand Art Institute " which is an open air institute in Puri Beach behind Mayfair Hotel started in the year 1995. Around 50 students are taking training in this institute including tourists. Tourists can take basic 7-10 days familiarization course. Beautiful gallery on the beach can be observed in the beach in the afternoon from 4-6 P.M. The institute is run by Mr Sudarsan Patnaik, e-mail: sudarsansand@hotmail.com, Marichikote Lane, Puri-752001, Orissa, India

PAINTINGS:

Orissa has an age old tradition of Painting which stretches from the prehistoric rock shelters to the temples and mathas of this century. Out of these the traditional painters, the tribal painter, the folk and rock painters are of significance.

Palm leaf paintings are very ancient in Orissa. In Orissa the Palm Leaf illustrations are mainly of two types, simple engravings or illustrations in pure line on palm leaf and engraving with colour fillings. In these engravings, colours are muted and play a very minor part. Where colours are at all applied, they are just painted either to emphasize the inscriptions, or to fill up blank space.

Away from the shops and bazaars, in some friendly Oriyan household or in a temple or at an astrologer's place, the ancient art of palm leaf writing still survives. Religious texts continue to be read out from palm leaf manuscripts rather than from printed books.

Horoscopes, too, are traditionally written on palm leaves by professional horoscope makers known as nahakas. Palm leaf was considered so sacred that even after printing presses began operating in Orissa, important texts
continued to be printed on the leaves instead of paper. The printing of New Year cards and wedding invitations on palm leaf is still popular in Orissa.

**Horn articles** of Orissa are mystical and are blended with a superb fashion design. From the horn of cattle articles of daily use like combs, flower vases and pen-stands are made. Their lively appearance, dynamism and animation vie with the real objects of nature - that spells the names of Parlakhemundi and Cuttack.

**Papier Mache**

This skill has been creatively practised by craftspersons from all over Orissa. Paper, waste cloth and different kinds of natural fibres are soaked and beaten into pulp, then mixed with a variety of seeds and gums for strength and as protection from termites.

**Appliqué:**

One of the most important cottage industries encouraged by temple rituals was the creation of appliqué work. Applique in Orissa is an old temple art, which has been refined to perfection. A fine example of the craft is the enormous applique canopies above the reigning deity of Puri, Lord Jagannath. Applique art is the process of cutting coloured cloth into shapes of animals, birds, flowers, leaves and other decorative motifs and stitching them on to a piece of cloth that can ultimately be used as a lamp shade, a hand bag or even a garden umbrella. The village of Pipli, 40 kms. from Puri, is the site of beautiful applique work, created by artists, quite a few of whom have won national awards for their crafts.

The lovely wall paintings seen on houses are very much eye-catching, whether painted with colours or powdered rice water. The traditional patta paintings are painted on the traditional treated cloth with a laquered hard
surface and original colour combinations. The theme of such paintings mostly revolves around Lord Jagannath.

The sets of 96 circular playing cards with traditional charming paintings called "Ganjappa" are much sought after by Connoisseurs. Raghurajpur, a roadside village about 14 Kms away from Puri towards Bhubaneswar and Chittrakara Sahi in Puri Town houses these artisans. The Palm leaf painters are also seen on the job in this village. Raghurajpur which is proud of her products-artisans and painters. These paintings are done by the palm-leaf etching technique which are formed by stitching together rows of the leaves. They can be folded into a compact pile, then opened up easily.

Like patachitras, applique work in Orissa also originated as a temple art. Coloured cloth, after being cut and shaped into the forms of birds, animals, flowers, leaves, and other decorative motifs is stitched onto a cloth piece designed as a wall hanging, garden or beach umbrella, a lamp shade and other utility items. Since the past decade or so, saris and household linen in applique work are also being produced in increasing numbers.

Tiny mirrors in a whole range of geometrical shapes and designs are then encapsulated by thread embroidery to create a striking work of art. Four basic traditional colours—red, yellow, white and black are used, while green has been added in comparatively recent times. Besides Puri, appliqué work is also practised to some extent in Chitki, Barpali, and a couple of other places.

**Lacquer Works:**

The work is executed in delightful folk designs, and form an important part of a girls' trousseau in Orissa. Among other beauties of this crafts are the bangles, necklaces and toys, all of them distinctive and hence in great demand by the cognoscenti. Bamboo boxes are lacquered in various colours and
BRASS METAL:

The fine engravings on brass and bell metal utensils, bronze bangles and pots are important aspects of Orissan art. Artefacts made of metal, particularly brass, find pride of place in the homes of Orissa. Beautiful lamps and lamp-stands are used during the worship of deities. Balkati, Bellaguntha and Kantilo are famous for bell metal craftsmen. Dhokra metal ware is another beautiful craft of Orissa people. It is a tribal art from of Dhenkanal.

METAL WORKS:

A small, select group of gifted Puri craftsmen also persevere with the traditional craft of making brass icons. Elsewhere in the state, in small places such as Behrampur and Belguntha (in Ganjam district), Tarva (Bolangir district), Chandanpur, Phulbani, and Kantilo are scattered some 15,000 families who specialise in producing a variety of brass and bell metal craft objects, which exhibit extraordinary craftsmanship. In Tarva, the craftsmen fashion beautiful utilitarian and decorative objects such as plates, ashtrays and bells out of white metal. About 230 tribal families produce prized dhokra metalware items-boxes, lamps, figures of deities-by the cire perdue or lost wax method. The highly refined, delicate craft of tarkashi or silver filigree work is practised in Cuttack. Silver is beaten and drawn into fine wires and foils, which are then joined together to form articles—generally ornaments—of stirring beauty. The snow glazed filigree work or tarkashi of Cuttack was once sought after by royal households and merchants from far and wide.

Today, the tarkashi workers continue to uphold the traditions of outstanding workmanship, but the clientele has changed, resulting in a comparatively reduced, standardised variety of articles. Besides its famed tarkashi, Cuttack is also well known for its horn work. Buffalo and cow horns are
used by skilled artisans to produce tastefully designed ashtrays, jewellery, figures of birds and animals.

**Silverware or Trakashi** of Orissa is very widely known. Her Filigree works particularly are unique examples of artistic excellence rarely to be seen in any other part of India. Silver wires, extremely delicate, are shaped into intricate designs. Forms of animals and birds, articles of daily use like vermilion receptacles are also made out of silver wires- Filigree ornaments.

Beaten silver is drawn into fine wires and foils which are then fashioned together to create jewellery of infinite beauty. Royal households were known to hanker after the snow glazed filigree works of Cuttack. The workmanship here is similar to that done in Indonesia and it is these cross-cultural influences which may have introduced this wonderful art to India. Since silver utensils play a significant part in family life and religious rituals, some beautiful filigree works bear their mark on the silver utensils available in the state's numerous markets.

**Stone carving** is a very major handicraft of Orissa. As is evident from the innumerable archaeological monuments, rock-cut sculptures, caves and temples built for centuries and embellished with most beautiful and intricately carved statue and other adornments, the art of carving in stone had reached in Orissa dizzy heights. As is evident from the innumerable archaeological monuments, rock-cut sculptures, caves and temples built for centuries and embellished with most beautiful and intricately carved statue and other adornments, the art of carving in stone had reached, in Orissa, dizzy heights of excellence perfected through centuries of disciplined efforts of generations of artisans.

The progeny of these artisans who built the magnificent temples of "Parsurameswar", "Mukteswar", "Lingaraja", "Jagannatha" (also spelt as
Jagannath) and that wonder in stone, the temple chariot of the Sun God at Konark. Besides the beautiful Stupas and monasteries of Lalitagiri Ratnagiri and Udayagiri have kept alive the sculptural traditions of their forefathers and their deft hands can and do chisel and carve exact replicas of the original temple sculptures besides producing a variety of other items. Unlike sculptors of other places, the artisans of Orissa are at home with a variety of materials. They handle with equal facility the ultra soft white soapstone, or "Khadipathara", as the slightly harder greenish chlorite or "Kochilapathara" and the still harder pinkish Khandolite or "Sahanapathara" or "Baulapathara" and the hardest of all black granite or "Mugunipathara".

The tools they use are few and simple and consist mainly of hammers and chisels of various shapes and sizes with such local names as 'Muna', 'Patili', 'Martual', 'Thuk-Thuki' and 'Nihana'. Whether the stone is hard or soft a sort of outline is first drawn on the stone which is already cut to the appropriate size. Once the outline is incised indicating the shape, the final figure is brought out by removing the unwanted portions. While for the harder stones this is done by chiseling out the extra material, with softer stones this is done by scraping out the same with a sharp flat-edged iron tool. As for the motifs, the endless variety of sculptures adorning the temples provides the models although other motifs are also not uncommon.

Among the former the ubiquitous "Alasa Kanyas" or indolent damsels and "Salabhanjikas", lady with the bough of a sal tree, "Surasundaris" heavenly beauties playing on different musical instruments adorning the topmost tier of the Konark temple, the "Nava Grahas" or nine deities representing the nine planets, Konark wheel, Konark horse, elephant, lion composite mythical figures like 'Gajabidala', 'Gajasimha' are quite popular. Other motifs include representation of deities of the Hindu pantheon like Krishna and Radha, Laxmi, Vishnu, Durga, Buddha, Ganesa, 'Haraparvati', Nrusingha etc. In recent times may decorative and utilitarian articles like ashtrays, paperweights, candle stands book rests are
also being made. These carvers also make images for installation in temples as presiding deities and Parswa-Devatas as well as large pieces for decoration of public places.

One may find samples of these in the Handicrafts museum, Bhubaneswar, Konark horse in the Barabati Stadium at Cuttack and Konark wheel almost the same size as the original adorning the face of a modern Hotel at Bhubaneswar. Another giant Konark horse will adorn the traffic island at a busy intersection in Bhubaneswar and will soon be a landmark.

The four colossal Buddha images and the friezes depicting the life of the Buddha and Ashoka in the modern "Shanti Stupa" at Dhauli are also the handiwork of Orissa's craftsmen. Artisans mainly at Puri, Bhubaneswar, and Lalitgiri in Cuttack district practice the handicraft though some are also found in Khiching in Mayurbhanj District. The traditions are carried on from generation to generation and a few ancient texts on the art, which have survived, are followed closely.

UTENSILS:

Apart from the decorative, votive articles and modern utilitarian items, the craft also covers another group of products in shape of stoneware utensils and kitchenwares. Following the simple process of turning and polishing by using a local wooden lathe called "Kunda", the craftsmen produce beautiful polished plates ('Thali'), containers ('Gina, Pathuri'), cups and glasses. These are used for pujas, ritual worships as well for regular eating 'Pathuris', stone ware deep containers are particularly good for storing curd as they do not react to acid and these are also filled with water and used for placing the legs of wooden 'Almirahs' to prevent ants from getting in. The craftsmen making these articles are concentrated at Baulagadia and Nilgiri.
WOOD WORK

Baskets, hand fans and tablemats are woven from golden grass by the femalefolk. Floor mats are also woven out of golden grass, which is a local product. Today the demand for these goods has increased and this testifies to their beauty, utility and lasting quality. Cane work of Banapur is widely acclaimed and popular in Orissa and outside. Getable and mineral colours are used.

TEXTILE

Ikat - that gloriously woven, blurry edged, gemcoloured design, in gorgeous yarns of silk and cotton has become synonymous with Orissa. Speaking eloquently of its old maritime linkages with Bali, the Ikat tradition of Orissa is the intricate process of Tie and Dye i.e., knotting selections of yarn before dipping them in separate colours one at a time and finally weaving them to produce one of the most delightful designs in multi-hued tones, in motifs drawn from the richness of nature, in threads both silken and gold. The double-ikat designs from Sambalpur are great buys as are the gold embroidered ones from Sonepur. The Bomkai ikats have motifs drawn from the Shakti Cult.

Wood carving is another important handicraft of Orissa. This again can be broadly grouped into three sub-groups-painted wood carvings, plain wood carvings and wood turned items. In the first group we have painted wooden toys of Puri and Bargarh masks, and idols and chariot decorations. Usually light varieties of wood are preferred and vegetable and mineral colours are used.

The plain wood carvings are mostly done on a soft creamish wood called gambhari or white teak. This variety of wood carving is mostly practiced in Cuttack town though a few craftsmen are also found at Bhubaneswar and Puri.

TOYS, DOLLS etc

Orissa has a rich tradition of toys, dolls, puppets and masks. Among the best known are the wooden toys, gaily painted animals, fish and fowl that
commented the wildlife of Orissa's woods and waters, some mythical animals, the most typical being the Gajasimha, a lion riding an elephant, apparently a ritual figure for one sees it on the temple doorways everywhere in Orissa.

These dancing dolls, small sized and in flowing robes, are made of light wood with extremely flexible joints that make their movements so pleasing. The masks are carved out of wood and are painted brightly. These masks are used widely in Sahijatra.

5.3. EXPORT POTENTIALITY OF ORISSA HANDICRAFT PRODUCTS

Orissa is known for its excellence in silver filigree, appliqué, stone carving, brass and bell metal works, horn carving, terracotta and patta paintings etc. The directorate of handicrafts and cottage industries provides administrative managerial and financial support for promotion, revival and diversification of this traditional industries through various schemes as government felt its potentiality. In order to strengthen the artisan based enterprisers in the handicraft sector, 19 handicraft training centres are presently functioning in the state. The Orissa State Cooperative Handicrafts Corporation Ltd. (OSCHC) is engaged in strengthening the production base enlarging market opportunities, encouraging exporters and introducing new design and technology in the handicraft sector. The corporation provides assistance to primary handicrafts cooperative societies, voluntary organisations and individual artisans for improving for their marketability of their products. The corporation procures a wide variety of handicraft products and undertakes marketing of these both inside and outside the country through its sales outlets popularly known as 'Utkalika'. The corporation is also running a craft development centre at Jeypore for providing a package a services to a cluster of craftsman under a single umbrella for development of handicrafts. The corporation is implementing woolen carpet weaving training scheme through its five training centres.
5.3.1. MEASURING EXPORT POTENTIALTY:

Impressed by the rising demand for Indian handicrafts in the international market, a group of Belgian research scholars recently visited some tribal villages in Orissa to assess the scope of marketing tribal handicraft internationally. They claimed that handicraft items, especially Orissa handicraft items, were in great demand abroad, and if marketed properly, tribals could earn substantially.

According to an Export Promotion Council for Handicrafts (EPCH) report, the market for Indian handicrafts in Europe is tremendous. Indian exports of handicrafts registered a little over ten percent (about $299 million) in 2005-06. In 2006, Orissa, Jharkhand, Uttarakhand, Chhattisgarh, Jammu and Kashmir and the North-Eastern region were the focus areas, as they have abundant growth prospects in the handicraft sector. Indian handicraft is expected to triple its export turnover to Rs. 39,000 crore (excluding carpets) by 2009-10, which will also create around 20 lakh new jobs.

<table>
<thead>
<tr>
<th>Year</th>
<th>No. of Units established</th>
<th>Relative growth</th>
<th>Investment (Rs. in Lakhs)</th>
<th>Relative growth</th>
<th>Employment (No. of Persons)</th>
<th>Relative growth</th>
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<tr>
<td>2000-01</td>
<td>22431</td>
<td>0</td>
<td>4064.38</td>
<td>0</td>
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<td>2001-02</td>
<td>26196</td>
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<td>34.75</td>
<td>20498</td>
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</table>

(Source: Directorate of Handicrafts and Cottage industries, Bhubaneswar)
Table 5.1 reveals the handicraft scenario of the state, Orissa during 2000-01 to 2006-07. Here, it shows the number of units established in different years along with the related investment, with the percentage of relative growth and employment in these sectors. During the year 2001-02, the growth trend indicates a positive increase of 16.78 percent than the previous year i.e. 2000-01. After that, it gradually decreased up to the end of the study period. Mostly in the last part, the number of units were gradually shut down their units as this sector faced a lot of problem in marketing their products. Most negative in trend was marked in the year 2005-06 followed by the year 2004-05. Similarly, from an investment point of view, maximum investment was in the year 2003-04 for Rs.6788.65 lakhs followed by the year 2001-0 where as the least investment was marked in the year 2005-06. In response to the relative growth index, at the beginning of the study period, it was quite increasing where as the last part indicates a gradual relative negative growth in investment except the last year i.e. 2006-07 of the study period. Further, in response to employment in these sectors, highest was marked in the year 2003-04 followed by the year 2002-03, where as the lowest number was employed in the year 2006-07. In measuring the trend in relative growth, maximum positive growth was reported in the year 2002-03 than the previous year. After that, a gradual decrease in number of employment was marked till the end of the study period. So, it may be concluded that the number of establishment was decreased year after year along with the decrease in number of employment. But the amount of investment in these sectors was marked increasing even some units were shut down. That indicates a gradual more and more investment in setting the units to purchase new updated tools and machineries for the new designed productions to fetch the market in the competitive environment.

Some professionally managed concern actively involved in Export of Orissa Handicrafts in Orissa, India and Abroad. Handicrafts of Orissa is the name when one thinks of quality Products, timely delivery. It is a popular name among the scores of Handicrafts Products in the temple city, Bhubaneswar that stands
for supreme quality at an affordable price. It strongly believes in beauty and quality to satisfy customers in every possible way.

With the relentless pursuit of the artisans who have presented excellent products, ensuing high quality and excellent products at affordable costs without compromising on the quality, potentiality can be measured both for the country and abroad. A confidence gained from its customers, which is their real inspiration.

The Handicrafts products of Orissa have huge export potential. The annual Handicrafts export from the state is limping around Rs.1.00 crore only. There are only 10 exporters in Orissa at present dealing in Handicrafts exports. The performance in the last three years is given in Table 5.2.

Table 5.2 displays about the handicraft products along with the exporting country from Orissa. It is observed here that maximum stone statue, stone carving items and stone related products have been exported to European countries, more specifically to Germany, Canada, France, USA and Germany. Further in export of appliqués, more preferred countries are France, Japan, UK, Canada and Singapore. In wood carving and silver pilgrimage mostly the countries like Canada, Australia, France, Norway, Switzerland, Brazil and Mauritius than other countries.
### TABLE 5.2

Showing Handicrafts items exported from Orissa along with the respective Country

<table>
<thead>
<tr>
<th>Name and Address of the exporter</th>
<th>Handicrafts items exported</th>
<th>Country to which exported</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orissa State Co-Op. Handicraft</td>
<td>Stone Carving/Painting/</td>
<td>USA/Germany</td>
</tr>
<tr>
<td>Corpn. Ltd. Bhubaneswar D-2/3, Rasulgarh</td>
<td>Dhokra/Papier mache/ Wood Carving/Silver Filigree/Appliqué</td>
<td>Canada/Australia/ France/ Norwary/ Switzerland/ Brazil/Mauritius</td>
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<tr>
<td>ORUPA 02/A, 1st Floor, Krishna Tower Nayapalli, Bhubaneswar</td>
<td>Dhokra/Appliqué</td>
<td>USA/UK</td>
</tr>
<tr>
<td>The Samaya 10-A, Station Sqr. Bhubaneswar</td>
<td>Appliqué/Dhokra</td>
<td>Singapore/Netherland/ Canada</td>
</tr>
<tr>
<td>Oriental Handicrafts 101, Bapuji Ngr. Bhubaneswar</td>
<td>Stone Carving/ Appliqué</td>
<td>France</td>
</tr>
<tr>
<td>Orissa Art and Crafts Lewis Road, Bhubaneswar</td>
<td>Stone Carving</td>
<td>Europe</td>
</tr>
<tr>
<td>M/S Gems and Minerals Kantabanji, Bolangir</td>
<td>Gems Stone</td>
<td>Thailand/Germany/USA/ Ceylon</td>
</tr>
<tr>
<td>Padmashree Sudarshan Sahoo Station Road, Puri</td>
<td>Stone Statue</td>
<td>Germany/Canada/ Spain/ France</td>
</tr>
<tr>
<td>Puri Craft Sarbodaya Nagar, Puri</td>
<td>Stone Statue</td>
<td>Germany</td>
</tr>
<tr>
<td>Diamond Appliqué Pipili, Puri</td>
<td>Appliqué</td>
<td>France/Austria</td>
</tr>
<tr>
<td>Welfin International Kacheri Road, Rourkela</td>
<td>Appliqué</td>
<td>Japan/UK</td>
</tr>
</tbody>
</table>

Source: Directorate of Handloom and handicrafts, Orissa

### 5.4. SUMMARY

The state of Orissa have a strong ethnic handicrafts base and has, carved out a niche for itself in the spheres of appliqué work, metallurgy, silver filigree, stone and wood carving, painting, jewellery and statue along with bell metal products etc. Appliqué work can be done on bedspreads,
pillow covers, etc. This form of handicraft is very popular throughout the state of Orissa. A number of craftsmen engaged in the making of a particular craft, then dokra or brass and bell metal handicrafts will perhaps turn out to be single most important ones in Orissa. Under the category of Dokra crafts, one can find a number of items like figurines, containers with lids, lamp stands, etc. Most of these are inspired by the folk culture of the state. A lot of dokra crafts are also exported from Orissa.

However, the queen of all handicrafts made in Orissa is the silver filigree, locally known as tarakasi. The town of Cuttack and few other villages in its district are renowned for their silver filigree items. It must be apparent from the numerous ancient monuments, caves and temples in Orissa that the art of stone carving here is very old. Contrary to the sculptors of other places, the ones in Orissa are adept at working with varied materials like soapstone, chlorite, black granite and so on. The same is the case with wood carving in Orissa. A variety of crafts like wooden bowls, incense holder, photo frames and so on are made at the Cuttack town and neighboring areas. In making Pattachitra, which are also miniature paintings are also prepared by the artistic painters of Raghurajpur. Pattas are now used as wall hangings. The subject matter of Patta paintings is limited to religious themes. Also the state capital, Bhubaneswar is full of arts and crafts, even it nurtures arts and crafts that are uniquely its own. In the famous exquisitely carved Jagannath temple, an annual ritual has given birth to a treasured art form.
REFERENCES


