



HANDLOOM EXPORT

News Letter

Vol. No. 4 Rs. 50/-

October - November 2020



Handloom Export Promotion Council



HEPC - Executive Committee

Celebrate this Diwali with local weavers and artisans
#Local4Diwali. Support handlooms & handicrafts!





HANDLOOM EXPORT

Newsletter of Handloom
Export Promotion Council
October & November 2020

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Kota Doria is a light weight fabric made of tiny woven squares (khat) which is still hand woven on traditional pit looms in Kaithoon near Kota in Rajasthan. It is a unique blend of two most widely worn fabrics - Cotton and Silk.

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Dear Members,

It is a welcoming move that the Union Cabinet chaired by the Prime Minister, Shri Narendra Modi has given its approval to introduce the Production-Linked Incentive (PLI) Scheme in 10 key sectors including textiles for Enhancing India's Manufacturing Capabilities and Enhancing Exports (Atmanirbhar Bharat) with aim to make Indian manufacturers globally competitive, attract investment in the areas of core competency and cutting-edge technology; ensure efficiencies; create economies of scale; enhance exports and make India an integral part of the global supply chain. An amount of Rs.10683 cr. has been allotted to MMF segment and technical textiles under textiles sector. It would be grateful if such similar scheme may be extended to hometextile sector under MSMEs in near future.



The two main pillars of any manufacturing driven economy are Quality and Productivity. First step in this direction would be to understand the challenges & opportunities concerning productivity & quality across Indian industry sectors, it is proposed by the Ministry of Commerce to organise a series of webinars "Udyog Manthan" a marathon of focused webinars to identify challenges related to quality and productivity faced by Indian Industry, with a view of solving them to promote International as well as domestic market. The indicative date for Textiles and Apparels sector is on 18.01.2021 (Monday). I urge the member exporters to register with the Council for participation.

It is to be noted that to promote ease of doing business and to provide an institutional mechanism for the redressals of exporters' grievance, Zonal office of DGFT CLA New Delhi is conducting video conference for an hour at 2.30 pm every working day and the official video link has already been shared to the industry members. The members of the Council are requested to make use of this opportunity to take up the industry's concern to the ministry.

Textile ministry has launched "Local4Diwali" campaign to help local artisans, weavers and businessmen by buying and gifting local textiles and handicrafts on Diwali. HEPC has celebrated this Diwali with local weavers and artisans by purchase of handloom products.

With warm regards,

A handwritten signature in blue ink, consisting of stylized cursive letters, positioned above the printed name of the Chairman.

T.V. Chandrasekaran
Chairman

Shift in textile industry since COVID

The textile industry which had really slowed down at the initial stages of the lockdown due to pandemic has started showing signs of recovery. There are plenty of orders coming in to replenish the gap created by disruption in supply from China and investors wary of business continuity with China.

The current state might give the much needed thrust to the textile industry from an export and expansion point of view. India is also becoming a major destination for textiles as we have cotton. The innovation of textiles in India including the aesthetic, variety and artwork is fairly expansive even when compared to Vietnam and Bangladesh, even though their export capability has been well established.

This period has also seen innovation across brands to reach out to the customers. Most of the brands started their own online stores as the demand actually increased with people staying more at home and using regular items like bedsheets, towels, etc. Only the mode of purchase and requirement changed.

The increased demand not only uplifted the economy, but it also restarted the employment opportunities for women, as the textile industry empowers women.

The range of portfolios grew to add masks as they have become a staple product. It is no longer a marketing stunt to add masks to the portfolio, it is a responsibility of the entire industry to produce masks to serve the nation.

Brands have added their own novelty by creating reusable masks with various finishes like anti-microbial, anti-viral to service the rise of wellbeing as of one the core demand.

Expected trends

In the coming months the textile industry will witness e-commerce becoming the key point of sale for all brands. Touch and feel is no longer a viable option for people. Apart from that more textile players will opt for digital sales and marketing by tapping into wooing customers with social media influencers.

Antimicrobial textiles will continue to play an important part as hygiene and safety are of prime importance now, therefore we can see a continuous rise in the demand for hygiene based products and protective fabrics. Products that will enhance the quality of life will sell more than luxury goods.

Home linen industry will have to cater to the requirement of customers by incorporating hygiene as the key enhancement for product purchase.

With work from home becoming a reality, another layer of innovation that textile brands have to create is fabrics that are waterproof (splash proof), fragrant, wrinkle-resistant, and easy to care for at home.

Business and festive trends for home linen industry

Home textile sales have increased worldwide as people spend a lot of time at home. Another befitting change is that the world has grown more conscious of sustainable living and lowering damage to the environment. Home furnishings and linen products made out of organic cotton, linen, bamboo, hemp etc. will make for a path breaking trend. In fact brands are investing in chemicals and dyes which are environment friendly and sustainable so that they can cater to the needs of the customer along with fulfilling their social responsibility. In addition, R&D teams are hired by various brands that are working towards ecological environmental management and sustainable goals. Water conservation through use of less water during the manufacturing process is something that brands and customers both consciously look at to build long term associations.

With festive season, we expect to see more home linen and home furnishing purchases as people continue to spend more time at home, while also entertaining friends and family at home.

Festive period is all about feeling good, so even during the pandemic we will see bright and colourful patterns win over the pantone colour of the year, which is classic blue. Material wise, soft feel satin bed linen would be preferred because of added comfort. Here again antimicrobial/antibacterial elements will be the key across designs and materials.

In my experience, the home textile industry will see increased demand and sales all over the world for which a huge part is owed to the 'work from home' situation. While demand is way more than supply, it will be balanced post January.

We also expect cotton prices to rise following an increased demand for cotton textiles. Post that we can also witness India becoming a major destination for textile. As highlighted new fibres like linen, bamboo, Tencel and modal have become predominant choices of the evolving and discerning customers.

Source : **FF** | **FIBRE2FASHION.COM**
WORLD OF GARMENT • TEXTILE • FASHION

Cabinet approves Industrial Corridor nodes at Krishnapatnam and Tumakuru under CBIC

Multi Modal Logistics Hub & Multi Modal Transport Hub (MMTH) at Greater Noida also approved

The approved proposals have a total estimated cost of Rs. 7,725 crore and an estimated employment generation of more than 2.8 lakh persons

Will facilitate manufacturing investments into the country by providing quality, reliable, sustainable and resilient infrastructure to industries

Will position India as a strong player in Global Value Chains with developed land parcels incities for immediate allotment for attracting investments

Approved proposals to provide an impetus to “Aatmanirbhar Bharat” & “Make in India” with reduction in logistics cost & improving operational efficiency with seamless connectivity across Rail, Road and MRTS to passengers

The Cabinet Committee on Economic Affairs chaired by Prime Minister Shri Narendra Modi has approved proposals of Department of Promotion of Industry & Internal Trade (DPIIT) for construction of various trunk infrastructure components for:

- a. Krishnapatnam Industrial Area in Andhra Pradesh with an estimated cost of the project of Rs.2,139.44 crore;
- b. Tumakuru Industrial Area in Karnataka with an estimated cost of Rs. 1,701.81 crore;
- c. Multi Modal Logistics Hub (MMLH) and Multi Modal Transport Hub (MMTH) at Greater Noida in Uttar Pradesh with an estimated cost of Rs. 3,883.80 crore.

Envisioned on the backbone of major transportation corridors like Eastern & Western Dedicated Freight Corridors, Expressways and National Highways, proximity to ports, airports, etc., the objective of Industrial Corridor

Programme is the creation of greenfield industrial cities with sustainable, 'plug n play', ICT enabled utilities to facilitate the manufacturing investments into the country by providing quality, reliable, sustainable and resilient infrastructure to industries. The developed land parcels in these cities will be ready for immediate allotment for attracting investments into manufacturing and positioning India as a strong player in the Global Value Chain. The Industrial Corridor Programme thrives to attain the objective of creation of an "Atmanirbhar Bharat" to drive the growth of industries and create greater avenues for investments across the country.

These projects have been planned on the backbone of multi modal connectivity infrastructure. Krishnapatnam Industrial Area in Andhra Pradesh and Tumakuru Industrial Area in Karnataka under Chennai Bengaluru Industrial Corridor (CBIC) have been approved to kick start the development in Chennai Bengaluru Industrial Corridor Project. These greenfield industrial cities will be self-sustained with world-class infrastructure, road and rail connectivity for freight movement to and from ports and logistic hubs along with reliable power and quality social infrastructure.

These projects will generate ample employment opportunities through industrialisation. For Krishnapatnam node, estimated employment projection on completion of the first phase of development is likely to be around 98,000 persons of which about 58,000 persons are likely to be employed at the site. For Tumakuru node, employment of about 88,500 persons is estimated, out of which 17,700 persons will be from service industries such as retail, offices and other commercial opportunities in the initial development phase.

Multi Modal Logistics Hub (MMLH) & Multi Modal Transport Hub (MMTH) Projects at Greater Noida, U.P. are in close proximity to Eastern peripheral expressway, NH91, Noida- Greater Noida Expressway, Yamuna Expressway, Eastern & Western Dedicated Freight Corridors. Logistics Hub project will be developed as a world-class facility that will provide efficient storage/transitioning of goods to/from the Dedicated Freight Corridors (DFC) and offer a one-stop destination to freight companies and customers. The facility will not only provide standard container handling activities but also provide various value-added services to reduce logistics cost with improved efficiency of operations.

Multi Modal Transport Hub (MMTH) project located near the already existing Indian Railways station of Boraki will act as a transport hub with provisioning of Rail, Road and MRTS accessibility for the passengers in a seamless manner. MMTH will have space for Inter State Bus Terminal (ISBT), Local Bus Terminal (LBT), Metro, commercial, retail & hotel space and green open spaces. The project will provide world-class passenger movement facilities for the growing population of the catchment zone catering to upcoming developments in U.P. sub-region of the NCR and thus, decongest Delhi. The employment generation estimated is about 1,00,000 persons by 2040 for both these projects and will have a positive impact on the growth opportunities in the surrounding area.

Source : PIB - 30-12-2020

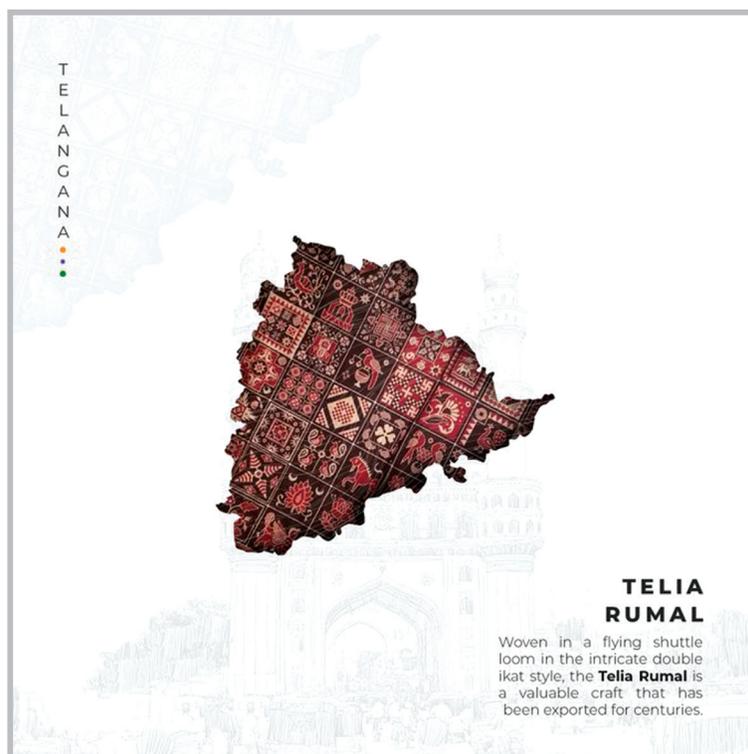
REMISSION OF DUTIES AND TAXES ON EXPORTED PRODUCTS (RODTEP) SCHEME GETS IMPLEMENTED FROM 01.01.2021

Taking a major step to boost exports, Government has decided to extend the benefit of the Scheme for Remission of Duties and Taxes on Exported Products (RoDTEP) to all export goods with effect from 1 January, 2021.

The RoDTEP scheme would refund to exporters the embedded Central, State and local duties/taxes that were so far not being rebated/refunded and were, therefore, placing our exports at a disadvantage. The refund would be credited in an exporter's ledger account with Customs and used to pay Basic Customs duty on imported goods. The credits can also be transferred to other importers.

The RoDTEP rates would be notified shortly by the Department of Commerce, based on the recommendation of a Committee chaired by Dr. G.K. Pillai, former Commerce and Home Secretary. The final Report of the Committee is expected shortly. An exporter desirous of availing the benefit of the RoDTEP scheme shall be required to declare his intention for each export item in the shipping bill or bill of export. The RoDTEP shall be allowed, subject to specified conditions and exclusions. The notified rates, irrespective of the date of notification, shall apply with effect from 1 January, 2021 to all eligible exports of goods.

Source : PIB - 31-12-2020



A) Productwise analysis for the period April 2020-Sep 2020 vis-à-vis April 2019-Sep 2019

Value US\$ million and INR crore

Products	Apr 2019-Sep 2019		Apr 2020-Sep 2020		% growth	
	INR	US \$	INR	US \$	INR	US \$
A)Fabrics						
1. Real Madras Handkerchiefs	0.00	0.00	0.00	0.00	0.00	0.00
2. Lungies	3.32	0.48	1.52	0.20	-54.10	-57.21
3. Dhotis	1.99	0.28	0.29	0.04	-85.44	-86.35
4. Sarees	2.63	0.37	3.18	0.42	20.81	13.84
5. Other Fabrics	83.16	11.87	42.79	5.72	-48.55	-51.84
Total (A)	91.10	13.01	47.78	6.39	-47.55	-50.91
B) Madeups						
1. Bed linen	228.31	32.75	69.74	9.30	-69.46	-71.59
2. Table linen	90.84	12.98	23.21	3.10	-74.45	-76.08
3. Toilet & kitchen linen	53.26	7.62	6.18	0.83	-88.39	-89.16
4. Cushion covers	73.89	10.56	41.59	5.57	-43.71	-47.24
5. Other Furnishing Articles	162.67	23.24	107.78	14.42	-33.75	-37.98
6. Other Madeups	72.89	10.42	18.10	2.42	-75.16	-76.78
Total (B)	681.85	97.57	266.60	35.64	-60.90	-63.47
C)Floor Coverings						
Carpet and Floor coverings including mats & mattings	400.40	57.26	304.01	40.67	-24.07	-28.97
D) Clothing Accessories						
Scarves, Stoles, Gloves, Mitts, Mittens etc.	50.57	7.22	32.55	4.38	-35.63	-39.29
Grand Total (A)+(B)+(C)+(D)	1223.92	175.05	650.94	87.08	-46.82	-50.26

B) Quantity wise handloom Export for the period ended September 2020

Product Category	Apr 2019 - Sep 2019	Apr 2020 - Sep 2020	% growth
Fabrics in sqm.	6908558	2456648	-64.44
Floor coverings in sqm.	11607578	8641442	-25.55
Clothing accessories in Nos.	1457439	361049	-75.23
Made ups in Nos.	20752876	9786512	-52.84
Made ups in Kgs.	3152957	896294	-71.57

C) Top 20 export destination of handloom products

S.No	Country	April 2020 -Sep 2020 (INR cr.)	April 2020 - Sep 2020 (US \$ mn.)
1	U S A	235.92	31.57
2	U K	51.48	6.89
3	AUSTRALIA	36.73	4.91
4	SPAIN	29.89	3.99
5	GERMANY	28.88	3.87
6	ITALY	27.96	3.73
7	FRANCE	26.53	3.55
8	SOUTH AFRICA	21.00	2.81
9	JAPAN	16.51	2.20
10	SWEDEN	14.09	1.89
11	NETHERLAND	12.69	1.70
12	GREECE	12.47	1.66
13	CANADA	11.54	1.55
14	U ARAB EMTS	9.83	1.32
15	CHILE	7.21	0.96
16	BRAZIL	7.16	0.96
17	ISRAEL	6.17	0.82
18	BELGIUM	5.46	0.73
19	FINLAND	5.25	0.70
20	RUSSIA	5.04	0.67

Source: Compiled from DGCIS data

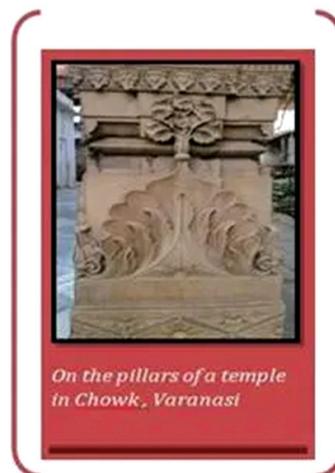
Banarasi Sari - Evolution and Endurance in Modern Age

Banarasi saris came into being during the Mughal era. Their style and presentation have changed since then; they have been toned down to incorporate more neutral colours and minimalistic motifs.

When a woman wears a sari, she epitomises Indian tradition. The attire brings with it a standardised code of conduct-the wearer's demeanour cannot be less than perfect, her gait as majestic as a ship at sea.



If just being arrayed in a sari can have such explications to it, then the six yards of this unstitched cloth has more to reveal than just clad the body. A blank canvas for the designer and the weaver, the sari comes alive with distinct artistic weaves, gold, silver embellishments and interesting prints. With numerous stories weaved into it- tales, motifs and colours, of fabric and art form, of its place of origin and worth- the sari has persisted and evolved through the ages. When we talk about the expression of a maker's artistic pursuit- a customised piece, and not mass produced, and hence not a stock reprint- we narrow down our subject to the traditional produces like the 'banarasi' sari here.



Crafts communicate the traditional and cultural heritage of a country. They outline the relationship of the present

generation with the deities and shrines, nature, festivals and everyday life. There is a strong sense of continuity by inheritance. Some of the motifs and patterns of the banarasi sari are common to the walls and pillars of the ancient temples of Varanasi. Each region within India has its exceptional style, procedure of weaving and design that has been influenced by not only the geographical, social and cultural traditions but also by migrating ethnic groups. It was the Mughal era when banarasi saris came into being. Muslim artisans and craftsman chose Banaras as the city as it was rich in all aspects i.e, there were variety of techniques and processes that the city had already mastered by then.



Jaquard loom with the punchcards loaded above head position



The weft and warp assembly on loom .

Process of manufacturing: Weft & warp

The 'naksha' technique of making brocade fabrics has been replaced by the jacquard attachment, though the rest of

the technique has remained more or less the same i.e, throwshuttle pit looms and the extra weft (clockwise threads on a loom flanking warp threads) technique with twill weave is still practiced. Yarns have changed from pure gold or silver to imitation zari and silk has been replaced by synthetic yarns. Both traditional and contemporary designs are being used.

Algorithm of today's procedure practised by weavers:

Processed silk yarn procured from Gujarat and zari from Surat is segregated by fixing between the toes and segregated into spools of a particular breath.

A part of the yarn is wrapped and is multi-coloured as per the specifications of the designers.

Raw yarns are dipped in boiled colour solution for five minutes, and then dried by twisting in opposite direction between two poles. Once dyed it is washed with normal water and dried in shades at room temperature.

Warp is fixed to the warping machine and is reeled to the warp beam. The tautness of the warp is fixed by adjusting the levers of the loom.

Artisans check the tautness of the thread between the stretched warp and each thread is examined carefully. Finally yarns are stretched on iron rod and wrapped firmly to the beam.

Silk yarns are then transferred into small spools called bobbins with the help of spinning wheels. These bobbins are later inserted into fly shuttles while weaving.

Pure silver zaris are added to the sari. It can be tested by heating-if it melts completely then it is a pure zari or else it will turn into a chewing gum lump.

Banarasi saris are known for their gold and silver zari and finely woven with silk and decorated with intricate designs. Therefore, the next step is of pattern making.

Punch cards are made with cardboard sheets cut into required sizes. Design on saris is weaved using punch cards and these cards are the characteristics of jacquard looms.

The cards are punched according to the motifs so that they guide the thread through the loom.

Artisans load the punch card according to the design before weaving sari above head position; depending on the intricacy of the design a sari can take from a week to a month. Weavers use different colours of spindles according to the design and motif.

The completion of sari is called reja puja.

Waft & weft story: The term 'brocade' is derived from the Latin word brocare (to prick), which means needle work, loom embroidery or embroidery weaving. It is also known as 'kinkhab'-kin means golden, khab means dream-a fabric seldom or rarely seen in dreams or a gold dream. It is heavily woven with gold thread throughout. The traditional banarasi brocades were classified into three following groups viz zari brocades (kinkhab and baftas/poth-thans), amru brocades (silk patterns on silk, i.e., tanchoi) and abirawans (cut work brocades and tarbana). The gold and silver zari are used to generate gleaming embossed extra weft pattern that gives a classic touch to the sari.

Various types of zari

a) Pure zari: The central part of pure zari is made up of silk filaments, from which sericin has been removed. The silk yarn is twisted in red or yellow hues, over which thin wire (lametta) of silver and flatten wire (badla) is wound. The silver zari threads used in pure zari are electroplated with great expertise in pure gold solution to produce good quality gold zari.

b) Tested zari: Also available in the market as imitation zari because it has the external quality of real zari and therefore resembles real zari in terms of glimmer. This variety of zari is a bit inferior to the real zari because of the use of copper lametta instead of silver and silver embellishment is done on copper wire and to produce gold zari, the tested zari is embellished with gold solution.

c) Powder zari: The mechanised process followed for making powder zari is similar to the tested zari; it varies only where the powder gilding is done on imitation zari instead of gold electroplating.

d) Plastic zari: This is the most inferior type of zari where plastic thread is used as lametta instead of copper or silver.



Motifs used

There are umpteen motifs used. The designs are of pretty floral patterns, vegetal designs, stylised dots, jal patterns, ashrafi motifs, geometrical motifs, small flowers (buti), mango motifs (kalgha), human figures, bird depictions, animals and flourishing trees, all drawn from nature. Some of the motifs on the walls of the temples in Varanasi also find their presence on Banarasi weaves.

Banaras silk sari is known for its softness, glimmer and luxurious look. The sari achieves a majestic look through its rich and intricate weave and zari work.

The variegated patterns

Brocade sari: The term brocade refers to those textiles where patterns are created by transfixing or thrusting the needle between thread patterns or the warp. The sari has multiple motifs in gold and silver threads, used as extra weft against silk background. The borders and pallav have scroll designs whereas the body of the sari can have several appealing patterns throughout as per the designer.



Chiffon jamdani: Unlike the other varieties of yarn in richer brocade saris, this kind has more coarse twisted yarns that form the warp sheet. The S and Z warped ends are alternately arranged that impart a wavy and crepe appearance to the textile. The jamdanis generally have buti patterns all over.

Jangla: These are a must have wedding trousseau item. These are rich and heavy due to the meena work jaal and jangla designs all over. The finish of the motifs is neat to resemble just the same on both sides of the fabric due to swivel weave without any floats. Jangla sari requires a minimum of two weavers who work together with 14 to 28 shuttles at a time.

Kora cutwork: In this kind, cut work are made against a plain ground. This gives a jamdani effect as the loose thread dangling between the motifs are trimmed manually and neatly.

Resham buti: An affluent kind of banarasi silk sari where butis are woven all over the ground bordered with heavy design and highly ornate pallav.

Satin border sari: This has pallav and border in satin weaves, the rest sari is plain.

Satin embossed sari: These have floral, ilayechi and charkhana patterns all over in satin weave.

Tanchoi: The motifs are woven in satin weave with silk as extra weft and are without zari. Its jamawar style and paisley motifs are thickly spread throughout. These are quite heavy.

Tissue sari: These have gold like appearance of cloth because they are woven with silk as warp and zari running as weft with combination of zari and silk in extra weft. Therefore, these are the most popular as wedding attire.



Protect weavers from commercialisation

Earlier scenario: Prior to independence, agriculture was thought to be the only instrument for rural development, but by the Eighth Five Year Plan, policy makers recognised small production units as a means to improve rural income by utilising the local human and material resources that could prevent migration from rural to urban areas. Many policies were introduced to promote handicrafts, of which handlooms formed a major part, but implementation of these plans could not be monitored effectively then to benefit craftsmen. The Uttar Pradesh Weavers Association has now bought the copyright to banarasi saris.

Path breaking: The National Handloom Day celebrations held at Banaras Hindu University in 2019 turned out to be a concerted effort to bring these behind-the-scene components of the handloom industry to the forefront. Several memoranda of understanding (MoUs) were signed by the textiles ministry.

Attempting to make a difference in the lives of weavers, the ministry teamed up with the National Institute of Open Schooling and the Indira Gandhi National Open University to ensure studying opportunities for weavers and their children. Under the artisans/children of artisans category, even NIFT provides admission to those candidates who have any one of their parent working under the development commissioner (handlooms) or the development commissioner (handicraft) of the ministry of textiles or the state government.

An understanding has been reached with the ministry of skill development under which weavers will be imparted skills like operating computers and English language. An MOU was signed with the Fashion Design Council of India under which leading fashion designers will work with handloom clusters and act as mentors to weaver service centres. A weaver helpline was launched, through which the weavers can directly register their problems. To ensure that the benefits trickle down to every weaver, a census of the weaver will be conducted.

To bridge the monetary constraints of weavers, the 'Hathkarga Samvardhan Sahayta Yojana' was launched under which weavers will be given 90 per cent of funds for maintenance and shifting of the looms. E-commerce is a formidable tool for promotion of handloom. Nearly 28 weaver centres across the country now act as collection centres for handloom products to be later displayed on e-commerce sites. These initiatives, if fully practiced and monitored well, will encourage weavers to continue despite all odds.

Metamorphosis of Banarasi

The grandeur of banarasi fabric craftsmanship is no more confined to the six yards of sheer elegance alone; its aesthetics is now being reflected in multiple dimensions.

Of late, through innovation, banarasi fabrics are being extensively used for ornamentation. Diversification in banarasi fabric has gone up. Banarasi brocade always enjoyed a special status in wedding apparel, but now it is being used in decor, potli-gifting bags, curtains, upholstery, brocade jewellery, highlighter cushion covers, table runners, drapes, creating ceiling, gift wrapping and wedding cards as well.

Designer Shruti Sancheti showcased her 'Kaashi to Kyoto' collection, which was iconic due to the introduction of Japanese contemporary motifs in banarasi fabrics.

In this age, any old craft has to fit into the modern lifestyle to survive. The aesthetics have changed; the lifestyle has changed; so the craft has to change accordingly. The basic soul of the craft remains the same, but in styling and way of presentation. It has to be contemporary. The colours have to be toned down; these have to be modified into neutral colours and more minimalistic motifs, quite contrary to bright colours used in banarasi fabrics. Banarasi also has a lot of scope in accessories like scarf but again it has to be muted and restrained to make it lucrative/acceptable for the foreign market. If the designers are able to achieve this and use banarasi craft in an optimum

manner, it can make its presence felt all over the world.

Audio visual media, new methods of communication, developments in science and technology, flooding of the market with synthetic fabrics and intermingling of styles and culture are changing the traditional market for fabrics. Values too are changing from aesthetic endeavour to commercialisation that is leading to mass production and cheap imitations as markets have expanded. To keep the hearths burning and provide basic necessities to the weavers and their families, the traditional textile craft as a whole have had to make compromises and innovate to meet the changing demands for products of their looms,there by preventing them from becoming extinct.

According to designer Ritu Kumar, change in yarn has led to banarasi saris becoming stiff and puffy. Over-designing of the fabric has also led to it losing favour with fitness-conscious youngsters, who do not prefer garments that give them a bloated look. Therefore, the need is to make it more attractive and glamorous for the market. No amount of subsidy from the government can make it fashionable; only quality handloom products can.



Source : **FF** | **FIBRE2FASHION.COM**
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KEY POINTS ON E-INVOICE

Decided in 35th GST Council meeting [21.6.2019]

- ⊙ FOR B2B ONLY INCLUDING EXPORTS
- ⊙ From 1.10.2020 where aggregate turnover exceeds Rs. 500 crores in 2019-20 [61/2020-CGST-30.07.2020]
- ⊙ From 1.1.2021 where aggregate turnover exceeds Rs.100 crores in 2019-20 [88/2020-CGST -10.11.2020]
- ⊙ It is not generation of invoice but providing all the details from the invoice regularly prepared w.r.t B2B transaction in e-invoice portal
- ⊙ First portal : einvoice1.gst.gov.in to einvoice10.gst.gov.in For trial :einvoice-trial.nic.in
- ⊙ Get IRN [invoice reference number] and mention in your regular invoice

About e-invoice

- ⊙ As per Rule 48(4) - [format GST Inv-1]
- ⊙ To be entered on portal - Invoice Registration Portal [IRP]
- ⊙ To be generated for all taxable supply of goods or services (including exports, sez supplies, deemed exports) irrespective of value
- ⊙ Not required for movement within same GSTN or jobwork or other than taxable supply
- ⊙ All invoice level details to be provided and IRN (Invoice Registration Number) generated
- ⊙ The e-invoice will be generated from portal with digital sign and QR code
- ⊙ IRN to be mentioned in the invoice for taxable supply, else invoice not valid even though sent with e way bill
- ⊙ E-invoice need not accompany the consignment (only tax invoice, credit note or debit note, e way bill to accompany). Printing for internal record is optional. But QR code to be extracted and affixed on invoice.

Advantages

- ⊙ Auto populates Part A of e way bill. [Part B vehicle number, or RR or AWB to be manually filled and e way bill generated]
- ⊙ Auto populates GSTR 1
- ⊙ E invoicing standardises the reporting procedure
- ⊙ Software providers will provide updated e invoice software
- ⊙ Upto 1000 line items of supply possible [will be expanded in future]

Exemptions -from E invoice

- ⊙ SEZ units [no SEZ developers], Free trade and warehousing zones
- ⊙ Insurance companies, Banks, Financial Institutions, NBFC - GTA
- ⊙ Passenger transportation
- ⊙ Cinemas in multiplexes
- ⊙ Exemption is at entity level and not transaction level

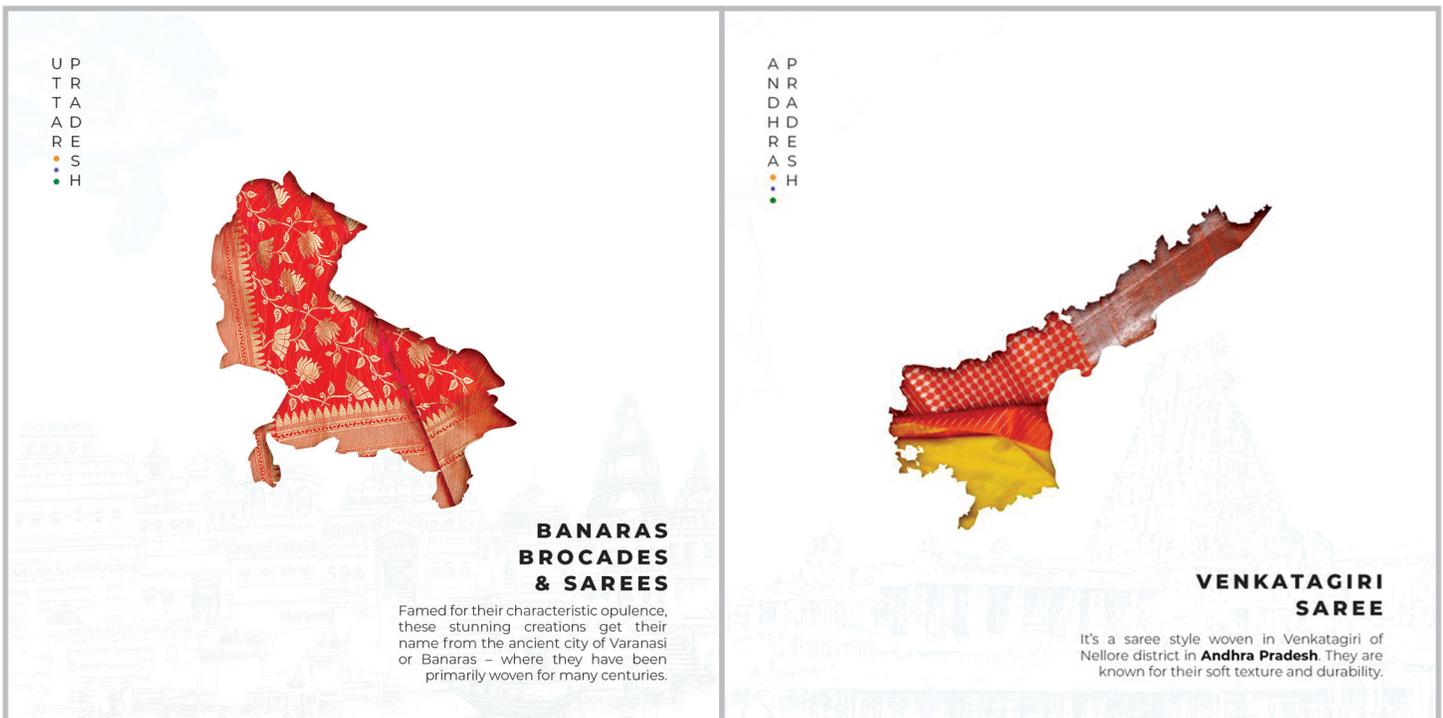
Other Points

- ⊙ Pure financial credit/debit notes do not require E Invoice
- ⊙ E invoice required for supply between 2 GSTN having same PAN
- ⊙ E Invoice not required for imports
- ⊙ E invoice not required for supplies received from unregistered dealers
- ⊙ Entities who are not required to issue e-invoice cannot do it voluntarily [expected to be extended to all suppliers upto Rs. 5 crores from 1.4.2021]

- ⦿ There appears no date constraint. Documents of any date (eg 10-15 days prior to supply) can also be reported. Preferable to be close to actual supply date.
- ⦿ DSC not required
- ⦿ E commerce operators to generate for self and on behalf of suppliers
- ⦿ Bulk uploading also possible
- ⦿ Amendment not possible. It can be done in GSTN portal
- ⦿ Can be cancelled within 24 hrs of filing e invoice. But if e-way bill verified by officer then not possible
- ⦿ On cancellation the invoice number or IRN cannot be reused

Note : This is based on available info as on 25.12.2020 and may need regular updation.

*Source - A Raghunathan and Co,
Chartered Accountants, Chennai*





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