



HANDLOOM EXPORT

News Letter

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February - March 2021



Handloom Export Promotion Council



INDIAN

Handwoven and
Hometextiles Sourcing



HEPC
Handloom Export Promotion Council
Government of India



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HANDLOOM EXPORT

Newsletter of Handloom
Export Promotion Council
February & March 2021

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CHAMPA SILK

Known for its dull golden brownish look, soft texture and purity, this version of Tussar silk is produced exclusively in Champa, Chhattisgarh.

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Dear Members,

Due to the ongoing pandemic, Council is organising virtual events in coordination with embassy to explore the markets and inline with this, Virtual Buyer Seller Meet - Indian Handwoven and Home textiles Sourcing, Sweden & Denmark was organised during 9-13, February 2021 with a participation of 20 exhibitors, the participants had spot order worth Rs.0.46 Crore & enquiries worth Rs. 1.74 crore during the 5 days virtual event. It is unclear about the physical trade shows will happen in the coming months.

Despite many hurdles, textile industry has stated its momentum since the later period of 2020. However, the Cotton yarn prices have increased sharply in India since the beginning of this year and it has put the exporters under difficult situation to finalise the export price and some of the exporters are even lose their export orders due to frequent hike in yarn price. Further, the rapid increase of freight charges has also put added pressure on the exporters. It will become difficult for small and medium players in the hometextile industry. I urge the ministry to intervene into this matter to regularise the charges.

Ministry has introduced new RoDTEP scheme but the rates are yet to be announced which is again a worrying factor as it is one of the significant factors in finalising export prize. Union government channelizing the synergies gained from the export community in formulating export schemes. I hope the RoDTEP rates will be the hope for the hometextile export community.

With warm regards,




T.V. Chandrasekaran
Chairman

GOVT. ANNOUNCES LAUNCH OF MEGA INVESTMENT TEXTILES PARKS (MITRA) SCHEME TO MAKE INDIAN TEXTILE INDUSTRY GLOBALLY COMPETITIVE

The Government has proposed a scheme of Mega Investment Textiles Parks (MITRA) to enable the textile industry to become globally competitive, attract large investments, boost employment generation and exports. Presenting the Union Budget 2021-22 in the parliament today, Union Finance and Corporate Affairs Minister Smt. Nirmala Sitharaman said that this will create world class infrastructure with plug and play facilities to enable create global champions in exports. MITRA will be launched in addition to the Production Linked Incentive Scheme(PLI).

Commenting on Mega Investment Textiles Parks, Union Textiles and Women and Child Development Minister, Smt. Smriti Zubin Irani said in a tweet, “(MITRA) will be a game changer for the Indian Textiles Industry. Along with the Production Linked Incentive (PLI) scheme, MITRA will lead to increased investments and enhanced employment opportunities. In another tweet she said, “Emphasis on state-of-the-art infrastructure through MITRA will give our domestic manufacturers a level-playing field in the international textiles market & pave the way for India to become a global champion of textiles exports across all segments”.

Mentioning about the need to rationalize duties on raw material inputs to man-made textile, the Finance Minister announced of bringing nylon chain on par with polyester and other man-made fibers. Announcing uniform deduction of the BCD rates on caprolactam, nylon chips and nylon fiber and yarn to 5 per cent, the Minister said that the move will help the textile industry, MSMEs and exports too.



Textile - Mega Investment Textiles Parks (MITRA)

Aims at making Textile Industry:

1. Globally competitive
2. Attract large investments
3. Boost employment generation & exports

Main features:

- To create a world class infrastructure with plug and play facilities to enable create global champions in exports
- 7 Textile Parks will be established over 3 years

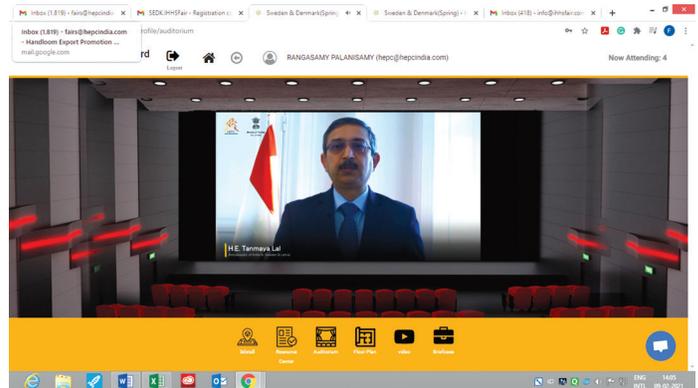
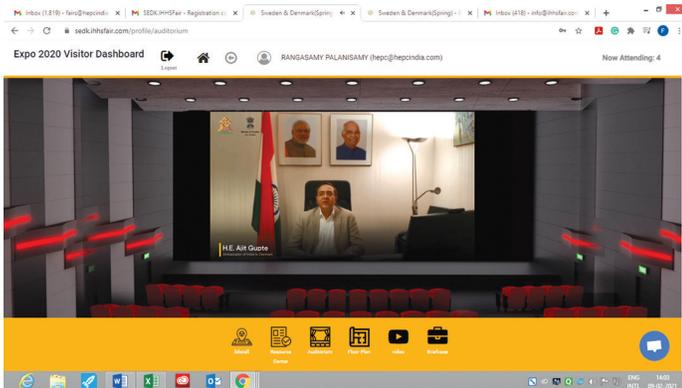
Source: PIB - 01.02.2021

Report on Indian Handwoven and Hometextiles Sourcing held from February 9-13, 2021

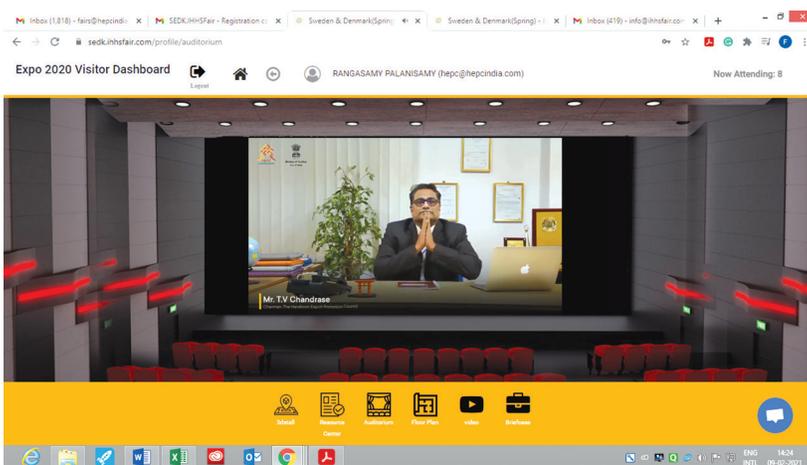
Handloom Export Promotion Council undertook initiative to facilitate exporters and buyers get connected during these challenging times wherein the pandemic has brought about a paradigm shift in the conduct of international trade. Virtual exhibitions facilitate and provide an opportunity for buyers & exporters to explore business transactions from remote locations. Council organised the 2nd edition of “Indian Handwoven and Hometextiles Sourcing Virtual Buyer Seller Meet” with focus on Sweden and Denmark market from February 9-13, 2021.

Inaugural address of Indian Handwoven and Hometextiles Sourcing was delivered by H.E. Ajit Gupte, Ambassador of India, Embassy of India, Denmark and H.E. Tanmaya Lal, Ambassador of India, Embassy of India, Sweden & Latvia. Shri. T.V. Chandrasekaran, Chairman, HEPC delivered the welcome address.

Inaugural address by H.E. Ajit Gupte, Ambassador of India, Embassy of India, Denmark



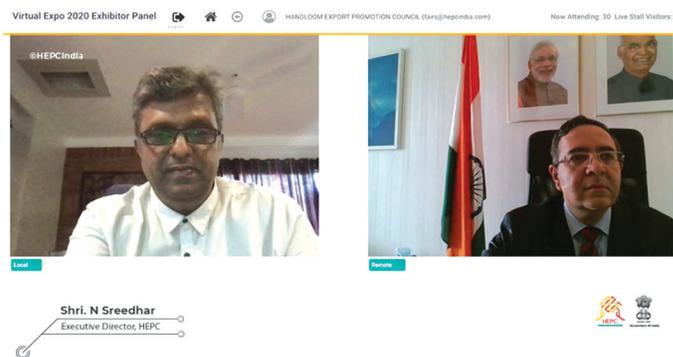
Inaugural address by H.E. Tanmaya Lal, Ambassador of India, Embassy of India, Sweden & Latvia



Welcome Address by Shri. T.V. Chandrasekaran, Chairman, HEPC

H.E. Ajit Gupte, Ambassador of India, Embassy of India, Denmark and Shri. Sunil K Dhami, Second Secretary (com) , Embassy of India in Sweden also visited the virtual event.

The Ambassador's online interaction with the Executive Director , HEPC in the virtual event



20 Exporters of Hometextile products like Bed/Bath/Table Linen/Floor coverings/ Window/Fabric/Kitchen Linen/walls and Clothing Accessories such as Dress materials, stoles, scarves, shawls garments were participated in the event.

The Virtual platform of the BSM provided the following features for the participants:

- Individual display for each participant
- Products with images / product catalogues
- Company logo and profile, company brochures & company video
- Company's social media handles
- Listing in Virtual Show Directory
- Schedule meeting with visitors
- Text Chat, Video Chat (between buyer and seller)
- Access to visitors viewed your virtual page and chat
- Technical Assistance/ Guidance for preparation and uploading the company profile, product brochures, video etc

Earlier the Virtual BSM was planned for 3 days from February 9-11, 2021. However, based on the suggestions from the Embassy of India and Council's agency in Denmark, the virtual event was extended for 2 more days i.e., 12th & 13th February 2021 to provide exhibitors/visitors more online time for business interactions.

The Embassy of India in Denmark and Embassy of India in Sweden & Latvia offered good support and cooperation in organizing the event. They disseminated event information through direct mailing and social media campaigns.

Marketing inputs for exporters targeting buyers from Nordic countries (as received from the agency hired by the Council):



“Nordic buyers would be looking for the Unique Selling Points, rather than showing just another” blue towel”, that all can do. Generally buyers dislike “obvious” statements “good prices” could be an example, as none would claim “bad prices” - it becomes very generic such as “unique quality, “customized pricing”, “trendy colors”, “sustainable production”. After evaluating also exporter’s/suppliers websites – buyers are curious to see a much more ECO friendly approach where upcycle material, recycle possibilities, eco grown cotton is soon to be “standard” - therefore buyers want to know what you are doing extra: Pay farmers extra, water crops by hand, tie-dye in a good way, contribute to charity etc -

everything to know your uniqueness. Maybe you are working with a Nordic Designer or instgram influencer in order to adapt to buyers trend and market?

The story like unique methods of printing or that you manufacture everything in house, including your obtained certifications is deeply relevant to show, so buyers know this is “safe” ground. It is suggested that you add more evidence and documentation to your statements “excellent quality” could be supported by a few famous, high class hotels among customers - “great printing methods” then show that you already produce licence products - “best pricing” could be followed by “supplier for Lidl, Carrefour - and “trendy selection” could be lifted by indicating some A-brands among customers. It is also a balance to be good at few things, rather than to do a little bit of everything. How to present the products are also of great relevance, so impress by showing how elegant you could do packaging, displaying etc - buyers always need certainty - so they love to benchmark what others do. Therefore show (and be proud) of your customers. Instead of playing secret and just “we are in 15 countries of export” - then be concrete. Name a few accounts etc. You have to stand out compare to others stands that could all produce buyers next bed linen.”

The event attracted totally 52 visitor registrations (Denmark-25, Sweden-17, Norway-2, Poland-1, Australia-1 and Buying agents from India -6). Buyer attendees for the Virtual BSM included representatives from IKEA, H & M etc.

Apart from the virtual visit of the buyers to the virtual platform, 23 one-on -one pre fixed video meetings were held between participants and buyers in the virtual platform of the event.



The virtual event resulted in spot orders of Rs.0.46 crore and business enquiries of Rs.1.74 crore according to the feedback received from the participants.

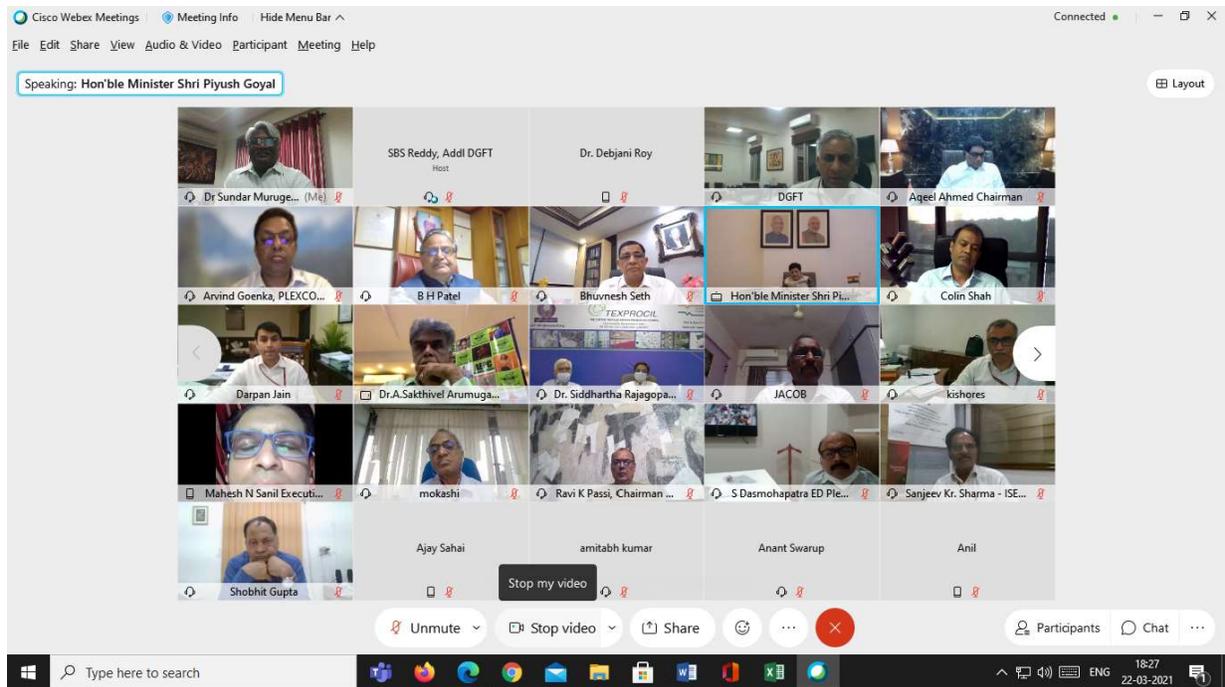
HEPC has been undertaking export promotion activities through a series of virtual events focussing across different regions around the world to help the exporters to sustain their marketing activities and also tap the new market opportunities. In this regard, the following events have been organised during March 2021 and successfully completed with good response from both Buyers and Exhibitors .

1. Australia 16-18 March 2021
2. USA / Canada 23-25 March 2021
3. Japan 24-26 March 2021
4. Spain / France / Italy 29-31 March 2021

The detailed event report will be published in the next edition.

Executive Director and Joint Director attended the meeting of issues related to 'others' in ITC (HS) under the chairmanship of Hon'ble Minister of Commerce and Industry, Shri Piyush Goyal on 22.03.2021 at 4.00 PM through video conference.

Council has conveyed to allot the additional 7 HS code which is more related to our existing related HS code for the betterment of the handloom export sector.



Online Shopping to be Most Preferred In Post-Covid World



Mumbai-based Forsarees is a socially driven business enterprise, working with weavers and artisans in rural India. The brand is an initiative to promote the concept of sari wearing in an urban environment and sell handwoven saris curated by weavers from small villages and towns pan India. Founder RITU OBEROI chats with Fibre2Fashion about what led her launch the company and how it is helping preserve traditional weaves and yet creating novel pieces of art for customers.

Amid the covid-19 crisis, how is the handloom industry sustaining itself? How have the livelihoods of weavers associated with you been impacted?

Handloom faces many challenges; covid-19 has just added to the challenges. There is a sudden disruption of business. The demand is at an all-time low now. Due to exhibitions being called off, the weavers have a huge inventory of products and hence are apprehensive of taking on new projects. Ecommerce platforms are the only saviours here. At Forsarees, we offer our own projects to weavers. But during these challenging times, we have been working closely with weavers to clear off their inventories through our platform. Besides, we have been constantly working on new projects with them.

What challenges are you facing in day-to-day sourcing and order deliveries?

Logistics have been a challenge during these times. The sudden increase in the shipping costs by logistics partners have been detrimental. We work with weavers on a project basis, paying upfront for the products. The demand has slowed down by 50 per cent, but we hope to create more opportunities during the festival season.

What kind of support are you providing to the weavers?

They say: give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime. Honestly, we haven't created any funds or contributions. What we have been trying to create is demand for the talent. We have been also working in new categories of products and newer weaves to ensure that there is enough work with each weaver.

What was the initial survey you did before launching your brand?

I had earlier worked in the media and entertainment industry for 15 years, my last role being in ad sales at ABP News. I was on a sabbatical, travelling and exploring. During one such visit and a few interactions with weavers later, I realised how they needed a bridge to directly reach consumers. Hence, the idea of Forsarees firmed up. I quit the job and did not look back. Initially I spent a year researching and creating a set of weavers that we wanted to work with and launched our ecommerce website in 2018.

How many weavers are working with you? What is the kind of support they get from you?

We work with independent artisans and weavers or self-help groups working with rural artisans to revive crafts. We have successfully associated with 25 such families and communities impacting more than 500 individuals.

The weavers span from Kutch, Ajrakhpur, Maniabandha- Sambalpur, Bardhaman, Pochampally, Chanderi and villages near Santiniketan employing women forces for our kantha project. Though they are a talent hub themselves, we work closely with them to create new designs, suggest new colours based on urban tastes and aesthetics, and help them bring a variety to the work of art. We have been working closely with our weaver teams helping them in these adverse times, providing projects, insight and knowledge enhancements. It takes from two weeks to two months for a product to get finished, depending on the intricacy of the work.

How do you sell your sarees? Which are the major areas/cities you sell in? What is the price range?

We sell our saris through our website and social media platforms. We are only available online. We have our largest base in Mumbai, Bengaluru and Hyderabad. Our price point starts at ₹1,500 and goes on to ₹10,000. The highest selling price point for our saris is ₹2,000.

How are you bringing innovation to your saris?

This is very interesting and yet challenging. Since we talk about heritage weaves, we prefer sticking to authentic designs and patterns. But there also is a need to bring unique novel pieces of art for the customers. Hence, we innovate in two ways. First, we try a fusion between different weaves and crafts. For example, ajrakh is usually done on cotton or silk, but we provide different weaves like chanderi and mulmuls to our artisans to create something new.

Are you partnering with any international fashion houses to promote Indian handloom saris?

We are available at Etsy, a popular shopping website in the US.

What initiatives should be taken by Indian designers to revive the handloom industry?

I strongly feel that we need to get the younger generation attracted to handloom fabrics, and then only can we see a huge increase in demand. They are conscious about sustainability and eco-friendly clothes. Their choice of apparel in handloom fabrics will only boost demand.

What are your plans?

We are optimistic about the fact that online shopping would be the most preferred shopping habit in a post-covid world, and we are preparing ourselves for that. We will be increasing our categories from fabrics to home decor and utility artistic gifts.

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

An Ode to Kanchipuram Sari



The rich kanchipuram or kanjeevaram sari, a GI product from Kanchipuram town, located 60 km from Chennai, has long remained a cherished trousseau piece. Fibre2Fashion explores the history of the kanjeevaram sari to the current day scenario.*

It is a dream of every south Indian bride, for that matter any bride in any corner of the country, to dress up in a perfect kanchipuram sari on the most important day of her life. For a long time, reds, yellows, magentas, creams with red borders, have been the traditional colours donned by Indian brides, but now new age brides are opting for pastels as well. It has been a long-standing tradition for the extended family of brides-to-be to flock to this town called Kanchipuram located 60 km from Chennai, to shop for the bridal trousseau and saris. Have you ever wondered what makes kanchipuram saris so special?

Kanchipuram aka kanjeevaram saris are world renowned handwoven silk saris famed for their lustre, finish and incomparable beauty. Like most handloom weavers of India, the motifs are inspired by nature like flowers, creepers, animals and birds which have been in existence for more than two thousand years. However, the added characteristic of a kanchipuram sari is the use of mythological motifs inspired by the temple architecture of south India. Yazhi or yali (pronounced ya lee) - a mythical animal that is a chimera of a lion, elephant and a snake is an integral part of a kanjeevaram sari. The yazhi may have the face of a lion with paws and tail, fangs like a snake, body, hind legs and trunk of an elephant. Although there are many forms of yazhis (the base animal that they were created from), three are very common -- simma (lion) yazhi, makara (capricorn) yazhi and yannai (elephant) yazhi. Horse-headed, human-headed or dog-headed yazhis in temples are all used as motifs in kanjeevaram saris. Iruthalaipakshi or Ganda Bherunda is another mythological bird whose motifs are widely seen in the saris. It is a two-headed eagle which is believed to possess immense strength according to Hindu mythology. It was the emblem of the erstwhile kingdom of Mysore under the Wodeyar dynasty and is now used as the official insignia of the Karnataka state government. It is believed that these motifs in the outfit protect the wearer from negativity.

The town Kanchipuram flourished during the reign of Krishnadevaraya and was considered as one of India's

seven sacred cities. It was the historical capital of the Pallavas and Cholas. The kanchiveeram weavers call themselves the descendants of Maharishi Markandeya, who is considered the master weaver of the gods. The two weaving communities -- Devangas and Padmasalis who hail from Andhra Pradesh, migrated to Kanchipuram and established the city as a prime place rich in cultural, spiritual and architectural traditions. The skill of weaving a kanchipuram sari has been passed on over the generations with great care. It is an art that is honed by practice by the weavers since young age and improvised with creativity and vision.

Although China is the largest producer of silk in the world, the silk used in kanjeevaram saris is pure form of mulberry silk that is cultivated in Karnataka and Tamil Nadu. The pure gold and silver comes from Surat in Gujarat. The silk thread is dipped in rice water and sun-dried before weaving so that the thickness and stiffness is increased. Using a double warp for weaving is another specialty which makes the saris stay stronger and also makes it dearer as compared with its counterparts from Gadwal, Dharmavaram or Banaras. In this method, each thread is made up of three single threads twisted together. The thread is then interlocked with a thin silver wire and woven through and at last a golden thread is used to complete the procedure.

Though one can find saris in several shops of Kanchipuram, finding a real kanjeevaram is a tough task. Many weavers have now turned to alternate careers due to the advent of power looms. And those saris which are handwoven do not follow the traditional process.

Designing is the most crucial part in the production of kanchipuram saris. The motifs are hand drawn, converted to graphs, and transferred to punch cards. The Korvai technique of Kanchipuram is one of the treasured techniques of South India which is slowly fading due to several external factors including the fact that two people are required to operate the shuttle where body, border and pallu are woven separately and then interlinked together.

It is our duty to preserve and patronise these types of heritage craftsmanship by encouraging these handcrafted saris. The whole culture of South India can be seen in a single kanjeevaram sari just like a textbook of South Indian art history -- such is the glory of a kanjeevaram sari. The exquisite deep-rooted beauty of the motifs has timeless appeal in textile and architectural traditions. The kanjeevaram has maintained its position in the minds and hearts of women for decades and it remains an abiding symbol of auspiciousness in festivals and ceremonies.

* A Geographical Indications of Goods tag conveys an assurance of quality and distinctiveness which is essentially attributable to the fact of its origin in that defined geographical locality, region or country. GI Laws protect an item from being duplicated in any way elsewhere.

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

Traditional Karwath Kathi Sari of Vidharbha



From the treasure chest of India's textile art is the Karwath Kathi sari woven out of the finest Vidharbha tussar. Inspired from the gamchha or functional handcloth spun about a hundred years ago, this coarse fabric was transformed in the nineties into amazing Karwath Kathi saris.

The beauty of our heritage Indian textiles lies in the fact that it is a never ending process of learning and research, especially so in the realm of fashion and textiles. To illustrate this, the natural dyes used in 3000 BCE at Mohenjo Daro are still the buzzword for sustainability and eco-friendliness, the new mantra to solve some of the problems of global warming to eliminate chemical toxic waste. Similarly, India's legacy of heritage handloom and handcrafted textile products is a proof that these are living, breathing art, not to be merely preserved in museums, but functional and popular.



Among the myriads of traditional textiles that India enjoys, whether woven, printed, dyed, embroidered or hand-painted, whether catered to erstwhile royalty or to the masses, every piece speaks volumes of its artistry or mathematical genius of the human mind, the logical knowledge and thoughtfulness of the process, and finally the vision of ecological wisdom. Who, why, how, and all other curious questions find its solution either in the concept, method or in the final product, from fibre to fabric.

In the late eighties and early nineties, India saw a kind of renaissance in Indian textiles. The government's Handloom Board decided to give the then languishing handloom industry a thrust by creating more awareness nationally

and internationally, through research, revival, upgradation of skills and designs, and through grand travelling exhibitions like Vishvakarma, Festival of India and Costumes of Royal India, some of which were held in the main metros of India and some in London, New York and Paris.

A gem of a craft that got revived from this treasure chest of textile art was the Karwath Kathi sari woven out of

the finest Vidharbha tussar. Inspired from the gamchha or functional hand cloth spun about a hundred years ago, this coarse fabric was transformed in the nineties into amazing Karwath Kathi saris. Karwath in Marathi refers to the serrated or saw-edged wooden instrument used for cutting. These triangular forms above the border, which are now commonly referred to as temple borders, were woven along with or interlaced with the warp and weft tussar ground, just above the point where the body is interlocked with border. This appears like a neutral alternate border between light tussar base and the contrast base colour of the borders. The gamchha used to be woven with rough cotton yarns of 20s count and then the highly unreel two different threads of twisted yarn called Dongri tussar was introduced as weft. Over the years, it refined to smoother yarns for royal use as towels, angavastra or stoles, or even tied as a handy head cloth.

With the abundance of tussar yarns in the Vidharbha region, with the design input of zigzag borders, and the combination of silk tussar body with cotton borders, the beautiful Karwath Kathi sari was born.

Launched in the nineties, this reasonably contemporary but traditional designed sari has enjoyed its quiet and dignified place among the multitudes of more popular heritage saris of India. In the plethora of old and new fabrics and fast changing trends, the case of the Karwath Kathi sari is one where good points fail to get noticed, a case where sometimes the discerning piece is lost among the glamour and glitter. Hence, an acquired sartorial taste that has taken its own sweet time for recognition.

Karwath Kathi saris are woven in hand operated pit looms of three ply shuttles. The warp and weft are tussar with serrated horizontal border line at the ends joined with cotton borders, the opposite of Gadwal saris from Andhra Pradesh that are woven with fine count cotton yarns in body with silk zari borders and pallu in contrasting colour.



The Karwath Kathi sari is woven out of the finest Vidharbha tussar, with zigzag borders and the combination of silk tussar body with cotton borders.

The cotton borders in Karwathi sarees have ornamental lines and motif designs woven aesthetically in silver white extra warp or weft threads in both border and pallu. The Karwathi sari has been a reflection of its local culture, as it was worn during rituals, marriages, and festivals. The design narrative in the borders were the simple eight petalled flower or rudraksh motif enclosed with running lines in conjoined geometrical shapes triangular, round or rectangular. The hand skill, deft fingers, the unevenness of the handloom cloth, its breathable quality and suppleness counterbalanced by the perfect fall of the saree and pallu, its firm selvedge, its durability, all put together has given Karwath Kathi saree an important status in the history of Indian handlooms.

The Karwath Kathi sari has got its geographical indication registration from Vidharbha, Nagpur and Bhandara districts of Maharashtra. Tussar sericulture farms for cocoon breeding and silk extraction are found in and around Vidharbha and Nagpur, in places like Chandrapur, Gondia, Almodi, Andhalgaon, Ambegaon, Pauni and Gadchiroli. Silk farming and breeding is an empowering tribal community activity, whereby the silk yarn and cocoon distribution is controlled by the Maharashtra State Handloom Corporation (MSHC) through tenders and auctions.

The yarn is purchased by both private parties who deal with commercial retail, as well as state government-appointed mahajan, who acts as the head of a guild-like community of weavers. The mahajan possesses

several looms and distributes the yarn to the weavers, who weave the sari and give it back to him at a fixed cost. For the hapless handloom weaver, work is labour-intensive and time-consuming. The weather-beaten pit loom weaver, who works all day in the sweltering heat, is bereft of even a table fan, since the breeze could snap the delicate threads while weaving. Hence productivity and income have been low. The average age group of the weaver is over 50. The younger generation is not much interested to continue and preserve this art. Certain mechanical devices to speed up production were introduced later into the loom, mainly inspired by Dobby and Jacquard, by the Handloom Board.

Recent innovation of the 'catch-cord' system in the loom device has speeded up and yielded good results. In place of one sari that took seven to eight days to weave in the past, the production is now one sari a day for weavers who have adapted this new technique. Where the weaver earned rupees one thousand five hundred per sari in the nineties, he now earns ₹2,500 per sari a day. Among the state's handloom weavers, only seven looms have adopted this 'fly shuttle' technology, as it is difficult to change the mindset of the traditional weavers used to their old ways.

Today there are 50 handloom weavers under MSHC and about thirty weavers who work for the private sector. Due to the demand for fast-changing trends, private parties compromise on the design essence and quality of the original Karwath Kathi sari. In the spurious act of cutting costs and earning larger margins, the power loom Karwathi sari is passed off as handloom to ignorant customers. There are many tricks of the game. There could be mixed yarns of inferior quality, sometimes even viscose yarns dyed into tussar shades for weft in the body area, with acid dyes that have poor fastness to rubbing, washing and light.

MSHC, which markets through its 'Indrayani' label, preserves the originality of the Karwath Kathi sari by using only metal complex dyes conducive to tussar, and vats and reactive dyes for the 2/20 cotton yarns used in the borders. Chinese tussar warp yarns of 35 gms denier, which come in unbroken long rolls, now facilitate faster weaving and ensure smooth warp finish without threads snapping and a continuous flow of work. The tussar reel yarn is only used in weft to retain the original hand woven look of the sari.

I was fortunate to have worked on the Karwath Kathi sari project for the Development Corporation of Vidharbha Limited (DCVL) under Development Commission Handlooms in the early nineties, assigned by the freelance designer programme by Weavers Service Centre, Mumbai. I visited some of the looms in villages in and around Nagpur, and watched the weavers work, tried to understand their design sensibilities and their psyche. I made subtle and basic changes in border and Karwath design motifs, layout in pallu and colour schemes to maintain the essence without moving away from the original and not confuse the weaver with radical ideas, resulting in an enriching personal experience for me. My presentation at the Handloom Board was well received and translated into successful sales over the years. This led to further experimenting on Karwath Kathi sarees with block printing and hand painting in my studio with a series of signature line saris, scarves, stoles, dress materials and made-ups in tussar fabric for various other exporters and retailers with whom I have had the pleasure to design to date. It is only at 'Indrayani' and other government cooperative stores that the Karwath Kathi sarees have the GI tag as well as the 'Silk Mark' on it. One can never be sure of its genuineness at other retail outlets unless one has the expertise.

The Karwath Kathi sari needs to be popularised to raise more awareness about the product to sari lovers. In its own way, it is making a fashion statement today among sari aficionados. There is a demand in metro cities where fashion conscious women know that they can never go wrong with this piece-de-resistance. Being silk, it can be worn as formal wear. It can be spruced up with colours and accessories or dressed down simply in all its natural simplicity yet retain its understated elegance. However, production is small as the Handloom Board is cautious enough to preserve it in its original glory. The board deserves to be lauded for this move as it not only provides

a point of reference, but also maintains the dignity of the handloom as against the crass commercialisation of the power loom market.

As the power loom has overtaken the handloom in the sense that it can replicate the exact look of a hand-woven fabric, it has become all the more imperative to save all that is unique and intrinsic only to handloom features. For example, the handloom sari has extra threads hanging loosely at the end of the pallu that can be knotted to make pretty tassels; the reverse side is often a replica due to highly complicated skills of mind-body coordination in hand weaving; the uneven and rugged surface gives the handloom cloth its ethnic appeal. After the natural treatments at yarn, weave or finishing stage, the handloom sari becomes more resilient, breathable and easy to drape. And finally, the individual sense of talent and pride that comes from handwoven can never be the same in machine manipulation. In Karwathi sari, the woven decorative borders with extra warp/weft designs in pallu edge substitute for fine selvedge which gives weight and good fall to the drape.

While change and progress is not to be ignored, the lessons to be learnt from traditional roots remain invaluable for future generations. The dilemma between the traditional and the modern must be seen as a healthy balance, of prosperity and development as symbolised by the power loom, and the desire to retain tradition and identity with the hand loom, in turn, contributing to the weavers' enhancement.

Tussar yarn and its use

There are two types of silk, namely, mulberry and tussar. Tussar, being natural, is also known as wild silk. Muga and eri kind of wild silk is found largely in Assam. Tussar is grown in and around the areas of Nagpur, Chandrapur and Bhandara districts of Maharashtra. There are different varieties of basic tussar used as weft in Karwathi sarees. Their names are shukhanda, rannad, railee, dabha, jadau dabha, and barfeela. Shukhanda and dabha are used as weft threads in Karwathi sarees. The names determine the diameter or thickness of the yarn and their quality. Barfeela, interestingly, gets its name from the ice-lolly man who barter his ware for a few cocoons from the tribals living in the interiors, which he sells to the weavers at a small profit lesser than the market price. By the time it reaches the weaver, it is a mixed basket of cocoon eggs, thus the different coarse yarns got from it are used to weave cloth that resembles 'ghichha' tussar.

Ghichha tussar is also known as Ahimsa silk as the moth is allowed to lead its full biological life. These filaments are thick, roughish and snap easily. Mostly found in Bihar and Orissa, Ahimsa silk is not found in Vidharbha. The muga and eri of Assam are famous for its two-piece mekhla chaddars. Similarly, as in ghichha, matka silk is made out of mulberry silk moth. Tussar yarns, apart from those used in Karwathi Kathi saris, are also purchased from Vidharbha and Nagpur by weavers from Orissa, Bengal, Andhra and Karnataka. Chattisgarh also weaves these yarns into fabrics and uses them for dyeing and printing.

Tussar provides a beautiful base for embroidery. It is largely used in kantha embroidery, in kalamkari printing with natural dyes, Madhubani and Warli prints. Tussar is also ideal for wall hangings in other traditional arts. Tussar is widely used for home furnishings. Tussar sarees with zari pattas and borders are trending now. Today different types of zigzag or serrated borders in extra colours are woven, without problems of slubs on the reverse.

US China Trade Tariff Impacts on Textiles & Apparel Industry



Almost two years down the line, the US-China trade war continues with the newly elected US government refusing to waive off the earlier imposed tariffs on China. A report.

The Office of the US Trade Representative (USTR) had slashed imports worth \$200 billion with 25 per cent tariff rate of List 3 from the previous 10 per cent rate, effective May 10, 2019.

In August 2019, the US imposed a 10 per cent tariff on Chinese imports worth \$300 billion starting September 1, 2019 for certain products and from December 15, 2019 for the second group of products. USTR (Office of the United States Trade Representative) imposed 25 per cent tariffs on clothing.

After the US imposition, China's State Council Tariff Commission (SCTC) announced the retaliatory tariffs on US products of worth \$75 billion in two stages.

China imposed an additional 10 per cent tariff on US products of Sections 1 and 2 of Annex I and additional 5 per cent tariff on products listed in Sections 3 and 4 of Annex I from September 1, 2019 (\$19.50 million textiles and apparel products).

China imposed an additional 10 per cent tariff on the US products of Sections 1 and 2 of Annex II and additional 5 per cent tariff on goods of Sections 3 and 4 of Annex II, from December 15, 2019. But it got suspended due to US-China "Phase One" trade deal (\$1363 million textiles and apparel products).

After the Chinese retaliation president Trump had declared the next plan of imposition.

As of October 1, 2019, the US increased the Section 301 tariff rate for products on Lists 1-3 to 30 per cent of worth \$250 billion (\$3.70 billion textile products) from the previous 25 per cent.

As of September 1, 2019, products on List 4A of worth \$112 billion (\$31 billion textiles apparel and home textiles) was subjected to an additional tariff of 15 per cent from 10 per cent announced earlier.

As of December 15, 2019, products on List 4B of worth \$160 billion (\$4.7 billion textiles, apparels, and home textiles products) were subjected to an additional tariff of 15 per cent higher compared to previous rate of 10 per cent.

There are some exclusions given below with HS codes including textiles and apparel products from US section 301 against Chinese products as of January 1, 2021 but extended till March 31, 2021.

Exclusions with HS Codes				
5603120090	5210114040	5504100000	6210105010	6116106500
5603149090	5210116020		6210105090	
5603920090				
5603930090				

Exclusions Subjected to 25 per cent tariff after January 1, 2021.

54022030	56039200	5007200065	5108108000	5501200000
5407522060		5007200085		5501400000
5407619930				
5407619935				
5407720015				

Exclusions subjected to 25 per cent punitive tariff after August 7, 2020.

55131100	59032025	58063220	51061000	54075220	56031200
59031020	5701901010	5810929080	60053900	54071000	56039410
60011020	5705002030	6001920000	55169200	54083290	56090030
5512190090	52081140	6003406000	59039020	54075220	5603949090
5514220020	52082140	55164400		54079220	56090040

Exclusions subjected to 7.5 per cent punitive tariff after January 1, 2021.

5210114040*	6210105000*	6208911020	6111305015	6108910030
5210116020*	6116106500*	6208920020	6207911000	6111206070
5504100000*			6208911010	

*Note: Extended Until March 31, 2021.

In January 2021, the US President, Biden announced that he would not remove tariffs imposed by the previous president Trump on China in short term. Presently Biden tries to get the previous momentum in their trade with their allies.

In 2021, initially China became ready to purchase \$200 billion worth of the US goods and services through 2021. China has developed an action plan to strengthen intellectual property protection and end forced technology transfers.

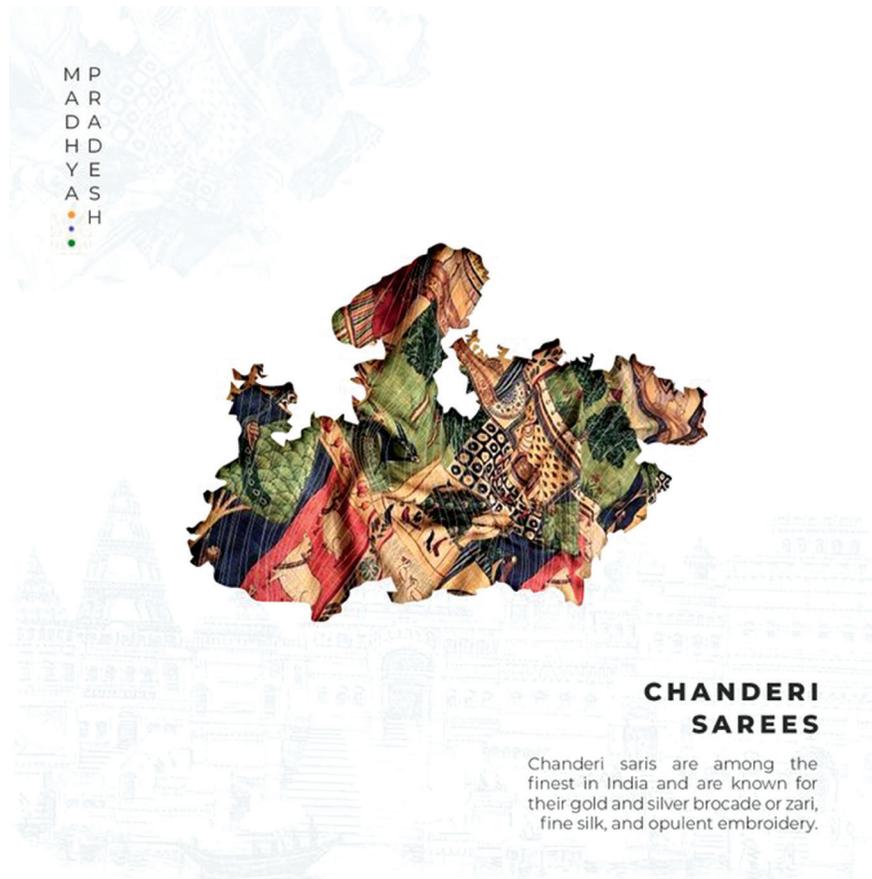
The US has imposed 25 per cent tariffs on \$250 billion in Chinese imports, including apparel and footwear. The US continued the Section 301 tariffs on finished apparel and textile imports from China to address intellectual property theft and other predatory trade practices by China.

The US must take some actions against the Chinese by continuing punitive tariffs on finished products along with other enforcement actions to manage government subsidies, state-owned enterprises, forced labour practices, weak environmental standards, intellectual property theft and currency manipulation. According to a white paper from Greenberg Traurig's Government Law & Policy practice, Biden's trade view is more focused on multilateral action to resolve trade conflicts.

The government of China planned to reduce sliding tariffs on cotton cargoes imported under additional quotas. The number of products with lower than MFN tariffs and imported under temporary import tariffs had increased from 859 to 883 from January 1, 2021. The lower sliding tariffs would reduce the cost of importing cotton fibre into China.

The US residents and businesses have received more than \$72 billion in additional tariffs on products after the China 301 tariffs were put into place. It affected the money in the pockets of US residents, less speed of US manufacturing, and decreased competitiveness for American businesses.

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



Productwise analysis for the period April 2020-Dec 2020 vis-à-vis April 2019-Dec 2019

Value US\$ million and INR crore

Products	Apr 2019-Dec 2019		Apr 2020-Dec 2020		% growth	
	INR	US \$	INR	US \$	INR	US \$
A)Fabrics						
1. Real Madras Handkerchiefs	0	0	0	0	-	-
2. Lungies	4.37	0.62	1.98	0.27	-54.71	-57.47
3. Dhotis	2.35	0.33	0.88	0.12	-62.54	-64.54
4. Sarees	4.06	0.57	3.89	0.52	-4.26	-9.22
5. Other Fabrics	136.51	19.36	75.59	10.17	-44.62	-47.50
Total (A)	147.29	20.90	82.34	11.07	-44.09	-47.02
B) Madeups						
1. Bed linen	288.09	41.14	118.92	15.98	-58.72	-61.16
2. Table linen	116.92	16.64	36.66	4.93	-68.65	-70.40
3. Toilet & kitchen linen	67.02	9.55	7.68	1.03	-88.53	-89.22
4. Cushion covers	107.13	15.22	84.62	11.40	-21.01	-25.10
5. Other Furnishing Articles	241.36	34.29	184.37	24.80	-23.61	-27.69
6. Other Madeups	95.80	13.64	29.39	3.95	-69.32	-71.02
Total (B)	916.33	130.49	461.64	62.09	-49.62	-52.42
C)Floor Coverings						
Carpet and Floor coverings including mats & mattings	604.83	85.96	548.96	73.89	-9.24	-14.04
D) Clothing Accessories						
Scarves, Stoles, Gloves, Mitts, Mittens etc.	96.14	13.61	53.07	7.17	-44.79	-47.36
Grand Total (A)+(B)+(C)+(D)	1764.58	250.96	1146.02	154.21	-35.05	-38.55

Handloom Export - Quantity wise

Product Category	April 2019- Dec 2019	April 2020 -Dec 2020	% growth
Fabrics in sqm.	9748998	5063805	-48.05820044
Floor coverings in sqm.	17197678	15161453	-11.84011586
Clothing accessories in Nos.	2176693	567074	-73.94791089
Made ups in Nos.	28446365	17192224	-39.5626682
Made ups in Kgs.	4044656	1361007	-66.35048815

Handloom Export - Countrywise

Country	April 2020-Dec 2020 in INR cr.	April 2020-Dec 2020 in USD mn.
U S A	431.18	58.05
U K	99.74	13.43
AUSTRALIA	60.12	8.09
GERMANY	49.74	6.70
FRANCE	47.73	6.42
SPAIN	47.72	6.41
ITALY	41.30	5.54
SOUTH AFRICA	34.93	4.70
NETHERLAND	30.09	4.06
SWEDEN	23.49	3.16
JAPAN	23.24	3.12
CANADA	19.96	2.69
U ARAB EMTS	18.30	2.47
GREECE	17.17	2.30
SENEGAL	11.76	1.59
CHILE	11.74	1.57
BRAZIL	11.37	1.53
ISRAEL	10.89	1.46
FINLAND	10.05	1.35
BELGIUM	8.86	1.19

Source : DGCIS

(To be published in the Gazette of India Extraordinary)
(Part-II, Section - 3, Sub-Section(II))

Government of India
Ministry of Commerce & Industry
Department of Commerce
Directorate General of Foreign Trade
New Delhi

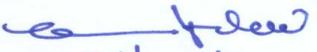
Notification No. 60/2015-2020

Dated: 31st March, 2021

S.O. (E) In exercise of powers conferred by Section 5 of the Foreign Trade (Development & Regulation) Act, 1992 read with paragraph 1.02 of the Foreign Trade Policy (FTP) 2015-2020, as amended, the Central Government hereby makes, with immediate effect, the following amendments in the FTP 2015-2020:

1. In para 1.01, the phrase 'shall remain in force upto 31st March, 2021 unless otherwise specified' is substituted by the phrase 'shall remain in force upto 30th September, 2021 unless otherwise specified.'
2. In para 4.14, the date '31.03.2021' as appearing in the last line is substituted by '30.09.2021'.
3. In para 5.01(a), the date '31.03.2021' as appearing in the second sentence is substituted by '30.09.2021'.
4. In para 6.01(d) (ii), the date '31.03.2021' as appearing in the last line is substituted by '30.09.2021'.

Effect of this Notification: The existing Foreign Trade Policy 2015-2020 which is valid upto 31.03.2021 is extended upto 30.09.2021.


31/03/2021
(AmitYadav)

Director General of Foreign Trade
Ex-officio Addl. Secretary to the Govt. of India
Email: dgft@nic.in

(Issued from file no. 01/75/171/00001/AM20/FTPCell(Pt.IV))

(To be published in the Gazette of India Extraordinary)
(Part I Section 1)

Government of India
Ministry of Commerce and Industry
Department of Commerce
Directorate General of Foreign Trade
New Delhi

Public Notice No. 48/2015-2020

Dated: 31st March, 2021.

In exercise of powers conferred under paragraph 2.04 of the Foreign Trade Policy (FTP) 2015-2020, the Director General of Foreign Trade hereby makes, with immediate effect, the following amendments:

In the Handbook of Procedures (HBP), 2015-20:

1. In para 1.01, the phrase 'shall remain in force until 31st March, 2021' is substituted by the phrase 'shall remain in force until 30th September, 2021.'
2. In para 3.20 (a), the phrase 'or 31.03.2021, whichever is later' is substituted by the phrase 'or 30.09.2021, whichever is later'.
3. In para 4.12(vi), the date '31.03.2021', as appearing in the first sentence is substituted by '30.09.2021.'

Effect of this Public Notice: Validity of the existing Hand Book of Procedures, 2015-20 is extended upto 30th September, 2021.


31/03/2021
(Amit Yadav)

Director General of Foreign Trade
Ex-officio Addl. Secretary to the Govt. of India
Email: dgft@nic.in

(Issued from file no. 01/75/171/00001/AM20/FTP Cell (Pt.IV))

To be published in the Gazette of India Extraordinary (Part-I, Section-1)

Government of India
Ministry of Commerce & Industry
Department of Commerce
Directorate General of Foreign Trade
Udyog Bhawan, New Delhi -110 011

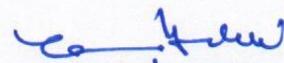
Public Notice No. 49 /2015-20
New Delhi, Dated 31st March, 2021

Subject: Amendment in Appendix-2K providing for updation of IEC – reg.

In exercise of powers conferred under paragraph 1.03 and 2.04 of the Foreign Trade Policy 2015-2020, the Director General of Foreign Trade hereby inserts a new provision under S.No. 6 of Para 1 Appendix 2K (Scale of Application Fee and procedure for Deposit/Refund of Application Fee/Penalty etc) of Foreign Trade Policy, 2015-2020, as under:

S.No.	Particulars	Scale of Fee (in Rupees)
6(A)	Annual Updation of IEC during the period April to June as per Para 2.05 of HBP	Nil

2. **Effect of this Public Notice:** No fee shall be charged on application for updation of IEC between April -June of each year.


31/03/2021
(Amit Yadav)

Director General of Foreign Trade &
Ex-officio Additional Secretary to the Government of India
Email: dgft@nic.in

(File No.01/93/05/AM-12/PC-II(B)/E-1188)



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