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CRAFTCIL

Monthly in-house journal of the Export Promotion Council for Handicrafts

Textiles & Furnishings see renewed demand in the European Union

Indian Handicraft Industry Delegation

visits Turkey for Market Study & Observation

Handicraft exports see increase

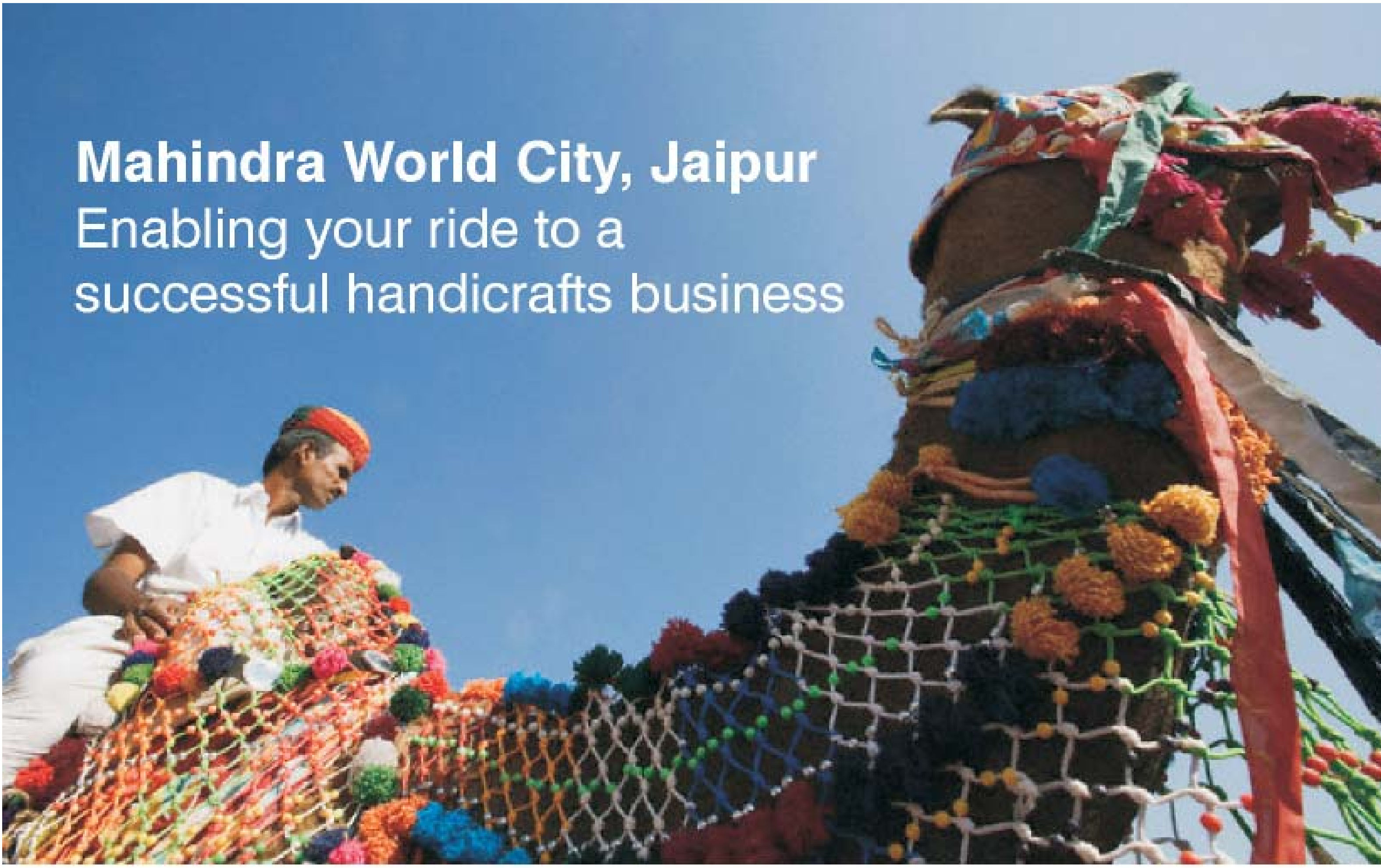
20.82% in Rupee terms and 25.75% in Dollar terms

Contemporary Furniture Trends

Spotlight on Wood

Mahindra World City, Jaipur

Enabling your ride to a successful handicrafts business

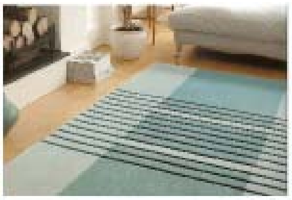


Mahindra World City, Jaipur, Handicrafts SEZ is part of the 3,000 acres Integrated Business City promoted by Mahindra Group in partnership with the Government of Rajasthan. Mahindra World City, Jaipur offers world class infrastructure and the perfect location for the **handicrafts industries** combining the fiscal and operational benefits of a **Special Economic Zone** in an eco-friendly environment.

Jaipur, is undoubtedly one of world's most fascinating destinations for Indian art, crafts and cultural heritage. With the presence of numerous leading handicraft manufacturers, raw material suppliers, craftsmen, it is a robust handicrafts exports hub. Therefore, investment in an export oriented unit for production of exquisitely hand-crafted master pieces of home furnishing, furniture, carpet, paper products etc. in Jaipur makes perfect business sense.

23 leading companies have already signed up in our Manufacturing zone.




Advantages of Mahindra World City, Jaipur, Handicrafts SEZ

- Ideally Located on Delhi-Mumbai NH-08
- On-Site Customs Office
- Stable power availability through on-site substations
- Hassle free business environment
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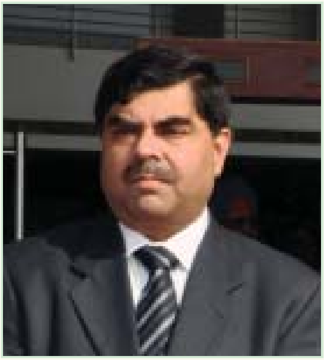
**Establishments Promotion Bureau*

Inside this issue...

Chairman's Message



Dear Fellow Exporters,

First of all, I am enormously thankful to all of you for giving me the opportunity and responsibility of being the Chairman of your esteemed Council. I owe this gesture to all of you for choosing me unanimously as your Chairman. I humbly take up the mantle of this new responsibility and assure all my fellow exporters of my sincere efforts towards positive development of the trade.

The last few years remained tense for handicrafts exporters due to recession in the world market and our sector being a decentralized industry got affected very badly. It is good that in the year 2010-11, exports of handicrafts started picking up again. My predecessor, Shri Raj Kumar Malhotra, who took over during the challenging phase of economic recession, took a lot of initiatives to put forth the difficulties faced by handicrafts exporters at different and appropriate platforms such as the Ministry of Textiles, DGFT, Ministry of Finance, etc. As a result, packages for the sector such as Focus Product Scheme and others were announced by the Government.

I look forward for the same continued and proactive support from all of you as was provided to my predecessor, to carry forward the good work. I also look forward to the support of all leading captains of the handicrafts business, ex-chairmen, COA members as well as members of the Council, to share their experiences and suggestions at this juncture.

Further, as some of the fashion jewellery exporters must be gearing up for the forthcoming Indian Fashion Jewellery & Accessories Show, scheduled from 8-10 July, 2011. I wish them success and hope that this fair would get them good business.

I urge all member exporters to come forward for active participation in all the activities and programmes being organized by the Council and share suggestions for promotion of trade. It will always be my privilege to take forward the cause of export promotion of handicrafts. I am always available at my email: chairman@epch.com. I once again thank all of you for giving me this opportunity.

With kind regards,

(Arvind Vadhera)
Chairman, EPCH

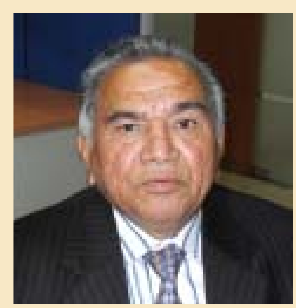
Newly elected EPCH Chairman- Mr. Arvind Vadhera calls upon Secretary Textiles and Development Commissioner (Handicrafts)

Mr. Arvind Vadhera, the new Chairman, EPCH, seen (above) with Mrs. Rita Menon, Ministry of Textiles and (seen below) Mr. S S Gupta, DC (H) alongwith outgoing Chairman, EPCH, Mr. R K Malhotra and ED, EPCH, Mr. Rakesh Kumar

Council elects new Chairman and Vice Chairmen

Mr. Arvind Vadhera of M/s Lee-za International, Moradabad has taken over as Chairman, EPCH, w.e.f. 28th, May 2011. Mr. K L Ramesh of Sri Vijaylakshmi Agarbatti Works, Bangalore has taken over as Vice Chairman and Mr. L R Maheshwari of M/s Rajasthan Handloom and Handicraft Industries, Jaipur will continue as Vice Chairman, EPCH.

Mr. Arvind Vadhera
Chairman, EPCH



Mr. L R Maheshwari
Vice Chairman, EPCH

Mr. K L Ramesh
Vice Chairman, EPCH

Chairman, EPCH, meets District Magistrate, Commissioner and IG, Moradabad

Mr. Arvind Vadhera, Chairman, EPCH, greets
Mr. Raj Shekher, District Magistrate, Moradabad

Mr. Gurdeep Singh, Commissioner, Moradabad, being greeted by Mr. Arvind Vadhera, Chairman, EPCH

Mr. Arvind Vadhera, Chairman, EPCH, meets
Mr. Badri Prasad Singh, I.G. , Moradabad

Annual All India Drawback Clearance Drive extended upto 30th June, 2011

The Annual All India Drawback Clearance Drive has been extended upto 30th June, 2011on the request of Delhi Exporters Association (DEA). This initiative was led by Mr. S P Agarwal, President, DEA. Every year DEA organizes "Annual All India Drawback Clearance Month" with active co-operation of Customs Department, Govt. of India, to clear pending Drawback Claims of exporters throughout the country.

This year the event was inaugurated by Mr. S Dutt Mazumdar, Chairman, CBEC, in his chamber at North Block, Ministry of Finance, New Delhi on 15 April, 2011, in the presence of Mr. S K Goel, Member-Customs; Mr. Najb Shah, Jt. Secretary-Drawback; Mr. Navneet Goel, Director-Drawback; Mr. S M Bhatnagar, Jt. Secretary-Customs; Mrs. F M Jaiswal, Director, Systems- Customs & Central Excise and other senior officials.

Artisans & entrepreuners in Moradabad coaxed towards computer literacy and international marketing

May, 2011; Moradabad

The experts making their presentations at the workshop. Seen L to R top : Ms. Bosky Agarwal;Mr. Satyendra Arya; Mrs. Vaishali Dhingra; Mr. Paritosh Sharma from Teerthanker Mahaveer Institute of Management and Mohd. Ikram Ansari, State Awardee and Group Leader. Seen below : Mohd. Ziaur Rehman, State General Secretary, Hastshilp Kalyan Society (Reg.); and Mr. Vivek Singh, Branch Manager, Reliance.

As part of its workshops and training sessions on Export Marketing, Procedure & Documentation and Design Development, EPCH organized a set of three workshops in Moradabad from 4-5, 11-12 and 24-25 May, 2011. This was held at EPCH Office, Budhi Vihar, Moradabad. This time, the focus was on computer literacy and product design.

Mr. Anoop Shankhdhar, Vice Chairman, EPCH, inaugurated the workshop in the presence of Mr. Arvind Vadhera, COA Member, EPCH and Mr. K L Katyal, COA Member and Convenor for Metalware, EPCH. In totality, the six days workshop had 12 sessions with experts from various fields of business and academics, familiarizing the participants with the growing needs of the market and how one can achieve success in this increasingly competitive business world. Faculty from Teerthanker Mahaveer Institute of Management conducted sessions on various topics.

Ms. Bosky Agarwal, Lecturer from the institute, conducted a session on 'Computer Literacy for International Marketing' emphasizing on the use of internet to reach out and know the demand in international markets, while maintaining a record of production back home. She also assured that it just takes three months of training to get familiar with computer softwares & internet applications. Mr. Satyendra Arya, Lecturer from the institute gave a detailed description on 'Product Designing' educating the artisans on improving quality. Mrs. Vaishali Dhingra, Associate Professor from the institute touched upon the various stages of marketing a product in the international as well as domestic market. Mr. Paritosh Sharma, Associate Professor, from the institute provided training on 'how to become an effective supplier'. Mohd. Ikram Ansari, State Awardee and Group Leader as well as Mohd. Ziaur Rehman, State General Secretary, Hastshilp Kalyan Society (Reg.), guided the partricipants on how to become successful artisans with incerpts of their personal experience on achieving success in business. Mr. Vivek Singh, Branch Manager, Reliance spoke on 'artisans medical claim cards' and facilities offered. ■

Training on Intl. Standards and Quality Compliance

9-10 May, 2011; Jodhpur

Mr. M P Agarwalinitiates and coordinates the event

Mr. Rana Ram Badrecha, President in discussion with the participants

A two days workshop on "Awareness of International Standard and Need for Quality Compliances" was organized at Common Facility Centre, Jodhpur from 9- 10 May, 2011. Exporters and artisans participated in large number absorbing insights on various aspects of trade, design, quality awareness, international markets and standards. Besides, trainings were conducted through a well defined and tailor made course curriculum. Mr. M P Agarwal, from JHEA spoke on ways to reach international markets, how to improve work as per international standards, meeting specific needs of various markets, etc. Mr. Rana Ram Badrecha, President, Pal Shilp Garam Artisan Association conducted a session on improving design & quality of products. ■

UV Curable Coatings for High Value Wooden Handicrafts

Training Workshop conducted in Delhi

A training workshop on "UV Curable Coatings for High Value Wooden Handicrafts" was organized by Shriram Institute for Industrial Research in association with Department of Science and Technology on 3rd June, 2011 at Shriram Institute for Industrial Research, Delhi. The aim of the workshop was to create awareness amongst the artisans, exporters and manufactures dealing in wood handicrafts about the eco-friendly proactive coating.

Dr. R K Khandal, Director of the institute inaugurated the workshop in the presence of Mr. C S Gupta from Handicrafts Museum; Dr. G J Samathanam, Adviser, Dept. of Science and Technology; Mr. R K Verma, Director, EPCH; Sheikh Faizan Ahmed, President, Saharanpur Wood Carving Manufactures Association and scientists from the institute. Artisans from woodcraft hubs like Nagina, Saharanpur and Delhi, manufacturers & exporters of wooden handicrafts, timber merchants, plywood manufacturers, academicians, scientists and research scholars attended the training. ■

Sheikh Faizan Ahmed, President, Saharanpur Wood Carving Manufacturers Association and Convenor - Central Region, EPCH, addresses the gathering at the workshop

Handicrafts Industry Delegation from India visit Turkey for Market Study & Observation

18-23 May, 2011; Istanbul, Turkey

A handicrafts industry delegation, led by Mrs. Alka Arora, Addl. DC(Handicrafts) and including Mr. Rakesh Kumar, Executive Director, EPCH and Vice Chairmen-EPCH, Mr. Lekhraj Maheshwari and Mr. Anoop Shankhdhar, visited Istanbul-the Turkish capital and business hub, on a market study & observation tour. The tour aimed at the identification of new tools & techniques for design & product development as the primary goal and the patterns of infrastructure support & institutional mechanism, available for the growth and development of the craft industry in Turkey.

The study tour included visits to and meeting with Istanbul's important trade related organizations. The delegation met with the officials of *The Association of Turkish Furniture Manufacturers (MOSDER)*. The delegates also visited *Pacabache* unit in Istanbul and had a meeting with their officials where they discussed about the potentials of glassware industry in turkey and its international market. They could see various glassware items manufactured here. The delegation also visited *UKB Accessories* - a manufacture and trade company of fashion accessories and met their officials.

The tour also coincided with the EVTEKS show, organized in Istanbul from 18 - 22 May, 2011. Here, the basic objective was to see the crafts of Turkey under one roof and to interact with the different participants, manufacturers, traders & dealers at one place and to explore possibilities of collaborations/tie-ups for exports of Indian handicrafts. The delegation made special visit to the Indian stalls. They also met up with officials from *CNR Expo*-venue hosts for EVETEKS.

EVTEKS, is the second biggest international trade fair for home and contract textiles and the global benchmark for quality design textiles of innovative functionality. Marked as one of the top trade events and attracting importers from all over the world, EVTEKS 2011 was host to over 1000 exhibitors from Turkey, Spain, India, Egypt, Greece, Pakistan, Lebanon, Germany, Italy, Belgium, Austria, Moldova, Poland, Russia, Syria and Canada. ■

The Indian delegation seen with officials of the Association of Importers of Turkish Fashion Jewellery and Accessories

Mrs. Alka Arora, Addl. DC(Handicrafts); Mr. Lekhraj Maheshwari, Vice Chairman, EPCH and Mr. Rakesh Kumar, Executive Director, EPCH with officials of glassware specialist, Pasabahce in Istanbul

Meeting with Mr. Ramazan Davulcuoglu, Chairman, MOSDER, Turkey

Consul General, Mr. Vanlalhuma at the Indian Pavilion

Textiles & Furnishings

see renewed demand in the European Union

The role of developing countries (DCs) on the EU market for household and furnishing textiles is expected to increase in the future. A large proportion of household and furnishing textiles is already being imported from and outsourced to DCs, such as India, Pakistan and Turkey. Market observers suggest that rising prices of Chinese products will make EU customers start looking for outsourcing possibilities in other DCs.

Several trends are influencing the demand for household and furnishing textiles in the EU: continuing interest in more fashionable textiles, growing demand for natural fibres, increasing price and design consciousness, the rise of green consumers and developments in technical household and furnishing textiles. This feature, based on a CBI market survey profiles the household and furnishing market in the EU. Seven product groups have been included: blankets and travelling rugs, bed linen, table linen, bathroom and kitchen linen, curtains, bedspreads and other furnishing articles. The first four product groups belong to the group household textiles. The last three belong to the group furnishing textiles. Products not covered by this survey are floor-covering textiles, filling materials used in duvets, quilts, pillows, sleeping bags and mattresses.

MARKET SIZE & DEMAND

While Germany is the largest for household textiles, UK takes the lead for furnishings.

The household and furnishing textiles market in the EU has experienced a non-stop, but slow growth for many years. Demand patterns vary substantially due to differences in culture, traditions and tastes. Germany has been the largest market for household textiles, despite declining demand, followed by France. Other important markets in the EU are the UK, Italy, Spain and Belgium. The UK has been the largest market for furnishing textiles in previous years, followed by Italy, Spain and Germany.

The bulk of household and furnishing textiles purchased in the EU during any particular year is for replacement purposes rather than constituting a primary purchase. New dwellings account for a relatively small number of purchases. Most purchases of household and furnishing textiles are made to replace old, worn or unfashionable textiles. These purchases can be deferred in most cases, depending upon the economic circumstances at the time.

The climate of a country is an important factor influencing demand for bed linen, furnishing and floor-covering textiles. The colder climate of Northern Europe in contrast to more southern regions is a factor which strongly contributes to the high per capita demand of carpets and curtains in Scandinavian countries, the Netherlands and other major market areas like Germany, the UK and Northern France. In warmer climates, such as in Southern Europe, blinds and

shutters are often preferred to curtains. Demand for warm bedding is also lower in warmer climates. Furthermore, the climate in a certain year also influences demand for household and furnishing textiles. A mild autumn or winter has a negative influence on the demand for household and furnishing textiles, while a cold or rainy spring or summer has a positive influence.

Also, consumers are expected to respond to the difficult economic climate by postponing purchases and making do with existing furnishing fabrics and linen. Decreasing consumer confidence has only spurred this development. Retailers are increasingly focusing on lower price and better value products. It is expected that retailers will plan tighter inventories and will rely more and more on suppliers to bear the inventory burdens.

The longer term prospects for the market are more optimistic with moderate growth forecast for 2011-2012 when the economy is expected to regain momentum.

Fashion Trends

These are parallelly related to fashion developments in general, and must therefore be in harmony with those of furniture, kitchen equipment, beds, etc.

However, furnishing lifecycles have reduced considerably to approximately two years for soft furnishings and five years for carpets. Bed, bath, table and kitchen linen are no longer considered to be just plain utility items. Fashion has entered into the production and promotion of these textiles in a big way. There are distinct seasonal preferences, and there is also a tendency to maintain or create a design scheme affinity between the various fabrics and house decoration in general. Colour trends are more or less uniform in EU countries. Generally speaking, design trends have become more and more individual and no major single trend can be seen, as was the case in previous years. Instead, several distinct trends are moving side by side forming a composite fashion flow.

The trend in furniture has moved increasingly away from ‘traditional’ heavy furniture towards modern lighter designs, frequently sold by large outlets in kit form for DIY assembly. These outlets also have household textiles in their assortment of which colour and design are in harmony with e.g. furniture, kitchen and beds.

In the household textiles sector, brand awareness among consumers is limited, as can be derived from the high market shares for interior department stores (*Ikea*, *Habitat*), speciality chains (*Descamps*) and variety chains (*Marks & Spencer, Hema*) operating with their own private label and textile discounters, while super- and hypermarkets sell unknown or fancy brand names. Operating at the top of the market are designers such as *Ralph Lauren*, *Armani*, *Kenzo*, *Christian Dior* and *Joop!*, all of them well-known internationally. Other examples of widespread licensed brands are for children (*Pokemon*, *Teletubbies,* etc.) or for teenagers (*Chipie,* etc.). Examples of brand names (mainly operating in the higher segments) in the household sector are *Zucchi*, *Bassetti*, *Frette*, *Descamps*, *Marzotto*, *Santens*, *Clarysse*, *Cinderella*, *Irisette*, *Van Dijck*, *Pretti*, *Zambaiti,* etc. Well-known brands of curtains are *Ado*, *Gardisette* and *Cordima*, while manufacturer names of other furnishings are, among others, *Sodahl*, *Le Jacquard Francais* and *Graziano*. A brand's personality generally appeals to a certain customer group. Product extensions are an attempt to find other ways to appeal to the same customer. *Benetton*, *Esprit*, *Mexx*, *Zara*, *H&M*, *Schiesser* and many other clothing chains have introduced household textiles in their assortment (for example *Zara Home*).

Promotion and Presentation

Although new furnishings chosen by households are increasingly a matter of individual choice and taste, consumers are heavily influenced in the orientation phase by different sorts of promotion, such as:

Media: interior magazines, women's magazines and glossy magazines all exert a continuous passive influence on their readers.

The increasing number of television programmes featuring creative ideas for interiors, home improvement suggestions and instructions is also a source of inspiration. For example, in the Netherlands consumers are being led in buying home accessories by magazines (27%), acquaintances (27%), store leaflets (35%), store assortment (29%) and the advice of the salesman (24%).

Catalogues of big interior store groups, such as *Ikea* and *Habitat* and of mail-order houses, such as *Neckerman*, *Otto* and *La Redoute* are important reference sources, just as the house-to-house brochures and leaflets distributed by major chains, member shops of buying groups and discount chains, all of which give consumers comparative information especially with regard to competitive prices.

Internet provides consumers located anywhere in the world with instant access to information on a wide range of products, wherever those products are made/sold.

Consumer fairs for home and garden. These types of fairs are organised in nearly all EU countries with different themes, sizes, frequency and with a regional or national character. They serve as sources of inspiration.

The Commercial or Contract Market in the EU

Textile service companies operate on the commercial market with products such as work-wear, household textiles (towels, bed linen and table linen), industrial wipers and mats.

The commercial or contract market has a completely different market structure from the consumer market. It can be divided into governmental organisations (defence, health and hospitals etc.) and commercial organisations. Governmental institutes buy mainly via tenders, while other organisations buy directly through manufacturers, wholesalers, or rent/lease via textile service (laundry) companies.

Just as is the situation on the consumer market, Germany, the United Kingdom, France, Italy and Spain are the major contract markets and covered an estimated 70% of the total EU market. The situation on the market for office buildings, the health and the hotel sector led to decreased investments and a related fall in textile demand in EU countries such as Germany, Belgium and the Netherlands. In the previous years, the contract sector in most of the new EU states had shown positive growth. Carpets, on the business to business (B2B) market or contract sector, is the biggest product group in textile demand by service industries, with destinations such as offices, hotels, public buildings, hospitals and sport and holiday accommodations. It is followed by bed linen of which rental laundries, hospitals and hotels are the main customers. Other major product groups are curtains/upholstery and towelling. There are important differences in the residential/consumer market for household and furnishing textiles:

- Safety features like flame retardant
- Hygiene features such as washing standards
- Higher quality standards (abrasion, colour fastness, colour shades, and so on)
- Duration of range & other specific functional features

An important trend in the commercial or contract market is the demand for performance apparel technologies, such as moisture management technology, integrated into the production of bed sheets and other home textile products. Functional fabrics which are stretchable, thermally adaptive, stain protective, fragrance encapsulating and can resist dust, mite and bacteria are increasingly in demand.

Trends influencing Market Demand

Some trends that influence the demand for household and furnishing textiles in the EU are:

Continuing interest in more fashionable textiles especially by younger age groups and encouraged by foreign multiples in several EU countries. This has partly been encouraged by (glossy) home magazines and interior design programmes on television. Consumers in several new EU member states have become more aspiring and 'western' in their home interiors as prosperity increases.

Growing demand for natural fibres mainly cotton and blends with cotton at the expense of man-made fibres in the household linen sector, while synthetics play a less dominating role in the furnishing sector, in particular in the case of curtains. However, in countries with British influences other preferences are valid.

Increasing price consciousness in recent years has ensured sale of textiles through discounters, variety stores and hypermarkets. Although consumers have become more price-sensitive, they are looking for higher quality at the same time.

More critical about design. An increasing group of consumers is more critical of design and is looking for a better (greater) choice of collections.

Green consumers on the increase with interest in products that reflect care and concern for the environment. This is particularly the case in the UK, Scandinavia, Germany and the Netherlands. This is no longer an issue of short term interest. It constitutes a fundamental change in how consumers are thinking about their relationship with the world around them. This issue is not incompatible with fashion. Fashion designers are increasingly using eco-friendly materials such as natural fibres and recycled materials.

Developments in technical household and furnishing textiles have led to a number of significant developments in household and furnishing textiles over recent years, including anti-microbial fabrics (increased demand by sufferers of asthma and allergies), flame retardant materials, environmental-friendly textiles, stain protective treatments and other functional materials, such as Lycra stretch fabrics.

Opportunities & Threats

+ Due to economic developments, consumers are continuing to seek low-priced household and furnishing textiles. On the other hand, the size of the market and the polarisation in incomes offer huge markets for quality and comfort, designer labels etc.

± From 2004 to 2008, EU demand for household textiles slightly decreased, whereas demand for furnishing textiles increased.

± European consumers are expected to respond to the difficult economic climate by postponing purchases and making do with existing household and furnishing textiles. People desire to remain at home during uncertain times and focus their attention on products that transform their houses to places of comfort.

- Due to the economic crisis, consumer confidence is decreasing in Europe.

PRODUCTION

Declining production is mainly due to European companies outsourcing to low-cost countries.

Production of household textiles in the EU is dominated by Italy, accounting for more than 20% of total production output of household textiles in the EU. The top four production countries – consisting of Italy, Portugal, Germany and France – accounted for more than 60% of total EU production. All European countries saw a decrease in production, with the exception of Lithuania and Finland where production remained virtually stable. Declining production is mainly due to European companies outsourcing to low-cost countries. The production of furnishing textiles in the EU is dominated by the UK, accounting for almost 30% of total production output. The top four production countries – consisting of the UK, Italy, Slovenia and Spain – account for almost 60% of total EU production.

Due to various pressures for change as a result of consumer developments, technological advances, changes in production costs, growth in retailers' purchasing power and environmental issues, the European household and furnishing textiles industry is characterised as being in a state of continuous restructuring and modernisation. The European home textile sector is regarded as being technologically well advanced. Manufacturers in the EU focus on high value products with a high design content; they export on a global scale by supplying to the higher segments of the market and they source basic products in lower-cost countries. Their strategies have led to an increase in efficiency and broadening of assortment. Although the level of imports of textiles has always been high, more and more retailers are sourcing products overseas. Manufacturers are increasingly looking to move facilities to countries where production costs are lower.

Outsourcing and Foreign Policy

The industrial restructuring process has led to significant changes in the location of production activities in the home textiles sector.

Global developments create new challenges as well as strategic options for companies in the European textiles sector, not least by making it possible for companies to move their activities to locations that offer them the best possible combination of benefits and costs. In the last two decades, many Western European home textiles companies have moved manufacturing activities to Low Cost Countries (LCCs) in Eastern Europe or to non-European countries.

European home textiles companies are responding to pressures for change by pursuing these strategies:

- Relocation of production and activities to LCCs.
- Development of added-value activities in the higher end of the value chain.

The decision to locate production outside the country of origin will often be based on an assessment of comparative factors, such as labour costs and productivity, capital investment and other factors such as transport, insurance and other related costs. Access to markets and inputs, such as workers, suppliers and business and market knowledge and their availability also influence location decisions.

Companies are also likely to take external factors into account, such as current and expected political stability, regulations, exchange rates, taxation, quotas and tariffs and freedom from restrictive legislation. Companies prefer to locate their business activities where the market is established and people with adequate skills can be found.

The supply chain is increasingly organised as an integrated production network, within which production is divided into specialised activities. Activity is located where it can contribute most to the value of the end product. The lower the

level of value added and the less tacit knowledge the activity requires, the more likely it is that delocalisation will take place. The globalisation of the supply chain also entails certain risks for European companies, as they are required to monitor working conditions and manufacturing practices in all parts of the value chain, including those of subcontracting companies.

The relocation of production activities has led to intensive trade relations between the 'old' 15 EU member states and Eastern European countries.

As a result, Eastern European countries as well as those of North Africa and Turkey have been among the top suppliers of home textiles produced for Western Europe.

With the liberalisation of the textiles trade in 2005, the textiles industry, in particular that of Eastern European countries, faces increased competitive pressure from lower-cost countries and regions.

The foreign policy of home textiles companies takes many forms:

Forms of ownership: most of the largest companies have entered into joint ventures in LCCs or have established their own factories abroad.

Forms of subcontracting: Cut, Make and Trim (CMT), Free on Board (FOB) or Outward Processing Trade.

Sustainability

Sustainable consumption is one of the main consumer trends in Europe. Most European citizens take into consideration the environmental impact of the products that they buy, as well as social matters such as working conditions and child labour. Key words are ecology, reuse of fibres, long-lasting textiles and sustainable manufacturing. Therefore, companies in the sector need to use 'green technologies' and monitor every part of the value chain in order to avoid corporate scandals that could harm their brand; for example, children working with dangerous chemicals to produce textiles.

Corporate Social Responsibility (CSR) and ethical sourcing are thus becoming vital elements of business strategies in the textiles sector. A range of initiatives aim to ensure that companies avoid such scandals.

The Business Social Compliance Initiative (BSCI) is one example in this regard: it is a business-driven platform with the aim of improving compliance with socially responsible acting in all supplier countries and for all consumer goods. USAID has developed a toolkit and guide on sustainable production for home furnishing companies. This can be accessed at http://sustainable-production.ecoexotic.net.

SWOT analysis European textiles sector

Strengths

Strong European brands, such as 'Made in Italy'.

High level of creativity in the design phase.

Weaknesses

High labour costs.

Opportunities

Converging technologies.

Demand for higher value added goods, such as innovative technical textiles.

Threats

Skills needs and global competition for skilled and creative professionals – risk of 'brain drain'. Extensive regulations impose administrative burden. Increasing competition from countries outside the EU. Trade barriers in important export markets. Shortage of qualified human resources with higher education, such as professionals in textiles engineering. Illegal copying of design and brands.

In the case of CMT, manual production has been relocated, although material (fabric + trims) purchase has been held on to for efficiency and quality reasons. Quality control has been relocated too, and is typically managed by travelling controllers. In the case of FOB, supplying manufacturers abroad receive complete specifications for the design, quality of the fabric, accessories and other materials. Subsequently, manufacturing suppliers manage the purchase of the materials themselves. This form is most common for importers/wholesalers and importing retail organisations, but only for a minority of the EU manufacturing companies. In the case of OPT, the most labour-intensive piecework, such as sewing and packing, has been relocated to low-cost countries. For the sake of quality control, the handling of fabrics, including dyeing and printing, has been retained in the EU home country. The same goes for quality control and distribution to the customer. Basically, EU fabrics or cuttings are exported to low-wage countries, which make them up into finished products for re-import into the EU. OPT import duties are only calculated on the value added by outward processing. OPT for household and furnishing textiles by the EU has steadily decreased in the last few years.

Sourcing abroad: In some cases entire products are sourced from foreign companies. This concerns products which extend a company's existing product line.

Production Trends

Economic crisis. Textile manufacturers in Europe are facing a considerable drop in demand for their products in Europe, while the cost of production and employment is increasing and competition from Low Cost Countries is stronger than ever.

Relocation of textile production. The restructuring policy of many manufacturing companies in the EU during the last two decades has led to relocation of textiles production, based on labour cost comparisons.

Increasing price competition. Price competition has intensified, resulting in slow growth in prices. This is causing concern among EU producers, who are finding it increasingly difficult to match low import prices.

Increasing internationalization. EU textile manufacturing and retail companies are expanding their activities intensively and their products are becoming increasingly available in many countries.

High degree of integration in the value chain. Several producers have opened their own chain(s) and many suppliers have started close and long-term co-operation with distribution channels, thereby increasing the entry barriers for new suppliers.

Increasing concentration. The number of suppliers has decreased and many suppliers have merged or have taken over other suppliers.

Specialization. Several manufacturers of household and furnishing textiles have specialised themselves in specific functions (such as design) or in specific markets (such as the contract market), while other manufacturers have shifted from manufacturing for private labels to introducing their own brands.

Opportunities & Threats

+ The further sourcing of products in LCCs has led to a decrease in production (with the exception of curtains and other furnishing articles) in the major EU countries, including products with a higher design content. This offers interesting opportunities for DC exporters of household and furnishing textiles.

+ Advantages of the new EU member states in terms of lower wages and shorter routes will largely disappear.

± Manufacturers in the major EU countries have built up a comparative advantage by specialising in design and other functions, such as preparation of samples, logistics and marketing, while simple production operations are increasingly taking place in other countries. As time goes by, even the functions mentioned first will leave these EU countries. - In order to meet the increasing requirements of the EU, exporters in DCs will be forced to meet the increased demands for higher quality and requirements concerning environment and sociability.

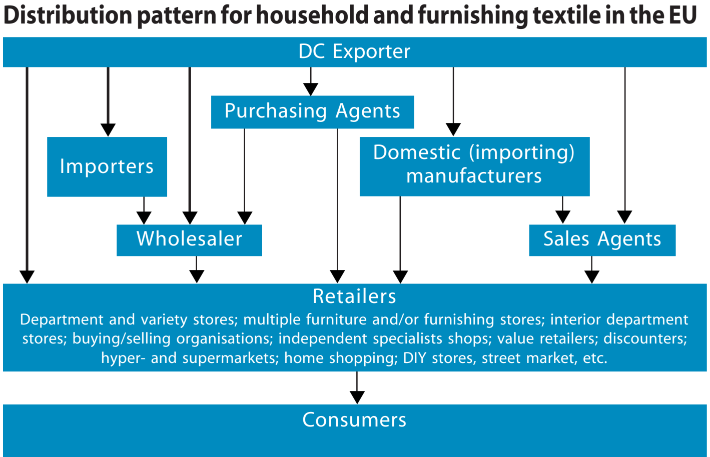
TRADE CHANNELS FOR MARKET ENTRY

Retailers, wholesalers and importers are by far the most important trade channels for the DC exporter.

The trade channel for DC exporters in the EU is generally the same as for EU exporters. Please note that the three trade channels are not strictly isolated. For instance, manufacturers, agents and retailers may also function as importers, while wholesalers may also be manufacturers (vertical integration). Theoretically, importing is a function which can be done by manufacturers, wholesalers or retailers.

However, in some countries and/or branches a distinction is made between importing wholesalers and importers. In that case, the importer purchases at their own risk, handles Customs Clearance and sells mainly to retail organisations, such as multiples, department stores and buying organisations and other wholesalers, while wholesalers purchase at their own risk from local or EU manufacturers and from importers.

Distribution pattern for household and furnishing textile in the EU



Differences between EU countries

The use of trade channels generally mentioned applies to all major EU countries with variations like:

Southern and Eastern EU member states have high market shares for independent retailers. These retailers mainly buy from manufacturers and wholesalers/ importers. In these countries, street markets or bazaars still play an important role.

In Germany, the Netherlands and Scandinavia, many independent retailers are members of buying co-operations.

The UK has a relatively low market share of independent retailers.

In Southern and Eastern EU countries franchise formulas are more popular.

The presence of foreign chains with a specific assortment, fashion/design, an attractive price/value relation, such as the Swedish interior department store *Ikea*, has influenced market structure in many countries.

Price Structure

The margins at the various levels of distribution are influenced by six factors and differ for each product/ market combination.

- Degree of risk (new fashion/design or 'me-too' product, new or known source etc.) and volume of business and functions or marketing services rendered.
- General economic conditions (booming or depressed business)
- Existence/availability of competitive products and exclusiveness of product.

It is impossible to draw up a schedule of actual margins for each and every product/market combination.

Even within the same type of combination, different importers employ different margins, due to variation in economic conditions. The various retailing stores differ in the sales formula they apply, i.e. their assortment and the consumer group targeted, as well as in the way they differentiate themselves from competitors. As an aid to understanding the market, one can distinguish between 'service retailing', where the retailer offers the consumer substantial added value (such as quality, service, fashionability and choice), and 'low-margin retailing', where the price-conscious consumer is offered low prices, at the expense of quality, service and so forth.

Although the levels of wholesaler and retailer costs often shock suppliers, these intermediaries do not generate excessive profits. While purchase costs have fallen since manufacturing in LCCs started to gather pace, other costs have risen and increasing competitive pressures have kept profitability down. Bargain sales are growing in importance in all segments of the market and in all major EU countries. As a rule, importers who import from DCs are looking for low-priced merchandise.

However, price is not the only important factor! European home textile importers often stress the combination of price and quality. This, however, does not mean that a low price is the most important factor for the purchasing decision; a reasonable price combined with a product of good quality is just as important. Moreover, due to the use of design specifications, it is also extremely important for the foreign exporter that he is able to follow these design specifications and instructions to the letter.

A strong marketing and communication effort in the DC country of the exporter is also recommended, as importers of home textiles travel widely in order to look for new trends in the market and to locate new partners. In order to gain the attention of European importers, it is important that the exporter is able to actively and professionally communicate what its competencies are. A well-designed company brochure containing photos of home textiles as well as product descriptions is of importance. Furthermore, if the exporter is quality certified (for example ISO certification) this should be mentioned as well. This type of communication will help the professional and qualified exporter to stand out from the crowd.

THE ROLE OF DEVELOPING COUNTRIES

EU imports of household textiles from DCs grew at an average annual rate of 5.3%, which is faster than the average annual growth of 3.0% for total EU imports. DCs realised an increasing share in EU imports, from 57% in 2004 to 62% in 2008. Germany, the UK, France, the Netherlands, Italy and Spain together account for more than 75% of total DC imports. Latvia (+63%) saw the largest growth in DC imports, followed by Romania (+46%), Slovakia and Estonia (+42%). The countries that saw the largest growth in the DC share of total imports were Latvia, Estonia and Austria. Countries that saw a decrease in the DC share of total imports were Ireland, Luxembourg, Lithuania, Hungary and Slovenia.

CEE countries imported far fewer household textiles from DCs than Western European countries, but did show the largest annual growth. The share of DCs in total imports was the largest in total bed linen (31%). The products with more than 62% share of DC imports were: blankets and travelling rugs; Bed linen; bathroom and kitchen linen; and table linen. The products with the highest growth of DC share in EU imports were:

- Bed linen; woven/printed; other materials (+92%)
- Bathroom and kitchen linen, non-woven; synthetics (+75%)
- Bed linen, non-woven/printed; synthetics (+71%)

MARKET ACCESS REQUIREMENTS

Requirements are demanded on legislation and on labels, codes and management systems. These requirements are based on environmental, consumer health and safety and social concerns. You need to comply with EU legislation and have to be aware of the additional non-legislative requirements which your trading partners in the EU might request. There is no official quality standard for household and furnishing textiles in the European Union. Despite EU harmonisation, which enables free trade between EU member states, individual markets have different requirements regarding quality, types of fabric, sizes and colours.

Accurate information is best obtained from national importers. Most importers (manufacturers, wholesalers, retail organisations etc.) work with certain minimum requirements. In this respect, they have formulated and stipulated minimum quality requirements, relating to both materials and make.

In general, a distinction can be made between:

- Characteristics of fabrics, which are detectable by an experienced person, with or without the aid of instruments in general use. It is considered to be a fault if an irregularity is evident in the fabrics of the final product;

- Characteristics of fabrics, which can only be noted with the aid of suitable equipment. Each characteristic described comprises: definition, method of testing and minimum quality standards and, as far as it occurs: possible allowable tolerances compared with the values of the sample and eventual commercial implications.

  Methods of testing fabrics and/or ready-made products are mainly based on ISO standards and otherwise on European norms (EN) or national standards (DIN, NEN or BS, for Germany, the Netherlands and the UK respectively), such as:

- Care labelling (ISO 3758);
- Dimensional stability aspects, such as washing/tumbling (ISO 3759, 5077 and 6330), dry cleaning (ISO 3175);
- Mechanical and physical properties such as tensile strength strip (ISO 5081), tensile strength grab (ISO 5082), tear strength (ISO 9290), abrasion resistance (EN 22313), crease tendency/recovery (ISO 9867), pilling tendency (BS 5811) and fibre penetration (SIS 650047).
- Colour fastness to several aspects, such as washing, light and water (ISO 105). For more information on legislative and non-legislative requirements applicable to household and furnishing textiles, go to 'Search CBI database' at http://www.cbi.eu/marketinfo, select your market sector and the EU country of interest in the category search, click on the search button and click on your subject of interest under non-legislative requirements for an overview of all documents on the subject concerned. Packaging Information on packaging legislation is included in the CBI market information database. Additional information on packaging can be found on the ITC website under export packaging: http://www.intracen.org/ep/packaging/packit.htm. ■

Derived from a CBI (Netherlands)Report

Business Opportunities

MOLCA B.V., Postbus 3, NL-4870 A A Etten-Leur, **NETHERLANDS** Contact : P. Klijs & S. Verheugd; Telephone: (31) 76-502 09 57
Telefax : (31) 76-501 25 00; Email : sales@molca.com; URL : www.molca.com; INTEREST: **Candles & Candlesticks**

CORBELL & COMPANY, 15905 N. 81ST. ST., Scottsdale, AZ 85260, **USA** Contact : Arthur Corbell
Telephone : (1) 480-993-1480; Telefax : (1) 480-993-1483; E-mail : theoffice@thecorbellcompany.com; URL : www.corbellco.com
INTEREST: **Antiques, Collections and Art**

HERGT VERTRIEBS GMBH, Augustenstrasse 2B, D-1930 Hagenow, **GERMANY**
Contact : Detlef Noelle; Telephone : (49) 38851-8210; Telefax : (49) 38851-821 16; E-mail : info@hergt.de
URL : www.hergt.de; INTEREST: **Giftware and Home Accessories**

N.C. CAMERON & SONS LIMITED, 7550, Tranmere Drive, Mississauga, ON L5S 1S6, **CANADA**
Contact : Ashley Hamilton; Telephone : (1) 905-673-9200; Telefax : (1) 905-673-7385; E-mail : inquiries@nccameron.com
URL : www.nccameron.com; INTEREST: **Giftware and Home Accessories**

TEXANSTUFF.COM, 9320, Harwin Drive, Houston, TX 77036, **USA** Contact : Lawrence Lee
Telephone : (1) 713-780-2415; Telefax : (1) 713-780-3975; E-mail : sales@texanstuff.com; URL : www.texanstuff.com
INTEREST: **Giftware and Home Accessories**

RUDOLF STEIN, LTD., 1 Riverside, St. Annes Road, Bristol BS4 4ED, **ENGLAND** Contact : Sarah Duncan
Telephone : (44) 117-972 43 61; Telefax : (44) 117-972 43 61; E-mail : sales@rudolfstein.com; URL : www.rudolfstein.com
INTEREST: **Jewellery and Costume Jewellery**

C.W. SELLORS, King Street, Ashbourne, Derbyshire DE6 1EA, **ENGLAND**
Telephone : (44) 133-534 65 61; E-mail : sales@cwsellors.com; URL : www.cwsellors.com
INTEREST: **Jewellery and Costume Jewellery**

The above information is recieved by EPCH from various sources. EPCH does not take responsibility of the creditworthiness or financial standing of these companies.

This column is compiled by Consultant [EXIM Policy] of EPCH. It contains recent Public Notices, Notifications and Circulars of DGFT, CBEC and Department of Revenue. If a handicraft exporter has question[s] to ask on Foreign Trade Policy, he/she may please write / e-mail to EPCH at policy@epch.com

Impex # 1 Transaction cost reduction measures (in terms of time) in DGFT offices

It is a constant complaint of Indian exporters that the transaction cost in exports in India is quite high both in terms of money and time due to which they are always at a disadvantage vis-à-vis their competitors in other countries.

In order to reduce the transaction cost in exports in terms of time DGFT has laid down time limits for disposal of applications etc. in his offices. These time limits are given in para 9.11 of Handbook of Procedures (Vol. 1) of 2009-14 (RE-2010) and are reproduced below for ready reference of readers of 'CRAFTCIL'. Exporters and importers may insist upon their licensing offices to dispose of their applications, etc. within the laid down time limits and in case of delay seek interview with Jt DGFT, etc. for redressal of their grievance on this count.

Time Bound disposal of Application 9.11 — RA shall dispose of applications expeditiously. Following time schedule shall normally be followed to dispose of applications provided it is complete in all respects and is accompanied by prescribed documents.

S. No.	Category of Application	Time Limit For Disposal (in working days)
a)	IEC Number	2
b)	Advance Authorisation where Output norms are notified or under paragraph 4.7, Advance Authorisation for Annual Requirement and DFIA	3
	Advance Authorisation where Input output norms are notified but where cases are to be approved by commerce & industry Minister	15
	Advance Authorisations where Input Output Norms are not notified	45
	Fixation of input output norms	90
c)	DEPB	3
d)	(i) EPCG Authorisations on self declaration basis	3
	(ii) EPCG Authorisations for fixation 45 of nexus (other than those covered in (i) above	45
e)	All Authorisations under Gem & Jewellery scheme.	3
f)	Revalidation of Authorisation and extension of export obligation period by R.A.	3
g)	Acceptance of BG/LUT	3
	Redemption of BG/LUT for Advance Authorisations and DFIA.	15
	Redemption of BG/LUT for EPCG Authorisations.	30
h)	Issuance/renewal of status certificate	3
i)	Amendment of any category of Authorisation	3
j)	Fixation of deemed exports Drawback rate	45
k)	Miscellaneous	10
l)	All applications filed through EDI mode	1
m)	Refund of DBK/ TED under deemed export	30 days from the date of receipt of complete application

Cases of undue delay in disposal of applications may be brought to notice of head of regional offices by way of a written representation, which shall be promptly enquired into and responded to.

Impex # 2

Drawback not be refunded in certain cases

Customs issues notification that the available duty drawback need not be refunded where the sale proceeds have not been realized from abroad but have compensated by Export Credit Guarantee Corporation (ECGC).

There are cases where the exporters are not able to realize the export proceeds within the time permitted by RBI. In such cases they approach ECGC to pay the amount against the ECGC cover - the ECGC compensates the exporters. Even in such cases, the customs insists that the exporters refund the amount of duty drawbacks paid to them immediately on exports. In such cases, the exporters made representations to Deptt. of Revenue in spite of ECGC's compensation.

The Deptt. of Revenue has considered the representations favourably and has issued custom Notification No. 30/2011-Customs (N.T.) dt 11-04-2011 according to which the availed duty drawback in such cases need not be recovered. This has been done amending the customs, Central Excises Duties & Service Tax Drawback Rules by the custom notification referred to above.

Extracts from Custom Notification No. 30/2011-Customs (N.T.) dt 11-04-2011 referred to above are given below:

In exercise of the powers conferred by section 75 of the Customs Act, 1962 (52 of 1962), section 37 of the Central Excise Act, 1944 (1 of 1944)and section 93A read with section 94 of the Finance Act, 1994 (32 of 1994), the Central Government hereby makes the following rules further to amend the Customs, Central Excise Duties and Service Tax Drawback Rules, 1995, namely:-

1. (1) These rules may be called the **Customs, Central Excise Duties and Service Tax Drawback (Second Amendment) Rules, 2011**.

(2) They shall come into force on the date of their publication in the Official Gazette.

2. In the Customs, Central Excise Duties and Service Tax Drawback Rules, 1995, in rule 16(A),-

(i) in sub- rule(1), after the words " such drawback shall", the following words shall be inserted, namely:-

", except under circumstances or conditions specified in sub-rule (5),",

(ii) after sub-rule (4), the following sub-rule shall be inserted, namely:-

"(5) Where sale proceeds are not realized by an exporter within the period allowed under the Foreign Exchange Management Act, 1999 (42 of 1999), but such non- realization of sale proceeds is compensated by the Export Credit Guarantee Corporation of India Ltd. under an insurance cover and the Reserve Bank of India writes off the requirement of realization of sale proceeds on merits and the exporter produces a certificate from the concerned Foreign Mission of India about the fact of non-recovery of sale proceeds from the buyer, the amount of drawback paid to the exporter or the claimant shall not be recovered."

Canada Consumer Product Safety Act

Canada has enacted a new consumer product safety act (CPSA) that comes into effect from 20 June, 2011. The CCPSA will apply to "consumer products", as defined in the Act, including its packaging. As per TFO Canada, the CCPSA does not apply to food, drugs and cosmetics. High Commission of, India in Canada has informed that the new Act will make Canadian product safety regulations at par with the existing laws in US and EU countries. Relevant details about the Act are uploaded in the website: www.tfocanada.ca.

Impex # 3

Question-Answer

Q: We have been exporting manufactured goods to Nepal and received payments in NIR. Can exports to Nepal be considered for the purpose of satisfaction of Export Obligation?

Ans: Export to Nepal in Indian rupees shall not be counted towards discharge of export obligations under EPCG scheme which only recognizes payment in free foreign exchange for physical exports.

Q: We want to convert a shipment effected under Advance Authorization into Duty Drawback. What are the conditions which we have to meet for such conversions?

Ans: Conversion of a shipping bill is allowed subject to the following conditions:

a) The request for conversion within three months from the date of the Let Export Order (LEO).

b) On the basis of available export documents, etc. the fact of use of inputs is satisfactorily proved in the resultant export product.

c) The examination report and other endorsements made on the shipping bill/export document proved the fact of export and the export product is clearly covered under relevant SION.

d) On the basis of S/Bill/export documents, the exporter has fulfilled all conditions of the duty drawback scheme.

e) The exporter has not availed the benefit of the export promotion scheme under which the goods were exported and no fraud/mis-declaration/manipulation has been noticed or investigation initiated against him in respect of such exports.

Q: Is one entitled to Custom allocation of drawback on exports while availing Excise benefits under Rule 18 or Rule 19 (2) of the Central Excises Rules, 2002?

Ans: The notification no. 103/2088 Cus. (N.T.) dated 29.08.08 provided that the rates of drawback in the Drawback Schedule would not be applicable to products manufactured or exported by availing the rebate Central Excises duty paid on materials used in the manufacture of export goods in terms of Rule 18 or if such raw materials were procured without payment of Central Excise duty Rule 19 (2) of the Central Excise Rules, 2002. However, based on the representation of FIEO, this has been modified. The present notification no 84/2010-Cus. (N.T.) dated 17.09.2010 provides that the Customs components of the All Industry Rate Drawback shall be available even if the rebate Central Excise duty paid on raw material used in the manufacture of export goods has been taken in terms of Rule 18 or Rule 19 (2) of the Central Excise Rules, 2002.

Q: What is the procedure for direct negotiation of exports documents for non-status holders?

Ans: Where the exporter directly negotiates documents with the RBI's permission (except in case of 100% advance payment), he is required to submit the following documents for availing of benefits under export promotion schemes:

a) Permission RBI allowing direct negotiation of documents (not required for Status Holders)

b) Copy of Foreign Inward Remittance Certificate (FIRC) as per Form 10-H of the Income Tax Dept. in Lieu of BRC and

c) Statement giving details of shipping bills/invoice against which FIRC was.

Q: We have an advance authorization where we are required to execute a bank guarantee as we are new exporter. How should we calculate the value of the guarantee? Is the interest component also taken for two years as the export obligation period is two years?

Ans: The bank guarantee in this case will be equivalent to the duty ordinarily livable on the goods but for the exemption. Therefore, if the normal applicable duty on such imported inputs comes to Rs. 5,00,000 the bank guarantee should be equivalent to Rs. 5,00,000. There is no need to add the interest component in the guarantee. However, the bond to be executed along with the guarantee should include a condition that the interest and other charges as applicable will be paid by authorization holder in case of non-compliance of the notifications in respect of advance authorization.

Cheerful Honeysuckle

dominant home decor shade

Bright red-pink and bursting with energy, Pantone honeysuckle is dominating home decor trends in 2011 as a playful and vibrant alternative to the serene turquoise of 2010.

Love it or hate it, the hue is everywhere this spring. And design experts say there are many easy ways to incorporate it into your home without breaking the bank.

Add a lively flair to interior spaces with honeysuckle patterned pillows, bedspreads, small appliances and tabletop accessories. A striking, eye-catching shade, honeysuckle works well for day and night, and complements a variety of blues, greens, and oranges.

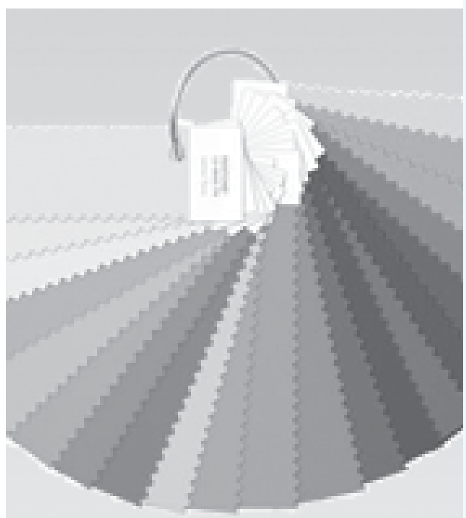
Bed, Bath and Beyond is carrying several pillows with bold honeysuckle stripes and other prints as is World Market. Honeysuckle chair covers on all chairs or just the head of the table would be quite the statement maker in the dining room too.

Even drapes or linens in a honeysuckle print or honeysuckle embroidered or appliquéd monograms on white towels are a pleasant surprise. Table runners, napkins and sheets are also showing up in shades of honeysuckle.

New Electric Hues

Pantone debuts Nylon Brights

Pantone has launched its newest colour group, The Pantone Fashion + Home nylon brights collection. With 21 electric shades in a nylon format, this new collection now provides designers developing products in nylon materials with a standard for accurate color selection, specification and reproduction.



The collection comes as brights have been making a resurgence at retail. "After years of 'playing it safe,' consumers are once again embracing color - in a big way," says Ms. Laurie Pressman, vice president of fashion, home and interiors at Pantone. "From the runway to the retail selling floor, vibrant, lively colours continue to make an impact on the world of fashion and design. Our nylon brights collection was developed to inspire designers with a selection of colors that energize and excite."

Colour vibrancy and a brilliant pop to designs

- New collection of nylon swatches featuring the 21 most important shocking fluorescent(1) shades provides designers developing products in nylon materials with an internationally recognized standard for accurate color selection, specification and reproduction.
- Set of 21 1 ¼" x 4" loose format nylon swatch standards are conveniently packaged on a single ring for easy removability and generously sized to provide greater visualization.
- Hot nylon shades are ideal on their own or can be mixed together to create more intense color schemes.
- Each nylon brights swatch ring set includes a BHT-free amber UV pouch to protect the colours while not in use.
- Includes COLOR MANAGER software download enabling digital design with all PANTONE Color libraries.
- Of these 21 super bright colours, 14 contain flavine or rhodamine acid dyestuff; this qualifies them as "true" fluorescents in that they absorb invisible ultraviolet light and emit it as visible light, increasing the colour's perceived brightness. However, colours containing fluorescent dyes are, by nature, less resistant to the degrading effects of light and water. There are treatments that can be added to increase colour fastness and durability.

The collection is available as a set of nylon swatches, which includes a BHT-free amber UV protective pouch to protect the colors when not in use, as well as swatch cards. All colours in the nylon brights collection are dyed in Nylon 6.6, which has improved light fastness and wash fastness over Nylon 6. The set is available now for $99.95, while the swatch cards are sold individually for $12.95 for a four-inch-square, double-folded fabric card (which is 4 by 8 inches unfolded). ■

Outdoor Entertaining

opportunities exist among thriving categories

According to a research report- "Outdoor Entertaining Trends 2010: Consumers Bring the Indoors Out" from market research company, The NPD Group, Inc., more than 75% of home entertainers prefer the more laid back approach and spacious feeling they get from entertaining in the great outdoors.

The top outdoor entertainment items currently owned by consumers cross a variety of industries. Outdoor furniture, gas barbecue grills, and plastic (non-disposable) tableware are items, in addition to outdoor lighting, that continue to thrive as staple purchases for outdoor entertaining.

According to NPD's Consumer Tracking Service, in the 12 months ending April 2011, dollar sales of acrylic/plastic beverageware grew by three percent, with the largest growth coming from sets of glasses/stemware/tumblers, and drinking glasses/tumblers. Another positive sign for the industry is that more acrylic/plastic beverageware purchases are being made by consumers for their own use, rather than as a gift.

In addition to the products necessary to entertain, most home entertainers put an emphasis on preparation when entertaining outdoors, with lawn care and gardening being the most popular. About a quarter of home entertainers tell NPD they power wash outdoor spaces in preparation, as well as purchasing themed or decorative items.

Consumers emphasize product availability and selection as the key shopping considerations when selecting a retailer for their outdoor entertaining purchases. Despite a challenging economy, consumers are on the lookout for that new item that will spruce up their outdoor living space each year, it's just a matter of where they can find it. ■

Mixed media offerings popular

occasional, accent pieces stick with recent trends

Occasional and accent sources are out en masse at major trade shows. The looks aren't too far out but continue recent style trends. Rustic reclaimed and driftwood looks are still doing well for many while walnut is an emphasis for updating traditional styles. Also there are new looks in wire-brushed ash veneers and solid hickory - a seldom- used wood for the company - metallic finishes in a sophisticated weathered rust tones, and many mixed media looks.

Planked looks and pine finishes also get a nod in new occasional groups. Adding mixed media elements and reinterpreting a style has been a recent source of success for some. Some collections feature transitional styling and mixed media touches such as tubular metal bases in an antique pewter finish and solid hickory planked tops with stone accents and a sophisticated oak. Retailers are looking at anything that's fresh, new and a good value.

Some feature reclaimed rustic looks in gray driftwood and other natural colours. Some pieces have glossy and metallic finishes, and use exotic materials like capiz shell, mahogany seeds and faux alligator leather. Retailers are looking for ways to differentiate their product offerings in the face of rising costs. They also want to upgrade their floors with more fashion- oriented goods to separate themselves from others, especially online retailers with lower operating costs that might have a price advantage. The focus is on staying current with fashion trends but not outpacing dealers.

A retailer for instance, is offering design touches including painted finishes, coastal looks, floral motifs and wrapped cord carvings on an assortment of accent chairs, mirrors, bombe chests, curios and other items. Accent collections include walnut, with a variety of hand-painted pieces from hall consoles to bunching cubes, and a mirrored collection. The company also has several new pieces in accent seating with polyurethane covers, marble-topped cabinets, silver finishes and black and platinum crackle paints. ■

Plastic Kitchenware

new import regulations

From July 1, imports into EU must carry proof that they comply with limits on the release of harmful chemicals.

The proof required comprises a declaration and laboratory report that the imports are compliant, all of which will be overseen by Port Health, who will enforce the new law. The regulation will apply to polyamide and melamine plastic kitchenware that falls under CN code ex 3924 10 00 (tableware and kitchenware). It will include products that come into contact with foodstuffs that are made or have parts made of plastic, items with plastic layers or coatings and forming gaskets in lids.

For Polyamide kitchenware, the compulsory report must demonstrate that the item does not release aromatic amines in a detectable quantity into foods. For Melamine kitchenware, the report must show that it doesn't release for maldehyde into foods at a quantity exceeding 15mg/kg.

Under the new conditions set out by the European Commission, importers are required to notify Port Health of the estimated date and time of physical arrival of consignments, two working days in advance. Checks will then be carried out on documentation, the laboratory analysis and 10% of the consignment, selected at random. ■

Canine crates pull stylish double duty

compliment home decor settings

The latest trends in dog crates are designs that complement the interior decoration of a home. No one wants a big, ugly plastic crate in the family room! Today's dog crates/beds are available in modern and traditional styles and many designs also pull double duty. A crate/house can also serve as a table or be designed to look like a piece of fine furniture for the home.

The American Pet Products Association just released the annual review of spending data and reports, which shows overall spending in the pet industry grew by 6.2 percent from $45.53 billion in 2009 to a little more than $48 billion in 2010. Pet owners are hungry for the next big thing, and will continue to shower their pets with purchases intended to make life easier for pets and their owners.

Among two of his most popular canine abodes, a pet products retailer has a rattan Igloo Deluxe and the Wicker Dog Day Bed. For dogs who like enclosed spaces, the Igloo is for them. It has a sphere shape with lots of room and a soft cushion. Best of all, it doubles as an end table helping it blend with a home's décor. The Wicker Dog Day Bed is perfect for those dogs who like to be comfortable while laying off the ground. Its raised platform permits airflows on all sides of the bed, cooling it down.

Another company that offers designer dog crates primarily works with wood. They decided to put their woodworking skills to use by designing and building a space that would give a dog, a happy, comfortable and safe space that would also function as an attractive end table.

Another example is an ottoman or a footstool with an opening for a dog. These are copies of antique designs. You can put your feet up and watch TV while your dog curls up inside the footstool. These do not have to be expensive. They have to be just easy to assemble and match the quality of any other piece of high-end furniture. ■

Trends in Pet Products

o Pet staycations: Outdoor living has reached new heights with the availability of new pet furnishings that could outshine the homeowner's patio furniture on the deck.

o Bamboozled: Continuing the eco-chic trend, bamboo is the new contemporary material for dog bowls, pet feeders, grooming tools and collars.

o Candy-Coated: Bright gumdrop-pops of colour are everywhere from package designs to the pet products themselves. Delicious and vibrant cherry reds and citrus hues of lemon, lime and orange will rule the animal kingdom.

o Cool ride: From stylish seat covers to beds designed for travel, canines are in for a cool ride for fall 2011.

o Royal hounds: The British are coming! Royal hounds abound in the form of crown motifs, regal design elements, etc.

o Haberdashery chic: From authentic Harris tweeds to buffalo checks, touches of menswear-inspired patterns can be seen everywhere. The plaids, checks and houndstooth patterns covered dog bowls, bedding, pet fashions and collars.

EPCH's Participation in International Fairs & Exhibitions 2011-12

AUGUST 2011

14-18 August, 2011
New York International Gifts Show
New York, USA
Contact Person : Mr. Vinod Negi
Tel : 91-11-26135256 Extn.: 136
Email : sl@epch.com

26-30 August, 2011
Tendence
Frankfurt, Germany
Contact Person : Mr. Sidharth Tyagi
Tel : 91-11-26135256 Extn.: 127
Email : projects@epch.com

27-30 August, 2011
House & Gift Fair
(Focus LAC), Sao Paulo, Brazil
Contact Person : Mr. Chetan Sharma
Tel : 91-11-26135256 Extn.: 135
Email : seminar@epch.com

SEPTEMBER 2011

4-7 September 2011
International Autumn Fair
Birmingham, UK
Contact Person : Mr. Sushil Agrawal
Tel : 91-11-26135256 Extn.: 110
Email : ihgf@epch.com

September 2011
BSM - Russia (Under Focus CIS),
St.Petersburg & Moscow, Russia
Contact Person : Mrs. Lata Kannojia
Tel : 91-11-26135256 Extn.: 112
Email : maiprojects@epch.com

14-18 September 2011
Intergift, Madrid (Under MAI)
Madrid, Spain
Contact Person : Mrs. Mani Gupta
Tel : 91-11-26135256 Extn.: 117
Email : intlfair@epch.com

19-22 September 2011
Asia's Fashion Jewellery & Accessories Show, Hong Kong
Contact Person : Ms. Ruchika Batra
Tel : 91-11-26135256 Extn.: 107
Email : coordinator@epch.com

20-22 September 2011
INDEXPO, Muscat, Sultanate of Oman
Contact Person : Mrs. Sreekumary
Tel : 91-11-26135256 Extn.: 123
Email : mda@epch.com

OCTOBER 2011

20-23 October 2011
Asian Gifts & Premium and Household Product Show, Hong Kong
Contact Person : Mrs. Lata Kannojia
Tel : 91-11-26135256 Extn.: 112
Email : maiprojects@epch.com

NOVEMBER 2011

November, 2011
BSM - Chile (Focus LAC)
Santiago, Chile
Contact Person : Mr.Sushil Agarwal
Tel : 91-11-26135256 Extn.: 110
Email : ihgf@epch.com

November, 2011
Central Asia Houseware Show
(Focus CIS),
Almaty, Kazakhstan
Contact Person : Mr.Chetan Sharma
Tel : 91-11-26135256 Extn.: 135
Email : seminar@epch.com

November, 2011
BSM - Argentina (Focus LAC) Buenos Aires, Argentina
Contact Person : Mr.Sushil Agrawal
Tel : 91-11-26135256 Extn.: 110
Email : ihgf@epch.com

DECEMBER 2011

3-11 December 2011
AFL Artigiano in Fiera
Milan, Italy
Contact Person : Mrs. Lata Kannojia
Tel : 91-11-26135256 Extn.: 112
Email : maiprojects@epch.com

JANUARY 2012

January 2012
BSM, South Africa (Focus Africa)
Contact Person : Mr. Pankaj Saw
Tel : 91-11-26135256 Extn.: 114
Email : taxation@epch.com

January 2012
MACEF-Spring
Milan, Italy
Contact Person : Mrs. Mani Gupta
Tel : 91-11-26135256 Extn.: 117
Email : intlfair@epch.com

January 2012
PRET-E-PORTER
Paris, France
Contact Person : Mr. Siddharth Tyagi
Tel : 91-11-26135256 Extn.: 127
Email : projects@epch.com

OTHER EVENTS

8-11 September, 2011
Macef
Milan, Italy
Contact: Fiera Milano
Tel.: +(39) 2 49971
E-mail: macef@fieramilano.it

18-20 September, 2011
Gifts & Premium Dubai
Dubai World Trade Centre, Dubai, UAE
Contact in India: Ms. Dimple M, DEventers India
Email: dimple@deventers.biz
Tel : 022 42648521, 09820812134

Czech delegation of Arts & Crafts visit India

8th to 13th May, 2011; New Delhi, Mumbai

HE Mr. Milan Štech, President of the Senate of the Parliament of the Czech Republic, led an industry delegation to India from 8th to 13th May, 2011. This included distinguished Czech senators as well as senior govt. officials, besides representatives of leading Czech companies & eminent experts in the field of glass, porcelain, lighting, jewellery & fashion.

These experts were eager to get themselves introduced to India in order to share and dissimilate manufacturing techniques with Indian artisans. Additionally, the team included other outstanding Czech artists like Jiri Pacinek and Jiri Tesar; designers from Studio Olgoj Chorchoj, which has been awarded the prestigious prize "Czech Design 2010", "The Best Czech Product Design" and "Grand Designer" of 2010; and designers from glassworks Moser, famous for its luxurious drinking sets and decorative items, which has been awarded Grand Prix in Milan, Italy, already in 1940 and whose patrons also include Indian elites like Maharaja of Alirajpur and Maharaja of Travancore.

EPCH in coordination with National Centre for Design & Product Development (NCDPD) conducted a Seminar on Czech Glass and Porcelain Design, in New Delhi on 9th May, 2011 at ITC Maurya Sheraton in association with The Embassy of Czech Republic and CII.

Mr. Rakesh Kumar, Executive Director, EPCH and Mr. R K Srivastava, Executive Director, NCDPD, in their presentation, introduced the delegation to the Indian glass and porcelain sector as well as its strength, traditional designs, its market and promotion in India.

During the stay of the business delegation in India, other events also took place in Delhi and Mumbai for interested trade groups and public under the title "Czech Design Week", such as "Subtle Beauty of Czech Glass" Exhibition in Lalit Kala Akademi, "Czech Design Gala Evening" with fashion show of top Czech fashion designer, Mrs. Libena Rochová, automotive design by Škoda Auto and glass design by prominent glass artists in New Delhi.

EPCH in coordination with National Centre for Design & Product Development (NCDPD) conducted a Seminar on Czech Glass and Porcelain Design, in New Delhi on 9th May, 2011 at ITC Maurya Sheraton in association with The Embassy of Czech

The delegation also visited glasscity-Firozabad, where they met representatives of Firozabad glass industry to discuss various methods & traditional approaches in glass-making as well as peculiarities of glass-making in India and the Czech Republic. The Czech delegation also visited Pooja Glass Works in Firozabad, with the aim to gain knowledge of glass production range and technology/techniques being used in India.

The delegation visited the "Centre for Development of Glass Industry" (CDGI), a UNIDO Project under Ministry of MSME. This visit of the Czech delegation to Firozabad was made under the auspices of Ministry of Micro, Small and Medium Enterprises (MSME), Export Promotion Council for Handicrafts (EPCH) and National Centre for Design and Product Development (NCDPD).

The Czech Republic, which significantly pushed the boundaries of glass design and glass-making technology, is willing to help India with modernisation of its glass industry, assist in improving glass craftsmanship education & training and provide new technologies upon Indian request.

(L-R): Mr. Gurpal Singh, Deputy Director General, CII; Mr. Virbhadra Singh, Minister of Micro, Small and Medium Enterprises and HE Mr. Milan Štech, President of the Senate of the Czech Republic at a Seminar on Czech Glass and Porcelain Design in New Delhi

The Czech delegation with eminent personalities of glass and porcelain makers of the Czech Republic

The Czech delegation visits Pooja Glass Works in Firozabad with the aim to gain knowledge of glass production range, technology & techniques being used in India

Mr. Rakesh Kumar, Executive Director, EPCH, addressing the audience and members of the Czech delegation

In the photograph, the Czech delegation is seen in the showroom of Pooja Glass Works, Firozabad. The Delegation carefully watches the glass products that are being exported to the international market

Contemporary Furniture Trends

Spotlight on Wood

As compiled by PJ Aranador
Filipino International Lifestyle Designer
Design Director, National Center for Design and Product Development (NCDPD), India
Trends from ICFF, Design Boom and Design Sponge

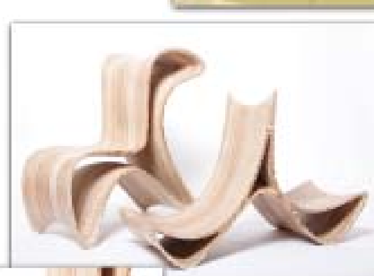
We chronicle new design discoveries in furniture with the latest of designers' creations. New ever-inquisitive designs usher in the next-generation style. These designers do not only create, they innovate. And the trick is in the details.

With the resurgence of the "green economy" , new materials, or re-inventing old ones, will matter. These include bio polymers, carbon-based materials, salvaged wood, repurposed glass, re-fashioned ceramics, cement composites, metals, natural material derivatives , among others.

New green manufacturing processes show the way for designers and manufacturers with new technologies including wood pulp injection molding and simple tooling sans the carbon emmissions from heavy machineries. The trend to going "primitive" advocates new products which uses zero or less electricity. Ergo, the new design terminology, even as we are in the modern digital age, is called "Handiwork".

We bring to you some exciting trend resources in wood furniture from Europe's most famous e-magazine Design Boom and American leading consumer e- trends site Design Sponge. Some prototypes have been launched at the International Contemporary Fair in New York and Stockholm Furniture Fair as trend setters. Vast as they are, these images tracks down the provocative, the mild, the safe and the shock value-but all exciting.

Japanese furniture company Kitanihas collaborated with Paris-based Danish-born designer Mhelle Damkjær to produce 'k-chair' and 'k-plus', an arm chair and ottoman set in "seam-less" technique that the piece appears to have been carved out from a single wood.



'Triwing' takes four different seating positions & combines them into one continuous form. By simply flipping the chair onto its longitudinal axis, the furniture object changes its posture and appearance. Its double-curved shape considers ergonomic demands, while at the same time the necessary stiffness and stability required for the chair. The seat adapts to the weight of its user, slightly altering its shape to absorb the impact that is a result of someone sitting down on it. 'triwing' consists of two seating elements which can slide into one another for space-saving purposes. The chair's form is derived in a digital workflow from design to production,but its materiality and tactile impression, generates a perception that is associated with handmade products designed by cologne-based marco hemmerling, 'triwing' can function as a deck, dining, lounge or reading chair.

Korean designer Seongyong Lee works on seating design using a similar principal to that of making paper tubes. instead of paper though, lee uses sheets of wood veneer to create tubes. in this way, he presents this technique as a new means of 'tubing' wood, which includes an additional process in which to harden the tubes. The composition of 'plytubes' allow them to be both light and strong at the same time. Overall, the stool weighs 820g, despite its size and rigid structure.for manufacturing purposes, the color, diameter, thickness, type of wood of the tubes could be customized and used for application for architectural purposes, as well as everyday pieces such as furniture.

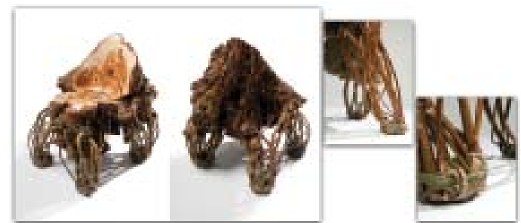
Dutch designer FlorisWubben uses natural driftwood, top ten furniture in the world today, to create an undulating bench shape, over which he lays an accordion-folded sheet of white polypropylene (a plastic material). The folded loops of plastic are attached with white lacquered metal bars and completes the final look, which is a beautiful hybrid of natural and man-made.

The 'snowjob' chair designed by Emiliano Godoy is formed by two main components. The first is a wooden structure that forms the legs and general support of the piece, manufactured in FSC certified wood and a vegetable based, biodegradable finish. the structure also partly disassembles by means of stainless steel hardware, reducing the shipping size of the chair in half, and consequently transportation and storage environmental impacts. The second component is a cover produced by Ecoist that slips on top of the wooden structure and forms the seat, back and armrests that the user is in contact with. this cover s made using small pieces of post-industrial waste from the candy wrapping industry labels that are misprinted, or which feature incorrect or obsolete information, are recovered and cut into small sections, which are then folded into rectangular pieces and joined to form large surfaces. an internal reinforcement made from post-consumer recycled paper is used to give rigidity and resistance to the labels.

The 'cinderella's chair', with its severed limb is given new life with a 'prosthetic' glass leg. Individually made for each object, the glass provides the otherwise identical chairs with a unique and independent aesthetic. The glass supports are strong enough to carry the weight of its user, something you do not expect when you see it. These pieces that started the collection utilize chairs are simple in their form and materiality to juxtapose their organic and vibrant glass additions.

A detail view of how the three materials used to construct 'market research' fit together. Atelier Takagi has collaborated with Apartment Zero and Gallery of Civilian Art Projects on this piece entitled 'new american design' which features functional and streamlined aesthetics. The meticulously crafted objects, each of which requires close examination, aim to re-contextualize our familiar surroundings.

'98% chair' by Francois is a seating design that utilizes 98% recycled materials, with only 2% waste. The do-it-yourself chair is a maximal environmental gesture (or minimal depending on how you view it), and has been produced in the most ecological and economical way possible.



Designer Floris Wubben has collaborated with artist Bauke Fokkema to create 'upside down', a chair that is crafted in its entirety from an inverted willow tree. The entwining mass of twigs provides enough stability to support both the remnants of the tree and the user. Follicles and branches that stem from the trunk are twisted and splinted into place to form four legs. the seat and back are carved from the bole, conforming to the tree's natural silhouette.

'Coffee chair' by korean designer Sunhan Kwon takes its name from it's form. Breaking away from the general symmetry of a chair, the seat appears like a silhouette of a coffee mug on a saucer, whose handle can be used as a hook for draping a jacket or hanging a bag. the design satisfies both elements of functional and decorative design, and is intended for use in cafés, restaurants etc.

Swedish design students, Emma Nilsson, Johanna Westin and Lisa Frode designs 'på sofflocket'. The design uses traditional and contemporary techniques to reinterpret and adapt the common kitchen sofa. The new design offers the same functions as the traditional bench but is adapted to suit the needs of the modern family and their way of living. the storage space located under the seat is separated into two parts allowing for easy access and organization. The back of the bench provides further storage for books, newspapers and magazines, reflecting the more open living spaces occurring in today's homes. the bench is crafted out of locally produced swedish pine, indigenous to the nordic regions, with elm wood detailing.

How can a piece of furniture make people more communicative? "Writable" is a unique table, which allows notes to be written onto the table surface easily. It creates a new way of communicating and enhances the relationship between people in real life. It offers possibilities for different kinds of people to use it in a way that suits them; especially those who are not good at communicating with other people face to face. Meanwhile, the marks and doodles can be seen as a symbol of their particular lives.

Alissa and Leela at Portland, USA based Bright Designlab, creates upcycled furniture out of found industrial carbon and steel, disassembled barns, vintage locker baskets and old school bleachers. The unusual nature of these pieces, and the personality that all of the found materials bring to each piece, is a fine example of green furniture.

Parisian 'style ambassador' Andrée Putman creates "crescent moon" and "banc elephant", both designs iconic design in simplicity yet cleverly using wood in classic ever-fresh fashion.

A peaking of great wooden couch/daybed in pixelated effects from the Michael hennessy shop.

This fantastic coffee table was designed by product design student David Pickett at the The Cleveland Institute of Art. Inspired by the idea of "a bookshelf crash-landing into a coffee table and creating a '4th leg'", David created a table that integrates a beautiful shelving unit, simple but still complex this fields.

The chair is a perhaps one of the most frequently designed objects, but Lucas Maassen's chair does more than explore form and material, it sings. The singing chair is the most recently design by the Dutch designer. Crafted from wood the chair has an embedded digital display that shows a pair of lips that talks, sings and pretty much does anything you ask it to. The chair performs, singing songs in a deep crooning style. the chair is fully interactive, responding to its environment like a person would.

Korean Studio Maezm has designed 'bone x skin', a chair constructed from a lightweight wooden frame and solid carbon fiber. The shape of the chair is made from simple lines set as a structural bone supporting an epidermis - the carbon fiber. The concept of 'bone and skin' is deduced from its combination of materials and forms.

Wood and "nail-less"glue 'the figure' furniture was created for the Campanas' set of a production of Sergei Prokofiev's musical fable 'Peter and the wolf'.


Rocket/Jonathan Stephenson presents the first gallery exhibition of contemporary wood furniture by london-based Japanese designer Tomoko Azumi. This exhibition presents a selection of Azumi's furniture made a point of working with medium-scale furniture manufacturers who share her same vision for function and quality.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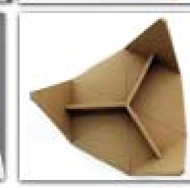
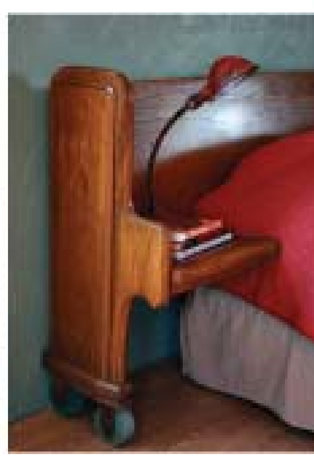


A gorgeous retro wooden and metal designs with warm blurring finish that lets natural wood color shine.

This amazing handcrafted rocking chair from Shawn Place Designs makes the timber shaping to the hand-woven seats in the most minimal style.

This bright and playful Copenhagen home that artist Sarah Hvass reflects her whimsical spaces with the beautiful pattern consolr table that was created from tiny pieces of rosewood marquetry.

Mainly crafty and clever, designer Faith Buss stumbled upon a set of 3 church pews at a local garage sale for only $25! It is transformed them into something different a pair of tall casters (to give the bench height) at a junk shop in Louisiana, USA and decided to attach them to the bottom to create a rolling headboard. After cleaning the frame and cutting a space for the bed to sit inside the bench, created a completely unique and completely custom headboard.

"Warm" textural effect of different kinds of wood without the "cold" element of metallic hardware. The drawer and the bowls are Danish designs from the sixties and made modern.

Fabulously stylish fuschia pink painted coffee table stuns any set of subdued furniture pieces as conversational piece designed by Atelier Abigail Ahern.

Blue violet duco finish oriental -inspired chair confirms the trend in bright, sometimes, luminous look in contemporary furniture.

Painted wood furniture in trendy greens become popular after sage green color was tagged a one of the new black in furniture design.

The look of little legs on credenzas, tables, sofas is in fashion. Inspired by mid-century it is painted with crisp, fresh and adorable patina. The little wear and tear is also a look to confirm the "recovered" style. Vintage details on clever knobs add character in a curio cabinet.

Distressed charcoal black which shows the grain of wood underneath is accented by metallic knobs and silkscreen bi-color of grey floral pattern. Pattern of arabesques design done in burning Technique on repurposed wood by Paper Robot.

Industrial furniture style with important-looking casters and bolts. Topped with raw wood, this new look is a trend in mixing raw primitive wood with something industrial components and processing.

Chair re-dos from heather at Skinny La Minxshe in Orla fabric in upholstery and echoed in painted backs to match the fabric.

Revved up chair is the handiwork of Katie and Laura of Flourish and Blume. This old chair completely made fresh and modern with vintage-style heart fabric is actually a contemporary design. The cognac color of graceful "swan-like" arm rests and legs is amazing detail.

Holly Myers does **a n old golf course bench** after removing the warped and rotted wood and created a new upholstered seat and stained a piece of wood to re-attach as the back.

This " renovator's" chair makeover from Karen is refinished with a coat of antique white and a brown over glaze and gave the old leather an amazing new look with silver spray paint! The designer worked slowly and applied about 20 coats, one light coat at a time, the paint will not chip, run or rub off, and the metallic finish will actually wear in beautifully.

This colorful dresser makeover comes from Kelly and was spruced up with the contrast between the ornate dresser and the bold, modern color combination of orange and trendy grey.

Warmth and quality of woodworking and craftsmanship from Chris at Pernt Studio made from salvaged wood which straddles the line between modern and traditional perfectly with details in leather straps and "patchwork" wooden surfaces.

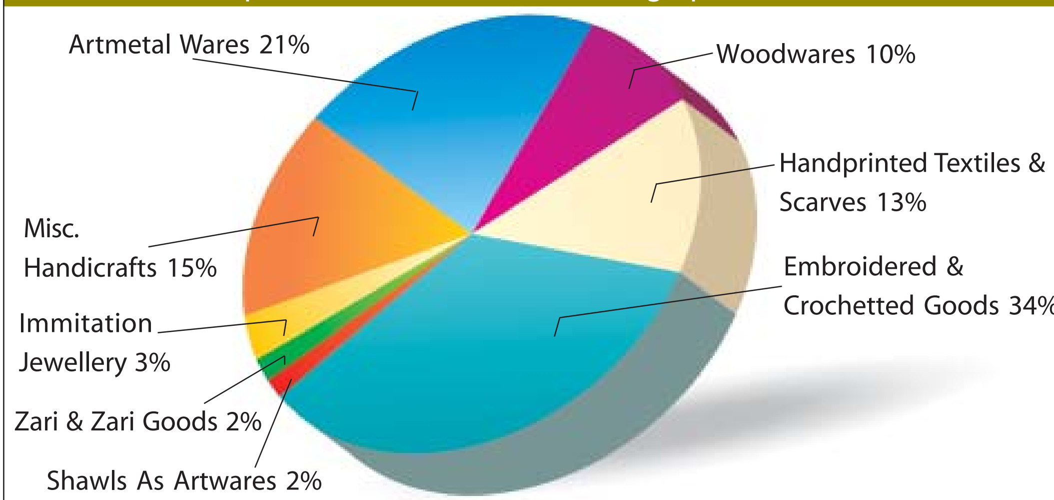
Handicraft Exports see increase of 20.82% in Rupee terms and 25.75% in Dollars

Review of Exports During 2010-11 (April-March)

According to the provisional data available the exports of handicrafts have shown an increase of Rs.1815.02 crores, from Rs.8718.94 to Rs.10533.96 crores, an increase of 20.82% in rupee terms.

In dollar terms, the exports have shown an increase of US$ 471.29 millions i.e. exports increased by 25.75 % over the similar period in 2009-2010.

Itemwise export share of Handicrafts during April-March 2010 - 2011



Statement showing provisional export figure of handicrafts during the period April- March 2010 - 2011 compared to the corresponding period of April-March 2009-2010. Immitation Jewellery followed by Woodwares led in terms of percentage growth over the last year..

Items	Rupees In Cr. (April - March) 2009-10	Rupees In Cr. (April - March) 2010-11	Increase In % Over 2009-10	US$ In Millions (April - March) 2009-10 47.6386	US$ In Millions (April - March) 2010-11 45.7697	Increase In % Over 2009-10
Artmetal Wares	1877.64	2199.92	17.16	394.14	480.65	21.95
Woodwares	717.24	1021.05	42.36	150.56	223.09	48.17
Handprinted Textiles & Scarves	1173.38	1398.37	19.17	246.31	305.52	24.04
Embroidered & Crochetted Goods	3116.85	3570.12	14.54	654.27	780.02	19.22
Shawls As Artwares	131.74	181.98	38.14	27.66	39.76	43.75
Zari & Zari Goods	184.96	216.31	16.95	38.83	47.26	21.71
Immitation Jewellery	245.83	359.47	46.23	51.60	78.54	52.21
Misc. Handicrafts	1271.3	1586.74	24.81	266.86	346.68	29.91
Total	8718.94	10533.96	20.82	1830.23	2301.52	25.75

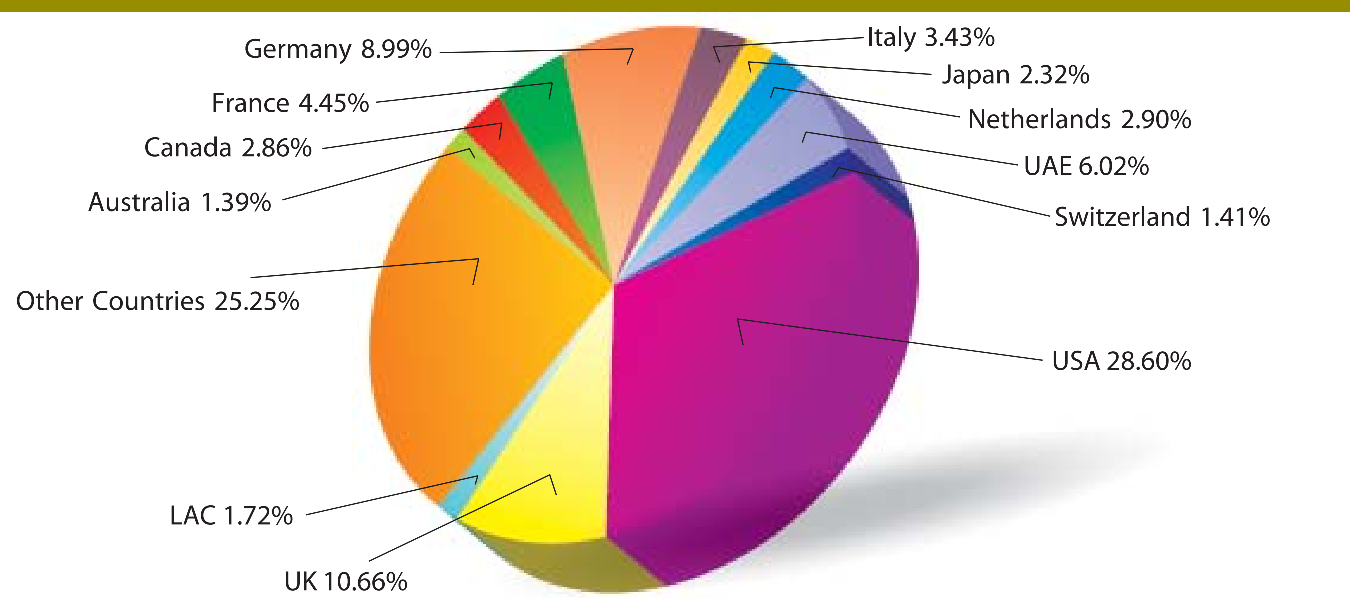
During the period, the exports of Art Metalware, Woodwares, Hand printed Textiles & Scarves, Embroidered & Crochetted goods, Shawls as Artwares, Zari & Zari goods, Immitation Jewellery and Misc. Handicrafts showed a increasing trend of 17.16%, 42.36%, 19.17%, 14.54%, 38.14%, 16.95%, 46.23% and 24.81% in rupee terms respectively and 21.95%, 48.17%, 24.04%, 19.22%, 43.75%, 21.71%, 52.21% and 29.91% in US$ terms respectively. Overall an increase in the rupee terms was 20.82% and in the US$ term was 25.75%.

Countrywise Export Data of Handicrafts (Excluding Hand Knotted Carpets) for the Year 2010-11

Items	Rupees In Cr. 2009-10 (April - March)	Rupees In Cr. 2010-11 (April - March)	Increase/ Decrease In % Over 2009-10	US$ In Millions 2009-10 (April - March) 47.6386	US$ In Millions 2010-11 (April - March) 45.7697	Increase In % Over 2009-10
Australia	117.30	146.11	24.56	24.62	31.92	29.66
Canada	248.13	301.54	21.53	52.09	65.88	26.48
France	386.60	468.99	21.31	81.15	102.47	26.27
Germany	782.57	947.35	21.06	164.27	206.98	26.00
Italy	294.58	361.77	22.81	61.84	79.04	27.82
Japan	201.65	243.76	20.88	42.33	53.26	25.82
Netherlands	248.70	305.11	22.68	52.21	66.66	27.68
UAE	517.99	633.57	22.31	108.73	138.43	27.31
Switzerland	121.26	148.94	22.83	25.46	32.54	27.81
USA	2489.19	3012.45	21.02	522.52	658.18	25.96
UK	928.06	1123.32	21.04	194.81	245.43	25.98
LAC	144.56	181.15	25.31	30.34	39.58	30.45
Other Countries	2238.35	2659.90	18.83	469.86	581.15	23.69
Total	8718.94	10533.96	(+) 20.82	1830.23	2301.52	(+) 25.75

LAC followed by the Australia markets led in terms of percentage growth over last year. Whereas, the leading markets in terms of share and export value, USA and UK also showed significant growth.

Countrywise export share of Handicrafts (Excluding Hand Knotted Carpets) during April-March 2010 - 2011

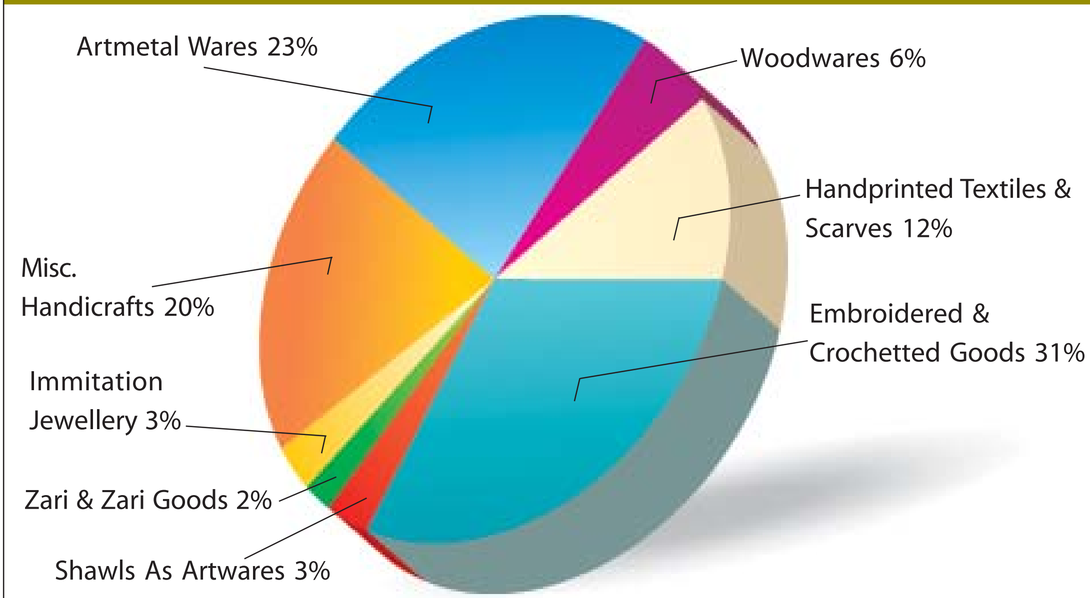


Review of Exports During 2010-11 (April)

According to the provisional data available the exports of handicrafts have shown an increase of Rs.101.58 crores, from Rs.818.77 to Rs.920.35 crores, an increase of 12.41% in rupee terms.

In dollar terms, the exports have shown an increase of US$ 24.60 millions i.e. the exports increased by 13.67% over the similar period in 2010- 2011.

Itemwise export share of Handicrafts during April 2011



Statement showing provisional export figure of handicrafts during the period April 2011-2012 compared to the corresponding period of April 2010-2011.

Items	Rupees In Cr. 2009-10	Rupees In Cr. 2010-11 (April)	Increase In % Over 2009-10	US$ In Millions 2009-10 *47.6386	US$ In Millions 2010-11 (April) *45.7697	Increase In % Over 2009-10
Artmetal Wares	188.56	211.62	(+) 12.23	41.44	47.03	(+) 13.49
Woodwares	45.18	56.54	(+) 25.14	9.93	12.57	(+) 26.59
Handprinted Textiles & Scarves	98.54	109.28	(+) 10.90	21.66	24.29	(+) 12.14
Embroidered & Crochetted Goods	256.35	278.21	(+) 08.53	56.35	61.84	(+) 09.74
Shawls As Artwares	25.48	29.96	(+) 17.58	5.6	6.66	(+) 18.93
Zari & Zari Goods	17.83	19.88	(+) 11.50	3.92	4.42	(+) 12.76
Immitation Jewellery	25.07	30.23	(+) 20.58	5.51	6.72	(+) 21.96
Misc. Handicrafts	161.76	184.63	(+) 14.14	35.55	41.03	(+) 15.41
Total	818.77	920.35	(+) 12.41	179.96	204.56	(+) 13.67

During the period, the exports of Art Metalware, Woodwares, Hand printed Textiles & Scarves, Embroidered & Crocheted goods, Shawls as artwares, Zari & Zari goods, Imitation Jewellery & Misc. Handicrafts showed an increasing trend of 12.23%, 25.14%, 10.90%, 8.53%, 17.58%, 11.50%, 20.58% & 14.14% in rupee terms respectively. In US$ terms, it showed 13.49%, 26.59%, 12.14%, 9.74%, 18.93%, 12.76%, 21.96% & 15.41% respectively. Overall an increase in the rupee term was 12.41% and in the US$ term was 13.67% respectively.