



committed to the growth of Indian Textiles
50 years
TEXTILES COMMITTEE
1963 - 2013



The TC Times

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TEXTILES COMMITTEE'S MONTHLY COMMUNICATION



<http://textilescommittee.nic.in>

BEST ACCESSIBLE WEBSITE (PSU/LOCAL BODIES)



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Dharwad, Karnataka



Chairman's Message

The world is changing rapidly due to technological advances, global economic, environmental, political and social conditions. In such an environment, we need ongoing assessment that will help to inform the programs, policies and related strategies in order to meet the needs, interests, expectations and aspirations of textile industry, trade and stakeholders alike.

This Newsletter is dedicated to fostering an environment for innovative interface between Textiles Committee and the stakeholders aimed at furthering growth and development of textile industry and trade. I encourage the readers to take time to read the articles which have been incorporated in the current issue.

Textiles Committee welcomes the ideas and contributions of all those who share in our mission and look forward to working together to achieve it.

(Yash Birla)
Chairman, Textiles Committee

From The Secretary's Desk

It gives me immense pleasure to extend heartfelt greetings to the readers of this Newsletter. Although the newsletter format is limited in the amount of in-depth information it can provide, we will make every effort to describe, if only briefly, on the latest happenings which have bearing on the textile industry, trade and policies.

This Newsletter carries, among others, article on 'Impact of Indo-Sri Lanka Free Trade Agreement on Textiles'. The editorial team has also vowed to bring out an exclusive series of articles on the registered products under Geographical Indication (GI) which, I believe, can be of worth reading. The first in this series covers an article on 'Banaras Saris and Brocades : A Dream of Weaving'

Before ending this message, I would like to take this opportunity to thank the contributors to the current and previous issues of the newsletter and to express my appreciation.

As we make continuous endeavour for improving the presentation of the Newsletter, we welcome suggestions and comments in this regard.



(Dr P. Nayak)
Secretary, Textiles Committee



Dr. P. Nayak, Secretary, Textiles Committee launched the Co-Optex Deepavali Rebate Sales in Mumbai in the presence of Mr. T. N. Venkatesh, Managing Director, Co-Optex, Chennai

8th October, 2014



TexCom Secretary opens Co-optex sales in city

By Our Staff Reporter
MUMBAI, OCT. 16— Dr. P. Nayak, Secretary, Textiles Committee, has launched the "Co-optex Deepavali Rebate Sales, here in city in presence of Mr. T. N. Venkatesh, Managing Director, Co-optex, Chennai at Co-optex Showroom.
 The newly designed Sarees, Bed-Sheets, Towels, Readymade shirts and Silk Sarees procured from Kanchipuram, Arni, Salem and Kumbakonam areas are on display-on-sale.
 The Government of Tamil Nadu has extended a rebate of 30% on all the Handloom Products.
 Towards attracting more customers and to improve the retail sales Co-optex extends "Thanga Mazhai Thittam" also for this year upto 31.01.2015. Under this scheme for every purchase of Rs. 2000 one contest coupon will be issued. The winners will be selected based on their best answer.
 Nationwide, 110 special prizes of 4 gms of gold coin each and 300 consolation prizes of 2 Lungies, Furnishings, grams of gold coin each in total 1.100 Kilogram of gold coin would be issued for customers in 11 Regions.
 As a Result of this scheme, during Deepavali 2013 and Pongal 2014 Festivals, Co-optex Mumbai Region achieved total sales of Rs. 8.18 crores which is Rs. 0.70 crores more than the previous year festival sales. In Mumbai Region, 20 customers won the Prizes.
 Out of the twenty contest winners, Ten Customers won the prize of 8 grams of gold and the remaining ten customers won consolation prize of 2 grams of Gold.
Tecoya Trend
17-10-2014

M/s. Co-optex is one of the esteemed consumers of "Handloom Mark Labels" under the Handloom Mark Scheme of O/o. Development Commissioner (Handlooms). The Co-optex purchases the Textile items from various Handloom societies in Tamilnadu and markets the handloom products across its showroom housed all over India. All the products are invariably affixed with the Handloom Mark Labels, which depicts the identity of the Handloom products. The Co-optex during the Deepavali season at their Mumbai Divisional Showroom has started the "Deepavali Discount Sale" on their handloom products especially on the Silk Sarees marketed by them. At the Dadar (Mumbai) showroom of Co-optex the Deepavali Discount Sale was inaugurated by Dr. P. Nayak, Secretary, Textiles Committee, Mumbai in presence of Shri T. N. Venkatesh, IAS, Managing Director of Co-optex, Chennai. During the inauguration the service of extension of installment purchases to the Govt. Staff was also kept open while gracing the function by Dr. P. Nayak on 8th October 2014.



REGIONAL OFFICE OF THE TEXTILES COMMITTEE, BHUBANESWAR SHIFTED TO NEW PREMISES

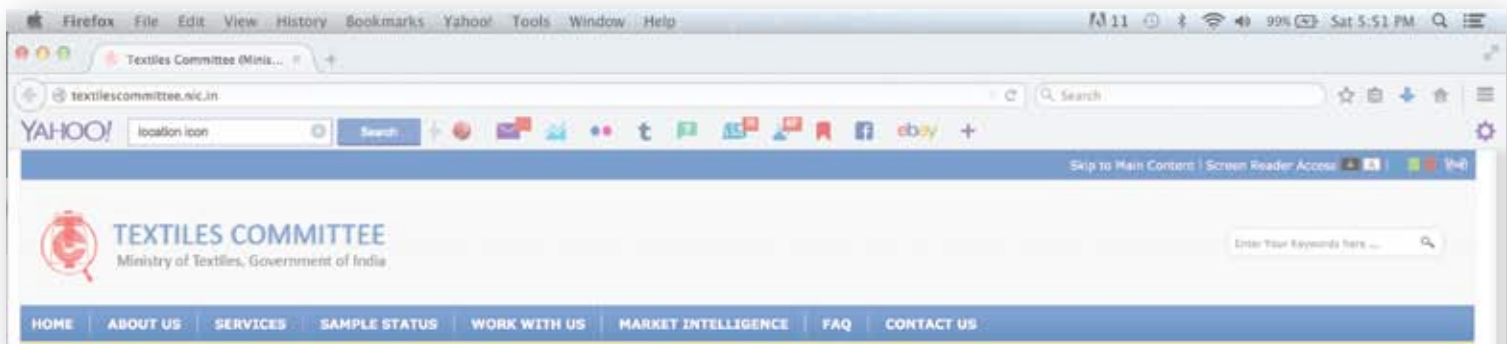
The Regional Office of the Textiles Committee, Bhubaneswar, which has been working in the building of Hasdatnata Bhawan, Bhubaneswar, has now been shifted to the new premises at:

Weavers Service Centre Campus
 Plot No. A/407, Sahid Nagar, Bhubaneswar-751007
 Tel No. 0674-2548303, E-mail: bbs.tc@nic.in



The new office was inaugurated by Dr. P. Nayak, Secretary, Textiles Committee on 20th September, 2014 in the presence of dignitaries from different State and Central Government Departments.





PRESIDENT'S NATIONAL AWARD FOR TEXTILES COMMITTEE WEBSITE

3rd December, 2014

Textiles Committee received the National Award for Empowerment of Persons with Disability 2014 in the category of 'Best Accessible Website (PSU/Local Bodies)'. His Excellency the President of India has given away the awards. Dr. P. Nayak, Secretary, Textiles Committee has received the award on behalf of the Textiles Committee on 3rd December 2014- 'International Day of Persons with Disabilities'. The function was organized by the Ministry of Social Justice and Empowerment.

Textiles Committee is a statutory body under the administrative control of the Ministry of Textiles. The website of the Textiles Committee (<http://textilescommittee.nic.in>) is screen reader friendly, browser independent, resolution independent and supports the use of alternative texts for images, text resize, easy navigation and operating system independence. It is a bilingual website that uses Unicode fonts. The website meets level AA of WCAG2.0 Guidelines and a visually challenged person can use screen reader software on the website. Those who had difficulty in using a mouse and/or use voice recognition software may use verbal commands; font size, spacing and colour may be adjusted. The website is accessible through mobile phone and is updated regularly.



<http://textilescommittee.nic.in>



Zonal Training Programmes for Liaison Officers

As part of strengthening the Textile Economic Research (TER) base in the country and also to enable the dissemination of the findings to the stakeholders on a real time basis, Textiles Committee organized Zonal Training Programmes for its Field Level Executives and Liaison Officers on the latest data collection techniques and data processing. Since Textiles Committee is the foremost organisation in India to undertake a project to estimate the domestic consumption of textiles in the household sector, the training programme mainly discussed and deliberated the changes in modalities on data collection and research on domestic demand and preference pattern of the household sector of the country. The recent three training programmes were organized at Ranchi (Jharkhand-East Zone), Aurangabad (Maharashtra-West Zone), and Chandigarh (UT-North Zone) during the month of June-July 2014.

RANCHI (EAST ZONE) 12th & 13th June 2014

The training-cum-refresher programme at Ranchi was organized for the Liaison Officers of the East Zone comprising the states of Bihar, Jharkhand, West Bengal, Odisha, Sikkim and the seven North-East States. The programme organised at Hotel Green Horizon, Ranchi on 12th and 13th June 2014 was the second in the series of four programmes. The programme was inaugurated by the Chief Guest of the function, Shri M. Lakra, Director, MSME, Ranchi. Shri P.K.Tripathy, AGM, NABARD, Ranchi was the Guest of Honour of the programme. The training-cum-refresher programme was co-ordinated by Shri. T.K.Rout, Deputy Director (Market Research); and Shri. S.D.Shresth, Market Research Officer, Mumbai. In his inaugural speech, the Chief Guest lauded Textiles Committee for organising the national survey, Market for Textiles & Clothing, the only study in household sector in the country which depicts the demand pattern, sectoral/ regional preferences and market size on the basis of fibres, sector of manufacture etc. Shri P.K.Tripathy, in his speech stressed the need for collecting accurate data for this survey as this is the only source of statistics pertaining to the preference pattern in the household sector in the country.



CHANDIGARH (NORTH ZONE) 26th & 27th June 2014

The North Zone training-cum-refresher programme, which was the last in this series, was organised on 26th and 27th June 2014 at Hotel Park View, Chandigarh. The field level executives from the Northern states of Punjab, J&K, Himachal Pradesh, Haryana, New Delhi, U.P and Rajasthan were participated in this programme. The training programme was inaugurated by the Chief Guest, Shri Manish Bagrodia, Managing Director, M/s Winsome Yarns Limited, Chandigarh. Dr. Sangeeta Chopra, Head of the Department of Statistics, Punjab University, Chandigarh was the Guest of Honour in the programme. Shri T.K Rout, Deputy Director (Market Research) co-ordinated the training-cum-refresher programme.



Committee Pegs Textiles Market at \$64 Billion

The Economic Times
27-06-2014

साड़ी के प्रति महिलाओं में कम हुआ आकर्षण

Prabhat Khabar
13-06-2014

Hindustan Times
13-06-2014



Sanmarg
13-06-2014



AURANGABAD (WEST ZONE) 19th & 20th June 2014

The training-cum-refresher programme for the Field Level Executives and the Liaison Officers of the West Zone was organized at Aurangabad (Maharashtra) on 19th & 20th June 2014. The programme was inaugurated by Shri T.R.Sharma, Deputy Director, MSME Development Institute (Ministry of Micro, Small & medium Enterprises), Aurangabad. Shri. T.K.Rout, Deputy Director (Market Research); and Shri. S.D.Shresth, Market Research Officer, Mumbai are also participated and co-ordinated the programme. More than 75 participants belong to Maharashtra, Gujarat, Madhya Pradesh, Chhattisgarh and Goa states attended the programme.



The TC Times

March 2015



Varanasi To Get Trade Facilitation Centre & Craft Museum

16th - 17th August, 2014



Amar Ujjala
17th August, 2014



Dainik Jagran
18th August, 2014

Dr. Sanjay Kumar Panda, IAS, Secretary (Textiles) to the Govt. of India, Ministry of Textiles in his maiden visit to the Varanasi Cluster on 16th & 17th August 2014 reviewed the activities for setting up of a Trade Facilitation Centre and Craft Museum at Varanasi. In a meeting with the major stakeholders of the industry in the cluster, he reviewed the progress of the activities under the Handloom Mega Cluster Scheme and the implementation of Mega Cluster for Carpet.

During the meeting organized at the Weavers' Service Centre, Secretary (Textiles) instructed the Director, Indian Institute of Handloom Technology, Varanasi to adopt one village each in a block and study the effect of the Handloom Mega Cluster Scheme on the economic development of the handloom weavers in the cluster by forming groups of students under the supervision of lecturers. He further stated that on the basis of the recommendations of this constituted team, financial help would be provided directly to the individual weavers. He further appealed all the stakeholders to create awareness amongst the weavers to avail the 'flip cart online marketing facility' introduced recently by the Government to sell their products to avoid the middlemen in the system. The Secretary (Textiles) accompanied by the District Magistrate visited the proposed site of the Trade Facilitation Centre. He opined that the development of the Trade Facilitation Centre would help to eliminate the role of the middlemen for selling the handloom products in the cluster.



He further appealed all the stakeholders to create awareness amongst the weavers to avail the 'flip cart online marketing facility' introduced recently by the Government to sell their products to avoid the middlemen in the system.



BUYER SELLER MEET AT VARANASI

14th November, 2014

The Regional Office of the Textile Commissioner, Noida in association with the Regional Office of the Textiles Committee, Varanasi has organised a Buyer-Seller Meet at Varanasi from 14th November to 18th November 2014. Shri Ravindra Jaiswal, MLA, inaugurated the opening ceremony of the Meet which was organised at Sanskritik Sankul Chaukaghat, Varanasi on 14th November 2014. As part of the Meet, a seminar was organised to sensitize the stakeholders about the services provided by the Office of the Textile Commissioner as well as the Office of the Textiles Committee to the textile industry in the country.

PRIME MINISTER STRESSES ON PRODUCT DIVERSIFICATION

Prime Minister, Shri Narendra Modi, expressed the Government's firm decision to re-establish Varanasi on the global map through the revitalization of its traditional textile industry. While speaking on the foundation stone laying ceremony of the Trade Facilitation Centre (TFC) and Crafts Museum, and inaugurating the Powerloom Service Centre in the well-known handloom cluster, the Prime Minister said that the Government is working towards revitalizing the textile sector through a scientific approach, coupled with infusion of appropriate technology. The Prime Minister said that the stakeholders of the textile industry should understand the changing demands and needs of the consumer, and creates new products and designs which is inevitable to satisfy the consumer and retain them. The PM opined that the Banarasi Sari does not need branding and it has got a huge market in India, but the requirement now is to meet this demand and satisfy the customer with modern designs and service.

The Governor of Uttar Pradesh Shri Ram Naik, Union MoS (IC) for Textiles Shri Santosh Kumar Gangwar, and Secretary (Textiles) Dr. Sanjay Kumar Panda, IAS were the other dignitaries present in the function.



Dr. P. Nayak, Secretary, Textiles Committee, Government of India, Ministry of Textiles and P. Singh, Assistant Director, R.O. Textiles Committee, Varanasi at the VIP Gallery of the inauguration of Trade Facilitation Centre for weavers by Hon'ble Prime Minister Shri Narendra Modi on 7th November, 2014 at Varanasi.



*Dainik Jagran - Varanasi
11th October, 2014*

P. Singh Assistant Director, Textiles Committee Varanasi presenting the bouquet to Dr. Sanjay Kumar Panda, IAS, Secretary, Textiles, Ministry of Textile, Govt. of India during his visit to Varanasi on 10th October, 2014



**Dr. Sanjay Kumar Panda, IAS,
Secretary (Textiles) Govt. of India,
Ministry Of Textiles
Inaugurating Powerloom Service
Centre at NITRA, Varanasi**



*Amar Ujjala - Varanasi
11th October, 2014*



*Dainik Jagran - Varanasi
12th October, 2014*



Textiles Committee to organise a Study to Document the traditional hand-wovens in the country



The database will include the historical origin of the product, the area of production, details of the production process and product specification, type of dyeing, design pattern, uniqueness and the marketing channel of the selected products besides presenting the statistical overview of the stakeholders.

Textiles Committee is in the process of implementing a project to study and document the traditional hand-wovens in prominent handloom textile producing states in the country. The states of Karnataka, Andhra Pradesh & Telangana, Odisha, Jharkhand, West Bengal, Assam, Arunachal Pradesh and Uttar Pradesh are covered under the project in the first phase. The project titled, “Study & Documentation of Traditional Hand-wovens’ of India” is sponsored by the Office of the Development Commissioner for Handlooms (Ministry of Textiles, Government of India) aimed at creating a database of the traditional hand-woven textile products of the country besides promoting the unique textiles in the domestic and international market for sustainable development of the stakeholders associated with these products. In view of the importance of Textiles & Clothing sector of the country particularly the hand-woven textiles to the economy in general and for generating income, employment along with removing inequalities and gender inequalities in particular, the project helps to document the widely scattered and fragile indigenous traditional knowledge in the country. The database will include the historical origin of the product, the area of production, details of the production process and product specification, type of dyeing, design pattern, uniqueness and the marketing channel of the selected products besides presenting the statistical overview of the stakeholders.

The Objectives of the programme are:

- To document the widely scattered and fragile indigenous traditional knowledge in the country;
- Developing a data repository of the inherited techniques used in production process through generations of the weaving community;
- Prepare and preserve data base of the artistic works of different clusters;
- Prepare stakeholders for capitalizing the opportunities created by globalisation by showcasing the products to the rest of the world; and
- Identification of unique, high value added products of repute for branding under the Brand India Handloom programme of the Government of India.

In order to oversee and monitor the progress of the project, two committees have been set up by the Ministry of Textiles. An eight member Central Monitoring Committee under the Chairmanship of the Development Commissioner for Handlooms consists of representatives from Ministry of Textiles, Weavers Service Centre, National Institute of Fashion Technology, Handicrafts & Handlooms Export Corporation of India Ltd, Central Cottage Industries Corporation of India. Dr P. Nayak, Secretary, Textiles Committee is the Convener of the Monitoring Committee.

The State Level Monitoring Committees with the Commissioner/ Director for Handlooms & Textiles of the State as Chairman has representatives of Weavers Service Centre of the state and prominent personalities related to the industry.

As part of implementing the project, Textiles Committee has organised a training programme to its Officers and Field Level Executives at Mumbai on 7th & 8th of October 2014.



Textiles Committee to associate with the Ministry's programme on 'Branding of Indian Handlooms'

Drawing inspirations from the Hon'ble Prime Minister's clarion call to the nation for "Make in India" brand development based on zero defect products and zero effect on environment, the Ministry felt that the Indian Handloom industry needs to be re-oriented for meeting the needs of niche upper and higher middle class market. Earlier, the Government of India has implemented the "Handloom Mark" scheme in the country as an effort towards promoting the Indian handloom products in the domestic as well as in the International markets. As the Handloom Mark scheme accommodates all the products originated from the handloom sector irrespective of generic or specialized/ unique products, the Ministry of Textiles has put forward a programme to differentiate and brand the high value added, unique handloom products that caters to the niche market. The products under this sub-set of "India Handlooms" ensure the quality in terms of yarn, weaving design and other brand parameters to the best satisfaction of the customers. Such an effort will sustain the development of the industry and also for substantial increase in the income of the weavers. These unique niche products needs to be promoted under 'Brand India Handloom' for generating a special market space and increased earnings to the weavers.



Thus the Concept of Brand India Handloom is to brand the niche handloom products which are exclusively catering to the demand of the high end consumers.

Accordingly, Textiles Committee has prepared a concept paper on branding of Indian Handlooms with the following objectives:

- Developing a premium brand for the Indian Handloom Products;
- Leverage on the contemporary and traditional designs and also the quality and repute of the Indian handlooms;
- Providing an assurance to the customers on the defect free product of the sector; and
- Leverage on the niche products in the sector catering to

the Domestic as well as the International markets;

As a step towards "evolving quality and brand name for Indian Handlooms", the Ministry of Textiles has constituted a four Member Committee to look into the issues in totality under this programme. The Committee in its first meeting held at the Board Room of Textiles Committee on 8th October 2014, has decided to approach the state government departments for preparing the list of all the handloom products in their respective state and also shortlist the products to be taken up in the first phase of the programme.



SECRETARY TEXTILES VISIT TO ODISHA



Hon'ble Minister of State for Textiles (I/C) Shri Santosh Kumar Gangwar, Hon'ble Minister of State for Petroleum and Natural Gas (I/C) Shri Dharmendra Pradhan, Dr. Sanjay Kumar Panda, IAS, Secretary (Textiles) Govt. of India and Dr. P Nayak, Secretary, Textiles Committee, Govt of India exchanging pleasantries.



'Swachh Bharat Abhiyan' at Textiles Committee

The Swachh Bharat Abhiyan, India's biggest ever cleanliness drive, is a national level campaign by the Government of India launched by the Prime Minister of India on 2nd October 2014 at Rajghat, New Delhi. More than 3 million government employees and school and college students of India participated in this event. Textiles Committee along with its regional offices also participated in this National cleanliness campaign.



BANGALORE



BHUBANESWAR



NEW DELHI (NARAINA)



CHENNAI



LUDHIANA



KANNUR



HYDERABAD





MUMBAI



KARUR



PANIPAT



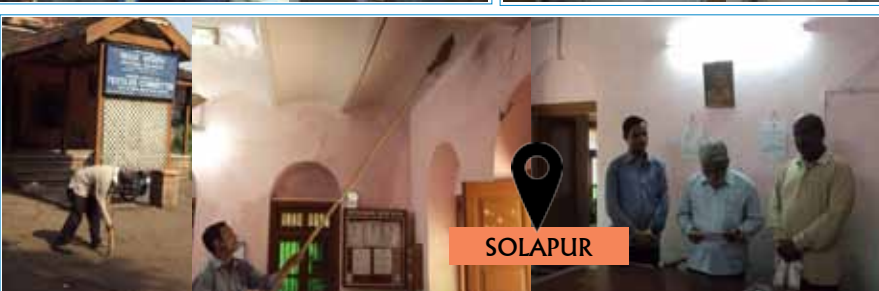
KOLKATA



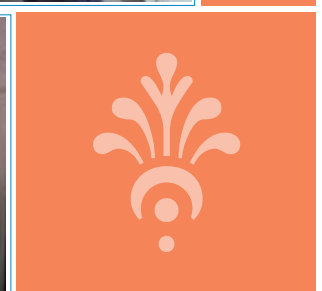
NAGPUR



SURAT



SOLAPUR





Seminar on “Zero Defect & Vision 2024 for Textile Development”

25th September, 2014



Tirupur is a major textile export hub in the southern part of the country and to promote quality awareness among the manufactures and exporters of the Knit garment industry, Textiles Committee has taken up the concept of Zero Defect to improve the quality of the Export garments. To popularize the concept of Zero Defect, a seminar on “Zero Defect & Vision 2024 for Textile Development” was organized jointly by Knit Cloth Manufacturers Association (KINTcMA) and Textiles Committee, Tirupur on 25th September 2014 at Tirupur.

Shri S.Periasamy, Joint Director, Textiles committee, Tirupur delivered a special address and he emphasized the need for adopting the concept of Zero Defect through Technology Upgradation and skill development thereby enhancing the quality of the export garments to the next higher level. He said that Tirupur export hub needs to focus on identifying the sources of defects at different stages of production from the raw material stage to the finished garment stage and to find a lasting solution to arrest the defects. He added that, within shortest possible time the exporters have to gradually narrow down the defects to Zero level to remain competitive in the Global market. He pointed out the importance of establishing Common Facility Center (CFC) focusing on R&D

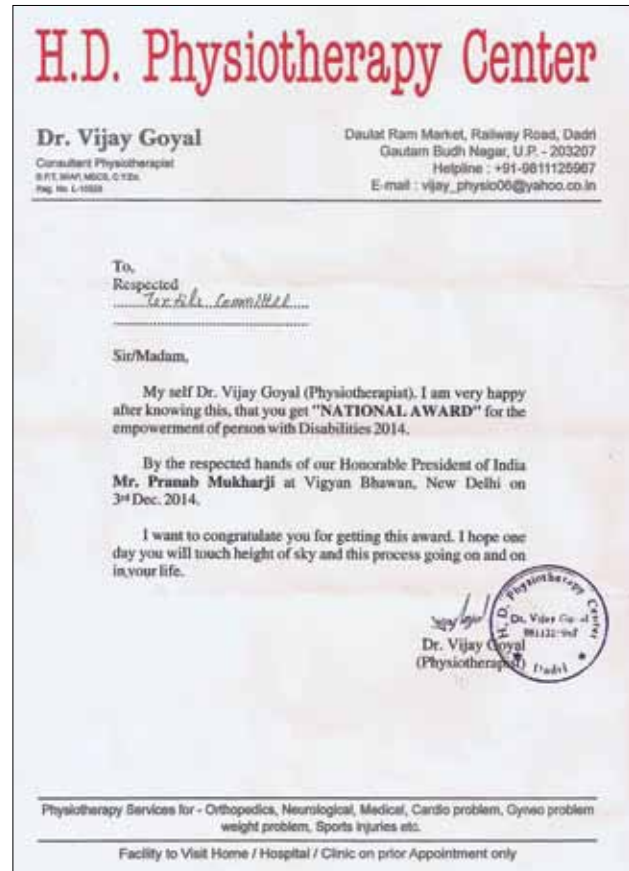
Shri S.Periasamy said that Tirupur export hub needs to focus on identifying the sources of defects at different stages of production from the raw material stage to the finished garment stage and to find a lasting solution to arrest the defects.

and Technology Development and CFC would enable Knit cloth manufacturers to produce “MAKE IN INDIA” spare parts thereby running idle Knitting machine and improving capacity utilization. He encouraged in implementing QMS, identifying and providing need based Training in Skill Development towards achieving Zero Defects.

Shri K.Shanmugam, Assistant Director, Textiles committee, Tirupur enunciated the various services offered by the committee for the promotion Textile exporters, Shri. G.M. Fairoze Dy. Director (Laboratory) listed out the various laboratory test facilities available in TC Tirupur and its relevance in achieving

the Zero Defect manufacturing. Shri. R. Chandran, Asst. Director, spoke about the various Government sponsored schemes implemented by the Textiles committee for the benefit of Textile industry and trade.

The programme was chaired by Shri. Ahill S. Rathinasamy, President, KNITcMA and was attended by various knit garment manufacturing and allied industry associations’ presidents namely Shri. N Vivekanandan, President SIMKA, Shri. Ahill S Mani, President, TIF besides the KINTcMA Secretary and members.



14th October, 2014

VISIT OF ITC DELEGATES TO TEXTILES COMMITTEE

Ms. Cynthia Zijlstra-Adriano and Ms. Kidest Teklu, delegates from International Trade Centre (ITC), visited Textiles Committee and interacted with the Secretary and other senior officers on 14th October 2014. The purpose of the visit of the ITC delegates was to study the cotton based handloom sector in India and get policy and practical advice on setting up and managing handloom clusters operated by Cotton farmers.



OFFICIAL HINDI LANGUAGE PROMOTIONAL ACTIVITIES IN TEXTILES COMMITTEE

As part of promoting Hindi language in official use, Textiles Committee organized various competitions and programmes during the month of September, 2014

NOTING & DRAFTING COMPETITION

NON HINDI



FIRST

*Shaikh Shakeel Ahmed,
Field Officer, Mumbai*



SECOND

*Archana Joshi,
Assistant, Mumbai*



THIRD

*L. B. Advani,
Upper Division Clerk, Mumbai*



CONSOLATION

*Dipika Poovaya,
Sr. Stenographer, Mumbai*

HINDI



FIRST

*K. C. Kaushal,
Quality Assurance Officer, Mumbai*



SECOND

*Ramanand Ram,
Dy. Director, Mumbai*



THIRD

*Asha N. Poojari,
Upper Division Clerk, Mumbai*



CONSOLATION

*Sunil S. Chauhan,
Accountant, Mumbai*

ESSAY WRITING COMPETITION

NON HINDI



FIRST

*Shaikh Shakeel Ahmed,
Field Officer, Mumbai*



SECOND

*Rajeev Kumar,
Senior Statistical Assistant, Ludhiana*



THIRD

*Sandesh Nyaynit,
Attendant, Mumbai*



CONSOLATION

*Y.J. Devikar,
Assistant Director, Surat*

HINDI



FIRST

*Avishek Kumar Sharma,
Quality Assurance Officer, Kanpur*



SECOND

*Ramanand Ram,
Dy. Director, Mumbai*



THIRD

*Pankaj Kumar,
Quality Assurance Officer, Ludhiana*



CONSOLATION

*K. C. Kaushal,
Quality Assurance Officer, Mumbai*

COMPETITION ON HINDI TYPING



FIRST

*S. A. Kadam,
Upper Division Clerk, Mumbai*



SECOND

*S.C. Mhamunkar,
Assistant, Mumbai*



THIRD

*Pralhad Nikalje,
Upper Division Clerk, Mumbai*



CONSOLATION

*Pratima Acharekar,
Upper Division Clerk, Mumbai*



CONSOLATION

*Asha N. Poojari,
Upper Division Clerk, Mumbai*



CONSOLATION

*Archana Joshi,
Assistant, Mumbai*

ELOCUTION COMPETITION

GROUP A/B



FIRST

*Ramanand Ram,
Dy. Director, Mumbai*



SECOND

*Ganesh Bangar,
Assistant Director, Mumbai*



THIRD

*Rahul Swarup Verma,
Quality Assurance Officer, New Delhi (EoK)*



CONSOLATION

*S. V. Pawar,
Superintendent, Mumbai*

GROUP C



FIRST

*L. B. Advani,
Upper Division Clerk, Mumbai*



SECOND

*Pralhad Nikalje,
Upper Division Clerk, Mumbai*



*Jury Panel for Elocution Competition:
M. J. Shahakar (Assistant Director, Hindi Cell),
D. Reghunath (Dy. Director, TQM),
Veena B. Advani (Assistant Secretary, Admn - P)*

GROUP D



FIRST

*C. S. Shinde,
Attendant, Mumbai*



SECOND

*Vishakha Sawant
Attendant, Mumbai*



THIRD

*Sudhir Chandorkar
Sr. Attendant, Mumbai*



CONSOLATION

*Ramchandra Parte
Attendant, Mumbai*

CLOSING CEREMONY - SNAPSHOTS



TEXTILES COMMITTEE ORGANIZES IJCEPA AWARENESS PROGRAMME



In order to appraise the exporters about the procedures involved in issuance of Certificate of Origin (Preferential) for Japan under the Indo-Japan Comprehensive Economic Partnership Agreement (IJCEPA), the Regional Office of Textiles Committee, Panipat organized an awareness programme on 26th September, 2014 at Panipat.



Shri Rajesh Gupta, Quality Assurance Officer of Regional Office of Textiles Committee, Panipat awarded the PhD Degree in Business Administration from AMU, Aligarh



The visit of Hon'ble Minister of State for Textiles (I/C) Shri Santosh Kumar Gangwar to Textiles Committee's stall at 'Wills Lifestyle India Fashion Week', Pragati Maidan, New Delhi on 09th October 2014.

OBITUARY



Regional Office of Textiles Committee, Madurai participated in 'Academy Industry Interaction Meet' at Lady Doak College, Madurai on 26th August 2014



Shri S.D. Shresth
Market Research Officer
(Market & QA Division)
Mumbai
20.11.1960 – 19.11.2014



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Dream of Weaving: Banaras Saris and Brocades



Internationally known as the “holy city of the Hindus”, Banaras, also known as Varanasi or Kash, is an ancient city on the banks of the river Ganga in the eastern part of Uttar Pradesh. This city is home to several artisanal traditions and one of the best known of which is handloom weaving. The weaving industry of Banaras has grown manifold in the last 300 years and the weaving community now accounts for about 5 percent of the city’s population. The cluster based handloom industry of Banaras is scattered throughout the district and also in the adjacent districts. Though Banaras city is the main centre of weaving, Azamgarh, Mirzapur, Bhadohi (Sant Ravidas Nagar), Chandoli, Chunar and Chakia are the other main centres of brocade weaving. The Banaras handloom industry is best known for making the Banarasi sari with intricate woven embroidery, usually worn as traditional bridal-wear in India.

HISTORY OF THE INDUSTRY

The industry, which flourished in the Vedic period, had reached its peak during the later part of the sixteenth century due to the patronage of the Mughal Emperors. Historically the most visible product of Banaras has been the “brocade,” a fabric made from silk or cotton with interwoven gold threads, ample evidences are available on brocades through the ages, and particularly since the period of the Mughal Emperor Akbar. In the sixteenth century, the old designs abruptly came to an end; and one can find from the contemporary paintings that the personalized motifs were introduced though modified to the Indian taste. More emphasis was given

to floral designs and the ancient motifs of animals and birds were given up. There was an influx of Persian motifs due to the influence and importance of Persian masters in the court of emperor Akbar; Ghas Naqshaband being the greatest Persian master among them to the royal atelier of Akbar.

Most important proof of the origin of the Banaras Saree and brocade can be found in the district gazetteers of the united provinces of the Agra and Oudh in the volume-xxvi by Government press, Lucknow in 1922 and Uttar Pradesh district Gazetteers of the Varanasi published by Government of Uttar Pradesh in 1965. In page-58 & 59 of the Banaras district gazetteers on the

United Province, there has been clear mention of the manufacture of the textile fabrics of Banaras. It is mentioned “the textiles weaving afford employment/support to the largest number of persons aggregating some thirteen thousand in the city and another ten thousand beyond the municipal boundaries”.

The gazetteers also elaborated about the manufacturing of silk fabrics in the city by employing twelve thousand weavers. Even there was a clear mention about the source of the raw materials, quality, and type of fabrics, different articles produced, embroidery work, tie and dye, use of the silver and gold thread and the design. In the post independence era, Uttar Pradesh

district gazetteers, Varanasi published by the Government of the U P, Lucknow in 1965 also highlighted the importance of the silk fabrics and embroidery work of the Banaras. It has been elaborated the production of silk products like dupattas, scarves, saris, silk dhotis (Pitamber) and brocades of different designs. The principal raw materials used for the weaving are silk, gold & silver threads, cotton yarn, etc. The source of the raw material required for weaving silk saree, brocade and other products are also found mentioned in the gazetteer.

GEOGRAPHICAL LOCATION

The brocade weaving of the Banaras is cluster based and scattered all over the Banaras district and some adjacent districts. The Banaras city is the main centre of weaving. Yet the other production centers of the districts cannot be over looked so far as the production and the employment is concerned. The main centers of the brocade weavings are at Varanasi, Azamgarh, Mirzapur, Bhadohi (Sant Rohidas Nagar), Chandoli, Chunar and Chakia. Among all, Varanasi city is the most important centre of brocade weaving and more than 80 percent weavers belong to the Varanasi city and its adjacent area only. Out of the different Mohallas (areas) of the Varanasi, Madanpura and Ahaipur are two most important areas of the brocade weaving. It is believed that the brocade weaving in the city initially started in these two areas and subsequently adopted by the other families.

However so far the weaving pattern of traditional weaving areas is concerned, Madanpura weavers were known

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for their fine and delicate traditional work on Kimkhab, Alaipura weavers were renowned for experimenting with the new technique and designs; and implementing innovations which became necessary as they had to compete with the well settled traditional weavers of Madanpura, who already excelled in their craft. The other areas like Badi Bazar, Nati Imli, Lathapura, Philkhann, Chittanpura, Ram Nagar, Lohta, Chiragaon, Baburi, Baragam, Ashapur are equally famous.

PRODUCT PROFILE

Among the different varieties of sarees produced in the cluster, some exclusive varieties of the sarees are Jangla, Tanchoi, Vaskat, Cutwork, Tissue and Butidar which are made of silk warp and silk weft, on plain/satin ground base, brocaded with extra weft patterns in different layouts introducing Buties, Bells, Creepers, Buttas in ground, border and anchal for getting glamorous appearance. With the change in time and consumer preference, the weavers of the cluster are also undertaking changes in the design and pattern of the product alongwith product diversification. In order to cater to the need of the overseas and domestic buyers, the weavers of the cluster are producing home furnishing, silk dhotis, stole, scarf, muffler, mats, dress material, wall hanging, made ups like curtain, cushion cover, table cover, napkins, runners, etc. some of the items produced in the Banaras are presented below:

BROCADE

Brocade refers to those textiles wherein patterns are created in weaving by transfixing or thrusting the pattern



The Associate Editor of TC Times, Shri Krishna Kumar.S, is presenting, henceforth, a series of articles on GI registered products facilitated by Textiles Committee. In the current issue, the compiled information on the most famous Sarees in the country, the Banarasi Brocades & Sarees is presented.

thread between the warp. In regular weaving the weft thread passes over and under the warp thread regularly. But when brocade designs in gold, silver silk or cotton threads are to be woven, special threads are transfixed in between skipping the passage of the regular weft over a certain number of warp threads (depending upon the pattern) and by regularizing the skipping by means of pre-arranged heddles for each type of patterning. There may be several sets of heddles so arranged that on different occasions, they raise and depress irregular number of threads in turn, as required by the exigencies of the pattern.

Traditionally, the weaving was done with naksha draw looms; now jacquard equipment is used. Before proceeding with weaving, the design is drawn out, on paper by a special category or crafts persons called naqshaband. This design is then woven on a small wooden frame. Though the zari figured silks of Banaras are called brocades, ‘technically, they can be classified as both brocades (fabrics with discontinuous supplementary weft patterning) and lampas, figured silks (figured silks with at least two warps and/or two wefts), Supplementary thread designs, including dense border patterns, are almost always woven as discontinuous supplementary-weft with the highly decorated end-piece usually ending abruptly in a piece of unembellished cloth.

VARIATIONS IN THE BROCADES:

Traditional Banaras brocades can be broadly classified as (a) Zari Brocades (b) Amru Brocades and (c) Abrawans



(a) Zari Brocades:

In which the patterning is in zari or gold/silver thread. The kimkhab is heavy gilt brocade, in which more zari work than underlying silk visible. The zari comprises more than 50 percent of the surface. Often used as yardage in the eighteenth and nineteenth centuries, these are popular wedding saris nowadays. The bafta/pot-than/baft-hana is lighter in gilt brocades than the kimkhab, and more of the underlying silk is visible. The zari comprises less than 50 percent of the surface.

(b) Amru Brocades: In these brocades, the supplementary weft patterning is in silk and not in zari. Traditional Amru brocade is the tanchoi. The tanchoi 'is a densely patterned, heavy fabric with no floats on the reverse – the "unused" threads are woven into the "foundation" at the back. Traditionally, the face of the fabric has a satin weave ground (warp

threads) with small patterns made by the weft threads repeated over the entire surface". It is believed that in the last half of the nineteenth century, three Parsi brothers by the name of Chhoi learnt the technique of weaving these brocades in China and introduced it in Surat (a city in Gujarat state). A descendant of the brothers continued to make tanchois in Bombay till the 1950s but was forced out of business by the less expensive versions of the Varanasi weavers. [tan = three; tan chhoi = three chhois].



(c) Arawans: Muslin Silk/Organza Base:

In the third variety, the ground material is a transparent muslin silk or organza, with a zari and/or silk thread patterning. So this can be a zari brocade or an amru. The amount of zari visible can also vary, and can cover more or less than 50 percent of the base material.

(i) A sub-category is the 'cut-work brocade' in which the 'transparent silk fabric has supplementary-weft patterning woven in heavier, thicker fibres than the ground. Each motif is not separately woven in by hand as a discontinuous weft; instead the threads extend the entire width of the fabric, leaving floats at the back that are cut away by hand after weaving'.

(ii) Another sub-category is the tarbana (woven water) in which the weft threads of the ground are zari, not silk, thus creating a metallic sheen. Several other weights and shades of supplementary-weft zari are used to create the patterning, creating an extremely rich textile.

(iii) Some of the very exquisite weaves are accomplished with only gold threads, and without using silk. Designs are created with gold embellishments on a silver background. Such a style of using gold and silver threads together is locally called ganga-jamuna (after the two most sacred rivers in India, the Ganga and the Yamuna).

SAREES

Banaras weavers are also equally famous for the intricate and dedicated sarees. The saree segment typically consists of two sub segments.

- Satin-based work (largely Karnataka yarn)
- Organza type work (largely Chinese yarn)

The former is concentrated in North Varanasi, Badi Bazar, Alaypura, Pilikothi. The later is visible in South Varanasi e.g. Madanpura. Most of the output (90%) gets sold at Banaras. The incidence of contractor weavers and co-op societies selling directly to traders / others outside Banaras is very limited.

Some of the most famous sarees of the Banaras are (a) Banaras Silk Jamdani, (b) Jangla Saree, (c) Jamwar Tanchoi Saree (d) Tissue Saree, (e) Cutwork Saree and (f) Butidar Saree.



(a) Banaras Silk Jamdani:

The silk Jamdani, a technical variety of brocade or the figured muslin,

traditionally woven in Banaras may be considered to be one of the finest products to come out of the Banarasi loom. Here silk fabric is brocaded with cotton and rarely with zari threads. Jamdani is woven by transfixing the pattern thread between a varying numbers of warp threads in proportion to the size of the design then throwing the shuttle to pass the regular weft. By repeating this process, wherein the size and placing of the cut-thread is in accordance with the character of the pattern, the Jamdani weaver produces a range of intricate designs.

Some of the traditional motifs of Jamdani include Chameli (Jasmine),

Panna hazar (Thousand emeralds), Genda buti (Marigold flower), Pan buti (Leaf form), tircha (diagonally striped) etc. The most attractive design feature of the Jamdani sari is Konia or a corner-motif having a floral mango buta.



(b) Jangla Saree

Brocade weavers of Banaras have often endeavored to add a sense of gaiety

and festivity by brocading patterns in colourful silk threads amidst the usual gold and silver motifs; of the brocade convention. The saree is an example in which munga motifs have been laid. Jangla wildly scrolling and spreading vegetation motif is among the eldest in

Banaras brocades. This old rose sari is embellished with beautifully contrasted gold creepers and silver flowers of the Jangla motif. The borders have brocaded running creepers in munga silk and gold and silver zari threads. The end panel is a combination of motifs of the borders and condensed Jangla of the field. Muga silk brocading enhances the beauty of the sari while reducing the cost. All over Jal Jangla design to get the stylish work of the sarees and also used meena work for the decoration of the fabrics. The exclusive design saree is time-consuming skilled work.

(c) Jamwar tanchoi Saree



Using a technique similar to that of brocade, weavers of Banaras weave sarees using colourful extra weft silk yarn

for patterning. This variety is known as Tanchoi. This maroon coloured saree on satin weave is brocaded with elaborate motifs from the jamawar shawl tradition from Kashmir, the characteristic feature of which was paisley motif, often elaborated into a maze, which would look kaleidoscopic in character. The field has a densely spread minute diaper of jamawar style paisley. The end panel has large motifs of multiple paisley forms one growing out of the other. The border as well as the cross-borders of the end panel, has miniature paisley creepers.

(d) Tissue Saree:

The tissue sarees of Varanasi is unbelievably delicate, combining the use of gold and silver metallic threads. The renowned zari brocade weavers of Banaras have evolved a technique of weaving tissue material, which looked like golden cloth.

By running zari in weft a combination of zari and silk in extra-weft (pattern thread) and silk



in warp, the weave of this saree has densely patterned with golden lotuses floating in a glimmering pond. The drops of water are created by cutwork technique. The borders and the end panel have a diaper of diamond patterns enclosed by a border of running paisley motifs.

(e) Cutwork Saree:



This type of saree is prepared by cutwork technique on plain ground

texture after removing the floated thread which are not woven (design) during the weaving process which provide good transparent look.

Cutwork is the cheaper version of the Jamdani variety. In cutwork the pattern is made to run from selvedge to selvedge letting it hang loosely between two motifs and the extra thread is then cut manually, giving the effect of jamdani.

(f) Butidar Saree:



The most striking feature of this dark blue silken saree is that it is brocaded with pattern

threads of gold, silver and silk. Due to darker shade of gold and lighter shade of silver this variety of patterning in brocade is conventionally known as Ganga-Jamuna, indicating the confluence of these two river whose waters are believed to be dark and light respectively. The end panel has a row of arches, in each of which a bouquet of flowers is placed. A slightly smaller and variegated bouquet is diapered all over the field.

PRODUCTION PROCESS

The weavers of the Banaras generally use old pit loom for weaving sarees, brocades and other products. They use wooden loom of its own pattern having elaborate and crowded arrangements of

cotton stings from top to bottom. In the absence of the rapid motion exactness in working and uniform punctuality in the sequence of the different operations, the weavers concentrate on simple human figures patiently and quietly sitting at it and swiftly passing or retorting the shuttle through the layers of the warps and then immediately purfling along the weft with gold thread or dyed silk by tucking its tubeless through the warp. It is the common view of weaving process of the most famous brocades of the world but within it lays the mystery of an intricate and elaborated process of weaving from selection and preparation of the yarn to the reproduction of the rich designs. The process starts with procurements of silk yarn and golden zari from the nearby markets and ends with pressing and folding of the final products. The following important steps are generally followed for the weaving a Banaras saree/brocades, which takes minimum 6 days depending upon the designs.



PROCUREMENT OF RAW MATERIALS

Selection and acquisition of the selected raw materials and to make it fit for use are the most important first step. The

process starts with the selection of the silk yarn, which is of various qualities and imported from various production centers. Now a days, the popular destinations of the raw material are Karnataka, Mandla in West Bengal, China, Kashmir and Japanese Silk. Raw silk is specially treated for brocades and the process requires considerable patience and labour. The cost of the raw material varies depending upon the source.

TWISTING OF THE SILK YARN (SOME CASES)



Some times the silk yarns are twisted on itself without undergoing the further process. It is called singles.

When two or more than two yarns are twisted in an opposite direction, it is called thrown singles. The process of twisting silk yarn at this stage is called silk throwing. In Banaras, special artisans called “Bataia” undertake the work. The two principal kinds of compound threads used in the silk manufacture are trams and organzine.

The hanks of the threads as bought from the markets require reeling and checking of its uniformity in thickness and roundness for further operation. It is first mounted on a pareta, which is a large and simple cylindrical framework of the bamboo and then transferred to the reeling machine, which is a charkha similar to the common spinning wheel. The process requires greater experience and judgment and quick eyes in the reeler.

(i) Natawa:



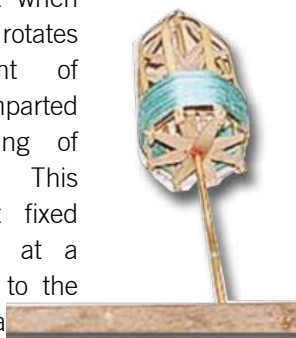
The thread from the reel is transferred to the n a t a w a , which is a b a m b o o frame with a

central axis. The natawa frame presents a series of four or eight planes enclosing a nearly cylindrical space (besides not being round, it is slightly narrow in the middle than at the upper and lower ends), round which the thread is wound. In this way the whole thread takes the shape of a hank or skein, which is then transferred to an instrument called pareta. If the thread is required to be doubled, the thread from two paretas is taken together and laid on to a third pareta.

(ii) Pareta:

It consists of a central bar, made of slender bamboo, which forms the axis. Round its upper end is a framework of bamboo sticks, supported by spokes which sloping upwards, assemble together and form a cone. The cone rotates which the rotation of the axis. The whole thing appears as a long-handle and distended ladies’ umbrella. The spokes, towards the cone are detachable.

After the hank has been slipped on the cone, the longer end of the axle is vertically attached in a socket of lump of clay on the ground to allow a free motion to it when the pareta rotates on account of impetus imparted by unwinding of the thread. This axis is not fixed upright but at a slight angle to the perpendicular



(iii) Khali:

This also is cylindrical framework of bamboos but of a different pattern. Round its central axis at short intervals are tied two or three cross-sticks. The ends of these carry four or six vertical axis. These rods form the framework on which the thread is wound or from which it is unwound. This instrument is useful for intermediate steps between two processes such as twisting silk threads while it is transferred from the reel of the charkha on to a khali or retransferring from khali to the pareta.

(iv) Tagh:

The silk in its passage from the pareta to the charkha only given a slight twist. Further twist is applied to warp threads by means of an apparatus Tagh. The threads taken out after reeling are wound round a khali from which they are again unwound and each attached to a ring, which is connected with a rod. This rod is about 3 ft. from the ground. When each ring has been threaded in



this manner, the threads are extended to a distance of about 40 yards. At short intervals from the first rod are 4-5 similar rods, which carry the same number of rings as the first through which again the thread is passed. The loose ends of the threads are allowed to hang down from the last rod of the series to about a foot from the ground. These ends are weighted with a small stick about six inches and carrying a clay dummy about 2 tolas (23.5 gms) in weight.

(v) Warp Thread:

They are twisted before being transferred from pareta to the spindle of the charkha so arranged that on its way to the spindle the thread receives a sufficient amount of twist. Particles of other material adhering to the thread are also knocked off at this stage. The wheel of the charkha is usually of the same shape as the ordinary Indian spinning wheel. The hanks and skeins are known by different names. The hanks are generally large, weighting about a one-eighth seer (117 gms) but the skeins are smaller and weigh about tolas (23.5 gms)

YARN PROCESSING:

The yarn after being duly processed in respect of throwing, coupling, twisting or the like undergoes further treatment. The silk-thread in its native state has



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a gum like substance (sericin) of a yellowish colour in its composition. This substance has to be removed from bringing sheen and softness to the yarn as also to enable penetration of the colouring matter or the dye in the yarn in the process of its dyeing. Therefore, this gum-like material (sericin) is removed by boiling the silk in soap-water of certain strength and for certain duration. This process requires considerable experience and great care: otherwise the delicate fibres would be badly damaged and weakened. Formerly, a solution of Sajji (Carbonate of Soda) or Aritha (soap-nut) was employed and required some two to three hours of the boiling and continuous rubbing of the yarn between the palms of the hands. When the yarn becomes soft and bright, it is steeped and washed two or three times in tepid water. This operation is called nikhar or kharna (bleaching and degumming). Formerly, in Banaras there was a special class of bleachers called Lahera. Their process was cumbersome and slow. They also did the dyeing. But now the weavers themselves usually do the necessary bleaching and degumming according to their particular requirement and soap-chip or other products of similar action are employed for the purpose. The threads known as chinia, pat and katan are always bleached. If pure white thread for using undyed is desired the silk is further subjected to the action of fumes of sulphur.

If the thread is intended to be dyed, it is done after this degumming and bleaching process as otherwise the

colouring matter will not penetrate the fibres of the thread and the colour from the fabric will always come off by moisture. The warp for saris is usually taken of 5-6 sari-lengths and each sari-length is dyed in a different colour for the sake of variety. After dyeing in accordance with the direction prescribed by the manufacturers' laboratory, the hanks or skeins of the silk thread are put to dry by hanging them up on a horizontal bar. Then a stick is passed through it and twisted by a workman to wring out the moisture and enable the skeins to dry and be ready for use in the short time.

MAKING THE WARP:

The warp or taana machine is used for this process. It is used to prepare the warp by rolling the threads on a wooden log in a particular sequence of colors depending on the design. This machine consists of two parts: one is a hollow octagonal wooden frame on which the threads are wrapped before being wound around the warp roll; and the other is a big wooden vertical frame on which the rolls of threads of different colors are put from where they can be attached to the octagonal frame. This is a hand-driven machine and it provides the basic requirement for the loom, the warp roll. Normally, threads of three or four colours are used for preparing the taana or warp, depending on the design desired.

KALABATTUN:

The next essential material in order of importance is the kalabattun, the gold or silver thread. The kalabattun

is still manufactured in Banaras, it is also imported in a large quantity from other manufacturing centers in India. Cheaper stuff, usually semblance of brocades are also manufactured by employing pale-yellow silk threads for Kalabattun for the contentment of the common people, and such work is mainly done in the suburbs of Banaras.



NAKSHA OR THE DESIGN:

The designer first works out the design of a fabric, destined to be reproduced, on paper. This work is called likhai. The nakshaband draws up designs to order, or invents new ones to the specification

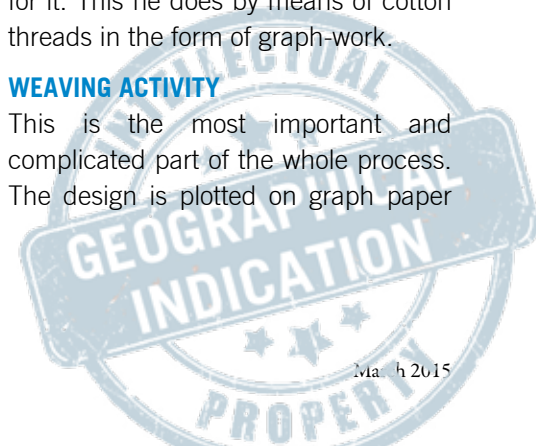


of his client according to his own ingenuity. This nakshaband himself is well acquainted with all the technicalities

and manipulations of weaving and rendering of a given design or pattern into a woven fabric. He has to foresee his artistic and technical aspects of reproduction and their affect, and to prescribe proper method and direction for it. This he does by means of cotton threads in the form of graph-work.

WEAVING ACTIVITY

This is the most important and complicated part of the whole process. The design is plotted on graph paper



by plotters according to the dimensions desired. The plotted nakshas are taken to a technician who punches them on cardboards in the required sequence. These cards, linked in a chain as per the design, are then used by the jacquard machine to provide the exact sequence of the different colours of the threads that are required for the design. The jacquard machine (which runs by a weaver moving a pedal) has a rectangular block on which the chain of punch cards run. These cards have different patterns of holes. When the block is struck against a set of needles, it pushes the requisite hooks backwards. The needles where the card is punched remain unaffected, while the other needles are pressed and the hooks associated are withdrawn, leaving the threads in the background. Thus, the threads in the hooks whose needle are not pressed by the cylinder due to the hole in the punch card come forward to be a part of the weft and the rest remain as they are, allowing for the complicated designs on the fabric.

In Banaras the weavers of expensive silk fabrics and brocades are called “karigar” (artist). A Banaras weaving-shed which contains a loom for weaving an expensive kimkhab is known as a karkhana. This is generally a small chamber and usually not well lighted.

The process of weaving simple silk fabrics and the tools employed therein are not generally very different from the process and tools employed in weaving other fabrics but the Banaras kimkhab and other gold-and-silver-thread fabrics, with a heavy body of silk, are woven with an indigenous device, quite special to Banaras.

In every loom the warp-threads are



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not stretched to their full length at once. This length depends upon the accommodation available in the room as also on the fact that the peg at the farthest end, called agela, and the bhanjni, to which the warp-threads are stretched, should not be too far from the tur at the weaver’s end. The weaver himself sits on the ground, with his feet in a hollow dug underneath the loom, which is in a level with the ground. Generally the bhanjni should be at a distance of 2½ to 3 yards, and the agela at a distance of 4 to 4½ yards from the position of the weaver. The portion of the warp-threads that does

not come between the bhanjni and the tur is gathered together and tied up to a string hanging from the roof. They are connected with a rope, which, after being wound round bhanjni is carried backwards to the weaver through a pulley and fixed to a peg within his easy reach.

The tur is capable of being turned in a groove at each end. The fabric, as it is woven, is wound round this tur by simply turning it round and round and simultaneously loosening the rope so that the farther end of the warp approaches nearer and nearer to the weaver as the work proceeds, taking the place of the woven fabric. The tur contains holes in different directions through which sprags are let in to fix the beam and keep it in position while the weaver goes on weaving. Between the warp beam and the cloth beam are a set of senthas which keep the croissage of the warp threads intact. Nearer to the weaver is a set of baisars. Each baisar is merely an upright rectangular frame with threads running up and down parallel to each other. In each, there is an upper and a lower sticks of the frame. In the simplest looms there are two baisars. Every alternate warp thread is passed through the middle hole formed by the intertwining of a given set of upper and lower loops in one baisar, so that where there are two baisars the number of loops would be exactly half the number of threads in the warp. With more baisars the arrangement is complicated as it is with the object of raising sometimes one set of threads and sometimes another and these are not alternate ones.

There are so many articles hanging from the ceiling over the loom that a glance at their framework is necessary. The weaver sits facing the length of the loom. Along the length of both sides of the ceiling, that is, to his right and to his left as well, are fixed two strong bamboos, which are called lapas ke bans. Across them are a series of cross



bamboos from which hang the various articles over the loom. These comprise: (i) hatha, (ii) paghia, (iii) gathwa or collective baisars, and (iv) gulla, all of which are hung from a complicated system of bamboos and levers.

The component bamboos of the complicated system are collectively called gull eke bans, and their planes cross each other at all angles. To hang all the abisars independently would not be possible without practicably impossible for textile purposes. They are, therefore, joined every two to a single pole by means of vertical ropes producing eight poles in all. These eight poles in their turn are united in pairs at an upper stage, reducing their number to four. These again unite in the third stage into two, which at the fourth stage become one. This one pole or bamboo is termed the nachna (dangler), while all the minor bamboos at the different stages, growing more numerous as they decent towards the loom, are called nachni (dallier). The name nachni (la petite danseuse) is in playful allusion to the swinging or dancing motion exhibited by these poles when the loom is in full operation. There is also a leverage apparatus of bamboos known by another series of names. The reason for having the planes of these nachnis at different angles is now obvious. If it were not so, the parts of this complicated system would clash against each other and break the harmony of this crude but well-devised machinery.

The baisars collectively are called gathwa. They work with the treadles, which are in the hollow beneath. The weaver with his feet moves the treadles



(paosar) by means of footboards and paonris. He alternately raises one of these and depresses the other by a motion of the foot. As the baisars, the treadles and the threads of warp are all synchronized with each alternate motion of the foot, a different set of warp threads is raised and depressed. Thus, a "shed" is formed through which the shuttle is smartly passed from side to side with the hand by the weaver.

In a simple fabric the crossing of the network of warp and weft threads is simple. The weft thread passes alternately under one warp thread and over another while on its return it traverses the former and undergoes the latter. But if a pattern has to be produced, the arrangement is not quite so simple. It may happen that the weft thread at a particular place has to be passed over two warp-threads at once, then under four warp threads at once and so on for a short space, or again there may be an ordinary weft-thread for the groundwork of the fabrics and a different coloured wool for the pattern, or again there may be the usual ground weft thread, a coloured silk thread for picking out little points on the pattern and gold and silver threads, at the same time, as wool for the kalabattun work. In such cases the arrangement for weaving is more complicated. There may be several sets of heddles so arranged that instead of all the alternate threads, on different occasions they raise and depress irregular number of threads in each turn as required by the exigencies of the pattern. To provide for this number of frames, called pagia are used.

The model of the design or naksha is usually hung up over the pagia, vertically at a short distance from the principal weaver, for, in a complex fabric there may be two or more weavers simultaneously working together. The ends of the cotton threads of the model are left hanging over and joined to the warp-threads. Over the model are strings that connect it with the ceiling in such a way that ordinarily this model hangs fairly easy between the ceiling and the loom. Over the loom, and part where the design is worked is placed a plank right across the stretch of the loom as an over bridge across the warps. On this plank is a boy, seated or standing and holding a forked instrument called the mandha. In order to produce the pattern on the fabric he picks up with it the help of the model. Sometimes he has to keep this number of threads raised for a few minutes together in order to allow the weaver to work up the minutiae of the pattern in gold or silver threads with the hand. For this purpose he inserts the pointed leg of an L-shaped instrument called the sua which hangs from the ceiling, into the web so as to keep the particular warp threads raised as long as is necessary. All this elaborate arrangement for the production of the pattern is known as pagia.

Much of the complication has since been eliminated by the incorporation of the jacquard to the looms. Still the hereditary arrangement of unknown antiquity persists almost in its original form.

In a simple fabric the crossing of the network of warp and weft threads is simple. The weft thread passes alternately under one warp thread and over another while on its return it traverses the former and undergoes the latter.



The series of silk thread stretched out for the warp are called collectively a pai. Ordinarily there is only one series of the stretched silk threads, that is, only one pai which forms the ground or zamin of the fabric, but in making patterns a second series of threads is stretched parallel to and below the first series. Thus, there become two pais.

The shuttle, nar or dharki, is made of buffalo-horn with a smooth glazed surface, enabling it to slide rapidly. During the operation, the weft is pulled out of the pirn or bobbin (the nari) inside and thus unwound and ejected through a small hole in a corner of the shuttle. This is the weft thread. As the weft thread passes from side to side, now over one set of warp threads and under another and then under the first and over the other set, the network so formed produces the fabric. By means of a hatha or kanghi (a comb like instrument, the reed) the weaver beats the weft threads close to the fabrics as it proceeds, and from time to time tucks the woven fabric over the tur by turning it.

Three more implements used in connection with the warp, as arranged on the loom, require mention. One is the kunch or kuncha, which is a simple but substantial brush with a knob at the top for a handle. This is occasionally applied to the warp threads to clean and smooth them when stretched for preliminary process or for weaving at loom. Another is the abgir, a broom like instrument with which water is sprinkled now and then on the warp to maintain its elasticity, otherwise the thread would dry and break. The third is

a pair of panikh. It is nothing more than two slender, flexible (springy) bamboo sticks with iron-needle ends, and usually a few inches longer than the width of the fabric to admit contraction and relaxation to a given width. In the immediate vicinity of the weaver a pair of panikhs is stuck into the warp across the fabric from selvedge to selvedge, parallel to the weft, to keep the warp threads well spread in position all along the width of the fabric.

The series of silk thread stretched out for the warp are called collectively a pai. Ordinarily there is only one series of the stretched silk threads, that is, only one pai which forms the ground or zamin of the fabric, but in making patterns a second series of threads is stretched parallel to and below the first series. Thus, there become two pais. The threads composing the second pai are stretched, extended or contracted by the same kind of apparatus as for the first pai. There are then two bhanjai and two agela but with the difference that the cord connecting the bhanjni of this second pai is not taken and tied to a peg near the position of the weaver, to be loosened or tightened as he likes. Instead it is passed over a pulley, set up sufficiently high somewhere between the agela and the weaver's position, and

worked by means of a heavy pendulum (langar) of sufficient weight.

(i) Patterns: How Produced

It is by means of an increase in the number of baisar and pai that different flowers or varieties of patterns are made. The pais have to be increased only in complicated cases; otherwise an increase in the number of baisar generally serves the purpose. The number of pais or layers of warps also regulate the thickness of the fabrics.

(ii) Tana-Bana or Weft of Kalabattun

The kalabattun (gold and silver threads) intended to be used for the weft is not put into an ordinary shuttle or horn. If it were so treated the thin sheathing of the precious metal round the silk thread would come off in the process of unwinding from the bobbin and passing through the shuttle-hole. Therefore, a simple little stick of bamboo with conical ends and well polished is used for the purpose. It is called a kandhi. It is made of a very superior quality of bamboo imported from Bengal. The karigar has a number of such kandhis at his disposal as he may require several of them at a time in a complicated pattern.

(iii) Completion and Finishing of the Fabric:

The weaving thus continues and



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the fabric is patiently and carefully completed. If the entire length of the warp is consumed and more pieces of the same pattern are not required, the entire arrangement of the pagia, baisar and others, along with the remaining tail ends of the warp (usually with reproduction of a small portion of the design also as specimen for future reference and guidance) is taken out. But if the same pattern has to be repeated, enough length of more warp threads are connected, one to each thread in a special manner and the work continued. If any obsolete pattern is required again and its arrangement made anew, the new warp-threads are joined on to the old and the old implements are simply slid back, with which, with the detachable implements put on and adjusted, provide again the old pattern.

The completion of the fabric is called reja pujna.

(iv) Than or Reja

The woven fabric (than or reja), when taken off the loom is called a kora than, the pure fabric. After completion, the fabric is carefully pressed and folded for delivery. Formerly, special workers called kundigar did the pressing and finishing. They washed the fabric in a specially prepared bath, then dried it, pressed, glazed and folded for delivery.

But now the pressing is done by the machine-rollers and otherwise. The fabric, before undergoing this process, is treated with the sizing material. After mounting the fabric on the rollers of the machinery, the sizing solution is gently sprayed over it and the manipulation started. This finishing process is called polishing.

Usually, the local shopkeepers do not store polished fabrics. It is done free of charge only after the fabric being finally approved or booked by the customer. The price includes the finishing charge also, and the delivery could be made within a couple of days. But there being no such facility with the outstation dealers they have to keep the fabrics ready polished and finished.

India has a long tradition of excellence in making high quality handcrafted products with extraordinary skills and craftsmanship which are unparalleled in the world. These products are not just cloth material or traditional wear but it is symbolic to the Indian culture, tradition and civilization. The handloom product basket consists of generic products of mass consumption to the high value added products of high reputation and demand. As most of the products could be replicated on the modern sophisticated looms,

the products originating from the handloom sector is not able to sustain in the price sensitive market. This has threatened the very existence of these products and adversely affected the livelihood of the stakeholders of these products. Under these circumstances, in pursuance of the TRIPS Agreement, the Indian Parliament has passed the Geographical Indication (GI) Act in 1999 and Rules in 2002, which provides guidelines for IPR protection of the unique products of different sectors like textiles and clothing, agriculture, handicrafts, horticulture, etc.

Keeping these aspects in mind, Textiles Committee has taken up an initiative to facilitate the GI registration of unique textile products of the country. As most of the stakeholders of the unique products in the country are not aware of the GI Act, Textiles Committee has initiated a nationwide campaign for creating awareness amongst the stakeholders at all levels and also facilitating them for registration of the products and post-GI initiatives. Textiles Committee has so far extended the facilitation for GI registration of about 25 unique textile products of Andhra Pradesh, Odisha, Kerala, Karnataka, Uttar Pradesh, Maharashtra and Gujarat.



Impact of India-Sri Lanka FTA with special reference to textiles & garments

From time immemorial, India and Sri Lanka have always shared common traditions and social values besides both countries committing to democratic governance. Further, India and Sri Lanka being in the south Asian region and members of South Asian Regional Cooperation have commitment to growth and development of the region. Besides, both countries have committed for the bilateral cooperation and growth. While following the principle of bilateral cooperation and development initiatives, a framework agreement for India Sri Lanka Free Trade Agreement (ISFTA) was signed in 1998, and this accord went into operation in 2000. The objective of any FTA is mainly to facilitate trade, increase income of the country and improve welfare of people besides creating a level playing field for both the trading partners. These are achieved through liberalizing the trade through tariff reduction and safeguard measures.

TARIFF REDUCTION COMMITMENTS UNDER ISFTA:

India had committed to a 100% tariff cut on MFN duty for 1,351 items (6-digit HS code). By March 2003, India had concluded a tariff phase out for 2,797 items providing a 100% preference to the products imported to India. This was conducted in two stages, with the applicable tariffs reaching zero by the end of the phase out period. India's commitments also included a Tariff Rate Quota (TRQ) for tea, reaching 50% preferential market access by 2000 with a MFN rate being applied to an amount of 15-mn kg per year. Garments also enjoyed a 50% preferential market access for an amount of 8mn pieces, of which a minimum of 6mn pieces must contain Indian fabric. The requirement that no category of garments can go beyond an amount of 1.5 million pieces a year was made during the negotiation process. A Margin of Preference (MOP) was applied to textiles, which enjoyed a 25% preferential duty margin for 553 textile products without any limit on quantity. The negative list included 429 items, including 231 garment items. India's Rules of Origin are such that items must have 35% domestic value added or 25% Sri Lankan value added if using 10% Indian inputs.

Sri Lanka's commitments to India are different. Sri Lanka committed to a 100% tariff cut for 319 items by March 2000, and implemented a tariff phase out in the following manner: in March 2000, Sri Lanka committed to a 50% reduction on 889 items, followed by a 70% reduction one year later, a 90% reduction two years later, and a 100% reduction (implying duty-free status) three years later. By March 2003, the remaining 2,779 items would experience a reduction of at least 35%, followed by a reduction of at least 70% three years later, and a reduction of at least 100% two years later (by 2008) Sri Lanka's Negative List includes 1,220 items, and its Rules of Origin state that 35% of items must be domestic value-added or 25% Indian value-added if using 10% Sri Lankan inputs

The ISFTA which was signed as a fast track for promotion of trade between the two countries in December 1998 came into force fifteen years ago in March 2000. The purpose of this article is to analyze the impact of ISFTA on bilateral trade, particularly on Sri Lanka's exports of textiles and clothing products to India.



Garments also enjoyed a 50% preferential market access for an amount of 8mn pieces, of which a minimum of 6mn pieces must contain Indian fabric. The requirement that no category of garments can go beyond an amount of 1.5 million pieces a year was made during the negotiation process.



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The views expressed by the authors are purely personal and in no way reflect the official position of Textiles Committee to which the authors are affiliated.

TABLE 1: BILATERAL TRADE BETWEEN INDIA AND SRI LANKA

PRODUCT	AVERAGE BILATERAL TRADE (IN MN US \$)			AAGR (IN %)		
	1996-99	2000-08	2009-13	1996-99	2000-08	2009-13
Animal	6.30	8.18	12.49	-9.37	14.23	8.16
Vegetable	93.65	194.09	259.51	-7.68	21.09	11.63
Food Products	24.30	106.24	288.44	-27.84	24.32	23.34
Minerals	4.19	24.55	90.56	-30.10	-8.05	70.11
Fuels	0.13	428.26	618.31	16.55	130.49	16.03
Chemicals	51.09	129.37	308.11	11.71	18.45	13.91
Plastic or Rubber	23.06	66.47	157.50	-8.41	22.74	14.97
Hides and Skins	1.08	3.41	6.40	2.66	10.26	20.02
Wood	21.51	66.84	138.80	9.03	18.92	16.16
Textiles and Clothing	95.76	198.96	512.49	16.45	12.92	18.68
Footwear	0.77	1.49	4.49	11.81	13.28	38.54
Stone and Glass	8.12	28.68	60.57	16.05	22.16	26.51
Metals	61.08	236.43	286.64	-2.62	23.60	11.57
Mach and Elec	42.58	112.23	293.02	5.96	19.32	20.95
Transportation	62.20	228.39	1043.78	7.92	32.07	48.09
Miscellaneous	19.43	24.96	77.80	-26.86	3.76	6.67
Total	515.24	1858.53	4158.91	0.59	26.08	22.67

Source: Authors' calculations based on data sourced from WITS database

TRADE BETWEEN INDIA AND SRI LANKA

India and Sri Lanka enjoy a healthy trade relationship. Sri Lanka is India's largest trade partner in South Asia. India in turn is Sri Lanka's largest trade partner globally. Trade between the two countries grew particularly rapidly after the entry into force of the India-Sri Lanka Free Trade Agreement in March 2000. Over the next fourteen years, bilateral trade multiplied nearly nine-fold. According WITS data, the bilateral trade amounted to US\$ 5.27 billion in 2013.

Prior to the FTA i.e., during 1996-1999 periods, textiles and clothing products were the top traded between these nations, during the intervening period of FTA i.e., 2000-2008 periods fuels, metals and transportation equipments were amongst the top three goods. Transportation equipments, fuels and textiles and clothing products are the major traded products during the 2008-13 periods.

Table 2 indicates clearly that India is having trade surplus in all the products except hides and skins in 2013. Sri Lanka's imports from India continuously increased from US \$ 502.18 Mn. in 1999 to US \$ 2583.85.3 Mn. in 2007. The trade balance between the two countries is widening much in favor of India. In 2013, the imports were US \$ 4753.97 Mn. The exports of India and Sri Lanka are given at Annexure I.

As seen in table 2, textiles and clothing products are of immense importance to both the nations. In order to safeguard the domestic industry, at the time of implementation of the Indo-Sri Lanka Free Trade Agreement, two main export products of Sri Lanka, garments and tea (which contributed 64% of Sri Lanka's exports worldwide), had been restricted by bringing these two products under Tariff Rate Quota (TRQ). Products listed under TRQ enjoy only a margin of preference on the applied rate of general or basic Most Favoured Nation (MFN), import duty. These preferences are made available to only on agreed quantity of exports of a selected number of products. Further, import of tea and garments were subjected to port restrictions. Sourcing of fabrics from India was also a necessity for six million out of eight million

Products listed under TRQ enjoy only a margin of preference on the applied rate of general or basic Most Favoured Nation (MFN), import duty.

TABLE 2: INDIA BALANCE OF TRADE VIS-À-VIS SRI LANKA

PRODUCTS	BALANCE OF TRADE (IN MN US \$)			
	1999	2001	2009	2013
Animal	2.70	3.63	5.25	10.87
Vegetable	76.52	62.97	144.46	225.06
Food Products	-5.34	46.43	35.62	94.40
Minerals	2.22	30.98	-44.92	45.38
Fuels	0.04	4.24	321.01	657.10
Chemicals	52.31	48.35	188.33	356.33
Plastic or Rubber	15.98	22.01	50.85	123.38
Hides and Skins	-2.67	-1.41	-33.17	-33.43
Wood	22.51	29.08	59.15	114.43
Textiles and Clothing	116.50	117.09	280.94	561.22
Footwear	0.89	0.62	1.72	6.11
Stone and Glass	9.61	9.67	-0.62	24.03
Metals	43.81	54.22	142.54	242.79
Mach and Elec	45.96	51.06	36.13	230.13
Transportation	64.80	47.26	188.32	1617.49
Miscellaneous	11.75	40.21	42.80	36.25
Total	457.72	566.44	1395.83	4238.67

Source: Authors' calculations based on data sourced from WITS database

pieces of garments permitted for importing into India under TRQ. The number of products restricted by TRQ has now been increased by India adding products such as vanaspathy, bakery shortening and pepper. None of the products from India to Sri Lanka has been brought under TRQ even though some manufactures of Sri Lanka have expressed their concerns over increasing imports from India.

TARIFF RATE QUOTA (TRQ):

The Government of the Republic of India and the Government of the Democratic Socialist Republic of Sri Lanka had signed a Free Trade Agreement (FTA) on the 28th of December, 1998, inter-alia, to promote mutually beneficial bilateral trade. Pursuant to the FTA, Sri Lanka is allowed to make duty free export of 8 million pieces (pcs.) of apparel articles falling under chapters 61 and 62 of the Harmonized System of Nomenclature (HSN) to India in any one calendar year. This arrangement was subjected to 75% of the 8 million pieces of garments will be manufactured by sourcing of fabrics from India, besides, not more than 1.5 million pcs. Will be of any one-product category.

The progress of TRQ from 2002-2007 is given in table 3.

Few years after the implementation of the India Sri Lanka Free Trade Agreement (ISFTA), alterations have been made in TRQ. As per the accord entered by India and Sri Lanka on 5th October 2007, Government of India has granted duty free access to 3 million pieces of apparel without any restriction on sourcing of fabrics from India. Under this arrangement Sri Lanka has

**TABLE 3: IMPORTS OF GARMENTS FROM SRI LANKA UNDER TRQ DURING 2002-2007**

	2002	2003	2004	2005	2006	2007
Total quota (in pieces) (HS 61 & 62)	8 million					
Imports from Sri Lanka(in pieces)	8465	5596	negligible		52900	
% of quota utilized	0.106	0.071	negligible		0.661	

Source: Textiles Committee, MoT, GoI

availed approximately 17% of the allotted quota in 2009 and this utilization of quota has further been dwindled to around 4% in 2014. The progress of modified TRQ from 2008-2014 is given in Table 4.:

TABLE 4: IMPORTS OF GARMENTS FROM SRI LANKA UNDER TRQ DURING 2008-2014

	2008	2009	2010	2011	2012	2013	2014
Total quota (in pieces) (HS 61 & 62)	3 million				8 million		
Imports from Sri Lanka(in pieces)	259730	514524	621617	694482	528679	275011	298934
% of quota utilised	8.66	17.15	20.72	23.15	6.61	3.44	3.74

Source: Textiles Committee, MoT, GoI



The utilization of the TRQ by Sri Lanka peaked in 2011 when it exported around 0.7million pieces under TRQ to India and again slid back to around 4% utilization levels in 2014.

OVERALL IMPORTS OF APPAREL FROM SRI LANKA

India imported apparels worth US \$ 30.51 Mn in 2011-12 which declined to US \$ 24.02 Mn in 2013-14. Similarly, during April – December, 2014, around US \$ 18.68 Mn worth of apparel was imported by India from Sri Lanka which was 1.4% higher than the same period of previous year. It is to be noted here that the imports from Sri Lanka does not pose any direct threat to Indian garment exports however, it does affect the garment manufacturers who are catering the demand of domestic markets. As evidenced from the data sourced from DGFT website (Annexure II) that there are around 11 product categories whose import values are more than US \$ 0.5 Mn and are considered as high value garment import items from Sri Lanka. Moreover, there are 14 categories which have grown positively during Apr-Dec 2014. Positively growing products share in India's import from Sri Lanka accounted for 69% during Apr-Dec 2014 and is growing very fast.

In volume terms, the overall imports of RMG products from Sri Lanka are more than that of the quota stipulated under the agreement ISFTA indicating the least reliance of the exporters of Sri Lanka on the TRQ. The details of import of RMG from Sri Lanka are given in Table 5.

TABLE 5: IMPORTS OF GARMENTS FROM SRI LANKA WITH/WITHOUT TRQ DURING 2010-2014 (IN PIECES)

PRODUCT CHAPTER	2010-11	2011-12	2012-13	2013-14	2014-15 (APR – DEC)
Knitted Apparel	2470	4150	0	12980	210840
Woven Apparel	8804540	15826760	19184860	18825400	10282720
All Apparel	8807010	15830910	19184860	18838380	10493560

Source: DGFT website

CONCLUSION:

As per the data brought out in the table 5 above, the imports of apparels from Sri Lanka have reached 18 million pieces in 2013-14 through the normal MFN duty where as the only 0.3 million pieces have entered into India through preferential route. It is also not clear why the Sri Lankan exports do not use the preferential route provided under the ISFTA. This needs further probing before allowing further liberalisation of tariffs and any other amendments in free market access to the country.

INDIA'S EXPORTS TO SRI LANKA

PRODUCTS	AVERAGE EXPORTS IN MN US \$			AAGR (IN %)		
	1996-99	2000-08	2009-13	1996-99	2000-08	2009-13
Animal	5.63	7.39	11.04	-12.09	13.99	9.66
Vegetable	78.95	111.17	183.65	-13.74	13.16	6.65
Food Products	24.11	97.86	224.42	-28.21	22.44	34.62
Minerals	4.04	22.75	71.20	-29.57	-12.20	80.30
Fuels	0.11	426.78	609.06	40.74	145.05	16.89
Chemicals	50.37	119.38	294.01	11.80	17.31	13.48
Plastic or Rubber	18.94	49.87	108.65	-5.25	18.25	21.67
Hides and Skins	0.81	2.14	5.81	8.89	5.11	18.95
Wood	18.28	49.10	95.20	5.76	14.49	14.79
Textiles and Clothing	94.06	190.84	460.80	16.36	12.11	17.11
Footwear	0.74	1.39	3.88	11.02	12.79	38.61
Stone and Glass	7.71	15.11	31.96	14.20	7.25	35.37
Metals	50.60	156.31	251.17	2.40	20.95	10.75
Mach and Elec	41.30	80.60	225.28	6.89	12.64	29.63
Transportation	62.15	208.81	976.91	7.97	28.17	50.59
Miscellaneous	18.66	19.57	56.73	-26.27	-2.22	-0.63
Total	476.46	1559.05	3609.78	0.39	23.91	24.25

SRI LANKA'S EXPORTS TO INDIA

PRODUCTS	AVERAGE EXPORTS IN MN US \$			AAGR (IN %)		
	1996-99	2000-08	2009-13	1996-99	2000-08	2009-13
Animal	0.66	0.79	1.45	19.37	17.86	-5.05
Vegetable	14.69	82.92	75.85	33.63	36.46	25.77
Food Products	0.19	8.38	64.02	52.27	NA	1.04
Minerals	0.15	1.80	19.37	-40.44	75.02	8.49
Fuels	0.02	1.48	9.25	-25.29	38.46	-49.58
Chemicals	0.72	9.99	14.10	NA	46.46	25.62
Plastic or Rubber	4.12	16.59	48.84	-18.16	41.57	NA
Hides and Skins	0.27	1.27	0.58	-40.41	35.71	15.50
Wood	3.24	17.74	43.60	35.51	37.14	19.14
Textiles and Clothing	1.69	8.12	51.68	NA	39.95	35.17
Footwear	0.04	0.10	0.61	NA	22.65	40.12
Stone and Glass	0.41	13.57	28.62	183.93	66.84	15.91
Metals	10.48	80.12	35.47	-20.60	33.08	18.02
Mach and Elec	1.28	31.62	67.75	-18.66	59.42	-1.18
Transportation	0.05	19.58	66.87	-50.74	123.78	-22.01
Miscellaneous	0.77	5.39	21.06	-37.50	40.18	32.58
Total	38.78	299.48	549.13	3.43	43.40	12.17

INDIA'S IMPORT OF GARMENTS FROM SRI LANKA (IN MN US \$)

HS CODE	PRODUCT CATEGORY	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15	CAGR (%) 5 YEARS
6101	Men's/boys' overcoats,car-coats,capes (incl ski-jckts),wind-cheaters,wind jckts etc, knitted/crochtd, excl of hdg no 6103				0.02	0.02		NA
6102	Women's or girls' overcoats, car-coats, capes, cloaks, anoraks (including skijackets), wind-cheaters, wind-jac	NA	NA	0		NA	NA	NA
6103	Men's or boys' suits, ensembles, jackets, blazers, trousers, biband brace overalls, breeches and shorts (other than swim	0.02	0.23	0.37	0.3	0.75	0.6	106.45
6104	Women's or girls' suits, ensembles, jackets, blazers, dresses, skirts, divided skirts, trousers, bib and brace ove	0.15	0.32	0.81	1.47	1.97	1.66	67.37
6105	Men's/boys'shirts,knitted/crocheted	0.17	0.27	0.13	0.23	0.17	0.28	0
6106	Womens or girls' blouses, shirts and shirt-blouses, knitted or crocheted	0.1	0.21	0.17	0.39	0.91	0.34	55.53
6107	Men's/boys'underpants,briefs,nightshirts, pyjamas,bathrobes etc,knitted/crochtd	0.03	0.05	0.17	0.19	0.19	0.11	44.65
6108	Women's or girls' slips, petticoats, briefs, panties, night dresses, pyjamas, negligees, bathrobes, dressing gowns	0.17	1.18	1.03	1.26	1.13	1.01	46.06
6109	T-shrts,snglts and othr vests,knitted/crochtd	0.61	1.03	3.01	2.48	2.68	1.56	34.45
6110	Jerseys, pullovers, cardigans, waistcoats and similar articles, knitted or crocheted	0.04	0.08	0.7	0.28	0.89	0.15	85.98
6111	Babies' garments and clothing accessories, knitted or crocheted	0	0.02	0.02	0.04	0.05	0.04	NA
6112	Track suits, ski suits and swimwear, knitted or crocheted	0.03	0.16	0.03	0.04	0.03	0.08	0
6114	Other garments, knitted or crocheted	0		0.06	0	0.01	0	NA
6115	Pantyhose, tights, stockings, socks and other hosiery, including graduated compression hosiery (for example, stocking	0	0.02			0.1	0.19	NA
6116	Gloves, mittens and mitts, knitted or crocheted	0.15	0.26	0.31	0.28	0.24	0.37	9.86
6201	Men's/boy's ovrcots,carcots,capes,cloaks anoraks(incl ski-jackets),wind chetrs,windjackets and smlr artcls excptg hdg 620	0	0	0.06	0.05		0.2	NA

HS CODE	PRODUCT CATEGORY	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15	CAGR (%) 5 YEARS
6202	Women's or girls' overcoats, car-coats, capes, cloaks, anoraks (including ski-jackets), wind-cheaters, windjackets	0.01		NA	NA	0	0.17	-100
6203	Men's or boys' suits, ensembles, jackets blazers, trousers, bib and brace overalls breeches and shorts(other than swimwea	2.68	5.82	14.49	4.49	3.03	2.55	2.48
6204	Women's or girls' suits, ensembles, jackets, blazers, dresses, skirts, divided skirts, trousers, bib and brace ove	0.66	1.06	1.71	3.58	4.92	2.62	49.45
6205	Men's or boy's shirts	0.15	0.02	1.59	2.21	2.69	0.41	78.13
6206	Women's or girls' blouses, shirts and shirt-blouses	0.07	0.12	0.13	0.26	0.56	0.25	51.57
6207	Men's or boys' singlets and other vests underpants, briefs, night-shirts, pyjamas, bathrobes, dressing gowns and similar a	0.08	0.03	0.27	0.21	0.1	0.09	4.56
6208	Women's or girls' singlets and other vests, slips, petticoats, briefs, panties, nightdresses, pyjamas, negliges, ba	0.02	0.05	0.15	0.17	0.07	0.13	28.47
6209	Babies' garments and clothing accessories	0	0.01	0.04	0.05	0.05	0.03	NA
6210	Garments, made up of fabrics of heading 5602, 5603, 5903, 5906 or 5907	0		NA	NA	0.01		NA
6211	Trck suits,ski suits and swimwear, othr grmnts	NA	NA	NA	NA	0		NA
6212	Brssrs, grdls, corsts, brcs, suspndrs, grtrs and smlr artcls and prts throf,w/n kntd/crochtd	1.21	2.28	2.94	4.15	3.35	4.89	22.59
6214	Shwls,scrvs,muflrs,mntls,vels and the like	NA	NA		0	NA	NA	NA
6215	Ties, bow ties and cravats				0.01		0.03	NA
6216	Gloves, mittens and mitts	0		0.01	0.02	0.04	0.01	NA
6217	Other made up clothing accessories; parts of garments or of clothing accessories, other	0.03	0.04	2.33	1.99	0.06	0.15	14.87



GINNERS SPEAK



M/s. Classic Knits India Pvt. Ltd., Dharwad, Karnataka

★★★★★ Star Unit



As the critical link between the producer (downstream stakeholder) and the consumer (i.e. the textile mills), the “Cotton Ginning” factories shoulders a great responsibility to do everything they can, to maintain the cotton’s quality parameters. Some of the Ginning factories started shouldering these responsibilities years ago but somehow the efforts went unnoticed or the efforts were half hearted. Various initiatives taken by Textiles committee at that point of time helped both Ginning and Textile industries to work together for mutual benefits. One of such initiative is “Star Rating of Ginning Industry”.



*Shri G. K. Sardeshpande,
Plant Manager*

Few years back, when modernization of Ginning industry was taking place, the Ginning industry was concerned about the “recognition” they may or may not receive from the spinning mills, especially for the extra efforts they were putting for improving the quality of Ginned Cotton. There were also grievances from the spinning sector about the unorganized and decentralised nature of the Ginning industry. Some of the quality related concerns were about (i) Contamination, (ii) Drying & Pre-cleaning systems, (iii) Lint cleaning systems, (iv) Moisture restoration, and (v) Maintenance & Safety. The third party assessment through “Star Rating” scheme initiated by Textiles Committee have helped Ginning factories to overcome their lacunae in infrastructure and management practices which led to inferior quality of Ginned Cotton and has now become a performance indicator for the Ginning factory in particular and the cotton industry in general

When we commissioned our first “Rotobar” technology roller gin plant way back in 2011, in Dharwad Karnataka, both ginning & textile industry watched us very closely and had some reservations about the new technology. But today in 2015, we have more than 200 customers appreciating for our New technology bales where the contamination & trash levels are very low. Many of the overseas buyers even asked for “Ginning Rating” and were very pleased to note that we have “5 Star Rating” from Textiles committee. The guidance given by Textiles Committee is worth appreciating. Initially our production & technical teams strived to fulfil the stringent parameters laid by Textiles committee but now our day to day quality hurdles have been eliminated by good work practices. Now, we are not only enjoying benefits of good management practices but also our customers are immensely benefitted.

Hence it is strongly felt that some more efforts are needed to mobilize the ginnings for participation in Ginning Assessment Scheme and a basic set of parameters in the scheme for enrolment should be well laid so that even the smallest Ginning factory maintain the basic level to produce quality lint/bale. This way, a ripple effect will be created and helps to implement good management practices till the grass root level (farm practices). Also, the ginning & pressing factories must be trained to know the scope for further improvement to meet the demands of the market.

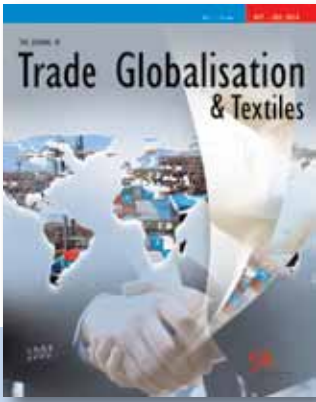




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- 60 The Journal of Trade Globalisation & Textiles – Oct-Dec 2014





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