

केन्द्रीय वस्त्र मंत्रालय ने वर्ष 2011 में की थी घोषणा

कागजों में अटका हैण्डीक्राफ्ट मेगा क्लस्टर

प्रोजेक्ट पर कोई जमीनी कार्य तक शुरू नहीं हो पाया

जोधपुर @ पत्रिका

patrika.com/city
जोधपुर को केन्द्रीय वस्त्र मंत्रालय ने सन् 2011 में हैण्डीक्राफ्ट का मेगा क्लस्टर घोषित किया था लेकिन इस प्रोजेक्ट पर अभी तक कोई जमीनी कार्य शुरू नहीं हो पाया है। पिछले लगभग 4 सालों से यह मेगा प्रोजेक्ट केवल कागजों में अटका पड़ा है।

400 करोड़ का निवेश

हैण्डीक्राफ्ट को बढ़ावा देने के प्रयोजन से इस प्रोजेक्ट के तहत 400 करोड़ रुपए का निवेश होना था। इसके लिए आईएलएफएस कंपनी को सर्वे कर रिपोर्ट प्रस्तुत करने का जिम्मा सौंपा गया था। कंपनी ने रिपोर्ट सुपूर्द भी कर दी।

इनका तो बजट भी पारित हो गया

► डिजाइन, इन्वेंशन एंड प्रोडक्ट डवलपमेंट- इसके लिए करीब 447.04 लाख रुपए का बजट पारित हो चुका है। इसके तहत सेन्ट्रलाइज, नए टूल्स व नई टेक्निक्स के बारे में जानकारी दी जाएगी। यह नेशनल इंस्टीट्यूट ऑफ फैशन टेक्नोलॉजी से अधिकृत होगा।

► टूल किट एवं सेप्टी किट- इसके लिए 862.15 लाख रुपए का बजट पारित हो चुका है। इसके तहत कुल 15 हजार टूल किट यहां के

आर्टिजन्स को बांटे जाएंगे। इसके लिए हाल ही में एनसीडीपीडी व एमएसएमई द्वारा क्लस्टर सर्वे भी किया गया है। यह एनसीडीपीडी के सुपरविजन में किया जाएगा।

► ट्रेड प्रेसिलिटी सेंटर- इसके लिए 1488.72 लाख रुपए का बजट पारित हो चुका है। इसके तहत नोएडा के इंडियन एक्सपोजिशन मार्ट की तर्ज पर ऐसा ट्रेड सेंटर बनाया जाएगा, जहां बड़े इंटरनेशनल हैण्डीक्राफ्ट्स, फेयर, बायर्स-सेलर्स मीट, रिटेल एक्जीबिशन, स्पेशल

प्रमोशनल इवेंट्स आदि का आयोजन किया जा सके। इसका संचालन एक्सपोर्ट प्रमोशन कौंसिल फॉर हैण्डीक्राफ्ट्स व जोधपुर हैण्डीक्राफ्ट्स एक्सपोर्ट्स एसोसिएशन द्वारा किया जाएगा।

► मार्केट प्रमोशन- इसके लिए 995 लाख रुपए का बजट पारित हो चुका है। इसका संचालन भी एक्सपोर्ट प्रमोशन कौंसिल फॉर हैण्डीक्राफ्ट्स व जोधपुर हैण्डीक्राफ्ट्स एक्सपोर्ट्स एसोसिएशन द्वारा किया जाएगा।

संचालित होगा।

► टेक्नोलॉजी अपग्रेडेशन पैकेज फॉर इंडिविजुअल एक्सपोर्टर्स- इसके तहत व्यक्तिगत तौर पर हर एक्सपोर्टर्स को अपने यहां टेक्नोलॉजी अपग्रेड करने के लिए सरकार द्वारा प्रायोजित व आयोजित

चार साल पहले मिली थी सौगात

जोधपुर हैण्डीक्राफ्ट्स एक्सपोर्टर्स एसोसिएशन व एक्सपोर्ट प्रमोशन कौंसिल फॉर हैण्डीक्राफ्ट्स (ईपीसीएच) द्वारा मार्च 2011 में जोधपुर में आयोजित इंटरनेशनल

फर्नीचर फेयर में तत्कालीन वस्त्र सचिव रीता मेनन ने जोधपुर को हैण्डीक्राफ्ट का मेगा क्लस्टर घोषित कर यहां के हस्तशिल्पियों को सौगात दी थी।

मशीनें लगाने का मौका मिलेगा। जिससे यहां के निर्यातक चीन, मलेशिया, इंडोनेशिया के निर्यातकों के साथ प्रतिस्पर्धा कर सकें।

► कॉमन प्रोडक्शन एवं प्रेसिलिटी सेंटर- लकड़ी, मेटल व बंधेज क्राफ्ट के प्रोडक्ट व प्रोसेशन को प्लेटफॉर्म दिलवाने के लिए सॉफ्ट स्किल ट्रेनिंग एक्टिविटी का आयोजन किया जाएगा।

► रॉ मटेरियल बैंक- इसके तहत एक रॉ मटेरियल बैंक बनाया जाएगा। जहां निर्यातकों को उचित लागत पर हैण्डीक्राफ्ट्स में काम आने वाले

सभी प्रकार के रॉ मटेरियल एक ही छत के नीचे उपलब्ध हो सकेंगे।

कई बार लिखा

एसोसिएशन की ओर से केन्द्र सरकार को कई बार अवगत कराया गया, लेकिन प्रोजेक्ट की घोषणा के आज चार साल बाद भी कुछ नहीं हुआ है। अगर यह प्रोजेक्ट पूरा हो जाता है तो हैण्डीक्राफ्ट से जुड़े लोगों को काफी फायदा होगा।

डॉ. भरत दिनेश

सचिव, जोधपुर हैण्डीक्राफ्ट एक्सपोर्ट्स एसोसिएशन

PROBLEM OF PLENTY

Global glut in cotton to persist

Fall in sowing area among major producers to reduce production by 8.5%

MAYANK PATWARDHAN
Mumbai, 10 June

Cotton traders are staring at excess stock, as supplies from the world's biggest growing regions such as India and the US are set to rise amid declining demand from China, a major importer of the commodity.

The fall in Chinese demand has been so sharp that it will result in less planting of the crop in FY16. However, there will still be a glut in the market.

In 2011-12, Chinese imports doubled from the previous season to 5.3 million tonnes. This is expected to be 1.6 million tonnes in 2014-15. According to an International Cotton Advisory Committee (ICAC) report, cotton planting in 2015-16 is expected to be much lower and the global crop could be 8.5 per cent lower at 23.9 million tonnes.

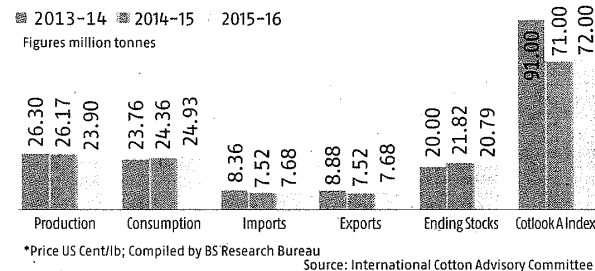
However, global consumption is expected to increase 2.33 per cent to 24.93 million tonnes.

In a recent analysis, Rabo Bank said world consumption would exceed production by six million bales (of 170 kg each). "Prices are expected to be 72 US cents/pound in September 2015 quarter and new crop price through following December quarter to be 72 US cents/pound."

In India, the scenario is not very different. While the Cotton



WORLD COTTON SUPPLY



Association of India has cut its crop forecast for cotton season 2014-15 to 6.5 million tonnes (38.2 million bales) from last year's 6.9 million tonnes. ICAC forecasts India's crop in 2015-16 to further fall to 6.4 million tonnes.

According to ICAC, world cotton area will decline seven per cent to 31.3 million hectares in 2015/16 owing to low prices in 2014/15. World cotton production is projected down nine per cent to 23.9 million tonnes.

China is expected to see 12 per cent decrease in area to 3.8 million hectares. Production in China could fall to 5.4 million tonnes in 2015/16. Last year, the Chinese government ended its three year-long programme to stockpile raw cotton to support local growers and, instead, started offloading its reserve stock in the local market.

Cotton area in the US is forecast to fall 15 per cent to 3.3 million

hectares due to low international prices and adverse weather conditions. Assuming a yield of 912 kg per hectare, production in the US is projected down 14 per cent to three million tonnes.

However, the estimated 2.27 million-tonne fall in global cotton crop next year will not reduce cotton glut.

According to market sources, India is looking to expand its export market by increasing focus on Bangladesh, Vietnam and Indonesia. There has been an increase in demand for cotton from the local spinning mills in these countries, which export yarns to China.

ICAC also endorses the view saying, "Bangladesh, Vietnam and Indonesia are expected to be the three largest importers outside of China in 2015/16 due to the continued growth in their spinning sectors that rely primarily on imported cotton. Bangladesh's imports are forecast at just under one million tonnes in 2014/15 and are expected to remain stable in 2015/16. Vietnam's imports are projected up six per cent to 927,000 tonnes in 2015/16 and Indonesia's imports up four per cent to nearly 800,000 tonnes."

A Cotton Association of India official said: "Cotton Corporation of India, which is sitting on a huge stock, should start selling it now. Otherwise, when new crop comes in, farmers will not get proper realisations."

Sombre results from spinning companies

KOMAL AMIT GERA

Chandigarh, 10 June

Sluggish demand from China and a fall in cotton yarn prices undermined the profitability of spinning mills across India in 2014-15.

Data compiled by the Business Standard Research Bureau shows the combined revenue of the 46 listed spinning companies was ₹32,483 crore, compared to ₹32,813 crore the year before. Combined net profit fell from ₹1,041 crore to ₹76 crore in FY15. The year's final quarter, January-March, saw most companies incurring losses.

S P Oswal, chairman of the Oswal Group, one of the largest in the textile sector, said tepid demand from China, withdrawal of the Focused Market Scheme by the Government of India and high cost of borrowing had hurt the spinning sector.

Two years earlier, China's demand for yarn rose phenomenally and then abruptly fell, not giving much time for exporters to scout for alternative destinations: the result was a glut in the home

market and a 10-12 per cent fall in prices, a major reason for the fall in net profits.

As Vietnam is expanding its spinning capacity and there have been reports of Chinese investments in spinning in Vietnam, this can cause further stress for cotton yarn exporters, said Oswal. Even smaller spinning mills have resorted to a 20 per cent cut in capacity utilisation.

As for China, its government

had in April 2014 ended a three-year programme of stocking raw cotton to support local growers; it is, instead, offering subsidies directly to the farmers. Thus, Chinese spinning mills have got access to cheaper cotton from the local market, cutting their dependence on import.

D K Nair, secretary general, Confederation of Indian Textile Industry, said: "Alternative markets in Bangladesh, Vietnam and Egypt

can give some respite to exporters but their base is small. China is a giant."

A mismatch between India's spinning sector and fabric sector (yarn manufacturing expanded rapidly in the past few years, with a stagnant fabric manufacturing base) has created oversupply, making Indian companies vulnerable to export demand changes, said Nair.

"Despite a good crop and a substantial stock with Cotton Corporation of India, spinning mills are paying for cotton through their nose. The margins have been squeezed due to slow demand and the government is not taking any corrective measures," said R K Dalmia, chairman of The Cotton Textiles Export Promotion Council.

"There is light at the end of the tunnel. The garment sector is expected to do well this year, as demand from Europe and America is picking up. This might trigger the demand for cotton yarn in the domestic sector," said T Kannan, chairman, Thiagarajar Mills, Madurai.

A pricey deal

Indian cotton was cheaper than international cotton from the beginning of the current year. But the situation has changed significantly and our prices are substantially above the international prices now. The arrival of cotton has dropped considerably in the last few days to 20,000 bales. The mills are largely dependent on Cotton Corporation of India (CCI) for cotton procurement. The total requirement of mills is close to 85,000 – 90,000 bales per day whereas the company has been offering only 40,000 bales per day, which also has largely remained unsold because of excessively high prices. Till date CCI has sold 10.8 lakh bales of cotton and hence carrying stocks of 75 lakh bales, as CCI has bought 85.8 lakh bales of cotton in the current season.

The role of the company is primarily to ensure MSP operation so that the farmers get a remunerative price for their product. However, at the same time if such procured cotton is not released in time for the industry and is retained as a stock by CCI, it distorts the market and leads to artificial increase

**PRIVATE TRADERS ARE
HOARDING COTTON BECAUSE
OF THE PERCEPTION THAT
NON-DISPOSAL OF COTTON BY
THE COMPANY WOULD PUSH UP
COTTON PRICES FURTHER**

in prices thereby making the user segment uncompetitive. Sales of procured cotton, by CCI have so far been extremely low and that too at unreasonably high prices.

In some of the States like Andhra Pradesh, Telangana and Maharashtra, CCI has bought large quantities through MSP operations, creating a shortage of cotton in these States. The local mills are forced to buy cotton from distant places, incurring additional transportation and other costs. The huge stocks are pushing up cotton prices all over the country. Taking advantage of this situation, private traders are hoarding cotton because of the perception that non-disposal of cotton by the company would push up cotton prices further. If it disposes off procured cotton in large quantities at reasonable prices, hoarding by private traders would also stop and they would be forced to sell the cotton at market prices.

The company's own operation would be unsustainable as it is also incurring heavy costs through warehousing cost and interest on the stocks which they are holding with them.

Cotton acreage likely to drop

Cotton acreage in India is likely to drop by the most in over a decade this year, as plunging prices and fears of a drought prompt farmers to switch to cultivating pulses in the hope for better returns.

Compiled from agencies

CBI JUDGE CONVICTS THREE OF FINANCIAL IRREGULARITIES

AHMEDABAD/ NEW DELHI: CBI Special Judge, Mirzapur, has convicted N Goverdhan Das Radia, former financial advisor and chief accounts officer of the National Textile Corporation (Gujarat) Ltd of indulging in financial irregularities. The court also convicted Vinod Kumar Bhutani, former deputy chief manager at the New Bank of India, Ahmedabad, in the case. The two have been sentenced to two-and-a-half years of imprisonment.

FUNDING

Voonik raises \$5 million from Sequoia, Seedfund

MUMBAI: Online fashion aggregator Voonik has raised \$5 million (about Rs.32 crore) in first round of funding from Sequoia Capital and Seedfund. The Series A funding will enable the company to enhance its personalisation and style recommendation technology, it said in a statement. It aggregates styles and products from other e-commerce websites such as Snapdeal, Jabong, Fashionara, Zovi, among others, to match customer choices. — PTI

Designs for stage

Sandhya Raman on what drew her to designing costumes for Indian classical dancers

ANJANA RAJAN

Ask a Bharatanatyam dancer which part of the costume is crucial to executing a good performance and — male or female — the dancer would most likely reply that the pleats are the most important feature. Woeful is the dancer whose sari is not pleated properly! So the exhibition currently on in New Delhi, displaying Bharatanatyam costumes from the personal collection of eminent dancer Geeta Chandran, is aptly named: “When the Pleats Dance”. The exhibition, curated by Sandhya Raman, is part of Natya Vriksha’s celebration of Geeta’s four decade-long engagement with dance.

Sandhya, an alumna of the National Institute of Design, was part of NID’s first batch of Apparel Design students. She is one of the few professionals who, in her varied career, has designed costumes for a number of India’s classical dancers. Therefore, since the exhibition is also intended to trace four decades of the evolution of the Bharatanatyam costume, one wonders whether she has considered displaying garments designed for other dancers as well. Calling her partnership with Geeta Chandran a “long and fruitful one” Sandhya notes that the dancer’s personal collection is “worthy of a solo exhibition”. She adds, “I hope someday to be able to showcase my entire repertoire of costumes for a large number of dancers and dance traditions,” but points out, “Costume designers require support and patronage to exhibit their work.”

Sandhya, who as a design consultant for the “Discovery of India” permanent exhibition at Nehru Centre, Mumbai, created dioramas depicting the costumes and fabrics of India, has also put her skills to use in cinema

costuming, as well as the development of crafts and textiles. A recipient of the Stree Shakti Puraskar for her contribution towards using design for development, she has worked with the differently-abled as well, and also helps young girls in Bulandshahar hone their skills for income generation and self-sustenance.

Here, Sandhya, a design mentor, advisor and entrepreneur, sheds light on the specialist field of dance costuming. Edited excerpts:

Not many contemporary designers have collaborated with classical Indian dancers to create costumes for them. Why do you suppose this is, and how did you venture into this field?

My interest and love for dance drew me towards this area. At an early stage of my training, I had the opportunity to meet an international costume designer who shared her work with us. Her talk

was so inspiring and motivating that it sparked off thought processes somewhere within me. To design dance costumes one needs to be passionate about the dance. There aren’t so many professional designers as it is still a nascent idea in India. The idea of someone making a costume for you, stylised and conceptualised, is an idea whose time has come. We have been able to adapt to the idea of costumes on screen and on stage; dance costuming is a niche that is being very slowly acknowledged. Also, designing a classical dance costume involves an in-depth understanding of the dance form and establishing a connect with the specific dancer. Dance costumes are less about fashion, and although extremely dramatic, cater to very specific requirements.

Which dance styles have you designed for and who was the first dancer you collaborated with?

My first project was for the ballet called “Moonbeam” for Jonathan Hollander. I have designed costumes for Samba, Bharatanatyam, Kathak, Kuchipudi, Odissi. My first collaborators were Jonathan Hollander of Battery Dance Company New York and Mallika Sarabhai of Darpana Ahmedabad in 1991. We worked on several projects, and then for “Songs of Tagore” in 1994. In India my first collaborator was Anita Ratnam whom I met while I was doing a project with Jonathan Hollander.

A costume must allow a dancer the liberty of the entire movement vocabulary. Did you encounter pitfalls or have to change the way you approached garment design?

Costuming is a specialised field that calls for deep articulation and blending several facets like form, function, culture, history, while retaining the original character of the



DRESSING ARTISTS Sandhya Raman

dance form. It demands extensive detailing for ergonomics. It has been a constant learning, as design is an evolving process. Each project sets up ongoing challenges. It has been tough and I have learnt through failure, and interacting with each dancer has provided new inputs. In the initial days I had to master the art of perfect fitting and costume reliability. The Indian dance costume runs the high risk of stage malfunction, as the classical dance forms demand strenuous movements. The pressure on the designer is to make a garment that wears well on stage. The luxury of

having 500 saris or identical pairs of trousers to change into, which is possible in a film shooting, is outside the purview of the stage. There are no retakes in dance and a single costume has to perform from the word go.

Did you encounter problems convincing dancers of the feasibility of your designs?

Dancers from an international arena required little convincing, since costume has evolved as an established and familiar area of expertise, mostly from the West. The concept of fitted garments is also something that has come to us from the West. In the

context of the Indian classical dance, it involved revisiting the traditional costumes, and asking dancers to move out of the older, familiar trajectories. Obviously, I faced a lot of resistance in the earlier part of my career. Most traditional dancers were very reluctant to shed older, purist conventions and felt that costumes were not meant to be changed. However, dance is also an evolving form. The costume itself has undergone significant changes from the drape to the fitted lower garment. Change continues, but the momentum is slow... there is still a long way to go.

Continued on page 2



Most traditional dancers were very reluctant to shed older, purist conventions and felt that costumes were not meant to be changed

STYLE OF A MAN Spring trend spotting

Dieter Holzer, CEO, Tom
Tailor, says light colours
are going to be favourites

glynda.alves@timesgroup.com

My style My look can be defined as clean, modern and classical. But with a casual touch. I love a timeless classic style that works today, yet evokes a bygone time.

The essentials Every man needs to have a pair of denims that suits his body type. A good fitted white shirt is a must too. Another staple is a classic dark blue jacket — he can find multiple uses for it. A grey knitted sweater for the chillier months, and of course, a nice pair of sneakers.

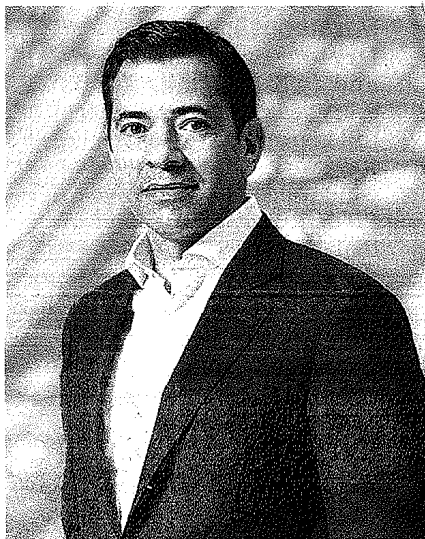
Weekend style When it comes to leisure, I like to keep it casual. On the weekend, you will find me sporting the classic jeans, shirt and sneaker combo.

Spring calling If you want to stay on trend, then the colours for Spring 2015 are predominantly light. Light blue, grey and beige are spring favourites.

On a tropical holiday My four essentials for summer are a cotton T-shirt, a pair of swim shorts, a pair of chinos (I prefer Tom Tailor) and a white shirt.

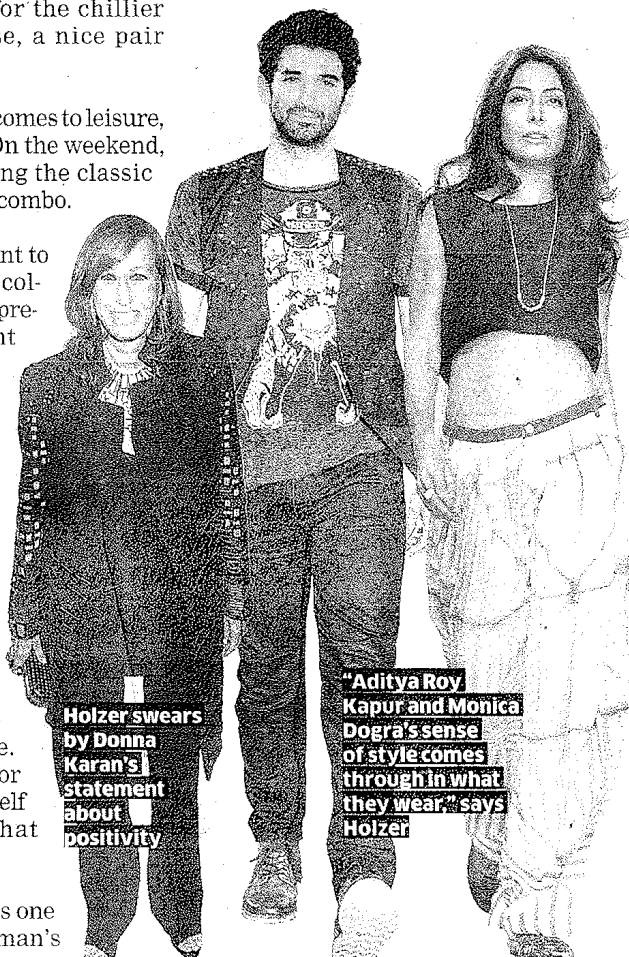
Celeb speak I think that Aditya Roy Kapur and Monica Dogra have a great sense of style. They know what works for them and their sense of self comes through in what they wear.

That one thing If there's one thing that can make a man's



outfit stand out, it's a valuable watch. Or a nice car.

Fashion advice The best fashion advice I can impart is something I picked up from the legendary Donna Karan. She said, "Delete the negative; accentuate the positive." A powerful statement to live by.



**Holzer swears
by Donna
Karan's
statement
about
positivity**

**"Aditya Roy
Kapur and Monica
Dogra's sense
of style comes
through in what
they wear," says
Holzer**

PICS: GETTY IMAGES